



EC-meeting April 2019 Montevideo, Uruguay Agenda

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EC-meeting April 2019 Minutes

1. Welcome from President and Host

2. Apologies & Welcomes

Present (28 - 4 May)

Yvette Hardie (YH), Louis Valente (LV), François Fogel (FF), Seok-hong Kim (SK), Ernie Nolan (EN), Cecilie Lundsholt (CL), Manon Van de Water (MV), Kenjiro Otani (KO), Roberto Frabetti (RF), Daniel H. Fernández (DF), Bebe de Soares (BS), Sue Giles (SG), Pamela Udoka (PU), Kaatje De Geest (KG)

Present (2 May - 4 May)

Stefan Fischer-Fels (SF)

Non-EC-members that join the meeting later on:

- Yin Xiaodong and Su Guiping (China)
- Hisashi Shimoyama and Mayako Kawasaki Morimoto (Japan)
- Gonzalo Moreno (Spain), participant in Ibero-American network meeting, and in fundraising working group meeting, observer open EC-meeting
- Omar Álvarez (Argentina), observer open EC-meeting (OA) from May 2nd onwards
- Yannick Boudeau (Belgium), fundraising working group member and observer open EC-meeting (YB) from 29 April onward

Apologies: Tatiana Bobrova (TB) and Ketil Kolstad (KK) (non-EC)

3. Proposal and Approval of Agenda

The EC approves of the agenda. FF might withdraw from taking part during the discussion on France potentially hosting an EC-meeting in 2019. YH describes the aim of the day, and overviews the day-by-day-schedule.

4. Review of EC Participation in Uruguay

YH encourages EC to participate in performances and other events organised by ASSITEJ Uruguay.

5. General Reports

5.1 President's Report

YH discusses the President's report. (See full report in addendum **A**)

YH wishes to explore live-streaming during ASSITEJ gatherings in Kristiansand. HowlRound is a website that facilitates visibility to under-prioritized areas within theatre, like for example TYA but



also Latin-American writers within the American field. They are willing to work with us and would support us.

ASSITEJ South Africa: there is no funding for the Cradle of Creativity festival, but ASSITEJ SA is committed to realize the event.. There is support from international agencies, but for the core festival, there is no funding (like marketing, salaries, etc.) YH asks the EC to get the word out and to encourage people to come. It will be a big festival with 26 productions. The dates are 20 - 25 August.

African playwriting development: Write Local Play Global has been a magnificent partner. YH wants to acknowledge the work by WLPG and Kim Peter Kovac.

5.2. Secretary General's Report

LV presents the Secretary General's report (See full report in addendum **B**).

LV has hired Kaatje De Geest in October 2018.

Travels: LV has participated in In-Forma (Italy), which was an impressive event and an example of strong member engagement in ASSITEJ.

LV participated in an Asian ASSITEJ meeting, hosted by the newly reopened ASSITEJ Uzbekistan. Sardor Gaziev from ASSITEJ Uzbekistan is a very interesting person, that really activates the Central Asian members within ASSITEJ.

MV asks if there is a connection with ASSITEJ Russia. LV says that there was a person attending from Russia, they can work together, and Sardor Gaziev and Tatiana B. could definitely get in touch.

KG participated in the Associations World Congress, and will write a short report.

Protocols, policies and fundraising working group: LV acknowledges the efforts of Roberto Frabetti and Yannick Boudeau within the protocols, policies and fundraising working group. They will be presenting the fundraising project later on.

AAG19: Nordic Baltic meeting during Aprilfestival, mainly focusing on the Nordic Baltic venue and fringe festival in Kristiansand. It is important to create a shared ownership and impact among the regional Nordic-Baltic network with the upcoming artistic gathering. ASSITEJ Norway has arranged a low-income countries support system, where people can apply before May 15th.

Communications: The newsletter has been edited by KG and LV and proofread by YH and FF. Social media has been handled by FF and KG. World Day of Theatre campaign was coordinated by FF, assisted by the secretariat. FF also organised the VIP campaign. There have been some changes on the website: festival overview, next generation placements, contact form, member information and other pages.

LV asks the EC to directly promote advertisements for the magazine.

EN asks if there is some sort of document that shows the outreach and the benefits of having an advertisement in the ASSITEJ Magazine. This would help convince advertisers.

KO asks about who is responsible for the advertisement for the Congress. MV recalls that the back-page is reserved for the advertisement for the next gathering or congress, but this should be checked in the MOU of the magazine.

BS will ask IPAY if they are interested in an advertisement.



YH underlines that the online outreach is very big, and that this should be stressed in getting advertisements. RF would prefer a different format online (not pdf or issuu) so it would be more accessible and easier to translate.

Open EC-meeting: Minoovash Rahimian (Iran/NG), Ewa Piotrowska (Poland), Dalija Acin Thelander (Sweden/Serbia), Julia Heße (Germany), Sardor Gaziev (Uzbekistan), Omar Álvarez (Argentina) and someone from ASSITEJ Zimbabwe have shown interest. The persons are not necessarily appointed by their national centre or network, but are interested to learn more about what it means to be an EC-member. If they wish to stand for election a nomination by an ASSITEJ member is needed.

Members: LV has been involved with IIAN, firstly to clarify some questions to the relation between IIAN and the EC, and to contribute to the development of the network. IIAN is a corresponding member. There is good energy to make IIAN grow. A call for disability champions was sent out. SG has also been working together with Vicky Ireland on an IIAN toolkit.

LV says that there is a need for a good system, where we can track correspondence with our members. He has started a smaller system within Google Drive. YH recalls that Marisa Gimenez Cacho used to have a system that she sent to the ASSITEJ archives, but it wasn't something active that could be used on the go. It would be great for continuity as well to have some sort of correspondence logbook.

LV stated the importance of receiving more information from national centres and networks especially how many members they have, so we keep track of the total number of ASSITEJ members (members' members).

YH underlines that it is important to get this information, how we get the information is secondary. She has created a proposed national center report form. This could gather data about members of members, the outreach to young audiences, etc. It would be a great tool, also in funding possibilities (for example for the creation of a European network) and reaching out to partners like UNESCO. YH also mentions the World Theatre Map of HowlRound, that we could populate with all the ASSITEJ centres and events.

LV states that tracking the expenses of EC-members and other investments within ASSITEJ is also on the agenda.

LV is aiming to present a candidacy as Secretary General for the next term. He also welcomes other potential candidates. He is completing an application to the Danish Arts Foundation for funding of the secretariat and ASSITEJ Denmark for the term 2020-2023, to be handed in on May 1st 2019.

LV has been in dialogue with other national centres, investigating the possibility to co-host the secretariat but there are no concrete results yet.

LV states that the following online votes have been made by the EC since the last meeting:

- Host of the next EC-meeting (between ASSITEJ Russia and ASSITEJ Uruguay). Decision: Uruguay
- Pilot Fundraising Campaign – funds (1.000 Euros) raised by the members of ASSITEJ Italy. Candidates were KINA Festival, FATEJ and Tamasha. Decision: Tamasha.
- Application for individual Membership *Belarusian State Academic Theatre of the Young spectator* (Belarus). Decision: Application accepted.



- Application for individual Membership *Creative Bamboo* (Mongolia). Decision: Application accepted.

LV sheds some light on ASSITEJ Denmark's activity and connections with other countries.

ACTION LV: *Forward the Central Asian report to ASSITEJ Russia.*

ACTION LV: *Find a way to track expenses of EC-members.*

ACTION KG: *Write a report on the AWC 2019.*

ACTION BS: *Ask IPAY if they are interested in advertising in the 2020 magazine.*

5.3. Treasurer's Report

RF presents the treasurer's report. (See full report in addendum **C**).

Comments and questions in addition to the written report:

RF introduces the **solidarity fund**. This system of loan between members was voted on in Cape Town. The national centres can pay more than the member fee to support the solidarity fund, which could help out a member that has financial shortcomings. SG adds that if the Solidarity fund does not need to go to any members, the money is put into ASSITEJ projects.

There will be more communication about the Friends of ASSITEJ and other means of supporting ASSITEJ through donations in the future.

RF discussed the budget for **travel reimbursement**. CL and MV say that there should be a system so that those EC-members that do not need this support, can donate their travel support to other EC-members or other ASSITEJ projects. There was a common understanding in the EC that it is possible for an EC member to donate an unused travel reimbursement to another EC member.

YH mentions the IIAN network proposal for a network project, there is some budget for this.

ASSITEJ Korea has decided to donate the funding they would receive for making the World Day video to ASSITEJ (1.500 USD). The EC was very grateful for this donation and sent greetings to ASSITEJ Korea.

Treasurer report demonstrates that not all the money in the budget is being spent during this term, it seems that the financial statement will finish with a surplus.

LV addressed whether the EC aim to add this potential surplus to the **reserve** money, or if we should use the funds during this term.

YH says that this is a discussion we should have, also checking the interest rate of different investment accounts in banks across the world.

RF says that investing it elsewhere is possible but it is the responsibility of the EC. YH clarifies that it is not about investing in the stock exchange, but in choosing a bank that could give us a positive interest rate. It would have to be linked to someone on the EC. The interest rate in Italy now is 0.



RF expressed that the existing reserve is fine as it is, we don't need to save more money from this term's budget. It is important to invest in the activity and the future of ASSITEJ. An impression that was shared broadly in the EC.

PU reports on the difficulties of paying the membership fee for ASSITEJ Nigeria. YH thinks that there should be a strategy for these occasions. The solidarity fund should be used if needed, as a first step. RF says that many African ASSITEJ centres are in the same situation. YH says we should find a way for every member in similar situations, not only the ones represented on the EC.

VOTE: The EC approves the Financial Statement 2018. (Unanimous)

RF mentions that the status of ASSITEJ Bulgaria should be verified.

