



**ASSITEJ  
Executive Committee Meeting  
Kristiansand, Norway  
October 5-10, 2015**

**Present:**

Yvette Hardie, President, South Africa (YH)

Marisa Giménez Cacho, Secretary General, Mexico (MGC)

Roberto Frabetti, Treasurer, Italy (RF)

Stefan Fischer-Fels, Vice President, Germany (SFF)

Asaya Fujita, Vice President, Japan (AF)

Vigdís Jakobsdottir, Vice President, Iceland (VJ)

Daniel H. Fernández, Argentina (DF)

François Fogel, France (FF)

Sue Giles, Australia (SG)

Imran Khan, India (IK)

Diana Krzanic Tepavac, Serbia (DKT)

Manon van de Water, USA (MvdW)

Phylemon Odhiambo, Rotating African Counselor, Kenya (PO)

Marissa Garay, Executive Assistant, Mexico (Maui)

Kenjiro Otani, Translator, Japan (KO)

Hilde Annette Aakre, ASSITEJ Norway, Festival Host, Norway (HAA)

Dirk Neldner, Platform Shift+, EU Funding Project, Germany (DN)

Merete Elnan, University of Agder, ASSITEJ Norway, Norway (ME)

Steve Ball, TYA UK, AAG16 Host, UK (SB)

Thomas Wildish, TYA UK, AAG16 Host, UK (TW)

Meike Fechner, ASSITEJ Germany, AAG15 Host, Germany (MF)



## **AGENDA**

1. Welcome from President
2. Apologies
3. Proposal and approval of agenda
4. General Reports:
  - 4.1 President's Report
  - 4.2 Secretary General's Report
  - 4.3 Treasurer's Report
5. Meeting with Dirk Neldner and Merete Elnan
6. Meeting with SAND administration/ASSITEJ Norway
7. Specifics of working groups (Reports)
  - 7.1 Protocols, Policies and Fundraising
    - a. Fundraising Projects
    - b. MOU with South Africa
    - c. Additional ASSITEJ awards for 2017
  - 7.2 Projects
    - a. Next Generation Placements
    - b. Regional Workshops
    - c. Birmingham Meeting
  - 7.3 Publications
    - a. Newsletter
    - b. Magazine
    - c. Archiving
  - 7.4 Promotions
    - a. Website/Facebook/Twitter, etc.
    - b. World Day Campaign 2016
8. Meeting with On The Edge Team
9. Work in the working groups
10. Reports from Regional and Professional Networks
11. Reports from the Working Groups



12. AAG15 Report

13. Memberships

13.1 New Member Applications

13.2 Membership Fees

14. Next EC meetings

15. Any other business

15.1 About ASSITEJ Kenya

15.2 Money from 50<sup>th</sup> Anniversary Ceremony for ASSITEJ Archives?

15.3 Questions Regarding Regional/Professional Network Reports

15.4 Title of Secretary General

16. Closure



## **1. Welcome from President**

## **2. Apologies**

Apologies from Ady Beeri who was not able to attend, from MvdW and DF who would arrive later that day due to flight changes, and from SFF and PO who would be arriving on Oct. 8<sup>th</sup>.

## **3. Proposal and approval of agenda**

Everyone was happy to accept the agenda.

## **4. General Reports**

### **4.1 President's Report**

YH gave her report, which consisted of the following points:

#### ASSITEJ related business

-Japan/China visits

-International cooperation between the associations: Collaboration towards the congress with IATC and IATA, and IDEA.

-Crowd-fundraising investigation

-Messages sent to Paidéia Festival and Tandarica Animation Theatre Festival "Theatre, Street and Child"

-Written magazine articles on ASSITEJ and 50 years

#### Communication and travels

-Attended: HIFA Festival –Zimbabwe (ran workshops/seminars and watched 5 productions created by these countries; very good African connection point for ASSITEJ), Ricca Ricca Festival –Japan (speech was translated and printed in a Japanese publication; was pleased to attend Next Generation work and see new Asian networks and performers being built), 5<sup>th</sup> China National Theatre Children's Festival (between visits from YH and MGC, we were able to build stronger relationship; trying to encourage them to get more involved and participate in activities and be more inclusive; they were very open to these discussions and keen to participate in a more active way).

-Invited, but could not attend: (mainly for reasons of funding) Tandarica Animation Theatre Festival –Romania, Paidéia Festival –Brazil, MICA Festival –Argentina, Festival in Reunion Island (Jaqueline Dommissé).



-Upcoming: “Red Earth Revisited” –Netherlands, Malta Showcase, Fetén Festival – Spain

#### Interaction with African centers/members

-Ghana (able to make good connections), ASSITEJ Nigeria (good connections; not able to contact the center at first but Pamela has engaged and followed up since), ASSITEJ Mozambique, Namibia, Botswana, Zimbabwe, Zambia, Cameroon, Nigeria, Lesotho and Swaziland.

#### ASSITEJ South Africa News

-ASSITEJ South Africa Projects:

National (hosted the African Youth Theatre and Dance Festival in June, which was a lovely tester of the congress and very useful exercise);

International (hope to pick up conversations DKT previously had in Malta);

World Congress (slow progress, but have managed for University of Cape Town and Wits-Drama for Life, to be partners in the conference/symposium section of the congress. Response to calls has not been great - 26 international productions until now mostly from Europe and 1 from Iran, 12-13 African productions mainly from South Africa and one from Zimbabwe; 3 possible collaborative productions, one with Mexico, Brazil and Mozambique, one with Sweden and one with Germany).

-Recognition of ASSITEJ SA through an award to one of their funders at the Business Arts South Africa Awards.

*(See full report as Addendum A)*

### **4.2 Secretary General’s Report**

MGC gave her report, which consisted of the following points:

#### Office in Mexico City

#### Archives

-File for May 2014-May 2015 will be sent to the Frankfurt Archives. All materials have been organized and we now need to discuss if we produce one single file or if the Secretariat produces one and then the President and Treasurer produce their own. It has been complicated and taken a lot of time, maybe now it should be done every 3 months for easier archiving. MGC has insisted centers to send printed material directly to archives as well because for now everything is digital.

There has not been time to start with collecting Ivica’s period. There has been an exchange in emails with him, but haven’t sent a formal letter. Meike sent a copy of an email where ASSITEJ Germany asked him to send his archive to Frankfurt, but it was not done. VJ, IK and YH agreed that



a formal requirement should be sent, even if reconstruction must be done by the current EC. DKT also said she was aware that Theatre Epicenter was given a space, by the municipality of Zagreb for the ASSITEJ Secretariat and now it has been given to a different organization. In Tandarica Festival, she learned that the archives have been cleaned, so maybe some things have vanished. DKT offered to ask Leo Vukelic if anything was found. She also mentioned she would be going in November, so she could bring back physical material if there was any. YH commented that if material from other centers was found, in many cases it would be easier to send it from Croatia to Germany.

VJ suggested making a permanent focus on the archives on the website.

### Communication with the Centers

-Augenblick mail! thank you letters: these were sent to attendees of the 50<sup>th</sup> anniversary ceremony and to the German hosts.

-Letters of acceptance to new members.

-Other letters\*: ASSITEJ Poland, ASSITEJ Spain, Irina Bokova and Guila Clara Kessous from UNESCO (haven't heard back from them)

-Tom Wildish asked for information on past Artistic Gatherings, it was collected and now we have files on Linz, Okinawa and Berlin.

### Ibero-American Centers

-Taboo workshop in Uberlandia (they are planning to do it next year)

-Communication with members who haven't paid: Ecuador is now willing to pay their debt (They owe 2011-2015. MGC asked them to pay half their debt per year -\$75- and then the whole amount for 2015).

-Most active members: Argentina, Brazil, Cuba, Mexico and Uruguay.

-Bolivia: they are no longer members of ASSITEJ but want to rejoin, they are planning big festival next year and want to invite people from ASSITEJ

### Website

-Updates and translations into Spanish

-Content should be revised in order to decide if website will be used as an archive.



### Newsletter

-Sent regularly with new website design

### Calls and other materials sent to the centers

-Call for news, call for magazine articles, obituaries of Nat Eek and Orna Porat

### Twitter and Facebook

-Updates

### International Invitations

-Attended: 5<sup>th</sup> China National Theatre Children's Festival and 23<sup>rd</sup> ASSITEJ Korea International Summer Festival

DKT asked about the translations in China and MGC commented that people who translate in this field are very young, and although they are doing a good job they don't necessarily understand everything well because their subject is English, not theatre.

MGC additionally mentioned she had an interview with Xiaoxin, who has collaborated in the ASSITEJ Magazine before. She is keen to join ITYARN and was put in contact with MvdW and Geesche.

-Did not attend (due to budget restrictions): Tandarica Animation Theatre Festival, Romania

### Upcoming Invitations

-Festival Visioni di Futuro...Visioni di Teatro 2016, Bologna, Italy

*\*(See full report as Addendum B)*

### ACTION:

1. DKT will ask Leo Vukelic if material was found in the cleaning of the space that used to belong to the ASSITEJ Secretariat in Zagreb. If there is physical material, she will pick it up in November.



### **4.3. Treasurer's Report**

RF gave his report, which consisted of the following points:

#### Balance Sheet

-January 1 – September 25, 2015

-There was a confusion with some fees paid in advance, but we now know they are from Hungary

- Other debts refer to costs for travel of PO (African counselor) and some reimbursements to the Secretariat. This was until the end of September. RF used the ECB rate of September (to show USD because the account is in EUR). For now it is a balanced situation.

#### Budget

-May 27, 2014 – September 25, 2015

-RF commented it is better than the budget presented in Warsaw; the grant from CONACULTA has been included.

#### Projection

-2014 – 2017

-RF mentioned that ASSITEJ has closed three years with a positive balance of 1,000 EUR, and that a lot of things could change in the next years.

#### Exemptions

-RF asked for exemptions to be formally approved, so as it not to be only the decision of one person (MGC, for example), since it is not something that can constitutionally be done.

-Members who have requested an exemption:

Next Generation (2014), Latvia (2012-2013) and Zimbabwe (2013-2014).

#### Membership and Member Fees

-55 members out of a total of 99 have paid:

44 of 74 National Centers, 4 of 5 Networks, 7 of 20 Individual Members.

-Differences between membership book and website:

RF mentioned that many Individual Members were missing from the website.





-Current situation of the fees:

RF shared that Little Art from Pakistan had recently communicated their will to pay, although they have never paid and have therefore never actually been a member of ASSITEJ. YH proposed to say they applied in 2012, but their membership was activated in 2015. RF said there is a general problem with the payment from new members, accepted members from Chile (OANI) and Portugal have never paid and, on the other hand Georgia and Belgium had immediate communication regarding their payments.

MGC asked to receive a copy of the receipts RF sends the members when they pay. This would help to have more accurate information, and it could be double-checked every 3 months or so.

YH also asked for the member book to be placed on Dropbox.

VJ mentioned she could pay once more for Individual Member Dewis Durán if he was in contact, MGC said he hasn't been but she will try to make contact.

### Summary of the Procedures Governing Financial Transactions of ASSITEJ

#### VAT Problem

Now that ASSITEJ has a VAT position, there is an economical and fiscal aspect (we risk fines).

-Invoices received by ASSITEJ: from Italy, from EU countries, from extra-EU countries.

In Italy, the VAT must be paid the month after receiving the invoice/payment.

RF explained that if ASSITEJ receives an invoice from a national center, then there is no need to pay VAT. For example, if we receive an invoice for a video from ASSITEJ Japan, then we don't pay VAT, but if the invoice is from a production company, then VAT must be paid in Italy.

YH recommended asking ASSITEJ Nigeria to pay the producer of the next World Day video and then ASSITEJ can reimburse the center. She also suggested including this in the financial protocols; making a recommendation to look for non-profit service providers whenever possible.

-Invoices issued by ASSITEJ: to Italy, to EU countries, to extra-EU countries

*(See full report as Addendum C)*

#### ACTION:

1. RF will place revised member book on Dropbox.
2. MGC will contact Dewis Durán regarding payment of membership fee.

### **5. Meeting with Dirk Neldner and Merete Elnan**

ME quickly introduced herself and stated she is head of department at the University of Agder where there was close collaboration with the SAND Festival as well as the EU Funding Project with DN.

DN also made a quick introduction mentioning his projects Platform Shift+ and Boomerang.



YH reminded everyone that there had been conversations around the possibility of working on a project for EU funding; a network project that could further the work of ASSITEJ in TYA, using DN's expertise. DN commented that this kind of project takes time so he is happy to start so early with it; the deadline would be in one year (October 2016). He then explained some of the rules of the European commission: a financial background is needed in order to be one of the members. A grant of 2 million EUR will be asked for, this should be matched by the partner(s) in the sum of 2 million EUR not necessarily in cash, but can contribute with work (fees, production costs, etc.). The idea is to have 10 partners that contribute in average 200,000 EUR (50,000/year for 4 years); this could be a problem for ASSITEJ and its centers, but partners can be found.

DN then presented the following idea:

Start with a leading organization who will send the application, and the University in Kristiansand is very open to it. There was a meeting with the whole department where the target group was discussed, and the audience target group is 11-14/15 years old. This is a very problematic age, but it is worth investing efforts, although the university also has an interest in kindergarten.

From the artistic side, the target groups are artists who have an interest to collaborate in schools. The headline would be "arts in context of education/schools." This does not mean all artistic results will be presented in schools, but in cooperation with them.

Europe has different levels of education programs, UK being far ahead because it is the motor for education programs, but the more you go east, the less skills of education programs you will find; or the smaller the country, the less the field is developed.

The interest is in finding partners where education programs are not so much developed and where one very experienced partner could share its skills.

The idea is also to offer training programs; e-learning programs (and this could be a link to ASSITEJ because there is no need to travel all the time with that); workshops for artists (teach them to have teaching skills); produce with theatres and make co-productions.

There is always the problem of the language barrier, but there are plenty of solutions beyond subtitles.

The proposed theme is "The Life of the Others," very influenced by the situation in Europe at the moment; but is also very open and doesn't describe any kind of borders, it could be anywhere in the world.

The goal is to work with 8-10 European theatres, mainly from countries where educational programs are not very developed, and find 2-4 festival partners to use as the spot of change.

YH then shared some thoughts on how it could link into current ASSITEJ work/thinking.

Arts in the context of schools is very close to an idea that has been circulating of a new network in ASSITEJ (Theatre *as* Education), basically focusing on the role of professional arts in schools. This could serve as a basis for that network.

Another possibility is the regional workshops, which are spaces to engage with artists developing capacities in different areas. These could be through e-learning or physical presence, where people based outside of Europe can be engaged in these spaces. YH mentioned there are many festivals associated with ASSITEJ that are well established and could expand their activity to include



additional workshops or meetings. It is also an opportunity to strengthen the work of ITYARN, where there could be a strong connection.

YH expressed her concern as to how global exchange would be worked in, as to not only benefit European partners.

VJ suggested the Artistic Gatherings could be points for coming together for the project and RF said it was already the idea of DN to involve them, but we still don't know when or where the next Gatherings will be.

YH asked if another university could be one of the partners, and ME said the European commission gives money mainly to productions so it wasn't a very good idea.

DN mentioned that a compromise could be having an academy where the focus is on the education of artists. He then informed that the description of the project mentions you can spend a certain amount of money beyond Europe, so he proposes to find the European partners first and from that then build an idea to integrate non-European partners, who can come from existing working relationships.

Regarding the timescale, DN mentioned the application is due in October 2016, if it is successful we would know in May 2017 and the project can begin at the end of 2017 for the next 4 years.

YH reminded the EC that this project, if successful, would happen across 3 terms (this EC plans it, it is granted during the next term, and completed reports are made by the following EC).

RF inquired about the possibility of ASSITEJ or ITYARN being one of the partners; not an economic partner but a cultural partner that participates in the activity part of the project and can share experience.

DN responded that if it could become an ASSITEJ network, then that would be a strong link. He said the first step is to look among the ASSITEJ members, and if there is an interesting theatre that does not belong to ASSITEJ, then convince them to join ASSITEJ. There is also interest to get a financial contribution, but before talking about that we must have the content.

DKT expressed there should be money from the very beginning because not everyone will be able to find enough money, like Serbia for example. To this, YH responded that the funding does not have to be new funding, but they can put forward activities they are already investing in. DN agreed and said there is interest in bringing in richer companies as well as small ones, to have a balanced group.

VJ asked how ASSITEJ's name would be connected; if ASSITEJ would be one of the applicants.

DN answered that it is not clear yet, mainly because ASSITEJ has no financial capacities, but if the project becomes a network of ASSITEJ then it will be easier.

YH expressed that this could happen before May 2017, and then the organizations could put forward their application for membership of ASSITEJ, and there would be a representative of this network within the EC.

VJ reminded everyone that it is also a challenge to do follow-up work if there isn't enough manpower. DN agreed that human resources are always the key.



Regarding the target age of the project, DN commented that most theatres never have enough plays for them because they are too old for fairy tales but too young for other dramatic plays. To develop plays under this theme could be part of the daily work and we are not asking for additional efforts, it is the same work but delegated under our theme.

RF asked what the relation between the two group ages was (kindergarten children and 11-15), to which DN responded this is not clear yet, but maybe models created in work with kindergartens could be used. ME also stated that the kindergarten teachers they educate are required to have some training in drama.

YH shared that there is a project in South Africa where artists are trained to work with teachers, and this may run nationally as a new model for interventions in schools. It would be very interesting and challenging to have South Africa as a partner.

DKT asked to find links with people who are representatives in the education system of the countries involved to see that it works because the education and cultural fields are a question of national politics so the project should be built inside the countries to see what is suitable for that area.

FF expressed that it would be difficult to sell to French professionals because it is more on the academic than the artistic side, and in France there is a big gap between the two worlds, which makes it difficult to cooperate. VJ reminded him that the core of the project is the productions and YH agreed that this is the part that needs to be sold.

MGC talked about an old program in Mexico of theatre for schools that has helped a lot to strengthen the link between people and artists; this National Theatre for School program is ran by both the educational system and the Fine Arts Institute. This program worked to bring theatre to schools and vice versa, and has given money to support young artists and produce new and fresh theatre. Of course now the program needs refreshing because people get tired of doing things the same way. It would be interesting to start developing a network with ASSITEJ in different parts of the world. A lot of European universities, theatres, artists, etc. may like to go and develop their ideas in other countries/contexts.

YH expressed that the wording was very important because of the baggage it can carry. There is a difference between 'arts in education', 'theatre as education' and 'theatre for education'. Theatre should be the focus, so it's not theatre trying to be educational or teach something, but theatre being in and of itself deeply educational. This is an important argument to develop and in getting funding for the project.

VJ asked if there was a particular reason to use the word 'arts' and DN said that it could be interesting to open it for the other arts as well because many times only girls are willing to engage on stage and boys may want to do something with their hands for example; even if we know that the organizations who will run the projects are theatres, but they have all the capacities.

VJ then inquired if it is a project about children being onstage.

DN responded that it is in a sense because we shouldn't exclude, it depends on the partners and maybe they want to do more work on developing a play on stage and less of using existing scripts.



RF asked how the EC could contribute in the development of the project.

DN said it would be good to know about the next Artistic Gatherings by next October.

YH informed this would be difficult because in terms of the constitution, it needs to be only 6 months before the congress. There may be an indication as to who will put themselves forward, but nothing definite since votes will happen in May 2017.

YH suggested looking at festivals that are strong within the network and are aligned to the ASSITEJ vision and mission who would be interested in participating to target them as partners.

DKT questioned how the financial situation would be interesting. DN replied that they could produce a part of the magazine, so this would be a direct financial contribution (printing costs).

YH requested more information regarding e-learning. ME explained that within Platform Shift+ there is collaboration with the technology faculty of the university and they want to collaborate in the next project supporting and developing education with e-learning.

YH expressed interest in finding ways to share the knowledge of ASSITEJ, and one idea was to share videos so ASSITEJ could collaborate finding experts to give short inputs. ME said they had done something similar where students helped with the live streaming of TED talks.

DN commented that every year, in Platform Shift+, there is a conference where experts in technology are invited to give TED-style talks and these are streamed on the internet. The e-learning department has experience on how to make workshops based on streaming, so this can open to a broader audience.

YH asked if the EC should brainstorm on potential partners during this week in Kristiansand, and DN agreed and also asked to have a partner during the development of the project.

YH said this would be discussed and asked if there would be a follow up meeting in Birmingham.

DN expressed he would love to meet there, that the draft concepts should be ready towards the end of the year and that, optimistically, it would be great to have all partners in May. The idea is to have a meeting before sending in the application either in Birmingham or if not arrange a meeting in Kristiansand.

FF requested to pay attention to the theme (life of the others) because it is highly political in a European context, so we should think how we use it since it is a very sensitive matter. DKT added that ASSITEJ must be very sensitive as to what it is included in it, because we are an international community, not a Eurocentric one.

VJ responded that it is not ASSITEJ applying for the money, but it is a project of some ASSITEJ members who use the network as a link. RF stressed that it is a good opportunity to widen and develop contents.

Regarding partners for the project:

NH asked if it was required for the partner to be European and YH said it wasn't, but if they are not in Europe, it will raise the budget. Collaborative productions with other countries and a European producing partner could be proposed.

DKT proposed Bitez Polyphony.



YH proposed Aprilfestival, which has a strong relationship with schools and already has an international focus.

RF proposed Segni d'Infanza and Bibu.se.

VJ proposed the National Theatre in Iceland.

NH proposed Imagnate Festival.

YH advised to talk to the potential partners and ask what their contributions would be.

VJ was decided as the contact person with Dirk, and MGC will collaborate as well.

RF will be available for any doubts regarding the project.

#### ACTION:

1. DKT will propose partnership of funding project to Bitef Polyphony.
2. RF will propose partnership of funding project to Segni d'Infanza

### **6. Meeting with SAND administration/ASSITEJ Norway**

Welcome by host, HAA. She gave an explanation of the festival, practical information for the EC and explained what their participation in the festival would be.

### **7. Specifics of Working Groups (Reports)**

#### **7.1. Protocols, Policies and Fundraising**

The working group will work on: social media and organizational protocols; how to engage Friends of ASSITEJ; membership development (help centers become better national centers).

##### **a. Fundraising Projects**

If ASSITEJ decides to commit to the project with DN, then this would be the mechanism to move forward with advocacy.

YH explained Thundafund: a crowd funding mechanism that is set up to receive different currencies. They are interested in extending their reach to Africa and excited of working on a campaign with us but South Africa would have to receive the funds. It is an online system and is rewards based –you must develop rewards for participation (online thank you's, tickets, videos, etc). There are 3 milestones throughout the campaign, and if you don't reach the first one you don't receive anything and people get their money back. It is a risk-free option where you pay a commission of 5% and they mentor you. If ASSITEJ were able to raise international funds, they would go a long way because the South African Rand is not doing well. It is a very time and people intensive option and the EC would need to be involved.

The Department of Arts & Culture in South Africa has given additional funds to people who received money from Thundafund.



ASSITEJ South Africa would need to raise the funding, and a regional workshop could be very helpful to try to align artists towards the Congress. If there is a workshop in Cameroon or Nigeria, we need to have buy-in from them; make sure the money is spent in tangible ways.

VJ said that the organization of the workshop could go through ASSITEJ, so that would be a reason to move the money to ASSITEJ.

RF asked who the funders would be and YH replied that the whole ASSITEJ community, or anyone who wants to support so they could be anywhere. If this is successful, then something similar can be done in South America.

There are also some charity-based crowd funders, but they are very impersonal and it is difficult to raise funds that way. Thundafund is a more personal and supportive environment.

YH recommended finding a realistic goal for ASSITEJ to try and raise.

This would be lead by ASSITEJ South Africa and supported by ASSITEJ, and it would be an ASSITEJ project.

#### **b. MOU with South Africa**

The priority is to finalize the MOU with Cape Town at this meeting, and make a timeline.

#### **c. Additional ASSITEJ Awards for 2017**

Idea for a new award for people who have been put forward for the Honorary President's Award and didn't qualify, but could be lifetime achievement awardees.

YH mentioned it should be different to being honorary members.

Other areas must be found so that the Honorary President's Award/Award for Artistic Excellence is left to what it was originally meant to be about.

For now, these are the proposed awards: current award for artistic achievement in last 3 year period, WLPG playwright award for a body of work, ITYARN for research in last 3-year period, lifetime achievement award (not necessarily just artists, but people who have made a significant contribution to the life of ASSITEJ).

MvdW asked if these first awards will be given at the Congress in South Africa, and YH said ideally, yes.

MvdW expressed her concern on giving awards to the networks because eventually every network will want their own award. SG commented she did not think that would be a problem and YH agreed saying that the networks represent areas of expertise and excellence, and ASSITEJ should use their expertise.

MGC asked about funding for the current award. She commented that for the upcoming congress there will still be support from Erik Eek, but we don't know what will happen afterwards. YH agreed that Erik is not sure how long he will be able to support, so other support methods should be looked into. She mentioned that the new awards are all honorary awards, where it is suggested





that in the next congress there should be a focus on the person's achievement as a way of promoting the person, but not necessarily with a monetary award.

DKT suggested provoking centers with some kind of award and YH said it would be very difficult to decide but maybe we could acknowledge particular centers at the congress for having been active. VJ went back to the idea of having a country in focus and YH proposed a member of the EC could write about why the country in focus is inspiring, putting a context around an important event and appreciating it. FF mentioned it could be part of the newsletter introduction to choose one country and highlight one activity.

MGC expressed that the awards should be for the artists rather than the centers.

MvdW said that some kind of criteria and procedure was needed for the nomination process. YH agreed for the working group to look into this, but suggested ITYARN could do it for their award and so on.

RF requested to be very clear in the call for nominations and to give the jury a clear parameter to judge and select. VJ proposed thinking of nominations to go through regional assessments to spread the workload and make the cultural and language issue more manageable.

## **7.2. Projects**

### **a. Next Generation Placements**

DKT said the functioning of the site has taken some time and there were a few problems when the offers were not working online and we lost some people in the process. Others addressed the offerers directly so we do not know the exact number of people who have responded to the calls. So far, these are the results for offers: 2 offers from Serbia, 1 from Japan, 1 from USA, 1 from Italy and 1 from Argentina (María Inés Falconi was surprised that no one responded and thinks people may like offers that are more artistic, instead of technical). DKT believes technical offers should still be increased.

On feedbacks: Starke Stücke Festival (Liljan Halfen & Jelena Paligoric), Theater an der Parkaue (Elena Manzo), and Eliot Moleba (Charlotte Lorient) have all responded and their reflections are available on the website. The offerers don't like to give more than statistics, and it is not very exciting to publish.

Applicants for offers: Serbia/Bitef – 4 people in total; 1 from Nigeria, 1 from Ireland, 1 from Germany and 1 from Croatia (who will be frequently collaborating; she wrote articles for Bitef's main blog). Serbia/Observers – 5 people (Italy, Kazakhstan, Serbia, Portugal, USA/Iran). Japan – there was a misunderstanding, he didn't know about the time frame and did not specify what kind of lecturer; 2 people were interested (UK, Belgium) and I told them to make their own offer, so this has not closed yet.

USA – DKT said she had no contact with them.

Italy – again, DKT said there was no contact but Giovanna Palmieri had confirmed they were members of ASSITEJ. 2 people from Kenya were interested but have not been in contact.





In total there were 6 offers and 11 applications.

DKT expressed she is always advocating about Next Generation Placements and most people don't understand until they are personally approached, so she asked the EC to help with this.

-Financial Support:

DKT reminded that we have already supported 2 people (Elena Manzo and Charlotte Loriot), but it has been a very long process until they receive the money. There is a potential for a total of 5 grants over the period, which means there are 3 remaining. The total for 2015 was 3 grants, so there is one left for the present year and if it is not used then it will go to 2016. RF confirmed it was a total of \$2,500 for a 3-year period.

YH also read the protocol for payment of NG Placements from the Treasurer's Report and asked DKT if she is happy to realize this task, to which she agreed. DKT also asked if she could have the financial support application so she can send it to people who require it. YH asked to include the 5 criteria to prioritize applicants, on the form (expression of need, motivation, experience, geography, capacity) so they can apply on that basis.

DKT mentioned she would be focusing on the section of 'seekers' next year when the rest is clear and working well.

YH insisted the Next Generation section on the website was confusing and suggested using terms that distinguish residencies (for a group experience) and placements (for an individual experience). NH expressed that the layout on the website might be the confusion and said she would look at it with FF to simplify it.

YH proposed using titles for the articles that tell something about the place or person on the 'residencies' section. MGC reminded everyone that the titles come mainly from the news received, and it has been said we want to underline this project. YH agreed to keep the titles, but then adding on the first line the name of the person and where they come from, so it invites you into that block. FF also said it was a matter of using titles vs. subtitles.

### **b. Regional Workshops**

The working group will map the EC skills before the end of the meeting (list of skills as possible content for workshops), and will have a discussion as to where the first pilot will happen as well as possible titles.

### **c. Birmingham Meeting**

-Encounters:

SFF joined the Birmingham team for a meeting this summer and had a discussion around the Artistic Encounters.

The spaces will be the same spirit as used in Berlin.

Timings - the encounters will not coincide with other really interesting activities like Network meetings and/or symposia, so people will be able to attend; Philip understood this as a priority.



VJ expressed it would be interesting to think about documentation (video, gathering of information, live streaming) for the people who cannot make it there, and NH said it was a possibility.

-1<sup>st</sup> Encounter: “Interdisciplinary Practice in TYA”

Inspiration can come from discussion of interplay in the SAND Festival.

The first hour will be devoted to short impulses, having voices from different parts of the world, and this will be the foundation for discussion. There will be open questions for discussions.

-2<sup>nd</sup> Encounter: “Freedom of Speech and TYA”

Different structure from the first encounter; will open with a mapping and warm up.

This is more about impulses, more political; we can get people who dare to speak the truth.

Once we know the artists, they should also be incorporated.

-3<sup>rd</sup> Encounter: “Talking about TYA”

A starting point for the other two areas, particularly looking at language and vocabulary (definitions, key concepts), starting to look at censorship and interdisciplinary practice.

VJ suggested thinking of a different title that was more inviting. YH proposed something like “You say theatre and I say theater” something that is culturally different, with a different use of terminology. NH agreed saying it was about cross-disciplinary stuff; what things mean in specific places.

VJ explained this was a continuation to the discussions in Berlin and the other 2 Encounters could be linked to the Congress (intercultural exchange).

The working group decided there should be a core group of people to be prepared as moderators, so they would feel secure leading discussions.

NH asked to be consistent and carry things across the Gatherings, while also being mindful that some people are new and have never been to anything before.

SG suggested the idea of giving the view of children by creating a space for them to respond/react. This would be used to collect voices of children who came to see something, and could possibly be done with the schools that have already been chosen as twins.

AF asked to integrate the idea of education more into the 3<sup>rd</sup> Encounter. MvdW added it could also be something on TYA inclusion/exclusion (is education included? Theatre with children included? Dance performances?). NH mentioned there is a focus on education now in the UK so there can be some input into TIE (Theatre in Education/applied theatre).

ACTION:

1. Include criteria to prioritize applicants on NG Placements financial support application.



### **7.3. Publications**

MGC mentioned the AAG15 report had been finished and sent to the whole EC. The report from Germany would be given by Meike Fechner this week.

#### **a. Newsletter**

DKT mentioned she would like to have articles in the newsletter as well, not only information; more like a small magazine. MGC said that there are different levels of information received and the variety is what makes it interesting because this is how we communicate every month with our members and show what each center is doing at their own level. To this, FF asked if the newsletter was meant to inform the centers or the general public and MGC answered that the information is produced for the centers to promote in their countries, but if people like it they can subscribe to it. YH said that by being a member you can promote activities, and these can attract new members; we are looking for a broader public.

MGC commented that in a past newsletter, information of a festival in Colombia had been published as a way of letting them know we are still including them even if they haven't paid. Now, the Secretariat received information from Chile, but cannot decide if it should be published.

YH suggested writing to them saying that we are not able to publish them because they are not members of ASSITEJ, but we would like to publish them, so ask them if they are interested in becoming a member.

VJ also proposed to post this kind of information on Facebook instead.

YH questioned on the reach of the newsletter and FF said 1,028 had read the last issue, not counting Facebook and Twitter. He also explained that at the moment, ASSITEJ has a paying plan in SendinBlue for more than 40,000 addresses and only have 6,500 real addresses, which we could get in a free plan that allows up to 9,000. If we make the change to a free plan, ASSITEJ could save more than 1,000 EUR in 3 years. Everyone agreed to make the change.

#### **b. Magazine**

MGC expressed it had been better to print less copies and have them all distributed, since there is also the online version. The leaflet was also distributed, but we do not know if there were any left. YH suggested telling the Next Generation participants that it is their responsibility to disseminate information on ASSITEJ and the event they attend. It should be mentioned since the beginning that it is expected for them to have space in their luggage to take back marketing material and to make a presentation in their countries.

MvdW asked the EC to think of people who could submit articles for the 2016 magazine.

KO said there was an article from Serbia, one from Kabinet K, RF would be writing one and Meike Fechner wants to submit 2 articles.



MGC also recommended asking companies that have nice visual work to send pictures with a small statement to the magazine email address.

MvdW offered to write to Liesbeth Coltoff in Dutch, since she never answered for the previous magazine.

-Promotional Flyer/Leaflet:

MGC asked whether we would keep the same content of the flyers, which has been used for 3 flyers. YH said the idea of the flyer is to work as an introduction for someone who knows nothing of ASSITEJ, giving people in ASSITEJ a tool to explain people outside who we are. FF suggested Congress years could be better for changes in that kind of communication.

MGC then asked if the design would change or stay the same and NH proposed a small variation (maybe in colors).

SG asked for it to be available on the web and YH asked if it could be an editable version so people could translate the text. MGC shared that when the WD logo was editable for translations, most people still asked the Secretariat to do it, so the same may happen. She said that if it is not too difficult for the designer, then we could do it. NH proposed having the English flyer as a download and saying that if people are interested in another language, they should get in touch with the Secretariat for help, in order to maintain editorial control. MGC insisted that only if there is an easy way to do it, because a change in text can change the size of the flyer and we cannot be asking the designer for help each time.

VJ requested the download to also be for professional printing. FF added that the solution could be asking the designer to send the raw files as a zip, because files should always be in an html format and not as an image.

### **c. Archiving**

MGC informed the EC that ASSITEJ was supposed to pay some money for the Jubilee Ceremony at the AAG15, but Meike emailed saying Germany would pay the whole ceremony. Instead, she asked if some of that money could be spent towards the ASSITEJ archives.

She also explained that the Secretariat had been working on the archives for 2014-2015 and it has been complicated. The archive was classified into different categories (50<sup>th</sup> anniversary, Augenblick mal, ASSITEJ projects, ASSITEJ documents, ASSITEJ statements, award, Warsaw Congress, EC meetings, EC members, finances, Friends of ASSITEJ, funding, magazine, members, newsletters, promotional material Secretary General documents, UNESCO, voting, website and World Day). The question still remains if it will be one archive or 3 separate ones (President, Secretary General and Treasurer).

MvdW said that a curator, a paid professional that really knows how to set up the archives, should take care of the digital archives.

YH believed the importance is in continuity for the association, to be able to trace the relationships and history, so it's not only administrative stuff. Sometimes even the centers themselves don't know their own history, because there may have been a complete turnover, so it's important to keep in a way that it is useful to look back at.



VJ mentioned the files should be on a cloud as backup, not to lose the work. She also suggested using the same categories from the archives on the email with tags to categorize, so it is separated on a daily basis. If the email has the same categories as the folders, it would be much easier.

MGC also commented that the books Nat Eek wrote end in 2005, and we should think about this because there are already 10 years of history missing; she said it would be great to deliver this book by the next Congress.

FF suggested committing a historian or history student to continue this work. MvdW mentioned Katherine Krzys, coauthor of the books and curator of the archives in ASU. MGC questioned about asking the same people who worked on the books before to continue or collaborate with the next books. MvdW remembered there has been controversy around the books because they are an American perspective, so it would be good to have someone coming from another perspective as well.

SG asked whether it could be someone from outside that did research on ASSITEJ but was not embedded in the organization and YH agreed to have a different approach around the commentary, although the existing format is helpful. SG also mentioned the importance of these past years that have seen so much change.

MvdW shared that ITYARN had once spoken about an ASSITEJ encyclopedia, similar to FF's idea of a Wiki to invite as many voices as possible to contribute information. VJ added that there could also be a highlight on the webpage of the past 10 years, and if people react as to why they are not there, we can add them and keep it growing.

YH underlined that it is a priority to maintain documentation of the history of the association, and to strategize towards that. One thing will be the basic documentations (internal archiving) and then another is the public record.

Regarding the physical archives in Frankfurt, YH encouraged to think of a strategy to ensure the materials end up there not only digitally. NH proposed hard copies should go through a process where they are digitalized so they are easily collectable. YH also suggested looking for a strategy around anniversaries, using the anniversary as a moment for collection and celebration. ASSITEJ could send the festivals a congratulatory message and say we would love to have an archive of the festival and use it as an opportunity. DKT added that participants from events like the Directors Seminar, or playwright workshops, could bring material from their countries.