RF reports on the **Take a Child to the Theatre fundraising campaign** 2019 in Italy. He asks the EC what the collected donations should be invested in. The EC discusses the Take a child campaign. There should be an open call, and it should be about accessibility/participation. YH says we should get some report from Tamasha festival, that has received the donation last year. This could show to other national centres what this fundraising campaign could do if they would join ASSITEJ Italy. LV says it is not so simple to make this work in several places, but it is really worth trying it.

RF stresses the need for many decisions to be taken on the **Creative Europe project**; the draft should be made before Kristiansand.

RF has been in a dialogue with the municipality of Bologna about support for administering **the seat** of ASSITEJ International. The municipality has confirmed a support for the seat allowing for the employment of an accountant based in Bologna. This would help ASSITEJ to maintain the seat in Italy the next term also if the treasurer of ASSITEJ is based in another country. RF asked for feedback of the EC on this. The EC was very happy for and accepted the support which would secure the stability and continuity of the seat of the association. The EC also agreed to give the municipality of Bologna corresponding visibility of the support (on the website of ASSITEJ and elsewhere).

6. Working Group Reports

6.1. Publications & Promotions Group

FF presents the publications & promotions report. (See full report in addendum **D**).

There were 53.000 visitors on the **website** over the last twelve months. We cannot make comparisons because we have only had Google Analytics since then.

Popular posts were the open call for the World Congress, the World festival pages, the open call for performances at Rainbow Festival, call for productions in Norway, the World festivals page in Spanish access (but it is in English), and the call for Next Generation 2019.

The **newsletter** has an opening rate of 15-20 percentage. In Beijing, the working group decided to redesign the newsletter. However in the meantime, KG has made some enhancements, and it was decided to postpone the redesign.

Feedback about the new article section in the newsletter: SG says that the Australian members really respond to this. The article section features an article chosen by an EC-member. Whatever the EC-member finds interesting can be featured, but we could add certain focuses (after AAG2018 a focus was inclusivity).



It was difficult to respect the **World Theatre Day** campaign timeline, and to get the different elements together. SK will offer a short reflection on the video making process, the monitoring of this could be improved. The video was delayed two months. The messages came later as well, but were very well received. We should think of people to contact for next year, there have been some Japanese suggestions that we were saving for 2020.

Translation on this specific World Day topic was quite difficult as well. The translations of the messages could be handled by a professional; FF has been in contact with DeepL (translation software based in Germany) for more automatic translations on the website. LV adds that the volunteer translators have done a lot of work, and we are very grateful for the translations. The translators have been FF (French), Jesus Torres, Gonzalo Moreno and María Inés (Spanish) and Cleiton Echeveste (Portuguese). YH thinks we should acknowledge these efforts more. FF agrees but adds that it is not sustainable to continue working with voluntary translators only.

The **VIP campaign** related to the world day was initiated. FF asked the national centres to collect important contacts, that could help in drawing attention to the importance of the arts in the lives of children and young people in the national contexts.

YH suggests that we should acknowledge the efforts of the national centres, in collecting these contacts.

LV suggests evaluating a good timing for repeating this campaign. FF mentions the issue of gatekeeping. The contacted people were sent back to national centres, so we might lose contact with them again.

YH suggests writing a report with positive results, so we can show this to countries who did not send in any contacts.

MV reports on the **magazine** status. There were initially only twelve articles sent in, the deadline was extended and a lot more articles were submitted. The selection was done by FF and MV, later TB and SK joined. There were 14 rejections, all of these could perhaps be used for the newsletter, they have been placed in the EC Google Drive.

Diversity of language, geography etc. were taken into account in selecting the articles.

The Norwegian articles are still coming together. MV has edited all the articles in English, and has sent it to Ketil Kolstad from ASSITEJ Norway..

MV is still waiting for design and the front page. All design elements should be approved of ASSITEJ, according to the magazine agreement.

YH reminds the working group of the timeframe for the World Congress. MV says that the schedule for South Africa could be re-used as it was in May as well, although Birmingham before that was in July (not in September as in Kristiansand).

KO is trying to follow the schedule on the MOU. FF and MV should look at this schedule.

6.2. Projects Group

CL reports on the projects group. A written report has not been created. The main focus during this EC-meeting will be AAG2019, Tokyo and regional workshops.

KO has been working with KK on the **Next Generation** participants. YH says we need to be clear not to give the same people opportunities again, and that this should be communicated in the open calls. EN asks whether there is an alumni list of people who have been on the NG programme. *ACTION KG: Make an overview of all NG participants for the website.*



What are the **placements** and how to structure what it is was also on the planning for the working group but they haven't gotten around to it as much. How is the EC involved in the placements? What is the optimal way of making it work? There are a lot of questions around this.

DF has written a proposal for a structure of the **regional workshops**.

There have been 22 participants in October 2018, there was a playwriting workshop and Small Size workshop in Argentina. The call and the communication could be improved. The working group wishes to have an open call ready by the end of the EC-meeting in Montevideo, and then discuss the applicants in Kristiansand.

YH thinks the deadline for the call should be one month from now, and decide on the workshops between meetings. We have to move more quickly.

YH asks whether there are clear roles within the projects group. CL says that this is one working point for this EC-meeting, as well as the communication in between the meetings. YH really encourages the projects group to get working on some previous ideas that have been falling off the table. It would be really great if those different aspects of the projects group could come together in between the meetings.

LV says that he could also include this list of EC-members skills for workshops during EC-meetings when he communicates with the meeting hosts in the future.

LV underlines the importance of looking into live-streaming and other means of online exchange, to improve the accessibility for people with less access to mobility and environmental sustainability.

6.3. Policies, Protocols & Fundraising Group

YH presents the policies, protocols & fundraising report. (See full report in addendum **E**).

There was an issue with the **call for ideas** regarding the reduced amount of funding by selecting multiple beneficiaries.

IIAN Champions call has been circulated to the centres, but we need more people signing up. The national centre report form that YH and the working group is creating also includes some questions on inclusivity.

Participation of children and youth is in focus in 2019. The working group will look at a code of ethics around child participation.

Translation will be the short sub-theme in 2020.

Awards: MV talks about the ITYARN research award. MV would propose to name the ITYARN award to Geesche Wartemann Young Scholars Award. MV would like to see some monetary component to this. The EC seems to agree on this.

Advocacy: **ACTION KG:** *Design a why page for the website.* SG has prepared texts on this.

Handbooks and toolkits: the national centre toolkit is almost finished but should be proofread, mostly proofing the structure.

The EC discusses having a printed version or not. The importance of having this document translated is underlined.



ACTION LV: Resend the online Google Form for collecting any funding opportunities.

7. Report back on AAG 2018 (China)

Yin Xiaodong and Su Guiping presented the report on AAG 2018. (See full report in addendum **F**).

All the material that ASSITEJ China presents today will be shared with the EC. The videos from the opening ceremony, and the closing ceremony were shown. ASSITEJ China has made five videos in total for the Artistic Gathering.

Additional questions or remarks:

SG asks how the Chinese audiences felt about the festival. Yin Xiaodong and Su Guiping replied that there has not been so much research into this due to time restraints, but that there was a general positive attitude towards the festival and a curiosity towards international TYA.

SG asks if ASSITEJ China considered the gathering useful to connect with other Chinese artists and people working in this field. Yin Xiaodong and Su Guiping replied that the different members within ASSITEJ China were all present at the event. There has been more artist cooperation and exchanges in the aftermath of the festival. Local productions from other provinces came to Beijing to perform.

YH asks whether there have been any new members signing up in ASSITEJ China because of the gathering. Yin Xiaodong and Su Guiping reply that there have been more than 10 new applications, ASSITEJ China will have a meeting next week to decide on the members.

KO reminded ASSITEJ China to encourage their members to attend the World Congress in Japan in 2020. Yin Xiaodong and Su Guiping replied that they will definitely do this, and that they are looking forward to the Congress.

YH asks about the status of the 2018 ASSITEJ Magazine, whether there are still many copies to be distributed. She underlines the importance of this magazine in promoting ASSITEJ in China.

ASSITEJ China present the print works that they have brought for the EC to read.

On behalf of ASSITEJ China and the Chinese National Theatre for Children, Yin Xiaodong and Su Guiping would like to thank the Executive Committee. YH thanks them for an extraordinary job on organising the AAG2018.

YH mentions that there should be a discussion about the active implementation of the Beijing Declaration during the Montevideo EC-meeting.

8. Preparation towards AAG 2019

CL presented the report from ASSITEJ Norway (See full report in addendum **G**).

Additional questions or remarks:

Not all networks are (equally) represented in the (professional) programme.



9. Fundraising: Creative Europe Application

YH introduces the session and the work of the fundraising working group since last EC meeting. Several funding possibilities have been discussed at the meetings of the fundraising working group in January and October 2019.

Creative Europe funding (cooperation project and platform support) has been identified as the most tangible and realistic funding possibility that would both support the operational cost of the organisation, to some extent, and at the same time fulfil the aims of the organisation. In addition to this the fundraising working group also includes members with substantial experience with Creative Europe projects (Roberto Frabetti and Yannick Boudeau).

Potential ideas for the basic proposal have been discussed.

“Translation” which is one of the selected focus areas of the current three year term of the EC seems to fit with the current priorities of Creative Europe and to contain interesting artistic possibilities for investigation. In this meeting a project proposal with this topic should be discussed including the project structure and budget proposal. The proposal is prepared by RF and YB with contribution from LV. The EC should decide if it is going to embark on the task of writing the proposal. The writing of the proposal requires an extensive time investment and potentially also a financial investments. The project application should be finalised by December 2019.

YB introduced himself and presented **the draft of project**. (See full presentation in addendum **H**).

The project proposal includes a research strand that was discussed. In the draft ITYARN is proposed to be the partner realising this strand.

MV was worried that ITYARN cannot make any commitments to this. She expresses some questions around the funding for the research strand of the project.

LV asks whether it is necessary to have the research dimension to the project.

YB says that there always needs to be an assessment as part of a Creative Europe project. An excellent project has someone that is committed to do a qualified assessment.