#### ACTION:

1. FF will change the SendinBlue plan to a free plan.
2. MvdW will write to Liesbeth Coltoff regarding a submission for the magazine.

### **7.4. Promotions**

#### **a. Website/Facebook/Twitter, etc.**

NH mentioned there is a Flickr link ready with updated pictures from Augenblick mal.



-Website:

MGC asked if the website was meant to archive information (applications from Next Generation Placements and Residencies, articles produced, etc), and suggested not to keep this information for more than 1 year.

SG proposed having a short-term collection and then have separate historical archives.

RF also added it would be good to keep a selection of good material, to act like a presentation of what ASSITEJ does.

YH agreed saying the website has the potential to play a role in giving links to information that speaks to who we are as an organization over a period of years; maybe articles can be arranged by region or subject. She asked if this could be accommodated into the structure and FF responded that it doesn't fit to the way people fetch information on the web, since they mostly use Google. Articles would have to be tagged once they are uploaded online, so the search will lead them to the article. FF said all material could be kept (news can simply be reordered) but we could also work on a structure of important documents in the archives; the more that is published and kept, the better.

DKT expressed she did not like the look of the Past Offers section and would like it to be like the other sections. VJ disagreed and said it only needed more pictures, she also suggested changing the title to Past Experiences and everyone agreed.

VJ mentioned participants should also be given the option to make something other than an article, like a video diary, photograph, interview or sound file.

Regarding the networks section, FF commented it was built on the principle of box menus for networks to feed it and send news. They need to be encouraged to do this, because they don't do it enough at the moment. They, thus, should be asked to repost the news from their own site onto the ASSITEJ website.

RF requested the networks be present in the 'Members' section. FF said this would mean more maps to include all the members, but YH proposed including only the main leader/contact person in the map with their point of origin, like the seat of the network.

YH requested the title 'Introduction' on the network section be changed to 'Networks in Brief' so it is more appealing.

FF declared that he did not know how to solve the work that needs to be done on the 'Festivals' section. Maui mentioned there is missing information of many festivals because they (or their centers) don't send any feedback. YH proposed looking for direct contact emails from the festivals to get this information.

MGC inquired about the French section of the website and FF said he hasn't had time, but next year there will be people appointed to do that.

YH requested to include the mission at the top of the website, below the title (one sentence) in order to state what ASSITEJ is more strongly.



SG shared that she had received great comments on the website, that it was easy to access and looked very lively.

### **b. World Day Campaign 2016**

FF read the guidelines proposed when asking for a message:

It should be a video and text message; should come from an artist or person involved in the arts; should have a story to tell; should represent people more than organizations; offer new vision (youth) and carry hope; does not necessarily have to be done by the host country (diversity matters, gathering are good enough for their promotion, and in the case of Birmingham March is far from July).

The first options proposed for the 2016 message were Daryl Beeton, Jeremiah Ikongio and Jón Gnarr.

VJ believes Jón Gnarr (ex-mayor of Iceland, comedian, writer, aspiring playwright) is walking proof that we can create a reality not necessarily built on old values; in school, his teachers said he was retarded and he had a broken childhood in part because of this.

MGC commented that the message should come from someone who has accomplished things and has something to say; a stronger figure/personality. She believed Jeremiah was a good option for the video and Jón Gnarr for the message.

VJ said she could reach him but then the question is if he will say yes. She also said his message could be a bit strange if you don't have him in context.

MvdW also came up with Larry O'Farrell, UNESCO Chair of Arts & Learning.

SG explained that the good thing about Daryl is he talks about new forms (inclusivity) as an opportunity for artistic stretch and expansion of ideas. NH also commented that it will be the 10<sup>th</sup> anniversary of the rights of the disabled person next year (Dec. 3, 2016) so a person who speaks on inclusivity would be strong. IK said that with someone who is not too well known, we will first have to introduce who the person is and then what he has to say, and the idea of the message is to advocate TYA so the focus should only be on what he has to say. SG mentioned it would be as effective to have an inspirational practitioner.

RF expressed that inside our movement, there doesn't exist someone who is known everywhere, but there are a lot of people who have good ideas that can represent ASSITEJ. He stated it was important to give value to the content and not only the person and that Daryl was a perfect solution. MGC agreed with RF but also added that it is an opportunity (and one of the aims) for ASSITEJ to have the focus of other people so other sectors can know more about ASSITEJ and World Day. DKT also added that small artists should be celebrated because many people in TYA are not very celebrated but work very hard in their field. She supports either Jón Gnarr (gives hope to young ones) or Daryl.

YH said that although there is a lot of support for Jón Gnarr, we don't know if he would be interested or if he has anything to say on TYA, and that Daryl is someone who we don't need to chase and he would accept. She still proposed exploring the first option and if not, going to Daryl.

NH asked to keep brainstorming with other options.

FF asked for options to be ready in January and YH also asked to tell the filmmakers we want the film in mid January.





NH communicated that we should wait for Jeremiah's response to the brief because we don't know much about his professional filmmaking ability, in case we need to look at other filmmakers from the country (with help from YH or Pamela Udoka). DKT shared that Jeremiah is working on documentaries for the Goethe Institute, so he is very skilled.

YH asked if the BBC (who already has an existing media partnership with Birmingham) could show the message as a sort of start towards promotion of the campaign and NH agreed to suggest this. She also said this video should be world-class filmmaking since there is a budget for it and last year's set a high expectation. Since there is already a marketing officer for Birmingham, hopefully we can make use of him to promote ASSITEJ as well.

#### ACTION:

1. Secretariat will change title of 'Past Offers' on website to 'Past Experiences'
2. Secretariat will change title of 'Introduction' on network section to 'Networks in Brief'
3. FF/Secretariat will include networks on member section, and add the contact person's location to the map.
4. Credit will be given to the designer of the website.
5. Secretariat will write to festivals for missing information of website.
6. FF/Secretariat will include mission below title of the website.
7. NH will ask OTE to look into the possibility of transmitting the WD message through BBC.

#### **8. Meeting with On The Edge Team**

Steve Ball, executive producer for the ASSITEJ Artistic Gathering 2016 in Birmingham and Thomas Wildish, producer for On The Edge (OTE) were present to talk about this upcoming gathering.

SB talked about Birmingham and the recent development it has been through. He mentioned that the confirmed funding for the AAG16 is of 350,000 £, he said there are still 114,000 £ pending and the rest will depend on the artistic program. TW mentioned there was an artistic advisory group put together that was responsible for sifting through the applications and there is now a list of 25 companies, which will be reduced to a final of 17-18 companies. They are also looking to develop a scratch program to invite artists from UK to present work in progress.

NH commented that Philip Hardy has been taking care of the symposium strands and has been working with the networks. There have been 70 submissions from 22 countries to present in the symposiums.

-NH read some of the ideas that have come up with the different networks: IIAN (2 workshops, presentation, research paper with ITYARN, presentation that is work in progress with Small size); ITYARN (3 lectures followed by an interaction/master class, ceremony for 10<sup>th</sup> anniversary); WLPG (event –walking the city monologues, presentation, workshop, lecture); Small size (installation, symposium conference, key note)





NH asked about the norms of accommodation for the networks and MvdW said usually the board members will get some accommodation (3-5 nights), this is about 5-7 people and it could be they are not all board members but some key note speakers as well.

YH mentioned that within the contract, there is no obligation for TYA UK or Ireland to provide this; the only obligation in those terms is EC hosting. The rest is within the frame of the budget.

EC Encounters (interdisciplinary practice in TYA, freedom of speech in TYA, how do we talk about TYA practice –digital practice)

The overarching theme is 'where are the pioneers?' (driving this, active and participative)

MvdW requested that the networks don't overlap so they can attend each other's events and SB agreed that they wanted to avoid cross-over as much as possible, maybe going back to the idea of having one day per network. NH mentioned that this could be made concrete if that was the general feeling and SB agreed to take it back to Philip. RF commented that Small size would not create a day, but rather an installation that lasts throughout the whole days.

-NH gave some information on the Next Generation Program: 137 submissions from 39 countries. The idea is to invite 20 new people with 2-3 alumni (who were suggested by the alumni of Berlin) and 5 previous participants. There have been talks with the British Council regarding funding because it will also be the anniversary of Shakespeare's death. The call mentioned there could be a focus on Shakespeare (maybe introductory section on his work, a potential visit to Stratford-upon-Avon).

YH proposed offering possibilities to those not selected for the program.

IK suggested British Councils, because India will have a lot of funding from them next year and it would help if there is word coming from their side as well. NH mentioned that Paul Harman had offered to approach councils in various countries to create links.

YH suggested looking at a possible connection with Lali Dangazele who was part of the South Africa bid team, because she is doing her doctorate using Shakespeare as a medium of energizing education in South Africa through theatre.

SB mentioned there has always been an aspiration that the festival will also provide an opportunity for children and people across the west midlands, not only delegates. He said they have been working with schools across the region and 10 of these schools will be twinned with different companies to create pieces together.

-Key dates: TW communicated they had changed a little from those on the MOA and they wanted to check there was no problem.

Confirmed performance program (end of November)

Finalize symposium program (end of January)

Go on sale (end of January/beginning of February)



TW said the idea was to make sure that as many people as possible could engage, so they were working to make the capacity as high as possible. If there has to be a finite number of delegate packages, that will be made clear in the booking so that people know what they will be able to access when they are booking. Some shows with low capacity may be complicated.

YH proposed some sort of mediation for these shows; even if people can't see the actual performance, maybe they can see a video.

SB confirmed they were looking into more capacity; there will probably be 6 performances per show, unless they are presenting themselves at large capacity theatres.

MvdW inquired about the price of the packages. SB confirmed they would make it as affordable as possible with free registrations for delegates from outside Europe.

DKT expressed that people who need visas will not be able to buy their tickets in advance if they don't know they'll be getting the visa, and TW explained there will be a system for these people to reserve tickets. SB also mentioned they could maybe look at a way to refund the people who couldn't get a visa, but that they also have support from Aston University that has their own visa unit so they will work with OTE to process visas.

FF asked if there were any plans to facilitate people attending from poor countries and NH responded that for now, only with the waiving of the registration fee and for Next Generation ASSITEJ offers travel assistance.

TW also explained they will have 4-5 partner hotels with a mix of price points, as well as the use of dorms from Birmingham University which will be the cheapest accommodation (£20-£25/night).

SG suggested billeting (people offering rooms in their houses), and SB said they would have a list of people who could be persuaded to take delegates/artists in homestay.

SB mentioned that the BBC will be the main media partner; in addition to providing news coverage they will also be involved in the learning program.

Regarding awards, SB explained that the 3<sup>rd</sup> year students from the Birmingham School of Jewelry will design OTE awards for the closing ceremony. He said categories are yet to be decided and NH mentioned it would be better to use the word 'favorite' instead of 'best' for these awards.

SB also mentioned that the delegates will be voting with ballots that will be in their packages.

SB said the venues will be confirmed once the shows are known.

For the opening ceremony, the idea is to have very short speeches (including one from Malala who is at school in Birmingham). This will take place on the bare empty stage of the Birmingham Rep; there will be music performed and at the end a delegate lounge will appear for people to have a drink on the main stage, which is also the main festival hub & delegate lounge. The closing ceremony will be a comedian/actor from Birmingham who is attractive enough for everyone to stay until the end.

YH questioned about public transportation and TW responded it would be enough for the venues because everything is within walking distance except for one venue. The North Campus of Birmingham University (for student accommodation) is 10 minutes by train, and they are still looking at options.



YH asked SB and TW what they would like ASSITEJ to do.

SB shared they will have a dedicated marketing officer around November/December and they have a significant marketing budget, but they would need ASSITEJ to get the word out. OTE will give ASSITEJ all the information.

NH also suggested doing something else to encourage people to attend, since it is the 3<sup>rd</sup> year the Artistic Gathering will take place in Europe.

TW mentioned there are 4 key audiences: international delegates, UK delegates, school audiences and family audiences. OTE will develop a website towards the end of the year that will be the primary way to communicate with international delegates. They want to build interesting information that also has a marketing benefit and gives insight on the festival; personal advocacy within own theatrical community will also be crucial.

SB expressed he was of the view that we should keep reminding people of the process and that it will happen, rather than have them wait to know what will happen.

YH questioned about the possibility of having some sort of international internship and SB said they had an intern from Birmingham who will be there for 6 months and will be paid at the end to be included in the festival. He mentioned that, subject to visas, they would love to accommodate an intern from Cape Town.

DKT also suggested there might be a place for a Next Generation Placement.

YH asked for thoughts on the magazine and how they wanted to be reflected on it and if there was anyone leading on aesthetics. SB and TW have had a meeting with a publisher, but thought ASSITEJ would give content and design. MGC said it has always been designed wherever the Gathering is, but the contents and advertisements will come from ASSITEJ.

MGC offered to prepare a file with information on the UK/Ireland section and asked OTE to help with advertisements since local companies will be more interested because it will be distributed there.

DKT expressed she had not seen inclusivity in the chosen plays and TW said there was an element in one of the plays, and he also mentioned they had been in talks with Daryl Beeton about accessibility in a broader sense; the ambition is to be an example in terms of inclusion.

## **9. Work in the working groups**

## **10. Reports from the Professional and Regional Networks**

Reports were handed out to be read by everyone on their own time.

YH mentioned that some sort of edited regional report should probably be made public as well to inform centers of what the others are doing. Concerns can be mentioned and noted on the meeting minutes, but centers should also be recognized and acknowledged in another way. She suggested looking at a place on the website, not necessarily a formal structure.

VJ suggested having a focus on a country or network, something engaging on the website. FF mentioned the changing menu on the website (now set for 50<sup>th</sup> anniversary), could be used for this.



Reports were received from IIAN, ITYARN, Next Generation, Small Size, African Network (ACYTA), Asian Network, France, IberoAmerica, Oceania, Nordic Baltic Network, Serbia and Western Balkans, and USA.

## **11. Reports from the Working Groups**

### Promotions

-Website / Facebook:

FF said there would be an Honorary Members section added to the website in the 'About Us' section, under The Executive Committee. VJ suggested having a cross-link on the 'ASSITEJ Members' section (e.g. click here to see honorary members).

YH requested to include information about the honorary members, as well as the citation that was given when we gave the honorary membership award.

FF encouraged everyone to take a look at the Friends of ASSITEJ section that was enhanced by the Secretariat.

FF said there would be a brief sentence under the title "uniting theatres, organizations and individuals across the world" (may vary depending on space). He proposed adding Flickr and YouTube icons to the website for people to access all the ASSITEJ photos and videos.

He also suggested changing the '50<sup>th</sup> anniversary' section to either 'geographical focus' or 'archive presence'.

On the map, it was proposed that the marks for the networks could be the leaders' addresses (RF for Small size, Kim Peter Kovac for WLPG, Gesche Wartemann for ITYARN, Daryl Beeton for IIAN and Aditee Biswas for NG). YH agreed but asked that it is clear this is a contact person and not where the network sits.

-World Day:

NH said the brief for the filmmaker had been updated on Dropbox and would be sent to Jeremiah. This includes guidelines, aims, requirements, timescale (deadline February 1), fee (maximum 1,500 EUR).

Other options for the message that came up were Stephen Hawkins, Jenny Sealy (GRAEAE Company), Peter Dinklage (Game of Thrones actor), Sudha Chandran (Bollywood actor), Vigdis Finnbogadóttir (first democratically elected female president –of Iceland, theatre person, cultural ambassador of UNESCO) and Francisco Hinojosa (Mexican award-winning writer of children's books –some have become plays).

The EC voted on having someone directly involved with inclusivity, leaving as options Jenny Sealy, Peter Dinklage, Sudha Chandran, Jón Gnarr and Daryl Beeton.

NH suggested thinking who would have the strongest impact, for people to be motivated and speak to people who are not necessarily advocates of TYA.

VJ suggested having a male (Daryl) because we had 2 females this year.

YH asked to prioritize the options and proposed asking Jenny Sealy first and Daryl Beeton second.



RF commented that the President's message is also very important and that for him it was a more interesting message this year because he could use it in his day by day.

SG mentioned it was a great opportunity for someone to make a statement; make a difference.

The deadline for the message was set as February 1<sup>st</sup> (same as the film) so national centers can translate it.

It was decided that Vigdis Finnbogadottir would be on the short list for 2017. MGC also said she would prepare a dossier on Francisco Hinojosa.

Regarding the logo, NH mentioned that we would not be able to use this year's logo since it has 50<sup>th</sup> anniversary branding, so we could do a slight redesign. YH suggested keeping the tagline and maybe thinking about the idea of inclusivity as the theme.

MGC proposed speaking with the designers to see if they have any ideas on inclusiveness and see what they come up with. This year everything was linked (anniversary logo, World Day logo, leaflet), so it would be nice to work on something with inclusivity. IK said that he could also get a design in Asia, since there was already some work being done with an ASSITEJ Asia website.

The EC decided to work with the same designers and have them make a tweak to the design.

MGC said she would like to have it by the end of this year or mid-January at the latest.

#### VOTING

1. Should our international ambassador for the World Day message be someone directly involved with inclusivity? (UNANIMOUS YES)
2. Should the World Day logo stay the same, completely change or have a tweak? (11 FOR TWEAK, 1 FOR COMPLETE CHANGE)

#### ACTION

1. FF will add Flickr and YouTube icons to the website.
2. Secretariat will include information and citations on Honorary Members section.
3. MGC will talk to designers regarding changes on the World Day logo.
4. NH to approach Jenny Sealy for World Day Message

#### Projects

-Regional Workshops:

DF is looking at the possibility of having a workshop in Uruguay. Gabriel Macció is very interested and looking for funding from IberEscena (their deadline is Oct. 25); they will apply for money to host the workshop (venue and accommodation) and ASSITEJ will have leaders there who will be paid. DF said a letter from ASSITEJ, saying we are involved in the project was needed for IberEscena and MGC agreed to sign it.

The working group created a document that could be the foundation for the application text for them (clear to use for fundraising) and DF will make sure it is translated into Spanish. There is



\$2,000 reserved for new projects, if everything else fails or we can look at crowdfunding. VJ suggested asking people to apply for workshops in their country.

If they get funding, then 2 people must give the workshop and DF is one option so it would only mean 1 flight ticket in the worst case; leaders will be decided after we have the workshop content.

VJ distributed a skills list to map the skills of the EC for workshops, and said it would be sent to the respective regions as well (maybe translated into French for Cameroon).

FF explained that there is a project in France to promote participation of French-speaking African artists in the Congress and ASSITEJ in general. He offered to work with the French Minister of Foreign Affairs to go to Africa in February. He expressed that artists in France insisted in the need of play writing, networking and exchange of good practices. The idea is to meet representatives in Benin, Burkina Faso, Togo, Mali and Cameroon to propose them for the French festival in Brittany in December 2016. It would be interesting to find ways to synchronize and redirect the project to Cameroon and the Gathering.

Another country interested in a workshop is Pakistan, where 2 individual members have approached IK for support. It was decided for IK to talk to them and ask to do something together involving artists from other places so we can then look into a model.

-Placements:

VJ reminded everyone that the EC must share the responsibility of asking festivals to offer placements.

-Birmingham Meeting/Encounters:

1<sup>st</sup> Encounter remains the same (looking for artists from around the world to talk about interdisciplinary work; interpretation from the regions –what it means). This is for people who are already there, it must not cost extra. There will be a summary at the end (maybe by Aditee or Phylemon).

2<sup>nd</sup> Encounter can include a game with slips of paper for anonymous confessions for those who are really censored. It can be about self-censorship, political correctness, and economic limitations, among others. We must give enough time for people to think. The summary can come from each table.

3<sup>rd</sup> Encounter –Artistic Identity.

There will be an exercise involving an invisible line on the floor (question about identity; a scale between artist and educator), to open discussion about artistic identity.

The working group felt that censorship and interdisciplinarity have to do with the identity as an artist. This encounter could be the conclusion; to discuss identity versus openness.

Then there will be a lecture on identity – we could look into the University of Birmingham as a keynote from a different direction.

Finally, split into groups with 3-4 questions to discuss (all the same questions) and have a summary from 3 people who have been walking around.



IK will be responsible for 1<sup>st</sup> Encounter, SFF and DKT for the 2<sup>nd</sup> Encounter and VJ for the 3<sup>rd</sup>, and they will ask for help from the rest of the EC if needed.

RF asked to think about the people who have more trouble with English and project the summaries on power point, and ask people to speak slowly.

VJ proposed looking into live streaming for the keynotes and parts of the encounter that are not participatory, or if not to record them to later upload to the website.

NH proposed asking someone from the outside (like an intern from Birmingham) to document everything in good quality.

MGC asked about any future meetings with them and NH mentioned one in the end of November, to which VJ said she would be happy to go.

KO asked about ways to work with different languages because some people can never participate since they don't understand. YH proposed gathering information from groups who attend and perhaps someone in those groups who is fluent in English can help with the language, so the room can be divided into groups by language.

FF suggested a Twitter wall so that social media is strongly visible.

#### ACTION:

1. MGC to sign letter for Iberescena funding.
2. All EC to approach members for new Placements opportunities.
3. Projects group to work on ideas for the Regional workshops.

#### Publications

-Newsletter:

MGC commented there are not many Jubilee-related articles left for the newsletter. There was a discussion about how to recognize SAND Festival on the newsletter, and a proposal was to move AB's introduction for November and ask VJ to write her introduction to include the festival for October.

MGC suggested including something on the AAG15 in the newsletter before the year closes; this could be done as a conclusion, to say we celebrated the Jubilee and promote the Artistic Gatherings.



-Magazine:

MvdW insisted it is important that all communication regarding the magazine happen via the magazine email.

MGC will send a written document of magazine guidelines to MvdW and KO for approval and so they can send it on to TW.

Magazine Timeline:

September –call sent

October –submissions due on the 31<sup>st</sup>

January –edits will go back to the authors on the 1<sup>st</sup>

February –edits will be returned to us on the 1<sup>st</sup>; selection of pictures and articles will be done

March –manuscript to designer/printer by the 1<sup>st</sup>

April –manuscript sent back to us by the 1<sup>st</sup>

June –final copy ready

The magazine will be around 64 and 72 pages, depending on advertisements.

The budget left for the next 2 magazines is of \$19,000 (VAT included).

1,200 copies will be printed, same as last time (depending on the budget).

The magazine will have a focus on pictures, illustrated by 500-2000 word texts, in English and original language of the author.

3 submissions until now (Belgium, Serbia and Italy); AF would like to write something, Hilde will be asked to write something on Interplay, KO will give a submission on performances and UK will be invited to submit as the host country (NH will be the appointed person for English articles).

Submissions are needed from Africa, South America and Oceania.

It was suggested that YH contribute an article about roughly the last 10 years with a focus on On The Edge innovations.

MGC will take care of advertisements.

MGC expressed she thought it was a good idea to publish articles that were not included in the magazine, in the newsletter. Materials left from the past magazine have been used and have made the newsletter livelier and YH agreed.

-Archiving:

MGC has the information of the period from May 2014-May 2015, but we must retrieve 2008-2014.

The working group would like to ask for a budget to have someone who professionally digitalizes archives, to build on this; the best is probably to have someone from Germany.

The goal is to make it available online (public & user friendly), and the ultimate goal is to make a book, maybe by the 2020 Congress.

YH agreed to go through her records and put her information into the same structure MGC has worked on.

The working group also discussed transparency and having official minutes vs. minutes for the public; the suggestion was to be open with the minutes for transparency reasons, but sensitive.





**-Website:**

MvdW recommended making a search through the website to make sure ASSITEJ is always written with capital letters. She asked to include the links to the individual pages of the networks, as well as their abbreviations on the menu list.

MvdW advised to place a direct link to the newsletter on the website under 'ASSITEJ in the World'.

YH asked that the AAG15 Report done by ASSITEJ be posted on the website; it is very strong, looks very good and gives a sense of what was done, underlining the importance of the event. She mentioned it could be posted now with something on the newsletter to link to it (e.g. "we were excited to receive MF's report at the EC meeting in Kristiansand and consolidate our own, it is a real opportunity to understand the event for those who did not attend"). MF should also be asked if they would like the ASSITEJ Germany report included (or maybe statistics only).

**ACTION:**

1. MGC will write draft of magazine guidelines for MvdW and KO to send to TW.
2. FF/Secretariat will include links of networks on website and their abbreviations on the menu.
3. AAG15 report to be posted on website by Secretariat.
4. YH to write article on Innovations and canvas for African articles.

**Policy, Protocols & Fundraising**

**-MOU:**

MOU with South Africa was developed, but YH cannot sign on behalf of ASSITEJ due to a conflict of interests, so she will be signing for ASSITEJ South Africa (along with Jamie –chairperson and Lezanne –finance/operations manager), and other representatives will sign for ASSITEJ (Secretary General MGC and Vice-presidents VJ and SFF); this will be the most useful in terms of communication.

Additional names around primary administrators were: South Africa –YH, Jacqueline (Festival Director, TBC), Veronica Baxter (Conference), Yusrah (Communications) and Lee (Logistics). ASSITEJ –MGC, NH and Joanna Evans for Next Generation, MvdW for ITYARN/WLPG, RF for Small size, DKT for IIAN, MGC and NH for publicity, MvdW and KO for the magazine.

The title of the Congress will be "Cradle of Creativity" and the subtitle "19<sup>th</sup> ASSITEJ World Congress and Performing Arts Festival".

YH mentioned the main venues have been determined and other will be updated later, but City Hall was going to be very problematic in terms of physical access. She said each event would determine the needs in terms of the EC.

The rider has been written and approved; only a few things added.



A section on the benefits of hosting was added; commitment in terms of hosting for EC is for the entire 11 days of the program. If some EC members don't want to stay until the end, they can choose to leave after the 25<sup>th</sup>, which is the last day of Congress and the turnover of the EC. The basic budget is catering for 27 productions and the ideal budget for 50. There will not be more than 2 productions from one country apart from the host. Other activities: ITYARN Congress (May 16-17; doing 2 days although minimum is of 1). ASSITEJ Auction was added to fundraising activities.

Timeline (still needs more input):

The call for awards will include new awards that will need to be communicated to the members. If there is a meeting in Cameroon in 2016, we can bring the jury and decide on the deadline for award nominations (15-10-16).

All productions will be known by end of October.

Final decisions, including speakers by October.

Congress will start on May 17<sup>th</sup> but ITYARN will begin activities the 16<sup>th</sup>, and probably the EC as well; the Congress ends the 27<sup>th</sup>.

This should all be approved at this meeting, so it can be signed and taken back to South Africa; this was approved

The idea was to develop an instrument that gives a clear indication of what to do and what the benefits are.

-Fundraising:

The working group continued discussion on DN's project and made a list of partners to be approached:

- Bucharest – Jong Creanga
- Hungary – Kolibri festival/also producer - Janos
- Ljubjana – Puppet festival
- Imaginate – UK
- Barboro Festival – Ireland
- Belfast Children Festival – Ireland
- Birmingham Repertory Theatre - UK
- Schone Aussicht – Germany/ also producer - Brigitte
- Petits et Grands – France
- Bravo! – Finland
- April Festival – Denmark
- Shaxpir – Austria
- Krokus Festival – Belgium – Gerhard -
- Segni Infanzia – Italy - Carlotti Zini
- Little Ladies Little Gentleman – Ankara, Turkey
- BITEF Polyphony
- Iceland Academy of the Arts/National Theatre of Iceland
- Bibu Festival, Sweden



YH said these would need to be prioritized and run past DN before approaching them to check what the process is.

RF stated that the EU would prefer to have a variety to represent different ideas.

MGC asked what the next step would be; who would communicate what and to whom. YH said we first needed a response from DN, but that VJ and MGC would take the communication forward to discuss the process and next steps.

Crowd funding for regional workshops:

YH expressed that because South Africa is looking for a lot of funding already, this will be difficult. However, if a workshop in Cameroon is proposed, it can be directly linked to the Congress so it would not be in opposition, but aligned to the same efforts.

YH suggested developing a basic and an ideal budget for this workshop as well as see who would be available from the EC to go with more time to offer something probably without reimbursement, and extend the budget to bring 1-2 experts that answer to particular needs in Cameroon.

If there can be an alignment to the Congress from there, ASSITEJ South Africa can drive a fundraiser like Thundafund for this.

-Awards:

ITYARN and Write Local. Play Global will send a process for those awards that are formalized so we can circulate it and agree to it by email.

Additional lifetime achievement award was discussed:

Sometimes there are people in the field of TYA who haven't been connected to ASSITEJ, but have done incredible work. This idea would acknowledge people who have been put forward for the Honorary President/Artistic Excellence award, but were not easy to recognize, maybe because their work was not specific for the last 3 years (Linda –Seattle Children's Theatre, Lucky Ali Liaquat, Halina Machulska); there are wonderful things about them that deserved recognition but these didn't fit in the frame of the award.

Each full member will be able to put forward 1 artist in a 3-year term. If there are 3 excellent people, there can be 3 awards (maximum number for the year). It's about recognizing an extraordinary achievement to the field; and then have a space at the Congress to recognize these people as well. If we start to have more than 3 in a term, it will be too much because you can't give them all focus. The award will be determined by the EC with no additional jury.

RF proposed having a limited number of awards, so we don't risk offending whoever is left out and YH suggested 3 candidates in a term to which everyone agreed.

YH then proposed rephrasing the Honorary Members Recognition about direct commitment to ASSITEJ.

NH expressed that the way the award is framed and acknowledgements are received needs to be developed because there is not much sense of what it is; the promotional part has to be taken care of. IK asked that when a nomination is submitted, to have support material as well so something can be created for the final day with that material. NH said it could probably come from a budget line for promotions and it needs to be done professionally.



RF then added that the nomination for the Honorary President/Artistic Excellence Award should be given for something specific, to then decide between what people represent with a focus to their work and YH agreed that this award is more about breaking new ground. Originally the award was conceived for younger artists, and since there was no balance with the lifetime achievement award, it was given to other people. NH felt the definition could be tightened up to reflect it is about young and emerging. YH's suggestion was that the ASSITEJ Award for Artistic Excellence (actual title, given by Nat Eek) needed to demonstrate this more clearly so the Policy, Protocols & Fundraising working group could write a detailed version of the lifetime achievement award, then polish the other description and send it to Erik Eek to approve any changes.

MGC asked about funding for other awards and YH said they were honorary, only a recognition. She underlined that the award that does provide support could be more important for younger artists. VJ proposed having witnesses for the lifetime award that can talk during the ceremony about the influence/impact the artist has had for them or their region. MvdW also said they should be given some sort of plaque, which would cost money.

YH mentioned that if the call for awards will be done in April, then all of this must be agreed upon before then and communicated clearly with the centers; maybe ask for a moment in Birmingham to communicate about the awards. YH proposed the policies working group should take this on.

Two proposals were made for a communication policy and a technology & savings policy (how to protect the archives).

-Financial Protocols:

YH pointed out the changes and the "Financial Protocols" document was accepted by the EC.

#### VOTING:

1. In general, does the EC accept the document as the MOU between ASSITEJ and ASSITEJ South Africa? (UNANIMOUS YES)
2. Does everyone accept the Financial Protocols as part of a broader Policy & Protocols Handbook, to govern the financial transactions that we deal with on a daily basis within ASSITEJ? (UNANIMOUS YES)
3. Is everyone happy for MGC, VJ and SFF to sign the document on behalf of ASSITEJ for the Congress in South Africa, to move forward? (UNANIMOUS YES)

#### ACTION:

1. Policies and Protocol group to write Lifetime Achievement Award description and circulate for approval, before sending to Erik Eek, with suggestions for clarity around the Artistic Excellence framing.
2. MGC to request formal document from ITYARN and Write Local. Play Global around their awards. Deadline for above: End Feb. 2016
3. YH to liaise with Etoundi about a budget for the Regional Workshop for crowdfunding purposes.
4. Signed MOU to be returned to Secretary General by YH from South Africa.



## 12. AAG15 Report

Meike Fechner joined the meeting to present the AAG15 Report from ASSITEJ Germany.

The report included the following:

Statistics -528 participants from 53 countries, 36 Next Generation participants (12 German, 24 international).

Aims and achievements –mainly a result from the meeting in Berlin and representative of the German team view. MF pointed out there had been a strong feeling of a lot of dialogue happening/people meeting each other and it was possible to communicate on an equal level. MF explained that the selection committee had taken the task to select the most provoking shows, but were not very aware of the international element and international people thought it would be the best shows in Germany; some people also felt estranged with the festival because everything was in English.

Results and feedback –people have understood more about ASSITEJ; it was easy and accessible to meet the EC.

Points for discussion –how to really include the artists in the Gatherings; creating long-term contacts with Next Generation participants.

YH shared that the EC believed it was a very stimulating and well-ran event and it was a pleasure and privilege to be a part of it. She agreed that the diversity of the Next Generation participants was very special and took conversations up a notch. She added that the more informal style of discussions around the round tables and marketplace were very exciting and accessible models and some of those things will be taken forward. She thanked MF for an amazing job done by the team and said the concrete details of the report were also very helpful.

MGC was also very thankful and said that everything had run very smoothly with the team and everything happened as it was supposed to.

IK recalled he had been worried that it would all be very spread out across the city, but in the end it was very useful because it gave everyone a chance to know the city as well as the different theatres and partnerships which was helpful to know more of how TYA works in Germany. DKT also added that she had felt very safe during the festival and knew that everything was in order and organized the whole time. FF thanked MF in name of ASSITEJ France for succeeding in making everyone insiders.

SFF commented that the Encounters and table talks had been achievements, but that facilitators were asked to take over one of the topics right before, and it was difficult to prepare for this; in the future they should be really prepared with more warning.

AF appreciated the way they showed respect to the elders and said hospitality had been very good. He asked how many people had been in their staff. MF responded that the main staff was approximately 25 people, but people employed by the venues were also added to the festival. SFF shared that GRIPS had addressed the theatre community beforehand on what the host was



expected to do. MF added they had expressly asked German artists and members of ASSITEJ to be hosts, to take people through Berlin.

IK also said the social events had been very important because there is always a limited time to discuss things and ask questions, but these events provided additional time, beyond formality and hierarchy to take things forward.

PO asked MF from a government point of view, how they deal with the lack of appreciation to sell themselves as ASSITEJ, because this is the situation in Kenya, and MF answered they are trying to be more visible in the world of arts in general. For example, next year there is a festival where children will be performers and they have asked politicians to attend. SFF also said this was not always easy, and that the head of the cultural department in Berlin had only been visible one time during the festival (at the GRIPS Theatre Prize Ceremony), and this was only because a company who put a lot of money, asked him to attend so SFF suggested having a partner in the business/economic world. MF also said they used the German ASSITEJ Prize to attract attention by involving interesting/famous people and institutions.

MF then inquired about the networks and their participation in Birmingham since they had put so much thought to this aspect in Berlin, and YH agreed that it had been a great proposal to bring local partners to strengthen the networks. NH said this hadn't been adopted in Birmingham in the same way but that it's not too late to take it back to the team. She mentioned that for now, the strongest partner is the university.

VJ commented that there would be a marketplace again in Birmingham.

VJ said the only thing that could've been done better was the Jubilee Ceremony (someone who was not present at the time heard that it hadn't really celebrated the history). She stated that because we are now aware of it, it has influenced our work and we are learning from this mistake.

## **13. Memberships**

### **13.1 New Member Applications**

The EC reviewed new applications for membership.

#### **-Mozambique:**

The have already registered the association legally; it seems to be people who are really making an effort.

The Secretariat has been in contact with Rogerio and he is very interested in collaborations; he has the vision of an organization and seems to be a very good artist.

YH mentioned she had worked with him in the project "From Idea to Action" with various African centers and ASSITEJ Sweden.

The application from Mozambique was accepted as a National Center.



**-Marcos Belmar/La Factoría -Chile:**

He has been very much in touch with the Secretariat and MGC said he seems to be a serious person.

MvdW noticed they mentioned ATINA in the application as well. DF said he didn't know them very much but did know it was very interesting work with Lecoq techniques.

YH agreed that the work looked interesting and professional; she proposed linking him to people from ITYARN.

The application from La Factoría of Chile was accepted as an Individual Member.

**-Drama Theatre Targovishte -Bulgaria:**

DKT mentioned she was afraid there would be too many individual members, and we should work towards the building of a national center instead; she believes people may be competing amongst themselves. She said she has no direct connection since she has never been to their festival but she heard positive comments from people of southern Serbia.

DKT expressed her concern that there are already festivals who say they are part of ASSITEJ but don't collaborate with the center, so she wants to be precautionous. IK agreed that he has the same experience with his national center but there will always be members like that and it doesn't really affect the center, on the contrary it adds to the list of members, which is helpful when applying for grants.