SG asks whether it could potentially be more like an evaluation organisation, like British Council, as a partner?

RF says we should already “know” our partners, so getting in touch with an evaluation organisation that we have no prior relation with, will be difficult as we need to get our partners together by June.

The secretariat has made an open call for partners in the project that together with the activity of the working group has created a list of 25 potential project partners. The list of potential partners is shown.

YH asked which **potential partners** have been approached. LV responded that all of them have been sent a condensed project description and an invitation to attend a working meeting at Aprilfestival 2019 and at the present EC meeting in Montevideo. Profound and concretized conversations with the potential partners have not been started yet due to the uncertainty of the final selection of partners and the need for a discussion of the project within the EC.



YH asks whether the topic and the make-up of the partners are connected enough. There is a focus on directing, not on playwriting, in the partner search. YH asks whether we should be linking the project more to WLPG and perhaps the projects we are giving money to in our Call for Ideas. One of the projects (Co-transcreation) that received funding after our call for ideas, is an Australian researcher looking at translation through artistic cooperation. They are receiving money to create little videos that demonstrate this transcreation process, as tools for others.

YH sees that this could be added to the project draft.

YH tells about the WLPG project receiving funding. These two call for ideas projects are elevating each other, and seem to tie into this Creative Europe project draft.

YB agrees that this could be drawn into the project.

FF suggests to change the title of the project to linguistic fluidity or something similar, taking into account the multiplicity of forms that is characterising TYA, and it has a more positive ring to it than the word “issue” which is currently part of the title.

RF adds that we need to tell a good tale to the selection board of the EACEA, a convincing story. It is important to think about Europe as a multilingual community in a positive way, and get this strong message across. We need to present something that the experts can imagine. Too many elements can be confusing.

RF underlines that dissemination is very important, so that is why the research path was added. Tangible and evaluative results are needed.

YH mentions Dialogue for Community, which is an NGO that documents or processes activities for other organisations. They have been talking to us about our archives, but we could talk to them about this project, they would be fantastic disseminating partners.

YB explains the assessment of Creative Europe applications. (see slides 22-25 in the addendum) He says it is important to think strategically in writing a project application. He has experience with evaluating these project applications, as a member of the evaluation process as lead expert..

RF explains the **budget** (see slide 16 in the addendum) and the significant contribution to the economy of ASSITEJ and the secretariat of ASSITEJ the project can have if the application is successful.

RF says we have enough time for the critical points to debate (see slides 26-21 in the addendum) but during this EC-meeting, we should decide to go forward with this or not, to begin with.

YH asks when we have time in the meeting to discuss these points of debate. It is decided that the EC will discuss the points of debate later. (See 13.)

10. Specific Items of Business

10.1. Child participation — how do we do that?

YH introduces Cliodhna Noonan’s ideas submitted in response to the call for ideas, about child participation (see addendum I, p. 1-2).

SG explains she has prepared a more defined project draft, with examples illustrating good practice of child participation. (See addendum J) She says that authenticity and respect are the key factors in successful child participation, we need to lose the cute factor. It shouldn’t be charming, it should have effect. The idea of power and appropriation of the child in the organisation should be discussed. These discussions came up during the General Assembly in Cape Town. What are the most effective ways in



which ASSITEJ can introduce child participation? What is our communal understanding of child participation?

YH says that it might be useful to divide the big topic of child participation into artistic practice and child participation in the life of the organisation. The latter is the more radical, and the slightly more controversial part.

MV thinks that there is a huge difference between involving young people in governance or involving young people at our events. We have to acknowledge that there is a difference in skills between children and adults. We may have to go for one thing first, i.e., involvement of children in an artistic gathering, and only later talk about involvement in governance.

YH agrees that it would become a kind of project. She points out that one part of the idea is that you can gather a kind of reference board, establishing a feedback loop similar to what happened with the Great Wall of Dreams in Beijing. Like Clodhna mentions, the focus points coming forward will be very different depending on the context from which it is coming, so it wouldn't necessarily need to flow into a governance idea.

SG says that the idea of involving young people at the ASSITEJ Artistic Gatherings was a strong idea presented in Cape Town at the Assembly. The hardest thing is involving children in an authentic way - this is really interesting territory.

CL says that translation is also an interesting aspect of child participation. We as adults have problems with understanding and misunderstanding, and being able to express yourself in different languages, which might be the same case for children. Perhaps it is a lot easier for a national centre to work with children in their own language context.

SG agrees that child participation would really shift the way artists and administrators work. Do we have this desire to change the way we work, in order to increase child participation?

BS says that the focus point should be child participation, on any level, not focusing on the international level. There is no need for it to be an international child participation. We will find a way if we focus on doing it on a local level, during the gatherings

The idea of children selecting performances for the events comes up. CL says that the idea of looking at the power structure is really interesting. She mentions a children's jury for literature. One show in our festivals could be curated by children. We can see how far we are going with that, but there's a lot of interesting potential.

LV says we will be seeing some of these ideas in Kristiansand already, especially in the Nordic venue there will be some projects focusing on child participation. We could use this as inspiration and see if we want to change things in the Memorandum of Understanding (MOU) that is created for each host of the artistic gatherings and the world congress.

LV mentions there are already organisations working with some form of child participation. It ties in with the "Fridays for Future" climate movement, led by some teenagers around the world.

BS says that we are losing, if we don't increase the child participation. She refers to the children's messages for WDT 2019.

YH wonders if we should look at our MOU, and instead of asking for something specific, we could have a general encouragement: we encourage the festival to include several child participation initiatives.



Then it could be more contextual and linked to what is important to that specific context. YH agrees we could encourage child participation in the national contexts.

YH thinks this goes back to something that we can encourage, not enforce. There are already national centres making meaningful child participation projects, like in Denmark with “Culture Crews”. More centres might start thinking about this, when we encourage this by sharing good practices.

KO agrees that the host of the event should still have a lot of freedom in the implementation of child participation.

YH wants to open up the space of the artistic gatherings to child participation, not necessarily the EC-meetings.

It seems that the idea of a junior EC (A proposal from the Call for Ideas) is a non-starter, the idea of some form of child participation in our gatherings is interesting, but it should be up to the host, not an enforced structure.

The focus on child participation within the EC should be continued by having a resource person, that could list some successful initiatives in local contexts that could be presented as good practice. Sue Giles is already our resource person within the EC. RF says that many of these initiatives are not directly exportable, but that it is good to present, put forward and encourage an awareness of these child participation projects.

KO agrees, and thinks we could make initial experiment in at the World Congress in Tokyo in 2020.

10.2. Conflict of interest procedure

YH presents the document “Conflict of interest” written by the Policies and Protocols Working Group (See addendum **K**).

RF asks for clarification on the concept of “personal gain”. YH made some changes and clarification of the document, in discussion with the EC. The final document is read by YH.

VOTE: The EC approves the updated document “Conflict of interest”. (Unanimous).

Conflict of interest at the present meeting is presented in point 20 “Any other business”. At future EC meetings the topic will have a separate point in the agenda at the outset of all meetings.

10.3. AAG and Congress candidates for next term

YH asked what candidates for Artistic Gatherings and World Congress for 2021-2024 the EC members were aware of.

There is expressed interest on different levels from Australia (Adelaide, Melbourne 2021), USA (2021), Serbia (2021), Korea (2022), Sweden (2022) and France (2021 or 2022) for hosting the Artistic Gatherings in the next term.

YH suggests that the call for hosts should clearly mention that national centres can apply for the 2024 Artistic Gathering already in 2020.



RF wonders about the budget for a congress, and whether it could be a more scaled down version in 2023.

There have been no formal announcements of national centres preparing a bid for the Congress in 2023.

YH invites DF to express some ideas around a Latin American Artistic Gathering or Congress.

DF says a smaller Gathering is more realistic than a Congress, and that Chile might be a potential host.

BS says it would feel good for the Iberoamerican network to hear that the EC is really enthusiastic about a potential event. We shouldn't forget that we have Spain in this constellation as well.

YH says that the responsibilities for the different components of an AAG or Congress could be divided amongst multiple countries in the Iberoamerican network, like the NG programme could be the responsibility of one country and the professional programme that of another.

BS says the EC-meeting here in Montevideo is like planting a seed, and this will be a symbolic encouragement to the Iberoamerican network.

10.4. Candidates for President, SG and treasurer

YH asks who will present candidacy for the position of president, secretary general and treasurer. She says it is important to discuss who is thinking about standing for the EC again, and for the officers' roles. The treasurer and the president have announced that they are stepping down, hopefully LV can continue as Secretary General, but someone else might run or the funding might fall through.

All EC members gave an indication of whether or not they plan to run for the EC at the next term.

EN asked whether the treasurer needs to be located in Europe or not. Answer: No.

RF said it is important to think about the other roles or the other skills that we might lose when certain EC-members step down, for example FF.

BS wonders if, when the President's candidate is not selected, if this candidate can still join as an EC-member. Answer: Yes.

The EC discusses if a resigning president can still be an EC-member after the presidency. YH says that she will leave the EC, also to give room to the new president to find her/his place.

LV underlines the importance of transparency in these processes which is part of the reason why the point is added to the agenda.

FF says that it wouldn't be fair to announce potential candidates because the bid officially starts three months before the General Assembly, not earlier.

LV says that the idea of the open EC-meetings at the present meeting and again at ASSITEJ Artistic Gathering 2019 is to show the work of the EC more concretely to people that are interested in running for election. The open EC has been announced in an open call in the newsletter and on the website.

YH says that people can come to her with questions..

10.5. Next EC-meetings: proposals from Switzerland, Zimbabwe, Spain & France



LV goes over the proposals for the EC-meeting.

FF is invited to present the French candidacy. (See addendum **L**)

YH presents Spain's proposal. (See addendum **M**)

LV talks through the proposal for Switzerland. (See addendum **N**)

LV talks through the proposal of Zimbabwe. (See addendum **O**)

The vote will follow on the last day of the meeting (see point 20).