YH underlined the importance of stating, since the beginning, that our aim is to create a center and for them to be a partner. She also reminded everyone that an individual member has to reapply within the next 3 years to which DKT responded that the existing memberships have not been checked. MvdW suggested telling the members when they are accepted, that we have expectations in 3 years. Specifically for this application, YH asked to introduce them immediately to LIPA (members from Bulgaria) in their acceptance letter and mention they should work towards a national center.

MGC expressed that a lot of people in many countries don't know what ASSITEJ is and what you can do, so individual members are people who are approaching and keen to do something, but don't really know how to; we must find a language to be able to communicate with them. This is the case with Chile, where there is a lot of activity but they don't know how to connect. We must find other ways to provoke members, not only asking them to pay and send in reports.

YH agreed that this is very important; to use the spirit and levels of activities of the association, something warm, inviting and personal that is more spontaneous. She suggested engaging more with the members on Facebook, or online chats; something less formal. VJ also proposed using Twitter for Q&A's.

RF mentioned protocols should be respected and we should be clear about the individual member status, because this is more of a transit position. YH clarified that this is a new format within the organization so we need to give it some time, and go back to these members to explain their current position so they can renew either towards a center or as individuals again.

AF recalled Japan being very closed, as DKT was saying about other countries, but that this changed once they joined ASSITEJ and are now more open internationally, so we should say yes to countries





that have problems in this point, like Bulgaria. DKT mentioned it was also up to us to contact our members.

The application from Drama Theatre Targovishte of Bulgaria was accepted as an Individual Member.

-Rania Refaat/El-Pergola Marionettes Theatre (Egypt):

MGC said her application was very complete and she had been responding immediately to all the emails, which showed her interest. YH also pointed out the fact that she has been working in schools.

The application from El Pergola Marionettes of Egypt was accepted as an Individual Member.

-Forrina Chen/**A.S.K (Art Space for Kids) Shanghai, China:**

YH explained that theatres in China are enormous so it is difficult to do small-scale work and Forrina has managed to create a more intimate space; the idea is to inspire Chinese artists to start working like that. With this application we must follow the protocol and let ASSITEJ China know that we have this application and they have 3 months to invite them to be part of the center, agree for them to be an individual member, or submit an objection, and let the Secretariat know for the EC to discuss.

VJ proposed letting Forrina know before going ahead with this procedure.

DKT expressed that the Chinese center is making many changes and is more open than ever.

IK disagreed saying that ASSITEJ China is run by the government so there is unofficial censorship. There are individual artists who are doing amazing work and don't have support from the government.

AF mentioned Shanghai has been doing very well economically dealing with other countries, and Forrina Chen is from Shanghai, which is totally different from Beijing. Beijing has been looking to see how far Shanghai will go and shut down once they think they have gone too far beyond Chinese ideas; there is a lot of history behind Forrina Chen's application. He shared that there is in fact a new wind in China. The new president of ASSITEJ China is more open minded and willing to be more international, although it is hard to say how much freedom he has. AF believed we need more information from both sides to see if these activities are within the capacities ASSITEJ China can provide.

YH also mentioned she had asked if other members could apply, during her visit to China and the topic was avoided. She also suggested a second option; Forrina Chen could apply to be a member of a network without going through the national center to avoid a conflictive situation (Small Size seems the most obvious immediate connection).

IK asked what would happen if China objects to the application. YH explained that ASSITEJ needs to say to China the constitution says there is no discrimination on base of political reasons, etc. If ASSITEJ China feels they are unable to change their structure, we suggest they should allow independent companies to join ASSITEJ as individual members. If they refuse that, then we do have a problem that we must discuss.





MGC added that China is a huge country and the way they have managed to integrate in global economy is very disciplined, but we most focus on theatre. The kind of theatre they do in Beijing is very different than what we usually see in other festivals, but MGC said she has never seen another country invest the amount of money that Chinese invest in children's productions. They were so closed for many years and what they had was only the Chinese opera, and those productions now are very singular and different from what we do in small theatres. If ASSITEJ wants a wide range of activity and theatre, we must understand that is the way the Chinese do theatre for children; as far as she has seen, contemporary plays are not delivering political messages. She said she had dinner with Kim Woo Ok in Korea and he mentioned ASSITEJ shouldn't want the same kind of theatre everywhere in the world.

IK argued that his experience with China in the last 6-7 years, has been with the same artists mainly from Beijing or sometimes Shanghai, but there is much more from China. ASSITEJ works on a macro and micro level; we reach out to countries to spread the message of TYA in the world, so centers can find a common platform of discussion within. It is the center's duty not only to let people join, but also for them to spread news about what is happening, asking people to join them, not waiting for people to ask them.

### 13.2 Membership Fees

MGC explained she had phoned Ecuador and Colombia about their dues and Ecuador understood very well, saying they wanted to pay \$350. She made them a proposal to pay half the fee for each year they owe (from 2011) and pay the whole amount for 2015.

DF said he received an email from Colombia asking for their debt to be cancelled and they would pay from 2015 on, as a member with no vote.

YH inquired about ASSITEJ Colombia and how networked they were, but it was not clear to anybody if ACTI is actually an association or if it is only Carlos Eduardo Prieto's company.

DF suggested telling them that if they cannot pay, then they are out of ASSITEJ and if they want to continue they can reapply and we reevaluate the situation and everyone agreed to proceed in this way.

#### -Exemptions:

**Next Generation Network** asked for an exemption of the 2014 fee to permit them to organize their structure and since they became members in October 2014. The EC agreed.

**Latvia** asked for an exemption for 2012-2013 because they are a small country with only 11 members and they have a new structure; they want to start paying from 2014. They have been members since 2009. YH proposed to condone them over the period of the Congress since it is in the previous period, and if they are intending to pay, this is acceptable. The EC agreed.

**Zimbabwe** asked for an exemption of 2013-2014.

VJ remarked that they would have to pay 2014 if they want to vote in the next Congress.

YH explained that they have been members for a long time and that for many years Stephan Rahl paid on their behalf. Her feeling was that African members shouldn't be expelled at this moment, prior to the 2017 congress in order to maintain their engagement, but they need to make some



kind of effort to pay. Zimbabwe is in a terrible situation, and the economy doesn't look like it will improve. YH shared that Washington Masenda has signed with schools so they become members, so they could possibly fund.

IK suggested making the fees across 4 years, so in total they would pay \$200 for 4 years, and in ASSITEJ records they paid for all years. Their exemption would be a discount but not an entire fee waiver.

SFF recalled a conversation in Warsaw about stronger centers supporting weaker ones. He proposed writing to centers asking strong ones if they want to collaborate; it is a question of creating solidarity. RF agreed but said that instead of paying to one center directly, it could be made as a fund for weaker countries. SFF felt it is easier to pay for a partnership than for a fund. YH commented that solidarity is wonderful and important but we don't want a situation where there is a dependence on richer countries. The partnership should be a true partnership, where the energy given back can at least be done in terms of hours, or work; that there is an engagement/investment. VJ said this is already happening; the Baltic countries entering the Nordic Network is very much about support for the Baltics, and the network is applying for money to support them with a project. YH agreed for the Protocols, Policies & Fundraising working group to work on framing it as an active partnership/participation.

For the meantime, it was agreed to go with IK's suggestion: a discount but not an entire fee waiver.

MGC asked to establish a standard 50% exemption for these type of cases, to have a parameter of what response to give people.

Regarding Zimbabwe, YH said the first question is what they are able to pay for 2015; if they pay the full amount we are happy to exempt them, if not we can look at a next arrangement. According to the Constitution, we will ask them if they will pay \$75 as a corresponding member and if not we look at exempting.

The EC went over other owing members and decided who would contact each member (MGC – Bangladesh, Bosnia, Paraguay, UAE, Ukrania and Uzbekistan; FF –Benin; YH–Swaziland).

FF asked if ASSITEJ Benin was active and YH said they were active in 2013, and knew from communication with ASSITEJ South Africa that they were willing to pay \$150 for 2015, so if they are able to pay this then we can look into making some arrangement.

DF said his opinion was that the same criteria should be used with Colombia and Paraguay, if one is out, so should the other.

YH mentioned Swaziland was going to pay to ASSITEJ South Africa and they would then pay on their behalf.

RF recalled United Arab Emirates had said they would pay \$750, so they actually owe \$3,000 and it is 25% of ASSITEJ's debts, but we must first clarify if they are members or not. MGC said that if they have never paid or been in communication with ASSITEJ, then they are not members.



VJ asked if there was still contact with ASSITEJ Ukraine and MGC said that the last communication was the letter of exemption we wrote after Perth for the 2014 fee and there was no response. MvdW agreed to ask Marina Medkova during her trip to Moscow if she knew anything.

RF commented that for countries who cannot use a bank or PayPal to pay the fee, we can use Western Union as an option; it is time consuming, but if they contact and ask it is an option.

SFF proposed that if some centers cannot pay, they should bring something for the ASSITEJ Auction, and we could get money that way. YH said it could be practical but must be thought through carefully. MvdW also said it would be more democratic; it can be a way of trading.

#### Conflictive Members/Expulsions

**TYM Macedonia** has not paid or been in communication since 2003. They have already been warned that if there was no activity/communication they would be expelled. The EC agreed to expel TYM Macedonia from ASSITEJ.

YH also reminded everyone to be aware because sometimes members don't accept their expulsion and don't inform officials in their countries. We should look for other contact details, so there is a wider communication. They must receive a formal letter as well as be removed from the website.

#### VOTING:

1. Is everyone happy to accept Mozambique as an ASSITEJ National Center? (UNANIMOUS YES)
2. Is everyone happy to accept Marcos Belmar/La Factoría from Chile as an ASSITEJ Individual Member? (UNANIMOUS YES)
3. Is everyone happy to accept Drama Theatre Targovishte from Bulgaria as an ASSITEJ Individual Member? (11 IN FAVOR, 3 ABSTENTIONS)
4. Is everyone happy to accept Rania Refaat/EI-Pergola Marionettes Theatre from Egypt as an ASSITEJ Individual Member? (UNANIMOUS YES)
5. Is there general support for Forrina Chen/A.S.K to become a member of ASSITEJ in whatever form it can most usefully happen? (13 IN FAVOR, 1 ABSTENTION)
6. Does everyone agree to exempt Next Generation Network from their 2014 fee? (UNANIMOUS YES)
7. Does everyone agree to condone the debt of Latvia from the previous term? (13 IN FAVOR, 1 ABSTENTION)
8. Does everyone agree on exempting Zimbabwe from their debt if they pay for 2015? (UNANIMOUS YES)
9. Does everyone agree to expel TYM Macedonia, due to a lack in communication for more than 10 years? (UNANIMOUS YES)



#### ACTION:

1. Acceptance letters for individual members will say they must reapply in 3 years.
2. MGC/DF will contact Colombia to ask if they are willing to reapply and pay their fee, or if they will cease to be members.
3. MGC will explain options of becoming a member to Forrina Chen.
4. Protocols, Policies & Fundraising working group will work on a document on active partnerships between stronger and weaker members.
5. MGC will contact Bangladesh who owe 2014-2015, Bosnia who owe 2013-2015, Paraguay who owe 2012-2015, UAE who owe 2012-2015, Ukraine who owe 2012-2013 and Uzbekistan who owe 2014.
6. FF will contact Benin who owe 2012-2015.
7. YH will contact Swaziland who owe 2014-2015.
8. MGC will write letter of expulsion to TYM Macedonia and remove them from the website.

#### **14. Next EC Meetings**

##### Birmingham

The MOU states the date of arrival as June 30<sup>th</sup> and leaving the evening of July 10<sup>th</sup>.

There was a request from SFF to try and leave earlier and YH asked everyone to try and arrive the 30<sup>th</sup> to make sure everything starts properly and then leave earlier if you must; try to get most of what is needed by the 7<sup>th</sup>.

##### Other options

YH mentioned it will be better to have two meetings close together for all the planning, than to reduce it to only one meeting. Wherever the meeting in 2016 is placed will be difficult anyway because Birmingham is right in the middle of the year.

The only official invitation for next year is from Cameroon in November 11-18, 2016, since there is no official proposal or dates sent from Israel.

YH mentioned they are aware of the conditions of hosting and are happy to host the EC for the 35<sup>th</sup> anniversary of Theatre du Chocolat and 20<sup>th</sup> anniversary of FATEJ. The EC agreed.

MGC said there had already been some email exchanges with Etoundi and she was a bit worried about their funding. YH assured that there are always issues around funding with the FATEJ Festival but they take care of it and it always results.

FF said he could talk to Etoundi in February and YH said this was good because they receive government funding very late. RF also commented he would see Etoundi in March in Bologna.

MGC proposed to have some funds aside in case we are asked for money for the meeting.

SFF mentioned that he will have a premiere during these dates so it will be almost impossible for him to attend.



NH also said she would not be able to attend since she will be in rehearsals, but she would like to look for someone to go in her place.

IK confessed he had troubles with funding because he was supporting his own travels and could not afford 2 travels in such a short time, and he was keeping his EC travel support for South Africa since it will be very costly.

RF asked if it is possible to have a short period for the EC meeting, in case someone can only participate for a few days and not all the activities.

MGC reminded everyone that it is not only about the meeting, but also about EC presence at the country where the meeting is hosted; to attend their festival, seminars and support them in general. The meeting has always been extended in order to try and do things with the festival because this is why we are hosted.

In 2017, the first EC meeting will be in January in South Korea (to be confirmed by ASSITEJ Korea).

SFF asked to have the dates as soon as possible for planning, and stated he would not be able to go if it is before the 10<sup>th</sup>. MGC said she would contact the people from ASSITEJ Korea.

#### VOTING:

1. Does everyone agree to have the second EC meeting of 2016 in Cameroon? (UNANIMOUS YES)

### **15. Any Other Business**

#### **15.1. About ASSITEJ Kenya**

PO shared some of what ASSITEJ Kenya has been going through. He mentioned he came to ASSITEJ Kenya in 2013 and it was very operational, so the idea was to awaken their operations.

They registered ASSITEJ Kenya as an independent organization working towards networking and are registered through the Department of Culture. PO commented they were fortunate to have a lot of support from the ministry so they are getting along very well in terms of policy and technical support. The executive committee is very competent and has been working on the structure.

ASSITEJ Kenya is now in the process of constructing something with the National Theatre.

At the moment, there are 10 organizations with membership; they are very focused and deliberate in identifying partners that work with other networks. These 10 members are basically from Nairobi and working on different art forms. The image of ASSITEJ Kenya is getting out and growing.

-Upcoming activities:

Project headed by Kenya Institute of Puppet Theatre in collaboration with USA that involves 130m performances in schools (class 1-4 and class 5-8). The idea was to sensitize people on ASSITEJ and create awareness on HIV and its stigma.



The International Festival of Puppetry is a festival organized by groups of puppeteers and ASSITEJ has a youth forum platform where it will be able to project through art. They are building this on the premise of the Kenya School Drama Festival; the forum will be where they make the selection for the festival.

The idea is to create awareness through these activities and highlight the strategies they envision to use, as well as address issues that affect young people.

ASSITEJ Kenya developed a strategy that focuses on using committee approach and school based approach in collecting activities. Through the committee approach, they hope to have local administration support what is done in ASSITEJ. Through the school-based approach, they hope the Minister of Education will incorporate them with what they are doing. You can only enter schools with the permission of Ministers of Health and Communication (since the performance touches upon health issues –HIV).

The funding is coming from the project with USA.

PO commented seeing that ASSITEJ Kenya had been expelled.

ASSITEJ Kenya wants to play a major role in the development of TYA in Kenya but needs support in terms of guidance and to create partnerships with other centers.

The Kenya Puppet Theatre has been given some land to build a center and ASSITEJ Kenya could be accommodated there. He mentioned ASSITEJ Kenya has incorporated a few members that will work as mentors and take them through.

-Projects with Tanzania and Uganda:

When puppetry initiated in Kenya in 1994 they borrowed the concept from South Africa but formulated their own way of working. They trained puppeteers in Kenya in eight different regions and now have a strong network. This project was initiated now in Uganda with supervision so they have the right capacity and equipment; this has created a strong team in Uganda.

They are now moving to Tanzania, thinking to bring them on board to ASSITEJ.

With this, they can begin to create an ASSITEJ movement in East Africa.

PO said he came into light with ASSITEJ because of YH, during a UNIMA Congress. He is the current President of UNIMA Kenya but will be resigning next year.

VJ commented it would be interesting to map the needs and see if there is an interest in the development of a regional workshop.

PO inquired how to map ASSITEJ in terms of contacts and to create a network in East Africa, so the information is shared. YH mentioned it was important to keep a strong communication with ASSITEJ. There are other people who have had contact as well (Wolfgang Schneider was in Tanzania last year, RF is working in Rwanda and has contacts in Tanzania who have attended Small Size Festivals), so it is good to bring these threads together as much as possible.



SFF suggested that if there will be a meeting with various of these countries, then someone from the EC should join and give some help, because this seems to be the moment when it explodes or not.

DKT asked about members from the rest of the country, not only Nairobi. PO said that when ASSITEJ was formed, staff within the Department of Culture managed it and they realized it needed to be owned by artists. They began with Nairobi to first identify and evaluate the organization, and step by step expand to other regions: it is about planning and strategy.

VJ asked if any organizations were applying and PO said they were, and only a couple had been excluded because their work was not towards developing TYA; there are currently 20 waiting for the next meeting.

### **15.2. Money from 50<sup>th</sup> Anniversary Ceremony for ASSITEJ Archives?**

MGC explained the original budget required was of 1,600 EUR.

RF mentioned that after Berlin the budget for the ceremony was 800 EUR and 628 were spent; it can be allocated but a decision must be made as to what other cost to cut.

YH commented that in the Treasurer's Report, there is a projection of the budget for expenses in digitalization (archives) of 3,000 EUR. She mentioned we should clarify with ASSITEJ Germany if they were aware they would receive this anyway and if they require more or if 3,000 would be sufficient. If we need to pay an additional amount, then 1,000 EUR should be offered.

FF commented that MF had written saying ASSITEJ France did not have to pay anything for the ceremony either. That money is available if needed.

#### **ACTION:**

1. MGC and RF will communicate with Meike/ASSITEJ Germany regarding the 3,000 EUR for the archives.

### **15.3. Questions Regarding Regional/Professional Network Reports**

MvdW explained that Canada had written to say they would meet and have a report ready but they didn't send anything.

FF explained that ASSITEJ France is merging with another association to create a new entity and asked whether they will need to apply for a new membership.

YH inquired about the change in infrastructure and FF confirmed it was complete; new board and new constitution. YH said it was just a formality, but they would have to do it.

SFF shared he had been in Brazil towards the end of September and attended a 50<sup>th</sup> anniversary celebration of ASSITEJ. He mentioned there was a big discussion around Write Local. Play Global and a great reaction about the network. SFF felt this network was not fit for the needs of the people there and asked to talk later on about how the networks can develop to serve the needs of





the members, because in WLPG for example, from his point of view, there are many more possibilities in it than what we have and there is a big need of exchange in drama texts globally.

MGC asked to be informed of individual trips of the EC to know what each is doing and for people to know how we are working; it can also be helpful for the newsletters.

To this, DKT said she and FF would be in South Korea at the end of October.

SG commented that YPAA will also be having big changes since they've had to wind up as an incorporated association. YH mentioned that it would only be looked at as a new member if it were re-registering as something new with a new constitution.

AF shared that there have been talks about having the 2020 Congress in Japan. For now, they assume there will be a budget from the government. There are 6-7 organizations involved in TYA activities, so it was a problem for decision-making. A new organization will be launched to get all of these together, and it will be named TYA Japan. This organization will apply for subsidy and come up with the programs, etc. The team director will be KO and Akira Ota from Jenkyo and AF will be the representative of the whole event/congress. As a step towards the congress, they are thinking of an Asian Theatre Festival in March 2018; there will probably be some things ready to show by Birmingham.

ATINA sent a request for the ITYARN Forum to become an ASSITEJ Project.

MvdW mentioned that the previous forums have been published, and they will all continue to be published.

The EC accepted to make it an ASSITEJ Project.

#### VOTING:

1. Does everyone agree to give the denomination ASSITEJ International Project to the 4<sup>th</sup> International Theatre for Children and Young People Researchers and Critics Forum? (UNANIMOUS YES)

#### **15.4. Title of Secretary General**

There was a suggestion to change the title to CEO or Executive Director, because Secretary General is very communist, old fashioned and doesn't describe the role. VJ proposed it as a constitutional change for the next congress.

YH commented that if it is voted on, then the Policies, Protocols & Fundraising working group will take this on as part of their work towards the Congress and put together a resolution to put forth.

RF explained that ASSITEJ would have to register again, and that it would cost about 600 EUR, so we should also do other changes/amendments since it would cost the same for one or more. He explained this will happen every time the constitution changes.

YH said this changes the complexion because this decision will cost something that is not stipulated in the budget. It will also depend on how extensive all the changes are, because if they can be dealt





with on the Policies & Protocols document, then the constitution doesn't need to change, and we shouldn't be in a position where we change it every 3 years.

RF expressed that if there is something to be done that is better, it should be done; the costs are for ASSITEJ, so it is not a real problem.

YH suggested coming back to this topic during the Cameroon meeting.

## **16. Closure**

YH thanked the EC for their hard work during the meeting which had been very productive.



## ADDENDUM A

### PRESIDENT'S REPORT

Kristiansand, Norway

October 2015

#### 1. ASSITEJ-related business:

After the very busy period of the lead-up to the 50<sup>th</sup> Anniversary, this period has been less strenuous in terms of activities related to the International work.

- a. **Japan/ China visits:** See below
- b. **International co-operation between the associations:** I have been in contact with IATA and IATC to look for collaborations towards the Congress. IATA collaborated with us on the African Youth Theatre and Dance Festival, and wants to continue the collaboration, and we are trying to invite IATC to host a young critics residency at the Congress, with Lyn Gardner (UK) as a mentor. We are also having preliminary discussions with IDEA about some kind of link within the Congress.
- c. **Crowd-fundraising investigation:** Yvette had meetings with Thundafund and ascertained the following: Their funding system can work for projects in other parts of Africa (or the world) and is set up to receive any number of foreign currencies, and since Thundafund is wanting to extend its reach into Africa they would be interested in supporting us to develop a crowdfunding programme for events such as regional workshops on the continent; however, the funds would need to be received by the South African institution and then paid over to the relevant parties. There are certain things that we would need to consider in developing the campaign, and we would need to create a video specifically for this.  
**Advantages:** Opportunity to test waters of support for ASSITEJ internationally.

Foreign currencies currently strong in relation to SA currency so funds could go further.

Opportunity to have mentorship and support through the process of crowdfunding.

**Disadvantages:** May compete with ASSITEJ SA fundraising efforts.

May be time intensive and will need to be driven by SA team to some extent since liaison will be here, but could have international input by skype etc. Need buy-in from Cameroon partner (if that is where we are going to do the regional workshop).

See end of the report for some more information about "Thundafund" and please look at their website: [www.thundafund.com](http://www.thundafund.com)

- d. Sent video message to Paideiea festival, sent written message to Tandarica Animation Theatre Festival "Theatre, Street and Child";
- e. Wrote several magazine articles on ASSITEJ and 50 years.



## 2. Communication and travels:

### Attended:

#### 2.1 HIFA festival, Harare, Zimbabwe 28 April – 4 May: where we held the following activities -

- A workshop in writing for young audiences, given by Cristina Gittfridsson, called “Being Concrete or Abstract in Writing Drama for Children and Youth”,
- A session on Cultural Entrepreneurship focusing on marketing to young audiences, which featured the previous Secretary-General of ASSITEJ, Niclas Malmcrona on the panel
- Workshop at an Orphanage with ZATCYP (Assitej Zimbabwe) and ASSITEJ Sweden
- A Women in Theatre Forum, focusing on Women Theatre Directors engaging with Theatre for Young Audiences, hosted by Yvette Hardie
- Viewing of the 5 productions for young audiences by the whole group with a final 3 hour session for artistic reflections, using appreciative enquiry practices, led by Yvette Hardie
- Workshop sessions for the female directors, the writers, and some of the performers, around:
  - Contexts and backgrounds – exploring theatre for young audiences in the countries represented by the group
  - Directing adults to play children in TYA (15-40 attendees x 3)
- 2 hour Information session open for all artists at HIFA about ASSITEJ international and African centres of ASSITEJ, called Opportunities in Theatre for Young Audiences – ASSITEJ World Congress, South Africa, 2017, led by Yvette Hardie.
- These activities were very useful in opening up potential for collaboration between the five countries represented in the project and between specific artists.

#### 2.2 Ricca Ricca Festival – Okinawa, Japan; Yvette gave keynote speech on Peacebuilding and Theatre on a panel along with Mr Asaya Fujita; attended performance by multi-cultural Next Generation programme of the festival as well as a showcase and discussion; apparently speech was translated and printed in Japanese publication

#### 2.3 Beijing, 5<sup>th</sup> China National Childrens’ Theatre Festival; had meetings with ASSITEJ China, and gave short address to local members; focused on how ASSITEJ China could become more engaged in the activities of ASSITEJ, especially in the networks and through the Next Generation programme; encouraged opening up of the centre to include all working in the field; saw several productions and theatre buildings

### Invited, but could not attend:

#### 2.4 Tandarica animation Theatre Festival, Bucharest, Romania – sent written message to the festival in lieu of attendance.

#### 2.5 Paideia festival, Brazil – sent video message to the festival in lieu of attendance

#### 2.6 MICA festival, Argentina – not able to attend

#### 2.7 Festival in Reunion – but Jaqueline Dommissse attending on YH’s behalf (1-7 October)



Currently I have no funding for travel and so I can only accept invitations where expenses are fully paid.

### **Upcoming travels:**

- 2.8 Netherlands in October, after the EC meeting in Norway, for the opening of “Red Earth Revisited” in Amsterdam
- 2.9 Malta Showcase 2015, 15-19 November
- 2.10 Feten festival in Gijon, Spain, 21-26 February 2016, as well as symposium on “The Cultural Capital of Performing Arts for Young Audiences in Europe”

### **3. Interaction with African centres/members:**

- 3.1. Ghana –Alison Green, one of our ASSITEJ SA staff, visited and made contact with a number of artists as well as giving doing workshops at the National University and the National Theatre, presenting on ASSITEJ, the Congress and on theatre for young audiences: Key people met - Minister of Foreign Affairs -Eddison Mensah Agbenyegah; Akosua Abdallah from National theatre of Ghana and a number of her departments, including the education youth theatre; also Annie Hiamey - Face of Africa youth organization
- 3.2. ASSITEJ Nigeria: Have not been very responsive since Pamela was with us in Berlin. Pauline Dalais, ASSITEJ SA staff, was in Nigeria for a month and failed to meet with Pamela. I am a little concerned about what this means for the centre. There has been some contact again recently
- 3.4. We had engagement with ASSITEJ Mozambique, Namibia, Botswana, Zimbabwe, Zambia, Cameroon, Nigeria, Lesotho and Swaziland for our African Youth Theatre and Dance festival, which was a great precursor for the kind of collaborations we hope to build towards the Congress.

Additional African news will come in African report.

### **4. ASSITEJ SA news:**

#### **4.1 ASSITEJ SA Projects:**

##### **a. National:**



- **Kickstarter Project:** Arts education project in 20 schools in 4 districts and 2 provinces; a pilot study in the benefits of the arts and of theatre for children over a 2 year period, which trains up artist-facilitators, teachers and children directly, and which brings theatre productions into schools - ongoing
- We have had platforms at National Arts Festival, Cape Town Fringe Festival, Muizenberg Festival, DUT Festival, amongst others
- We hosted **the African Youth Theatre and Dance Festival** (June, Artscape) in association with IATA – we showcased 5 productions, along with 15 playreadings of new works from Africa and SA, 120 young people from 16-25 involved in the festival
- We have run several showcases of work and are currently gearing up for our Vrygrond Family Festival (November).

#### **b. International:**

- Zebu, Danish company came to SA to the National Arts Festival (July); did workshops with one of our IAG mentees and a dance company from the township of Orange Farm, and showcased “True Confusion” which sparked a lot of interest in dance for young audiences
- New Visions New Voices South Africa - 5 SA writers have been selected to attend the 2016 NVNV festival in Washington, and we hope that at least one of the plays will be presented at the Congress
- Co-production between Speeltheater Holland Studio and ASSITEJ SA – Red Earth Revisited – June-October 2015 – opened at National Arts Festival, toured Eastern Cape and now touring to Netherlands and Belgium
- Helios Theatre (Barbara Kolling) and Replay (Anna Newell) as guests of Magnet theatre in the continued development of theatre for the early years
- HREJJEF is a Soundscapes production from Malta with Maltese music and storytelling

#### **c. World Congress:**

- UCT and Wits Universities have agreed to partner with ITYARN on the Conference and on certain Symposium elements; it would be good to have a separate discussion about this with Manon in order to relay ideas backwards and forwards. We would like the call to go out in February 2016, with closing date July 2016 and guest speakers/keynotes etc confirmed by October 2016, ideally.
- Call for productions: response has been poor so far: 26 productions, mostly from Europe (3 Argentina, 1 Mexico, 1 Palestine, 1 Iran, 1 Austria, 1 Belgium, 1 Canada, 1 Spain, 7 France, 3 Germany, 1 Israel, 1 Netherlands, 2 Spain, 2 Sweden); 16 African productions, all South African, but 1 Zimbabwe; 3 collaborations – 1 Mozambique/Brazil/Mexico; Sweden/South Africa possibility; South Africa/Germany possibility. Need to work on this with the regions and countries.



4.3 ASSITEJ SA was recognized through an award to our funder, RMB at the Business Arts South Africa Awards, where our War Horse theatre mediation project was recognized with two nominations and two awards – one for Strategic Partnerships and one being the Chairperson’s Award

REPORTED BY: Yvette Hardie, President

1 October 2015

#### **ADDENDUM 1: ABOUT THUNDAFUND:**

Thundafund is South Africa's leading crowdfunding platform for creative and innovative projects; an online marketplace showcasing and crowd-converting entrepreneurs' ventures from ideas to reality... This is done directly through the mentorship of the Thundafund Team and the direct support of the crowd who think projects are great! Thundafund operates a 'Rewards-Based', 'All-or-Nothing' crowdfunding model.

**What Is Crowdfunding? ...It's Funds With Benefits!** Crowdfunding is an online lever allowing the public to financially and collectively bring projects to life. The crowd support initiatives by pledging money, time or both.

**What is 'Rewards-Based' crowdfunding?** Project creators essentially 'presell' project related items, known as rewards, to backers in turn for their financial contributions. These rewards include retail items, recognition and experience | access.

#### **The benefits of 'Rewards-Based' crowdfunding include:**

- Preselling before production;
- Proof and validation of concept;
- Marketing and brand activism.

**What is 'All-or-Nothing' crowdfunding?** All projects on [www.thundafund.com](http://www.thundafund.com) are required to reach their Milestone 1: Tipping Point before their project closes in order to receive all their funds. And if their target is not reached, in this unfortunate case, all backers of the project will be fully reimbursed.

#### **The advantages of an 'All-or-Nothing' model include:**

- Risk-free and Debt-free;
- Urgency and momentum.

Once your project is successfully funded Thundafund receives a commission on the final amount crowdfunded:



- 5% for certified NGO's;
- 7% for individuals and organisations.

YOU NEED: • A specific project or idea that you need funds raised for.

- A realistic, suitable and defined crowdfunding goal.
- A set time-limit suitable to your crowdfunding goal and campaign mission.
- A campaign pitch that explains the 'who, what, where, how and why' of your campaign.
- A maximum 1 – 3 minute pitch video... this is very important!
- Between 5 – 10 unique project-related rewards, of increasing value and cost, for backers that are in the form of retail, recognition and / or access and experience.
- Detailed and specific Milestones to cover the 'bare-necessities', the 'nice-to-haves' and the 'dream'.
- An active, updated and engaged social media presence such as a Facebook Business Page people can like and a Twitter account.
- A marketing and PR 'campaign plan' covering pre-launch, launch, mid-campaign, pre-closure and closure.
- A fundraising | marketing savvy campaign team-leader and/or team.
- Thorough research on previous similar successful campaigns.
- Informed your immediate network of your soon-to-be campaign and excited them about backing your campaign upon its launch.
- A South African bank account.
- Project creators have to be over the age of 18. If you are under 18 you can submit a project: to do so you will need a project collaborator – a parent, guardian or teacher. Your project collaborator must register for the Thundafund campaign, be the payment account holder and take responsibility for the project roll out.
- A thorough understanding of your target audience.
- The time, money and commitment to run your campaign... don't underestimate this



## ADDENDUM B

Alexandra Henn. Bureau du Théâtre et de la Danse  
Anna Sacchetti. Small Size  
Antonella Dalla Rosa. ASSITEJ Italy  
Ayala Hautman. ASSITEJ Israel  
Cyrille Planson. ASSITEJ France  
Daryl Beeton. IIAN  
Detlef Kohler. Vorstand  
Eckhard Mittelstadt. ASSITEJ Germany  
Eivind Haugland. ASSITEJ Norway  
Ernie Nolan. ASSITEJ USA  
Felicia Malmcrona. Friend of ASSITEJ  
Galina Kolosova. Russia  
Geesche Wartemann. ITYARN  
Georg Biedermann. ASSITEJ Liechtenstein  
Giovanna Palmieri. ASSITEJ Italy  
Goethe Istanbul.  
Goethe Johannesburg.  
Goethe Krakow.  
Goethe Mumbai.  
Goethe Osaka.  
Goethe Prague.  
Goethe Seoul.  
Goethe Warsaw.  
Guila Clara. UNESCO Artist for Peace  
Gyorgy Vidovszky. ASSITEJ Hungary  
Hagit Nikolayevski. ASSITEJ Israel  
Hilde Annette. ASSITEJ Norway  
Hisashi Shimoyama. ASSITEJ Japan  
Iris Pavic. ASSITEJ Croatia  
Ivica Simic. ASSITEJ Croatia / Honorary Member  
Janos Novak. ASSITEJ Hungary  
Jasminka Mesaric. ASSITEJ Croatia  
Jorge Padin. ASSITEJ Spain  
Kai Krosche. ASSITEJ Austria  
Kaido Rannik. ASSITEJ Estonia  
Katariina Metsalampi. ASSITEJ Finland  
Katrin Nielsen. ASSITEJ Estonia  
Bruce Munashe Masenda. ASSITEJ Zimbabwe  
Carlos de Urquiza. ASSITEJ Argentina  
Christel Hoffmann. ASSITEJ Germany Awardee  
Claudia Mayer.  
Leo Vukelic. ASSITEJ Croatia  
Liesbeth Coltof. ASSITEJ Award Winner  
Lola Lara. ASSITEJ Spain  
Ludek Horky. ASSITEJ Czech Republic  
Marco Libener. ASSITEJ Liechtenstein  
Maria Ines Falconi. ASSITEJ Argentina  
Marijke De Moor. ASSITEJ Belgium  
Marjorie Berthomier. French Embassy  
Maurice Yendt. ATEJ  
Michael Pollmann. ASSITEJ Austria  
Miran Hajos. ASSITEJ Croatia  
Mohamed El Ghawy. AFCA Arts and Culture / H  
Children  
Naο Miyouchi. International Arts Festival Okinawa  
Narcisa Mocanu. ASSITEJ Romania  
Calin Mocanu. ASSITEJ Romania  
Niclas Malmcrona. ASSITEJ Sweden  
Nicolas Morcillo. ASSITEJ Spain  
Paul Harman. ASSITEJ Honorary Member  
Paulo Merisio. ASSITEJ Brazil  
Petra Fischer. ASSITEJ Switzerland  
Philip Hardy. ASSITEJ Ireland  
Razi Amitai. ASSITEJ Israel  
Romano Bogdan. ASSITEJ Croatia  
Sandrine Grataloup. ASSITEJ France  
Sarah Argent. TYA UK  
Saskia Janse. ASSITEJ Netherlands  
Stephan Rabl. ASSITEJ Honorary Member  
Steve Ball. TYA UK  
Thomas Lang. ASSITEJ Germany  
Tina Jucker. Theater Marabu  
Truong Nhuan. ASSITEJ Vietnam  
Tulin Saglam. ASSITEJ Turkey  
Volker Ludwig. GRIPS Theatre





Kees Blijleven. ASSITEJ Netherlands  
Kevin Lewis. TYA UK  
Kim Peter Kovac. ASSITEJ USA  
Kim Sookhee. ASSITEJ KOREA

Xiadong Yin. ASSITEJ China  
Zbigniew Rudzinski. ASSITEJ Poland

As well as to German organizers for their support:

Anna Eitzeroth  
Brigitte Dethier  
Gerd Taube  
Henning Fangauf  
Jurgen Kirschner  
Kay Wuschek  
Meike Fechner  
Wolfgang Schneider

The following letters were sent:

Letter to ASSITEJ Poland asking for their report (once again) on the Congress, and telling them the evaluation was going to be removed from the public minutes and report.

Letter to ASSITEJ Spain in response to their open letter regarding the 50<sup>th</sup> Anniversary Ceremony.