11. Preparation towards World Congress 2020

Hisashi Shimoyama, Kenjiro Otani & Mayako Kawasaki Morimoto

YH welcomes the guests Hisashi Shimoyama (Artistic Director and General Producer MIRAI Festival) and Mayako Kawasaki Morimoto (Secretary-General MIRAI Festival).

KO hands out three documents. (See addendum **P**)

HS greets the EC. Since December Mayako Morimoto joined the team in preparing for the Congress.

MK greets the EC and says that since December she is involved in ASSITEJ Japan and the preparations of the World Congress. She has never been on the board of ASSITEJ Japan and has never attended an ASSITEJ event.

She is also a founder of a network, the National Forum of Theatre and Children. This organisation is now one of the hosts that is running the festival in 2020. She and KO present the documents.

The title of the festival of the congress in 2020 has been confirmed; it will be MIRAI festival. "Mirai" means "future" in Japanese. The mission has been clarified. The basic structure of the ASSITEJ World Congress will be: "Establish a platform to discuss about children and culture in 1,000 regions in Japan!"

KO reads the MIRAI festival document. The dates for the festival are for the events in Tokyo. There will be some events before and after these dates in other parts of Japan.

The goal is for 4.000 international delegates to attend, as well as 2.000 people from Japan (including artists and delegates).

The official programme will have 30 productions, 5 from Japan and 25 from five continents. There will be room for a 100 fringe productions. The congress will be from the 18th until the 21st May 2020. There will be cooperation and events with indigenous communities in Japan.

The deadline of the call for productions has been extended.

KO reads the mission for the MIRAI festival. YH thanks ASSITEJ Japan for this powerful message, and suggests sharing this mission with everyone on the ASSITEJ website.

The World Day of Theatre message 2020 might be written by Hayao Miyazaki.

YH thanks ASSITEJ Japan for this presentation. It is a very ambitious plan, but it is also really taking the idea of the congress to embed a real change in society in the way children and young people think about the arts and culture in Japan. The initiatives across the whole country are also very positive. The



fact that ASSITEJ Japan brought in more organisers is a great idea, the concepts will be embedded in those different organisations. YH really appreciates the vision, mission, values and goals statement, and that it gives direction of what you might want to submit as workshops or seminars to the professional programme.

LV is very excited to see this project. There is the potential for many synergies between what will happen in ASSITEJ Japan and ASSITEJ International globally, and there might also be some funding opportunities for the future.

KO explains that the fringe festival will be centralised in Tokyo, in the Toshima ward. The main concern is the expenses, for a foreign company to come to Japan. The national arts councils should be asked to support their artists.

HS wants to emphasise that it has been 18 years since the last World Congress in Asia. There will be lots of people coming to Japan, and the situation has changed drastically since then. It is a great opportunity to present your work in Asia and also get to know the Japanese and Asian scene.

HS encourages the Asian colleagues from China and Korea to bring as many delegates as possible. There should be at least a 1000 producers from all over Japan; this could also be a great marketing opportunity.

BS has two questions: is the fringe festival going to occupy the whole of Tokyo, different (public) spaces around the city? Will a company presenting at the fringe get a delegate pass as a benefit?

HS says that the vision for now is to centralise the fringe festival in the Toshima ward. HS says they are thinking about delegate passes for fringe artists at the moment, but they are not sure whether the festival economy can exist without the income from the delegate pass' of the performers/companies at the fringe festival.

The productions in the main programme will be provided with the accommodation, per diems, performance fee and promotion. For airfares and cargo HS and the team will ask the company to apply for support from their national funding bodies. The fringe productions would get support in the form of marketing and potentially the venue.

YH agrees with BS that the selected productions should be informed as timely as possible. Locking down the programme, even in stages, as soon as possible would enable those productions to support their travel costs etc.

CL is very excited and believes the Nordic countries will be eager to be there in Japan. She asks for clarification what a ward is, or what Toshima ward is. (= an administrative division of a city). She asks whether the elementary schools implies that the fringe productions will be aimed at this age group?

KO explains that these performances will be open to the general public, so there won't be any age limitations on the fringe productions.

MV says we need to have names of local researchers or institutes, to cooperate with for the ITYARN conference. YH suggests meeting with some of these active researchers personally when she visits Tokyo in July.

RF asks about the cost for delegate packages. KO says there is no prices available yet.



MV asks whether there is a person in charge of fundraising we can contact. HS says there is not one person in charge, rather there is a subsidy and grants team.

SK asks how ASSITEJ Japan is going to provide marketing for the fringe productions, as they are really dependent on ticket sales.

HS explains that there could be one venue or building for the Korean productions, or the Nordic productions, etc. This would enable more direct marketing, and also offer a great tool in applying for funding.

YH agrees that this is a great idea. It would also be helpful if the national centres take more responsibility in selecting performances for the fringe. YH asks whether there could be a change in the form, so people get a confirmation of their submission.

SG explains the Australian idea of a conceptual pitch, to show what is happening, the range of works coming from the country. This is a way for our delegates to get the most out of their attendance. It is a cheap way for everyone to say: this is what is happening in TYA in Australia. KO is really keen on the idea of having the countries's houses.

YH thanks ASSITEJ Japan for this presentation.

ACTIONS: *Collect mobility funding opportunities on ASSITEJ Japan/International website (i.e. to support fringe productions)*

12. Network Reports

General comments on the networks:

YH explains that the national centre toolkit will talk about how all the networks can be represented in the national contexts, and how members can become interlaced with the networks as well as the national centres.

SG says that it would be interesting for the national centres to know who of their members (or non-members) are part of the networks.

MV says that it can be confusing that you can become a member through a network AND/OR a national centre.

12.1. ITYARN

MV presents the ITYARN report. (See full report in addendum **Q**)

There have been some ups and downs in ITYARN. The board has gained two new members over an email vote. Paulo Merisio (Brazil) and Merete Elnan (Norway) have become members. Merete is also the ITYARN host at Agder University in Kristiansand. ITYARN was actually founded at this university so it is great to have a Norwegian board member again.

The ITYARN book has been put on hold.

The ITYARN website has had a revamp, it is now easier to update this website. It can be moved to somebody else more easily. MV is looking for someone on the board to take over the webmaster role.



Members need to sign up again through the website. Becoming a member is free. The EC suggests adding some clarification to the “Institutional Affiliation (required)” questions, so that independent researchers also feel invited to become a member.

ACTION MV: Add some clarification to the “Institutional Affiliation (required)” questions.

12.2. IIAN

SG presents the IIAN report written by Vicky Ireland. (See full report in addendum **R**)

Questions and remarks:

MV asks whether the membership fees for all networks could be facilitated by the ASSITEJ structure.

RF says it is possible to talk about this during the working group. He says if you have a membership as low as 10 dollars, you are practically just paying the bank.

LV says he has been encouraging the IIAN network to structuralise their membership potentially including a membership fee.

YH says this discussion will be taken forward in the policy working group.

12.3. Small Size

RF presents the Small Size report written by Katariina Metsälampi. (See full report in addendum **S**)
The European part of the name of the network has disappeared. The network is global, not European.

LV addresses the visibility of ASSITEJ on the website of Small Size. It can be difficult to see that Small Size is a member of ASSITEJ.

12.4. WLPG

YH presents the WLPG report written by Kim Peter Kovac. (See full report in addendum **T**)
YH adds that WLPG had applied to the call for ideas, and will receive funding for the idea/project proposal that was submitted.

12.5. Next Generation

KO presents the NG report written by Nina Hajjiyanni. (See full report in addendum **U**)

CL says that it would come in handy if the NG network could come with a more detailed description of what a NG programme could or should look like, for the hosts of the ASSITEJ events.

KG asks about the division of responsibilities of the EC projects working group and the NG network.

YH explains that this is a question that has been up for debate since 2008. It is quite unclear. The EC’s responsibility with regard to NG is basically what happens at the ASSITEJ events. The NG network is responsible for encouraging activity for all kinds of NG groups. CL says it would be good to put this discussion on the agenda again, to clear up the responsibilities.



12.6. Young Dance Network

YH present the YDN report written by Gabi dan Droste. (See full report in addendum V)

LV encourages the EC-members and their national centres to seek out to the YDN.

13. Continuation of Creative Europe application

YH explains that the creation of this proposal would be a joint effort, divided among RF, YB and LV.

YH says that according to the ideal shape of the project, the partners would have to *be* or *have* a festival. You need to have some activities already in place that would contribute towards the co-financing.

RF explains what a **project leader** is. The Project leader is responsible for the project and signs the agreement. RF, YB and LV would propose to select Teatercentrum in Denmark as a project leader because of its strong structure, and its relation to the secretariat of ASSITEJ with whom Teatercentrum shares office. It is really important that the project leader is between the partners and ASSITEJ, as this project's aim is (partly) to fund the administration of ASSITEJ. Teatercentrum also has a festival.

YB says it might be tricky for Henrik Kohler, CEO of Teatercentrum, to just accept ASSITEJ selecting the partners and being the "moral" leaders.

SG asks what the benefits are for Teatercentrum becoming project leader.

RF says there is a financial benefit of about 247.881 euros mainly as payment to the project staff to run the extensive administration of a large scale Creative Europe project.

The EC **agrees** to propose Teatercentrum in Denmark as project leader. LV will approach Henrik K hler with this proposal.

RF explains the role of the **project manager**. RF suggests selecting someone from around the table. RF will check if it could be two persons taking on the role (in the application). To make the application credible, it is beneficial to put in names of people already in the application.

RF describes the role of the **artistic directors**. The idea is that there would be 2 directors in charge of the artistic coordination of the research and practice path.

LV has before the present meeting asked Alex Byrne from New International Encounter (NIE) whether he would be interested in being one of the artistic directors in case the working group and the EC would support this proposal. Alex Byrne responded positively to this inquiry.

YH asks whether the idea of Alex Byrne as a director would be supported by the EC. The EC was positive towards this proposal.