Letters of acceptance to new members: Belgium, Georgia, Kazakhstan and Namibia.

Just after Augenblick mal! Yvette and I sent a letter to Irina Bokova, Director of UNESCO, informing her that Guila Clara Kessous attended the anniversary celebrations and she was willing to collaborate with ASSITEJ, as well as inviting her to the 19<sup>th</sup> ASSITEJ World Congress in Cape Town.

**Taboo workshop-** We were informed that the workshop planned in Uberlandia, Brazil was canceled due to budget restrictions.



**AugenblickFestival-** Meike Fechner informed us that ASSITEJ Germany would cover the costs of the Jubilee Ceremony. She asked us to invest 1000 EUR, -part of the money that ASSITEJ budgeted for the Ceremony 1,600 EUR- in the ASSITEJ Archives.

### **Iberoamerican Centers**

We phoned Marcelo Luje from ASSITEJ Ecuador, Carlos Eduardo Prieto Vera from ASSITEJ Colombia and Sergio Ríos from Bolivia to see how we could help them pay their debts from 2011 until now. ASSITEJ Ecuador manifested they were willing to pay.

We sent an email to all Iberoamerican Centers having trouble with the payment of their fees (Nicaragua, Bolivia, Colombia, Paraguay, Chile, Ecuador), telling them we are willing to help them and open to their proposals.

### **Web Site**

Web site was finally available ten days after Augenblick mal Festival.

The Next Generation Section has been updated with new entries; also the submitted forms for applications and offers are now arriving via email, thanks to the work done by François on the website system. Still some revision on the content is needed.

The website is now available in Spanish, translations of the main information of each section have been done as well as: the last version of ASSITEJ Constitution and EC members' information among others.

### **Newsletter**



The calls for the newsletter have been sent regularly.

News from May to September was sent accordingly to the new design of the ASSITEJ site.

We have been responsible for editing, formatting and sending it for Yvette and François for final revision.

### **Calls and other materials sent to the centers**

Calls for news for the newsletters of May, June, July, September and October

Call for ASSITEJ Magazine 2016 articles. Sent twice: August 24 and October 1st

Obituary of Nat Eek in May 21

Obituary of Orna Porat sent August 10

### **Twitter and Facebook**

Updates and post of the main calls and events.

### **International Invitations**

I attended the Fifth National Theatre for Children Festival in Beijing. In this frame, a Seminar was organized with the board of ASSITEJ China, Chinese artists and other international guests. I was



asked to expose on Mexican theatre for children and on the work of ASSITEJ, this second presentation was focused on how ASSITEJ China could be more involved in ASSITEJ projects.

I had an interview with Xiaoxin Wang who is very interested in joining ITYARN; I put her in contact with Geesche and Manon.

I attended ASSITEJ Korea International Theatre Festival, taking part in a meeting with the board of ASSITEJ Korea. A presentation on ASSITEJ and the opportunities it offers through the different projects and networks was made, as well as a paper on the history of Mexican Puppets.

The Tandarica Animation Theatre Festival in Bucharest, Romania. I was **not able to attend** because of budget restrictions.

### **Upcoming Invitations**

Invitation to attend the Festival Visioni 2016 in Bologna, Italy (February-March) 2016.

Marisa Gimenez Cacho



## ADDENDUM C

### TREASURER REPORT - EC KRISTIASAND OCT 2015

<b>BALANCE SHEET</b>		<b>Rate</b>
		<b>25/09/2015</b>
<b>Period: 1 January - 25 September 2015</b>		<b>1,1151</b>
<b>STATEMENT OF ASSETS AND LIABILITIES</b>	<b>EUR</b>	<b>USD</b>
<b>ASSETS</b>		
CASH ON HAND - EUR	985,15	1.098,54
CASH ON HAND - USD	896,78	1.000,00
BPM BANK - EUR ACCOUNT	37.870,13	42.228,98
PAY PAL ITALY - EUR	3.530,20	3.936,53
PAY PAL ITALY - USD	6.806,53	7.589,96
CUSTOMERS	0,00	0,00
<b>TOTAL ASSETS</b>	<b>50.088,79</b>	<b>55.854,01</b>
<b>LIABILITIES</b>		
RESERVE FUNDS	35.959,23	40.098,14
FEES PAID IN ADVANCE 2015	151,14	168,54
FEES PAID IN ADVANCE 2016	715,77	798,16
FEES PAID IN ADVANCE 2017	503,55	561,51
FEES PAID IN ADVANCE 2018	41,18	45,92
CREDIT: ADVERTISEMENTS -PAYMENT IN ADVANCE 2016-2017	1.700,00	1.895,67
DEBTS C/VAT: AGENZIA DELLE ENTRATE - ITALY	0,00	0,00
OTHER DEBTS	1.995,35	2.225,01
<b>TOTAL LIABILITIES</b>	<b>41.066,22</b>	<b>45.792,94</b>
<b>BALANCE</b>	<b>9.022,57</b>	<b>10.061,07</b>
<b>PROFIT</b>		
MEMBER FEES 2015	14.909,33	16.625,39
MEMBER FEES - Overdue	120,00	133,81
CONACULTA GRANT TO THE SECRETARY GENERAL	15.274,55	17.032,65
ASSITEJ MAGAZINE - ADVERTISEMENTS 2014 -Overdue	1.130,06	1.260,13
ASSITEJ MAGAZINE - ADVERTISEMENTS 2015	6.158,13	6.866,93
DONATION & FRIEND OF ASSITEJ	0,00	0,00
INTERESTS AND ROUNDING	62,72	69,94
VARIATIONS OF RATE EXCHANGE	506,32	564,60
<b>TOTAL PROFIT</b>	<b>38.161,11</b>	<b>42.553,45</b>
<b>LOSS</b>		
ASSITEJ THEATRE DAY PROMOTION VIDEO 2015	1.540,90	1.718,26
EC TRAVEL REIMBURSE - SECRETARY GENERAL	2.094,45	2.335,52
SECRETARY GENERAL OFFICE	6.348,67	7.079,40
COSTS FOR EC MEETINGS: TRAVEL REIMBURSEMENTS FOR	909,81	1.014,53
COSTS FOR EC MEETINGS: HOTEL EC MEMBERS &	550,00	613,31
NEXT GENERATION PLACEMENT - REIMBURSEMENT	921,09	1.027,11
COSTS FOR 50TH	563,50	628,36
COSTS FOR THE MAGAZINE	9.305,33	10.376,37
PROMOTIONAL COSTS	146,25	163,08
WEBSITE UPDATING &	174,59	194,69
NEWSLETTERS LICENSE	264,00	294,39
NEW WEBSITE CREATION	5.956,22	6.641,78



BANK COSTS	363,73	405,60
ROUNDING AND OTHER	0,00	0,00
<b>TOTAL LOSS</b>	<b>29.138,54</b>	<b>32.492,39</b>
<b>BALANCE</b>	<b>9.022,57</b>	<b>10.061,07</b>
	<b>0,00</b>	<b>0,00</b>

<b>BUDGET</b>	<b>2014</b>	<b>2015</b>	<b>TOTAL PERIOD</b>
<b>Period: 27 May 2014- 25 September 2015</b>			
<b>PROFIT AND LOSS ACCOUNT</b>	<b>USD</b>	<b>USD</b>	<b>USD</b>
<b>PROFIT</b>			
MEMBER FEES 2014	507,37	0,00	507,37
MEMBER FEES 2015	0,00	16.625,39	16.625,39
MEMBER FEES - Overdue amount	0,00	133,81	133,81
CONACULTA GRANT TO THE SECRETARY GENERAL	0,00	17.032,65	17.032,65
ASSITEJ MAGAZINE - ADVERTISEMENTS 2014 -Overdue amount	0,00	1.260,13	1.260,13
ASSITEJ MAGAZINE - ADVERTISEMENTS 2015	0,00	6.866,93	6.866,93
DONATION & FRIEND OF ASSITEJ	1.239,80	0,00	1.239,80
OTHER REVENUES	913,25	0,00	913,25
INTERESTS AND ROUNDING	104,46	69,94	174,40
VARIATIONS OF RATE EXCHANGE	0,00	564,60	564,60
<b>TOTAL</b>	<b>2.764,88</b>	<b>42.553,45</b>	<b>45.318,33</b>
<b>LOSS</b>			
ASSITEJ THEATRE DAY PROMOTION VIDEO 2015	0,00	1.718,26	1.718,26
EC TRAVEL REIMBURSE - SECRETARY GENERAL	6.544,70	2.335,52	8.880,22
SECRETARY GENERAL OFFICE EXPENDITURES	0,00	7.079,40	7.079,40
COSTS FOR EC MEETINGS: TRAVEL REIMBURSEMENTS FOR	0,00	1.014,53	1.014,53
EC MEMBERS TRAVEL REIMBURSE	4.194,15	0,00	4.194,15
COSTS FOR EC MEETINGS: HOTEL EC MEMBERS & COUNSELLORS	0,00	613,31	613,31
NEXT GENERATION PLACEMENT - REIMBURSEMENT	0,00	1.027,11	1.027,11
COSTS FOR 50TH ANNIVERSARY	0,00	628,36	628,36
COSTS FOR THE MAGAZINE 2015	0,00	10.376,37	10.376,37
PROMOTIONAL COSTS	0,00	163,08	163,08
WEBSITE UPDATING & DOMINIO	174,66	194,69	369,34
NEWSLETTERS LICENSE	0,00	294,39	294,39
NEW WEBSITE CREATION	0,00	6.641,78	6.641,78
RENT OF EQUIPMENT FOR AWARD CEREMONY	460,46	0,00	460,46
COSTS FOR REGISTRATION	733,29	0,00	733,29
BANK COSTS	150,95	405,60	556,55
TRANSFER BANK FUNDS	88,07	0,00	88,07
ROUNDING AND OTHER LOSSES	132,48	0,00	132,48
<b>TOTAL</b>	<b>12.478,76</b>	<b>32.492,39</b>	<b>44.971,15</b>
<b>BALANCE</b>	<b>-9.713,88</b>	<b>10.061,07</b>	<b>347,19</b>



PROJECTION 2014-2017	NEW BUDGET Berlin 2015	ACTUALS 25 Sept 2015	DIFFERENCE	Income risk & Costs linked to this	PROJECTION		
					period Oct2015-	FINAL	Difference
<b>INCOME</b>							
<b>MEMBERSHIP FEES</b>							
MEMBER FEES 2014 & Overdue amount	1.000,00	641,18	358,82		300,00	941,18	-58,82
MEMBER FEES 2015	18.950,00	16.625,39	2.324,61		4.000,00	20.625,39	1.675,39
MEMBER FEES 2016	18.950,00	0,00	18.950,00		20.600,00	20.600,00	1.650,00
MEMBER FEES 2017	19.250,00	0,00	19.250,00		20.600,00	20.600,00	1.350,00
<b>Total</b>	<b>58.150,00</b>	<b>17.266,57</b>	<b>40.883,43</b>			<b>62.766,57</b>	<b>4.616,57</b>
<b>ADVERTISEMENTS &amp; BOOKSALE</b>							
ASSITEJ MAGAZINE - ADVERTISEMENTS	18.825,00	6.866,93	11.958,07		11.000,00	17.866,93	-958,07
ASSITEJ MAGAZINE - ADVERTISEMENTS - Overdue	1.260,00	1.260,13	-0,13		0,00	1.260,13	0,13
WEBSITE - ADVERTISEMENTS	500,00	0,00	500,00		0,00	0,00	-500,00
BOOKSALE	100,00	0,00	100,00		0,00	0,00	-100,00
<b>Total</b>	<b>20.685,00</b>	<b>8.127,06</b>	<b>12.557,94</b>			<b>19.127,06</b>	<b>-1.557,94</b>
<b>FUNDRAISING</b>							
FUNDRAISING - SUPPORT FOR ASSITEJ PROJECTS	6.000,00	0,00	6.000,00	6.000,00	0,00	0,00	-6.000,00
AUCTIONS	995,00	913,25	81,75		0,00	913,25	-81,75
<b>Total</b>	<b>6.995,00</b>	<b>913,25</b>	<b>6.081,75</b>	<b>6.000,00</b>		<b>913,25</b>	<b>-6.081,75</b>
<b>FRIENDS OF ASSITEJ &amp; DONATIONS</b>							
DONATION	2.850,00	780,57	2.069,43	2.000,00	0,00	780,57	-2.069,43
FRIENDS OF ASSITEJ	1.000,00	459,23	540,77		500,00	959,23	-40,77
<b>Total</b>	<b>3.850,00</b>	<b>1.239,80</b>	<b>2.610,20</b>	<b>2.000,00</b>		<b>1.739,80</b>	<b>-2.110,20</b>
<b>OTHER INCOME</b>							
VARIATIONS OF RATE EXCHANGE	895,00	564,60	330,40		0,00	564,60	-330,40
INTERESTS AND ROUNDING	360,00	174,40	185,60		200,00	374,40	14,40
<b>Total</b>	<b>1.255,00</b>	<b>739,00</b>	<b>516,00</b>			<b>939,00</b>	<b>-316,00</b>
<b>SUPPORT TO THE SECRETARY GENERAL</b>							
CONACULTA GRANT TO THE SECRETARY GENERAL 2014	17.340,00	17.032,65	307,35		0,00	17.032,65	-307,35
<b>Total</b>	<b>17.340,00</b>	<b>17.032,65</b>	<b>307,35</b>			<b>17.032,65</b>	<b>-307,35</b>
<b>TOTAL INCOME</b>	<b>108.275,00</b>	<b>45.318,33</b>	<b>62.956,67</b>	<b>8.000,00</b>		<b>102.518,33</b>	<b>-5.756,67</b>
<b>EXPENSES</b>							
<b>EC - CORE COSTS</b>							
MEETINGS	10.000,00	1.627,83	8.372,17	3.000,00	6.000,00	7.627,83	-2.372,17
EC TRAVEL REIMBURSE	12.966,00	4.194,15	8.771,85		8.700,00	12.894,15	-71,85
BANK CHARGES	1.558,00	644,62	913,38		1.100,00	1.744,62	186,62
WEBSITE HOSTING/DESIGN	5.300,00	6.641,78	-1.341,78		1.000,00	7.641,78	2.341,78
WEBSITE UPDATING - NEWSLETTER LICENSE	1.452,00	663,73	788,27		800,00	1.463,73	11,73
ONLINE ACCOUNTING SYSTEM	0,00	0,00	0,00		0,00	0,00	0,00
COSTS FOR REGISTRATION	798,00	733,29	64,71		0,00	733,29	-64,71
ACCOUNTANCY FEES	1.000,00	0,00	1.000,00		1.000,00	1.000,00	0,00
OTHER (GIFTS ETC.)	500,00	0,00	500,00		500,00	500,00	0,00
RENT OF EQUIPMENT FOR AWARD CEREMONY	501,00	460,46	40,54		0,00	460,46	-40,54
ROUNDING AND OTHER LOSSES	444,00	132,48	311,52		200,00	332,48	-111,52
<b>Total</b>	<b>34.519,00</b>	<b>15.098,34</b>	<b>19.420,66</b>	<b>3.000,00</b>		<b>34.398,34</b>	<b>-120,66</b>
<b>PROJECTS</b>							
ITYARN AND OTHER NETWORKS	1.000,00	0,00	1.000,00		1.000,00	1.000,00	0,00
PUBLICATIONS (2011-2014) COSTS:	0,00	0,00	0,00			0,00	0,00
PRINT	11.200,00	5.543,85	5.656,15		8.000,00	13.543,85	2.343,85
SHIPPING	3.300,00	851,61	2.448,39		1.600,00	2.451,61	-848,39
DESIGN	8.890,00	3.980,91	4.909,09		2.500,00	6.480,91	-2.409,09



OTHER COSTS	3.000,00		3.000,00		1.000,00	1.000,00	-2.000,00
OTHER PUBLICATION	3.000,00	0,00	3.000,00		3.000,00	3.000,00	0,00
NEXT GENERATION	2.499,00	1.027,11	1.471,89		1.500,00	2.527,11	28,11
SUPPORT FOR NEW PROJECTS	2.000,00	0,00	2.000,00		2.000,00	2.000,00	0,00
<b>Total</b>	<b>34.889,00</b>	<b>11.403,48</b>	<b>23.485,52</b>			<b>32.003,48</b>	<b>-2.885,52</b>
<b>PR</b>							
MARKETING AND PR	1.000,00	0,00	1.000,00		1.000,00	1.000,00	0,00
ASSITEJ LEAFLET	455,00	163,08	291,92		300,00	463,08	8,08
ASSITEJ THEATRE DAY PROMOTION VIDEOS	4.629,00	1.718,26	2.910,74		3.000,00	4.718,26	89,26
50th ANNIVERSARY	800,00	628,36	171,64		0,00	628,36	-171,64
<b>Total</b>	<b>6.884,00</b>	<b>2.509,70</b>	<b>4.374,30</b>			<b>6.809,70</b>	<b>-74,30</b>
<b>CONGRESS</b>							
SUPPORT FOR NEW GENERATION AT CONGRESS 2017	7.500,00	0,00	7.500,00	2.500,00	5.000,00	5.000,00	-2.500,00
<b>Total</b>	<b>7.500,00</b>	<b>0,00</b>	<b>7.500,00</b>	<b>2.500,00</b>		<b>5.000,00</b>	<b>-2.500,00</b>
<b>FUNDRAISING</b>							
COSTS FOR FUNDRAISING	2.500,00	0,00	2.500,00		2.500,00	2.500,00	0,00
<b>Total</b>	<b>2.500,00</b>	<b>0,00</b>	<b>2.500,00</b>			<b>2.500,00</b>	<b>0,00</b>
<b>ARCHIVES</b>							
DIGITALISATION	3.000,00	0,00	3.000,00		3.000,00	3.000,00	0,00
<b>Total</b>	<b>3.000,00</b>	<b>0,00</b>	<b>3.000,00</b>			<b>3.000,00</b>	<b>0,00</b>
<b>6. SECRETARY GENERAL: OFFICE</b>							
EC TRAVEL REIMBURSE - SECRETARY GENERAL	17.340,00	8.880,22	8.459,78			8.880,22	-8.459,78
SECRETARY GENERAL OFFICE EXPENDITURES	0,00	7.079,40	-7.079,40		1.073,00	8.152,40	8.152,40
<b>Total</b>	<b>17.340,00</b>	<b>15.959,62</b>	<b>1.380,38</b>			<b>17.032,62</b>	<b>-307,38</b>
<b>TOTAL EXPENSES</b>	<b>106.632,00</b>	<b>44.971,15</b>	<b>61.660,85</b>	<b>5.500,00</b>		<b>100.744,15</b>	<b>-5.887,85</b>
<b>BALANCE</b>	<b>1.643,00</b>	<b>347,19</b>	<b>1.295,81</b>	<b>2.500,00</b>		<b>1.774,19</b>	<b>131,19</b>

## EXEMPTIONS

In Berlin we talked about the letters of exemptions made by Marisa for Poland (for 2014) and Ukraine (for 2011 and 2014). Observing our Constitution, I think that we must remember to approve formally this decision in this meeting.