SG suggested Alexandra Broeder from the Netherlands as the second artistic director.

CL expressed that she finds it is important to make an open call for the job as artistic director.

YH reminded that there had already been an open call for participation/partners.



It was discussed whether to make an open call or not, a question towards which there were divided opinions.

The EC seems generally to be in favour of an open call for the (second) director. If Alex Byrne agrees to be the director, the second one should be female.

The EC discussed festivals that could be potential partners.

The EC discussed associate partners outside of Europe, and divided who is going to contact who.

14. Memberships and Member requests

YH introduces the subject, and that the issue of gatekeeping will be discussed.

LV suggests that some sensitive applications for membership should be dealt with exclusively in the EC, and that the EC-meeting guests will leave the meeting for those.

14.1. New Member Applications

LV introduces the new member applications and the procedures for individual membership as described in the Policies and Protocols Handbook of ASSITEJ (available on the website).

CL asks whether you can become an individual member without the aim of establishing a national centre, and how this relates to YH's comment as gatekeeping.

YH explains that there have been cases where there already is a national centre, but some people are not being allowed in where an individual membership is the way to a membership of ASSITEJ, but generally an individual membership is the first step towards forming a national centres in countries with no centre. More can be read in the Policies and Protocols Handbook of ASSITEJ.

National centres are an important engine for our work. The system of national centres is complicated but also a strength for ASSITEJ.

MV says that the national centres function very differently. In the USA, if you pay, then you can become a member, whereas in other countries, it seems they are vetting the applications. Some national centres function as gatekeepers. MV wonders whether we can do anything against these gatekeeping practices, and why we even have individual membership?

YH says we could expel a national centres if they don't follow the constitution. However, sometimes other national state institutions are prohibiting the national centres from gaining more or certain members. The individual membership is a mechanism for moving the national centre towards representivity and inclusion. It gives the centre time to engage and to negotiate and find a solution to the problem. In some cases the state doesn't allow for the national centre to do what ASSITEJ would like them to do, so individual membership is the solution potentially.

Gatekeeping is also addressed in the National Centre Toolkit that the Protocols and Policies Working group is creating. See more in point 14.4.

-
- *Odessa Theatre of Young Spectators* (Ukraine)



LV presents the application.

MV believes that given the context and history she mentioned they have the capacity of being the Ukrainian national centre already, and wonders if they could come in as a national centre immediately.

YH explains that it would be great if they develop into a national centre by the Congress in 2020, but that they currently only apply on behalf of one theatre not a collective of TYA related actors in Ukraine.

VOTE: The EC approves Odessa Theatre of Young Spectators in Ukraine as a new individual member unanimously.

- *Ninedu Theatre* (China)

LV presents the application.

The application was discussed and it was decided to encourage Ninedu Theatre to apply for membership in ASSITEJ China.

The membership policy of ASSITEJ China was discussed.

YH says that there is a problem with the constitution of ASSITEJ China, as they generally only allow official state theatre organisations to become members.

YH says that there has been a conversation with ASSITEJ China (Yin Xiaodong) and YH and LV during the present meeting in Uruguay where the issue and a way forward was discussed. There will be a continuous dialogue between the EC and ASSITEJ China of the subject.

RF says we need to be clear about what the principles are, and we need to be clear about national centres respecting the principle of democracy and of inclusivity.

- *Thespianz Theatre* (Pakistan)

Application for individual membership in Pakistan - based in Karachi.

LV and YH present history of the relationship between the applicant and ASSITEJ Pakistan that Shoaib Iqbal, president of ASSITEJ Pakistan, has sent in an extensive document.

The history presents a problematic relationship between the applicant and ASSITEJ Pakistan and explains why Thespianz Theatre is not a member of ASSITEJ Pakistan.

YH says that we need to ask people to rise above personal differences. There needs to be some kind of structure which are not depending on the personal relationships between people.

YH also adds that perhaps the EC can suggest a regional model for Pakistan. BS suggest that this would be the solution for national centres in such big countries like Brazil. Can we develop a successful model for this? Regional differences, language differences etc.

YH says we might need to put a regional structure solution into the national centre toolkit.

PU explains that there are already zonal coordinators for the different parts of Nigeria. But if there is a problem with the national, this still needs to be sorted out.



RF says that we need to get the constitutions of the national centres and we need to work with them to reach a more inclusive structure. It is possible for a centre to not admit a member, but they must be able to justify in a correct way, and it should be an exceptional status.

BS says that there is still room for other organisations to be more exclusive for whatever reason, but this view does not fit with the ASSITEJ structure, so then they cannot be an ASSITEJ national centre anymore.

LV will continue the dialogue with ASSITEJ Pakistan and *Thespianz Theatre*.

- *Shamah Shamah Company* (Cameroon)

LV and YH presents the application and the correspondence with Sophia Mempuh.

No vote was made.

LV and YH will continue the dialogue with Sophia Mempuh.

14.2. Renewal of Individual Membership applications

YB and OA join the EC meeting again.

The EC has to define the position of the 11 individual members with a membership older than 3 years:

Chinambia Arts Education for Development (Namibia), Babec Theater Bitola (Macedonia), Ziguzajg International Arts Festival (Malta), PETA (Philippines), MAYA (Thailand), Buden Teatar (Macedonia), LIPA (Bulgaria), Afghanistan Bright Stars (Afghanistan), GADEC (Ghana), Qendra Multimedia (Kosovo), Nanzikambe Arts Development Organisation (Malawi)

LV has written to all 11 members, but only received an application for renewal from Babec Theater Bitola (Macedonia).

LV will continue contacting the last 10 members to reach a clarification.

LV reads the application for individual membership from Babec Theater Bitola (Macedonia).

VOTE: The EC approves of their renewal unanimously.

It was suggested that the secretariat proposes the two individual members from Macedonia to become corresponding members which only requires three members in the country.

CL says that the EC should watch out for the building of a national centre, pushed by the EC rather than coming from a need from their context.

LV agrees and says that the EC could make a minor change in the handbook in the section of individual membership to create flexibility for members in contexts where the creation of a national centre does not necessarily makes sense. Currently the text says: "On being granted Individual membership, the



individual is tasked to work towards becoming part of a network, by working to establish a national centre in his/her country.”

BS adds that the EC and secretariat should stress that it broadens the members’ advantages if they join together with others in a national centre. They need to see the benefits of the national centre.

RF adds that the same thing should be done with Ukraine, since there are now two members, and a national centre could be formed as corresponding or full members.

14.3. National Centers never Activated or with 4+ years of arrears

RF gives an overview of the not-activated centres.

ASSITEJ Kazakhstan - MV will write to the centre in Russian - they have paid USD 750 in 2015 only because the director of the theatre was able to support it. The EC may need to take their fee down to corresponding membership, retroactively, so they the payment from 2015 makes them corresponding members until 2020. They should be proposed to attend the World Congress and to enhance their connection to and knowledge of ASSITEJ.

ASSITEJ Slovakia - none of the EC-members know anyone from ASSITEJ Slovakia.

ASSITEJ Bulgaria - the EC needs to look at this and see who is active.

ASSITEJ Senegal

ASSITEJ Rwanda

14.4. Gatekeeping - strategies

YH presents the part about gatekeeping in the National centre toolkit. (p. 30 onwards). (See addendum **W**).

YH asks whether there are any suggestions to the chapter from the EC.

MV suggests writing that ASSITEJ is happy to mediate and is willing to help solve conflicts.

YH agrees, but it might be difficult to promise any concrete **mediation**, as it is always easier in person than online. It would involve expenses, time, and resources from the EC.

FF suggests some form of **national reports** that could be shared during the congress, or perhaps online, to encourage democracy and transparency.

YH says she has already designed an annual national centre questionnaire and shared it with the Protocols and Policies Working Group.

LV says we could have some best practices of **electoral procedures** from the different national centres in the Handbook as this seems to be an element of gatekeeping in some national centres.

RF says we need to still allow national centres to have **legitimate exclusions**.

YH says we should give some examples where it might be legitimate to exclude members.

BS says that many centres have issues of gatekeeping. The members are not engaging with the international body — they don’t feel like the centres are doing what they should to share information.



RF says that if there suddenly are three or more individual members, they could according to our constitution potentially start a second national centre.

PU says that we should encourage for there to be only one national centre in each country, and discourage them from having a conflict. Egos, government bureaucracy could all affect their way of working.

CL asks whether it is possible to receive the international newsletter from ASSITEJ? LV answers that anyone can sign up, through our website. CL wonders if they (or those individual groups in similar situations) can become part of an ASSITEJ network, as that makes you a member of ASSITEJ as well.

SG says that they would still be excluded from the activities in their own countries.

YH says not all individual members find their place in a network, as the networks are thematic.

14.5. ASSITEJ membership of On the Move

LV is working on the application.

15. Regional reports

15.1. Africa

YH presents the regional report. (See full report in addendum **X**)

15.2. Asia

KO and SK present the report. (See full reports in addendum **Y**)

15.3. Asian Pacific

SG suggest not to use the term Oceania anymore. Asian Pacific is the preferred term now.

SG presents the regional report. (See full report in addendum **Z**)

Not in the report: SG has been in contact with Indonesia, to see if there could be an individual membership there.

15.4. Europe

The European reports have not really been gathered. (See addendum **Z.A** for reports from Germany and France)

FF talks about a project between France, Spain and Italy. It will take the form of a symposium in Kristiansand.

SFF presents the ASSITEJ Germany report.

YH adds that Eliot Moleba has been a 3 month intern from ASSITEJ South Africa in the ASSITEJ Germany office.



RF speaks about ASSITEJ Italy. The importance of In Forma in Milan.

YH presents the report from ASSITEJ Russia. (See full report in addendum [Z.A.2](#))

15.5. IberoAmerican Network

DF presents the IberoAmerican report. (See full report in addendum [Z.B](#))

15.6. Nordic/Baltic

LV presents the Nordic-Baltic report. (See full report in addendum [Z.C](#))

15.7. USA/Canada

EN presents the regional report. (See full report in addendum [Z.D](#))

16. Working Groups (continued)

17. Iberoamerican network meeting

A two hour meeting between the EC and the Iberoamerican Network was held. Representatives from Argentina, Brazil, Chile, Cuba, Paraguay, Spain and Uruguay were present.

Major elements in the conversation were:

- An inquiry from the network to have a **period of free membership for new centres** and individual members. The networks explained there is a potential for several new members in the region, but the membership fees can be difficult to pay from the beginning. LV answered that the procedure for individual membership is a way to enter ASSITEJ in an easy way with a low membership fee to enter ASSITEJ. YH added that the EC could consider to implement the free membership period in the constitution of ASSITEJ at the World Congress in Tokyo. It is an amendment that needs to be approved by the General Assembly.
- The Iberoamerican network expressed interest in the **Creative Europe Application** that was shared in the open call for partners in the newsletter of ASSITEJ. Maria Inés, Paz Begué (Argentina) and Gonzalo Moreno had prior to the present meeting meet with the fundraising working group to discuss the Iberoamerican participation. The network expressed a hope to be involved more than only one time during the project period which is the current layout in the project draft. The EC explained that it was not possible to bring activities to South and Central American more than two times in the four years because the project also aims to bring activities to all the other regions of the world. The network will send a list of potential festival/platforms from the region from which to EC can select the places for activities related to the application.
- The EC expressed the importance of having an **ASSITEJ event (an Artistic Gathering and/or World Congress) in Latin America** in the coming terms. It is a long time since any of the ASSITEJ events has taken place in the region. YH told about the process in South Africa towards the World Congress in 2017. ASSITEJ Cuba came to the present meeting with an invitation to host an EC-meeting in Cuba. ASSITEJ Cuba decided to investigate the possibility to host an ASSITEJ event, instead of an EC-meeting and will start a dialogue with the Cuban



authorities. The idea of making a potential ASSITEJ event a shared responsibility of the national centres in Iberoamerican network was elaborated.

18. Report backs from the Working Groups

18.1. Publications & Promotions Group

FF reports on the working group's progress during this week's EC-meeting.

- WDT campaign: the group has discussed the schedule and working tasks for next year:
 - The group suggest to have an open call for the national centres to make the World Theatre Day video. The working group will make the open call, and it will be published in an upcoming newsletter.
 - The group will contact Hayao Miyazaki for the writing of the World Day message 2020.
 - The VIP World Day campaign will be continued and will be reported soon.
- The group is waiting for promo material from the AAG 2019.
- There will be some changes on the website. The group will work to establish an online payment system on the website, where members of the networks can pay their fees.
- Magazine
 - MV says there is a draft call for submissions for the 2020 magazine.. She wants some comments on this, and then it can be promoted. The deadline is November 1st.
 - The first two pages in the 2019 magazine are going to be redesigned by the Norwegian designer. The content has been updated slightly.

18.2. Projects group report

CL presents the project groups working plan. (See addendum **Z.E**)

RF asks the working groups to write him an email with questions about budgets; the video, the regional workshops, etc.

VOTE: There is a vote for giving the travel grant related to Next Generation Programme in Kristiansand to Mohammed Yousef from Palestine as opposed to Ceren Oran of Turkey. The EC unanimously approves.

18.3. Policies, Protocols & Fundraising Group report

YH presents the Policies, Protocols & Fundraising Group report. (See addendum **Z.F**)

VOTE: The EC approves to continue with the Creative Europe project application.

VOTE: for allowing the fundraising working group to spend 1000 euros from the fundraising budget (point E6 in the mission budget) if necessary for the work of the fundraising committee.



VOTE: The EC approves that Afeif and Vivienne be awarded 5000 USD for the Transcreation project, and that Cliodhna has accepted 1000 USD for the Child participation ideas as proposed by the working group. Unanimously approved.

VOTE: The EC approves unanimously of giving the Secretary General the responsibility of designing the MOU for these call for ideas beneficiaries. SG and RF will assist LV.

VOTE: on the Geesche Wartemann Young Scholars award: the EC approves of offering space in the ASSITEJ award ceremony for it. Unanimously approved.

YH presents the National center toolkit, and the Advocacy chapter. She invites the EC and open EC-meeting attendants to have a look at it. The working group is planning to do a workshop on the toolkit at ASSITEJ Artistic Gathering 2019

19. Sign EC book and other documentation

RF explained that this will be done in Kristiansand.

20. Any other Business

VOTE: on maintaining the seat of ASSITEJ in Bologna (more information in treasurer's report). Unanimously approved.

VOTE: on giving the responsibility of the allocation of the World Day Fundraising campaign grant to the Policies and Protocols working group. Unanimously approved.

VOTE: Ratification of decisions taken online between the former and current EC-meeting (all online votes are stored in the files of the Secretariat).

- Donation to Tamasha festival of the funds collected by members of ASSITEJ Italy in relation to the World Theatre Day. The online vote was made by the Protocols and Policies Working Group as decided at the previous EC-meeting.
- The decision to place the current EC-meeting in Montevideo.
- Approval of individual membership application from Creative Bamboo and Belarusian State Academic Theatre.
- Letter of support to Ceren Oran from Young Dance Network

All decisions were unanimously approved.

VOTE: on the next EC-meeting

First round of voting: France 12, Switzerland 3, Spain 10, Zimbabwe 3

Second round of voting: France 9, Spain 5

The EC has voted that **the next EC-meeting will be in France from 16-22 December 2019.**



- Short reports from the national centres of the non-EC-members present in the meeting (Belgium, China, FF also talks about Haiti and Ivory Coast)

- Congress: some words from the Japanese delegation

- Discussion of potential upcoming conflict of interest related to the Creative Europe proposal:

- YH: Cradle of Creativity/ASSITEJ South Africa where YH is employed is proposed as an associated partner.
- RF: La Baraca where RF is employed is proposed as a partner in the project.
- LV: Teatercentrum where LV is part time employed is proposed as lead partner in the project.
- RF: Reminded that he will get paid for writing the Creative Europe application if the application is successful (in the budget the expenses related to the costs to the project managers)

21. Closure & thanks

PRESIDENT'S REPORT
27 April – 4 May, 2019
Montevideo, Uruguay

1. ASSITEJ-related business:

ASSITEJ work since the last meeting has included:

- Newsletters: editing of the newsletter with Louis, Francois and Kaatje; responding to events such as the passing of Geesche Wartemann
- Communication with members, and with those we are trying to work on becoming members of ASSITEJ

In addition:

- 1.1 World Theatre Day 2019 campaign: writing own World Day message, writing letter to be sent to important partners and supporters - looking forward to input on that; seeking possible authors for the external message (UNICEF, Save the Children, JK Rowling); eventually decision taken to work with messages by two children from House of Muchness (Australia); supporting activities through social media; commenting on materials created for the campaign and signing off
 - 1.2 Sent responses to ASSITEJ Japan about aspects of Congress development for MIRAI
 - 1.3 HowlRound: Livestreaming & archiving assistance. They have a great (free) offering, which allows for us to livestream with support and archive our materials on a site, which is well considered. Would like to work with them for Sand festival, but could also look at other less high profile moments. This may be a mechanism for national centres/members to be engaged with ASSITEJ even when they can't travel.
 - 1.4 Policy, Protocols & Fundraising group work:
 - 1.4.1 Call for Ideas: series of meetings to discuss and come to decisions – very difficult to get everyone together; eventually were able to take a decision after a lot of delays between meetings. Clíodhna awarded 1000 USD for ideas around child participation; money to be used for implementation at World Congress; specifics of ideas to be discussed at this meeting; Write Local, Play Global & Afeif and Vivienne awarded for Transcreation project: Share award 4000 USD and 5000 USD respectively.
 - 1.4.2 Work on the National centre toolkit: integrating and updating
 - 1.4.3 Fundraising meeting in Copenhagen with Yannick, Louis, Roberto and Sue & Bebe on skype, as well as follow up meetings on Skype. Proposal for Creative Europe project will be presented to the meeting by Yannick and Roberto who have been taking the lead on this.
- 2. Travels:**
- ANT Festival Nigeria: late September 2018 for workshops with artists and for a meeting of ASSITEJ Nigeria, which now appears to be much more pro-active since that time.
 - Copenhagen: early October 2018 - presentation for Creative Europe event, and a fundraising meeting
 - Ireland for Baboro festival: 15-17 October; opened the festival, and did a presentation about ASSITEJ; had meetings with new head of TYA Ireland who is also AD of Baboro festival
 - Baku: early November 2018 for Theatre conference and workshop with Theatre for Young Spectators (focus on theatre for early years)
 - Spain (Barcelona): 15-18 November 2018 for Festival El Més Petit de Tots with Francois; met with Young Dance Network, also with ASSITEJ Spain; gave a presentation on arts education

- USA: mid-January 2019 for IPAY; met with Sue Giles and Bebe de Soares there, gave keynote on Impact and received the Mickey Miners Award for contribution to theatre for young audiences
- Germany: February 2019: 3-day arts education conference in Duesseldorf; Met with Stefan Fischer-Fels and Kirstin Hess
- Palestine and Israel: March-April 2019: attended Palestinian theatre festival in Beit Jala/Bethlehem and visited ASSITEJ Israel members in Tel Aviv and Jerusalem.

Upcoming travels:

- ASSITEJ Austria: 30 year anniversary – 24 May
- Edinburgh International Childrens theatre festival: 25 May – 2 June
- De Stilte festival, meeting of MAPPING project: 4-10 June
- National Arts Festival (SA): 27 June – 4 July
- Japan: Okinawa and Tokyo, related to Congress; 25 -31 July
- Sand Festival: 30 August – 9 September

3. ASSITEJ SA

- 3.1 Kickstarter Educational Empowerment Programme: Still working on national upscale; speed of process is not clear; ASSITEJ SA finances are therefore currently a bit rocky.