I received 3 new requests. To all I answered that I do not have the power to exempt the members, but I could share the request with the Executive Committee.

The members who requested for an exemption are:

- 1) NEXT GENERATION: exemption for the year 2014

On June the 15<sup>th</sup>, Ben Fletcher-Watson wrote:

*"We were wondering whether it might be possible to waive the fee for 2014, as we were only registered as an official network of ASSITEJ in October?"*

- 2) ASSITEJ LATVIA: exemption for the years 2012 and 2013

On July the 21<sup>st</sup>, Ilze Klavina wrote:

*"We are a small country and have only 11 members of ASSITEJ LATVIA association.*

*Due to the fact that the Latvian association ASSITEJ has changed management and Latvian Association did not participate in International Activities 2012 and 2013, please get the opportunity to pay only for the last two years, 2014 and 2015 amount."*





### 3) ASSITEJ ZIMBAWE: exemption for the years 2012 and 2013

On August the 31<sup>st</sup>, Washington Masenda wrote:

*“Thanks for the reminder and I would like to confirm that Assitej Zimbabwe is aware of the Areas and I would like to kindly plead with your honourable office that Zimbabwe is undergoing economic recovery path and we have high hopes that economic is going to improve therefore I official request your consideration to either wave or consider us another chance or time to solicity for the finances for this purpose. We are doing well but most of our members are not able to pay their subscriptions and very few partners are forthcoming for financial support. Should we have any means to cover our areas I would do my best to take positive action. Thank You on behalf of the National Executive Committee.”*

These are the requests addressed to me. Are there any others?

Should we accept these requests?

### MEMBERSHIP and MEMBER FEES

This is the situation of the member fees on September 25<sup>th</sup>.

We received the payment of 55 on 99 member fees: 44 National Center on 74, 4 Networks on 5, 7 Individual members on 20.

In the membership book, created starting by Noel’s fees worksheet and updated with the new admissions after Warsaw, there are 99 members:

- 74 National Center
- 5 Network
- 20 Individual members

But there are some differences between this membership book and the website. Which one is correct?

MEMBER	Web site	Membership book	
ASSITEJ COLOMBIA-ACTI	full member	corresponding member	
ASSITEJ ECUADOR – Asoescena	full member	corresponding member	
ASSITEJ ITALY			correct name: ASSITEJ ITALY
ASSITEJ LUXEMBOURG	full member	corresponding member	
ASSITEJ MALI		expelled 2012	
ASSITEJ NEPAL	full member	corresponding member	
ASSITEJ SINGAPORE	corresponding member	full member	
ASSITEJ SWAZILAND	full member	corresponding member	



ASSITEJ TOGO		expelled 2012
ASSITEJ UNITED KINGDOM	full member	corresponding member
ASSITEJ VIETNAM	full member	corresponding member
ASSITEY KENYA		expelled 2011
IIAN	No in the list of the corresponding member	They paid the 2015 fee
ITYARN - International Theatre for Young Audiences Research Network	No in the list of the full members	They paid the 2015 fee
WLPG - Write Local Play Global	No in the list of the corresponding member	They paid the 2015 fee
Next Generation	No in the list of the corresponding member	
Small Size Network	No in the list of the full members	They paid the 2015 fee
Babec Theater Bitola	Not present	They paid the 2015 fee
CHAIN	Not present	They paid the 2015 fee
CTEJ	Not present	They paid the 2015 fee
CUTDIJ (Centro Uruguayo del Teatro y la Danza para la Infancia y Juventud)	Not present	They paid the 2015 fee
GADEC	Not present	They paid the 2013 fee
Teatro Nacional D. Maria II	Not present	
The Little Art		New mamber 2012 – never paid fees
Theatre Youth of Macedonia	Not present	They paid the 2013 fee

### About the payments

I understand that some members have problems in paying the fee. And I am sure that we are available to accept to delay or to suspend the payments for those who have real problems.

But the fees are not a “service”. When someone asks to become a member, they declare to accept the Constitution. And our constitution is clear:



**Article 7.4.** Membership fees, which are determined by the General Assembly, **are due on 1st January of each year and must be sent to the Treasurer.** Members more than six (6) months in arrears lose the right to vote in the General Assembly.

Why, after 9 months, 44 members (30 National centers) have not paid yet?

Without the certainty of the fees paid we can't program, we can't support Assitej projects.

For me this is unacceptable. **What we can do to change this?**

After Berlin, on May, I sent a claim to all the members that still had to pay, wondering if maybe it was a claim they were waiting for in order to be able to pay, but the results were not satisfying. I made another solicitation in August. Someone paid, someone answered, someone has disappeared.

Analyzing the Membership book, this is the current situation of the fees:

				New admission	2.015	2.014	2.013	2.012	2.011	Total
			<b>National Centre</b>							
1	1	F	ASSITEJ ANGOLA		150					150
2	2	F	ASSITEJ AUSTRALIA		250					250
3	3	F	ASSITEJ BANGLADESH		150	150				300
4	4	F	ASSITEJ BENIN		150	150	150	150		600
5	5	F	ASSITEJ BOSNIA AND HERZEGOVINA		150	150	150			450
6	6	C	ASSITEJ COLOMBIA-ACTI		75	150	150			375
7	7	F	ASSITEJ CRNA GORA		150	150				300
8	8	C	ASSITEJ ECUADOR - Asoescena		75	75	75	75	75	375
9	9	F	ASSITEJ FINLAND		480					480
10	10	F	ASSITEJ INDIA		200					200
11	11	F	ASSITEJ ISRAEL		150					150
12	12	F	ASSITEJ JORDAN		150					150



13	13	F	ASSITEJ KAZAKISTAN	July 2015	750					750
14	14	F	ASSITEJ LATVIA		150	150	150	150		600
15	15	C	ASSITEJ LUXEMBOURG		150					150
16	16	F	ASSITEJ NIGERIA		150					150
17	17	F	ASSITEJ PARAGUAY		150	150	150	150		600
18	18	F	ASSITEJ POLAND		250	250,00 Exempted				250
19	19	F	ASSITEJ ROMANIA		150					150
20	20	F	ASSITEJ RWANDA		150					150
21	21	F	ASSITEJ SAUDI ARABIA		150					150
22	22	F	ASSITEJ SLOVAKIA		250					250
23	23	C	ASSITEJ SWAZILAND		150	150	150			450
24	24	F	ASSITEJ TURKEY		300					300
25	25	F	ASSITEJ UAE		750	750	750	750		3.000
26	26	C	ASSITEJ UKRAINE		150	150,00 Exempted	150	150	150,00 Exempted	450
27	27	C	ASSITEJ URUGUAY		75					75
28	28	F	ASSITEJ UZBEKISTAN		150	100				250
29	29	F	ASSITEJ ZAMBIA		150					150
30	30	F	ASSITEJ ZIMBABWE		150	200	200			550
			<b>TOTAL NATIONAL CENTERS</b>		<b>6.305</b>	<b>2.325</b>	<b>2.075</b>	<b>1.425</b>	<b>75</b>	<b>12.205</b>
			<b>Networks</b>							
31	1	C	Next Generation	Oct.2014	75	75				150
			<b>TOTAL NETWORKS</b>		<b>75</b>	<b>75</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>150</b>
			<b>Individual members</b>							
32	1	I	Afghanistan Bright Stars		50					50
33	2	I	Buden Teatar		30					30



34	3	I	Dewis Alberto Duran Urbano		50					50
35	4	I	GADEC		50	50				100
36	5	I	MAYA		50					50
37	6	I	Nanzikambe Arts Development Organization		50	50				100
38	7	I	OANI Theatre Company	Oct.2014	50	50				100
39	8	I	Qendra Multimedia		50	50				100
40	9	I	Teatro Nacional D. Maria II	Oct.2014	50	50				100
41	10	I	Theatre Youth of Macedonia		50	50				100
42	11	I	Ziguzajg International Arts Festival		30					30
43	12	I	Chinambia Arts Education for Development	May 2015	50					50
44	13	I	Nodar Dumbadze Professional State Youth Theatr	May 2015	50					50
<b>TOTAL INDIVIDUAL MEMBERS</b>					<b>610</b>	<b>300</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>910</b>
<b>GENERAL TOTAL</b>					<b>6.990</b>	<b>2.700</b>	<b>2.075</b>	<b>1.425</b>	<b>75</b>	<b>13.265</b>
<b>TOTAL ARREAR FEES</b>										<b>6.275</b>

## SUMMARY OF THE PROCEDURES GOVERNING FINANCIAL TRANSACTIONS OF ASSITEJ

I wrote a draft for a “**Summary of the procedures governing financial transactions of ASSITEJ**”.

The aim is to assist the work of the EC members, following simple and easy procedures to facilitate all the transactions (income, expenditures and reimbursements).

The structure of the summary **is a work in progress**: it is possible to add, to cut, to modify or to amend points, **meeting after meeting**.

For each point included in the summary is indicated the EC meeting when it was approved.

The “Summary of the procedures” can be an annex of the ASSITEJ Policies & Protocols Handbook. In this draft I included some decision approved in Perth and Berlin:

1. **Accounting system** (ECM Perth Oct.2014)



2. **Reimbursement of EC members travels** (ECM Perth Oct.2014)
3. **Payment of hotel extra-nights for EC Meeting members** (ECM Berlin Apr.2015)

In the draft I added 9 more proposals to be discussed in the next days:

- 1) **Exemptions to the Member by the payment of the annual member fees**
- 2) **EC members responsible of the management of the EC activities**
- 3) **Issue of commercial invoice**
- 4) **Definition of the prices of commercial income**
- 5) **Payment of travel for EC Meeting guests and counsellors**
- 6) **Payment of hotel expenses for EC Meeting guests and counsellors**
- 7) **Payment of Next Generation placement reimbursement**
- 8) **Payment of other reimbursements**
- 9) **Costs for bank transfers**

The draft is the Annex 1 of this report.

**I ask you to vote if to adopt this instrument or not.**

The draft should be discussed with Yvette and Sue in the work group “Policies and Protocols” and then eventually presented for the voting to the whole EC.

## **VAT PROBLEM – SOME EXPLANATIONS**

Many EC members manage the budget (for the Magazine, the website, the videos...) and they give an evaluation on the costs. For this reason I’m trying to explain the VAT problem. These informations are important to evaluate the costs and to define the prices of commercial Income (i.e. Magazine advertisements).

### **A) Invoices RECEIVED by Assitej**

#### **From Italy**

- 1) From a commercial supplier: Assitej pays the VAT, with the Italian tax rate (normally 22% or reduced, in agreement with law conditions). The VAT is totally a cost.
- 2) If the service is an occasional and not continuing service: no VAT.

#### **From EU countries**

- 1) From a commercial supplier with VAT position: Invoice without VAT, we pay the VAT in Italy for the “Reverse charge” an EU law.



Assitej must calculate the VAT with the Italian tax rate (normal 22% or reduced, in agreement with law conditions). We must pay the VAT, calculated in Italy, within the middle of month after the invoice date. The VAT is totally a cost.

Sometimes the tax rate is favorable (i.e. the print of the magazine: tax rate in Italy 4%, in Germany 7%), sometimes it is not.

- 2) Supplier without VAT, because without commercial activity (i.e. Assitej Germany, for the Gathering guests): no VAT
- 3) If the service is an occasional and not continuing service: no VAT

#### **From Extra-EU countries**

- 1) From a commercial supplier (with or without VAT): in any case, we pay the VAT in Italy for the “Reverse charge” (an EU law). The VAT is totally a cost.
- 2) Supplier without commercial activity (i.e. Assitej Japan for the video): no VAT
- 3) If the service is an occasional and not continuing service (i.e. Jill Rodd for the Magazine): no VAT

#### **B) Invoices ISSUED by Assitej (Magazine advertisement)**

**We pay to the Italian State the 50% of the VAT that we cash in.**

##### **To Italy**

- 1) Invoice with VAT 22%

##### **To EU countries**

- 1) Buyer with VAT position: Invoice without VAT, it pays the VAT in its country for the “Reverse charge” law.
- 2) Buyer without VAT position: Invoice with VAT 22%.

##### **To Extra-EU countries**

- 1) Buyer with or without VAT position: NO VAT.



## ANNEX 1

### SUMMARY OF THE PROCEDURES GOVERNING FINANCIAL TRANSACTIONS OF ASSITEJ

- This document contains some procedures governing the financial transactions of ASSITEJ
  - The aim is to assist the work of the EC members, following simple and easy procedures to facilitate all the transactions (income, expenditures and reimbursements).
  - The structure of the summary is a work in progress to which is possible to add, to cut, to modify or to amend points. For each point included in the summary is indicated the EC meeting when it was approved.
  - The “Summary of the procedures” is an annex of the ASSITEJ Policies & Protocols Handbook.
- 1) **Accounting system** (ECM Perth Oct.2014)  
The ASSITEJ accounting uses the Double Entry Accounting System to track all the account movements to permit a better check of the situation (by Members, the EC members, auditors) and to facilitate the handover between the treasurers.
- 2) **Reimbursement of EC members travels** (ECM Perth Oct.2014)
- The EC decides the travel money budget for EC members over 3 years.
  - For the period 2014-2017 the travel money budgeted for EC members over 3 years is: 10,000 USD). Each EC members can ask a reimbursement only for one travel.
  - Up to \$700 USD requested per person can be approved by the treasurer only once in a three-year term.
  - From 700 to 1.000 USD will need permission from President and Secretary General.
  - Over 1.000 USD will need a conversation with the entire EC for approval and a voting by email. Everything must be approved formally and the group suggested members to make their intentions clear. This option should be used in exceptions.





3) **Exemptions to the Member by the payment of the annual member fees** (ECM Kristiansand Oct.2015 ?????)

The EC can accept the request made by a member, who might find themselves in heavy and documented economic distress, to exempt or reduce the payment of the annual fees.

The President or the Secretary General can involve the entire EC for approval and a voting by email.

4) **EC members responsible of the management of the EC activities** (ECM Kristiansand Oct.2015 ???)

The EC defines who among its members are the different Responsible persons for the management of the different activities and projects.

The Responsible verifies, with the supervision of the Treasurer, the respect of the triennial budget and he/she formally authorizes the payment or invoice issuing by email, giving all the necessary information to the Accountant.

The current Responsible persons for the management of the following EC activities are:

EC meeting:	Secretary General
Next Generation Placement: .....	
Magazine Production: .....	
Magazine advertisements: .....	
Web and Social network: .....	
.....	.....
.....	.....
.....	.....

For new or special activities (i.e. the 50<sup>th</sup> Anniversary Ceremony) the President or the Secretary General should involve the entire EC in voting by email and then approving the new Responsible.



The Responsible prepares the budget with the help of the Treasurer, by finding the resources inside the triennial budget, or by defining an extra budget, or by identifying new and certain income.

If this activity budget needs an extra budget, the President or the Secretary General should involve the entire EC for approval and a voting by email.

If the Treasurer notices some incongruity concerning the budget, he/she can stop the operations and ask for more information. If the difference of point of view between the Responsible and the Treasurer persists, the President should decide how to proceed.

5) **Issue of commercial invoice** (ECMeeting Kristiansand Oct.2015 ??????)

To issue a commercial invoice, for the magazine or other activities, the Accountant needs to receive from the EC member Responsible for the management of the activity all the data to issue the invoice in a correct way:

- buyer contact
- description of the object bought
- amount of the invoice (VAT excluded or included)

6) **Definition of the prices of commercial income** (ECMeeting Kristiansand Oct.2015 ??????)

The Responsible for the management of the activity (i.e. Magazine advertisements) decides the list of the prices and whether it is VAT excluded or included.

7) **Payment of travel for EC Meeting guests and counsellors** (ECMeeting Kristiansand Oct.2015 ??????)

The Accountant reimburses the costs for the travels to the guest indicated by the Secretary General, who acts as Responsible for the management of the EC meetings.

The Secretary General notices who is/are the counsellor/s participating to the meeting and if it is necessary to reimburse the travel.

If it is necessary to buy the ticket directly (only for the counsellor, not for other guests), the Secretary General will communicate, possibly in a timely manner, all the data, included the best itinerary and possible limits for the travel costs, to the Treasurer or Accountant. If it possible, the Secretary General will send to the Treasurer the indication concerning the flight selected.



8) **Payment of hotel expenses for EC Meeting guests and counsellors** (ECMeeting Kristiansand Oct.2015 ??????)

The Secretary General gives notice to the Treasurer how many nights it is necessary to pay for guests and counsellors participating to the meeting.

9) **Payment of hotel extra-nights for EC Meeting members** (ECMeeting Berlin Apr.2015 – I didn't find in the minutes - or Kristiansand Oct.2015 ??????)

The costs for hotel extra nights for the EC Members, due to flight compulsory itinerary, are paid by ASSITEJ for a maximum of 1 night before and 1 night after the meeting,

10) **Payment of Next Generation placement reimbursement** (ECMeeting Kristiansand Oct.2015 ??????)

The Responsible for the management of **Next Generation placement**, after the selection made by the work group, should send to the Accountant the *formal list* of the authorized payments, with the following data:

- Name of the young artist
- Description of the "placement" (place-host-period...)
- Email contact of the granted
- Amount of the grant
- Currency
- Deadline for the payment

Upon receiving these data, the Accountant contacts the young artist, sending all the information for the reimbursement.

11) **Payment of other reimbursement** (ECMeeting Kristiansand Oct.2015 ??????)

If the Responsible person pays directly for some costs for ASSITEJ activities, he/she can ask for reimbursement by filling in the claim sent by the Accountant signed and sent as a pdf, attaching the pdf copies of the invoices/receipts.

If the EC member paying for the activity is not the Responsible person, he/she should ask the Responsible for authorization.

12) **Costs for bank transfers** (ECMeeting Kristiansand Oct.2015 ??????)

The cost for bank transfers from ASSITEJ to others are on charge of ASSITEJ for what concerns the ASSITEJ bank costs, and are on charge of the beneficiary for what concerns his/her bank costs.



There can be exceptions for what concerns the transfer of reimbursements to the Secretary General, if she/he is using funds coming from a grant specifically received by ASSITEJ from an Institution of her/his country to support the Secretariat.