3.2 Cradle of Creativity:

3.2.1 Productions have been selected and shortlisted. There have been problems with funding from local government sources (election year and time frames), and as a result we are going ahead on a wing and a prayer. Productions are covering themselves and taking a door taking, unless there is a specific sponsor covering the production. International agencies are involved in several projects and we have significant commitments from Sweden, Belgium, Netherlands, France and Germany, which is allowing for international work and for the support of various development programmes in playwrighting, theatre mediation, early years theatre and dance for young audiences.

3.2.2 We will be making a call out for advertising for our programme, and we hope to be able to cover some basic costs at least. We also hope for attendance from international delegates to support some costs. We request the EC to support us in these efforts.

3.2.3 Playwright development: Write Local Play Global has been a magnificent partner and has assisted us to mentor 8 new plays by African playwrights. We are very excited about several of them, but one has been selected for production. Dipalo by Selloane Mokuku, Ginni Manning and mentored by Kelsey Mesa. We hope to be able to produce it at Cradle, but should funds not be forthcoming, then we would be able to at least stage a playreading of the play to give it some space and time. We would really like to thank Kim Peter Kovak and his colleagues for their generous and superb support.

- 3.3 ASSITEJ SA members continue to travel as a result of Cradle of Creativity 2017. This includes: Lereko Mfono, Elliott Moleba, Nicola Elliott, Magnet theatre, Lunchbox Theatre, etc.

*REPORTED BY: Yvette Hardie, President
25 April 2019*

**Secretary General's REPORT
28 April – 3 May 2018 Montevideo, Uruguay**

ASSITEJ Secretariat

New employment in the secretariat

- Kaatje De Geest was employed in a 25 hours employment from 1 October 2018.
- In the season 2017-18 ASSITEJ DK managed to save funds enough to the salary of Kaatje in 18/19. The plan is to keep Kaatje in 19/20 as well. It seems to be possible economically.
- Kaatje is MA in performing arts and Media and has work experience from European Volunteer Norway and knows ASSITEJ from an internship in ASSITEJ Sweden and voluntary work for ASSITEJ Belgium.
- Kaatje's main tasks are the newsletter, website maintenance, social media and coordination of projects and meetings. As she gains experience the work area will increase.
- Kaatje is working on distance from Constance, Germany.
- Kaatje speaks Dutch, French, English, Icelandic and Scandinavian.

Travels

Since the last meeting in Beijing there have been travels to

- In-Forma (Italy), a national member event/exchange platform organized by ASSITEJ Italy. September 2018.
 - The level of membership participation and engagement in the work of ASSITEJ Italy was really impressive. I can strongly recommend board members and staff from national centres to visit this annual event to see an example of how membership engagement and ownership can look like.
 - I spoke about ASSITEJ international events and initiatives and about ASSITEJ's strength as a *membership* association.
- Nordic-Baltic Meeting, Lithuania, October 2018
 - My attendance was cancelled because the meeting coincided with the fundraising working group meeting in Copenhagen.
- Asian meeting in Uzbekistan
 - It was hosted by the reopened national centre in Uzbekistan.
 - A very interesting meeting with attendance from countries with little or no existing contact to ASSITEJ.
 - Participating countries were: Uzbekistan, Belarus, Russia, Azerbaijan, Georgia, Tajikistan, Kyrgyzstan, Kazakhstan, Mongolia, Japan, China (not the national centre), Korea, Pakistan, India
 - I think that there is a potential for a strong development of ASSITEJ in central Asia - a region that can benefit a lot from international exposure (see more in the regional report from Central Asia).

- Sardor Gaziev who was the main driver of the regional mobilizing and of the reopening of ASSITEJ Uzbekistan is a key person for this development. He has a strong network and can built bridges between the post-soviet countries and ASSITEJ International. He was invited to Montevideo to continue that work but was not able to raise funds for the travel.
- Associations World Congress, Gothenborg 7-9 April (attended by Kaatje)
 - In the secretariat we have for some time wished to take part in exchange opportunities like this to see what ASSITEJ could learn from other associations. ASSITEJ was invited with the stay covered. Kaatje went on behalf of ASSITEJ
- I regularly receive invitations from festival and events around the world, but due to my family obligations (mainly), but also the general big work load and the greenhouse gas emissions I try to prioritize only the most important travels.

Coming Travels and Invitations:

- Poland, May 2019 by the Danish Culture Institute in Poland (with a small Danish delegation, but also as Secretary-General (not confirmed).
- Xian, China by Ninedu Theatre, May 2019 (not confirmed)

Protocols, policies and Fundraising working group

- The secretariat hosted two fundraising working group meeting in Denmark in
 - October 2018: participation from Yvette, Yannick Boudeau, Roberto, Kaatje, Henrik Køhler, Pilar Santelices, Bebe (Skype) and Sue (skype).
 - April 2019: Participation from Roberto, Yannick, Bebe, Seok-hong, Kaatje, Aislinn Ó hEocha (Ireland), Naghmeh Kashani (ASSITEJ Denmark/C:NTACT), Abdallah Aburub & Mustafa Al Sakran (Medearts, Jordan)
 - Topics where Creative Europe Project funding, other ways of raising funds for ASSITEJ and a possible ASSITEJ fund in China (See more in the working group report).
- Skype meetings focused in the Creative Europe application in December, March and April. First with the whole working group. Later with Yannick and Roberto.
- Skype meetings to process the 22 applications to the Call for Ideas were held (See more in the working group report).

Baltic-Nordic meeting 1-2 April 2019.

- ASSITEJ Denmark hosted the meeting during Aprilfestival 2019.
- Participation from Denmark, Norway, Sweden, Island, Finland, Estonia, Latvia. Lithuania was unable to attend. Greenland was also

invited (The National Theatre of Greenland is member of ASSITEJ Denmark).

- Central topic was the Nordic Venue at AAG 2019, which is a shared responsibility of the network and co-curated between the centres.
 - There will be performances and workshops from all eight countries plus Greenland.
 - Fund: ASSITEJ Norway has raised funds from Nordic Culture Fund from which they can cover performance fees, and two nights stay. ASSITEJ Denmark has secured funding for the Danish performance from The Danish Arts Foundation and another small Danish fund.

IIAN

- I have been engaged in the work of IIAN since the EC-meeting in Beijing with several Skype meeting and correspondences. Firstly to clarify questions to the relation between IIAN and the EC and later to contribute to the development of the network.

Newsletters and other communication

- Monthly Newsletters (Edited by Kaatje (mainly) and Louis, proofread by Yvette and Francois).
- Adjustments to the newsletter have been made by Kaatje especially to the section of upcoming festivals.
- Some openers and the most important open calls were translated into Spanish and French.
- Open calls and other major news were shared on facebook by Kaatje and sometimes by Francois.
- World day campaign (on website, in regularly newsletters, and a special edition on March 20). The work was driven by Francois and the working group, together with Kaatje.
- Francois has created and sent out the WTD campaign based on a letter from Yvette. Thank you Francois! A call to share VIP contacts for the campaign was included twice in the newsletter and sent directly to all national centres.
- The new system decided at the last EC-meeting where the writer of the opener is responsible for selecting the article for the next newsletter is working.
- Call for the professional programme to AAG2019 was shared in the newsletter in November 2018.
- A call for participation in the Creative Europe application was created and distributed in the newsletter 8 potential partners reacted to the call. Another 12 have been reached personally by the members of the fundraising group.
- Call for advertisements has been sent out twice in the newsletter. We have received only two new adds! The secretariat and all EC members need to reach out directly to potential advertisers.
- Open call to the Next Generation Programme at AAG 2019 was sent out in September 2019.

- A wrap up of the Artistic Gathering 2018 was made in the September newsletter.
- A shot movie about the gathering was produced by Nannan Chen (from Denmark) and shared in the October newsletter.
- Call for performances to the congress in Tokyo has been sent out in the newsletter in December, March, April
- Call for submission to the 2019 magazine has been communicated twice and the deadline was postponed to get more submissions.
- A mail from the Secretary General and IIAN has been sent to all national centres inviting them to select a disability champion from their country.
- Kaatje has renewed and updates pages on the website:
 - the World Festival Site (which is the most visited page on the website according to the stats from last EC meeting),
 - the events of ASSITEJ
 - the page of the placements
 - Constitutional documents
- An opportunity for delegates from low-income, lower-middle-income and upper-middle-income countries to attend AAG2019 cheaper has been defined together with ASSITEJ Norway and communicated in the newsletter. ASSITEJ Norway has set aside a budget of 50.000 Norwegian Crowns (5.000 Euros) to support attendance from these countries. ASSITEJ Norway provides free delegate pass and a possibility to apply for support for one or more nights of accommodation.
- A snapshot of activities from the world day was communicated in the newsletter.
- Relevant international opportunities from other cultural institutions were included in the newsletter, especially from On The Move (European mobility Network)

Preparations of ASSITEJ Artistic Gathering 2019

- I have meet twice with Ketil and Theis (producer) to go through details of AAG 2019 (in November 2018 and March 2019).
- Regular mail correspondence about PR, NG Programme, communication with networks etc.

Open EC-meeting

- An invitation to potential candidates for the EC at the 2020 congress to sit in as observers at the coming EC meetings was sent to all members. Persons who have responded to the call are
 - Minoovash Rahimian (Iran/NG)
 - Ewa Piotrowska (Poland)
 - Dalija Acin Thelander

- Assitej Zimbabwe
- Julia Heße (Germany)
- Sardor Gaziev (Uzbekistan)
- Omar Alvarez (Argentina)
- The persons are not necessarily appointed by their national centre or network but are interested to learn more about what it means to be an EC-member.
- Omar Alvarez will attend the present meeting. The rest plan to attend the meeting in Kristiansand.
- For people who are unable to travel, it was also offered to have a video call with a person from the EC. Nobody has yet responded to this possibility.

Correspondence with members

A filing system for all communication with members will be created – Kaatje and I are finding the best methods to do that. Until then we have to do with this handhold summary:

- Members from all over the world in relation to news to the newsletter.
- **Spain, Switzerland, Zimbabwe** in relation to the next EC-meeting.
- **Spain** in relation to invitations to Mallorca and Barcelona.
- **Uruguay:** to prepare the present meeting.
- **Uzbekistan:** Asian meeting.
- **Mongolia** for individual membership in ASSITEJ.
- **China** for report from AAG and coming EC-meeting.
- **Japan:** Congress preparation.
- **Cuba:** National general assembly and new board and president.
- **Ecuador:** Endorsement letter.
- **USA:** Requirement for the hosting of AAG, participation in AAG2019 and cooperation around webinars.
- **Brazil:** Translations of WTD and call for participation on Creative Europe Application.
- **Mexico/Marisa Gimenez Cacho:** World Theatre Day.
- **Canada:** VIP WTD campaign.
- **Sweden, Norway, Finland, Greenland, Iceland, Estonia, Latvia, Lithuania:** Nordic-Baltic meetings and Nordic Venue at AAG2019.
- **Italy:** Informa
- **Germany:** New presidency, Article for newsletter, Directors Seminar, Danish-German project.
- **Belgium:** Potential cooperation around international ASSITEJ secretariat.
- **Serbia:** Next Generation Programme and requirement for the hosting of AAG
- **Georgia:** Creative Europe Application.
- **Jordan:** Membership of MedeArts, Cooperation between Denmark & Jordan.
- At Asian meeting: **Uzbekistan, Belarus, Russia, Azerbaijan, Georgia, Tajikistan, Kyrgyzstan, Kazakhstan, Mongolia, Japan, Korea, Israel.**

- **Cameroon:** Invitation to FATEJ, individual membership application.
- **Haiti:** New National centre
- **Ivory Coast:** New National centre
- **Uganda:** Reopening of National Centre
- **Zimbabwe:** Next EC-meeting
- **Turkey:** Turkish delegation to Aprilfestival

Secretariat 2020-2023

- I am aiming to present a candidacy for the next term. I do also welcome other potential candidates.
- I am working on an application to the Danish Arts Foundation for funding of the secretariat and ASSITEJ Denmark for the term 2020-2023. To be handed in 1 May 2019.
- I have been in dialogue with two national centres to investigate the possibility to co-host the secretariat to pull together more resources to run and develop ASSITEJ. There are no concrete results yet.

Votes

Online votes have been made by the EC since last meeting:

- Host of the next EC-meeting.
 - Candidates were Kingfestival/ASSITEJ Russia and ASSITEJ Uruguay.
 - Decision: ASSITEJ Uruguay
- Pilot Fundraising Campaign – funds (1.000 Euros) raised by the members of ASSITEJ Italy.
 - Candidates were KINA Festival, FATEJ and Tamasha.
 - Decision: Tamasha.
- Application for individual Membership "Belarusian State Academic Theatre of the Young spectator".
 - Decision: Application accepted
- Application for individual Membership "Creative Bamboo" (Mongolia).
 - Decision: Application accepted

ASSITEJ Denmark

Aprilfestival 2019

- Hosted 930 TYA professionals, including 82 international guests from 24 countries. Some of the international guests were supported by ASSITEJ Denmark, Teatercentrum and the Danish Agency for Culture. Total audience reached (TBC).

Korea-Denmark

Celebration of diplomatic relations between Korea and Denmark.

- An initiative started on ministry level and by operated by Arts Council Korea and the Danish Agency for Culture together with Teatercentrum, ASSITEJ Denmark and ASSITEJ Korea.
- Two performances are presented at ASSITEJ Korea Summer festival.
- Another Danish performance is presented in school in Korea in May with attendance from the Danish Crown Princess.

Germany-Denmark

- An exchange program between the two countries has been funded (from the Danish side) is the content is being developed. Partners are ASSITEJ Germany, Teatercentrum and ASSITEJ Denmark. It is funded by the Danish Agency for Culture.

Poland-Denmark

- A Polish delegation visited Aprilfestival 2019 and Danish delegation is visiting Polish festival in May 2019.

Jordan-Denmark

- ASSITEJ Denmark, MedeArts from Jordan and ASSITEJ Jordan is working on a small festival in Jordan in March 2020.

Louis Valente

Montevideo 28 April 2019



1. MISSION BUDGET (PERIOD CAPE TOWN-TOKYO)

A) STATEMENT OF ASSETS AND LIABILITIES

The Statement of **Assets and Liabilities** is referred to the period 21st May 2017 – 12th April 2019. The rate USD /EUR (1,1321) is the ECB rate on April 12th. **Details of the chapters:**

- The **Reserve funds** are calculated on the period of the Mission Budget (3 years). These are the Reserve funds, after the period 2014-2017. The actual value of the Reserve funds on our official accounting (Annual period), after closing the Balance on December, 31st, 2018, is 73.063,15 USD (64.537,72 EUR). It means a profit of 13.125,26 USD (11.593,73 EUR) in the period May 2017 – Apr 2019
- **Other Credits.** It is a credit against the Italian Revenue Agency for the payment in advance of the Corporate taxes 2017 (for the 2016 commercial income).
- **Solidarity Rotation Fund.** This is the situation after the donation done by Assitej South Africa (120,00 EUR). There aren't loan in this moment. The availability of the fund now is 920,70 USD (813,26EUR).
- **Debts Assitej Magazine 2020:** 1.174,24 USD. Advertisements already paid for the Magazine 2020 by Assitej Korea and Teater Refleksion.
- **The debts for the advertisement for the Assitej Magazine 2019 were accounted as income.** (1.526,37 USD. Advertisements already paid for the Magazine 2019 by Teatro Prova, Assitej Korea and Teater Refleksion).
- **Fees paid in advance.** Assitej South Africa and Assitej Vietnam (2020).
- **Other Credits:** 61,00 EUR. Corporate Taxes 2018 paid in advance.

ASSETS	EUR	USD
CASH ON HAND - EUR ACCOUNT	1.575,49	1.783,61
CASH ON HAND - USD ACCOUNT	1.600,57	1.812,00
BPM BANK - EUR ACCOUNT	51.093,65	57.843,12
PAY PAL ITALY - EUR ACCOUNT	13.031,56	14.753,03
PAY PAL ITALY - USD ACCOUNT	10.969,63	12.418,72
CUSTOMERS	0,00	0,00
OTHER CREDITS	61,00	69,06
CASH ON HAND - EUR ACCOUNT	1.575,49	1.783,61
TOTAL ASSETS	78.331,90	88.679,55
LIABILITIES		
RESERVE FUNDS	52.943,99	59.937,89
SOLIDARITY ROTATION FUND	813,26	920,70
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2020	1.025,00	1.160,40
FEES PAID IN ADVANCE 2020	289,45	327,69
OTHER DEBTS:	0,00	0,00
TOTAL LIABILITIES	55.071,71	62.346,68
BALANCE	23.260,20	26.332,87

B) MISSION BUDGET / PROFIT AND LOSS ACCOUNT & ECONOMIC PROJECTION

This is the current situation of the Mission budget (in USD)

		MISSION BUDGET 2017-2020					PROJECTION			
Chapter	<i>In USD</i>	Prudentia l Budget	Conditiona l Budget	Total Mission Budget	Mission Budget Updating	Differenc e	Period May 2019 May 2020	FINAL	Difference	
	REVENUES	1	2	3	4	5	6	7	8	
R 1	MEMBERSHIP FEES									
R.1.1	MEMBER FEES 2017 & Overdue amount	1.300,00	1.200,00	2.500,00	1.504,43	-995,57	0,00	1.504,43	-995,57	
R.1.2	MEMBER FEES 2018	19.700,00	1.500,00	21.200,00	19.312,01	-1.887,99	2050	21.362,01	162,01	
R.1.3	MEMBER FEES 2019	20.100,00	1.500,00	21.600,00	13.572,55	-8.027,45	8.000,00	21.572,55	-27,45	
R.1.4	MEMBER FEES 2020	20.500,00	1.500,00	22.000,00	0,00	-22.000,00	21.500,00	21.500,00	-500,00	
R.1.5	SOLIDARITY FUND - SUPPORT TO THE MEMBERSHIP	0,00	3.000,00	3.000,00	0,00	-3.000,00	0,00	0,00	-3.000,00	
	Total	61.600,00	8.700,00	70.300,00	34.388,99	-35.911,01	31.550,00	65.938,99	-4.361,01	
R 2	COMMERCIAL ACTIVITIES							0	0	
R.2.1	ASSITEJ MAGAZINE - ADVERTISEMENTS 2018-2019-2020:	18.000,00	4.000,00	22.000,00	5.399,76	-16.600,24	9.000,00	14.399,76	-7.600,24	
R.2.2	OTHER COMMERCIAL REVENUES	0,00	3.000,00	3.000,00	0,00	-3.000,00	0,00	0,00	-3.000,00	
	Total	18.000,00	7.000,00	25.000,00	5.399,76	-19.600,24	9.000,00	14.399,76	-10.600,24	
R 3	FUNDRAISING							0,00	0,00	
R.3.1	FUNDRAISING - SUPPORT FOR ASSITEJ PROJECTS	0,00	5.000,00	5.000,00	0,00	-5.000,00	0,00	0,00	-5.000,00	
R.3.2	AUCTIONS	0,00	1.000,00	1.000,00	2.903,86	1.903,86	0,00	2.903,86	1.903,86	
R.3.3	TAKE A CHILD TO THE THEATRE CAMPAIGN SUPPORT	0,00	6.000,00	6.000,00	1.280,41	-4.719,59	4.000,00	5.280,41	-719,59	
R.3.4	SOLIDARITY FUND - SUPPORT TO THE PROJECTS	0,00	1.000,00	1.000,00	0,00	-1.000,00	0,00	0,00	-1.000,00	
	Total	0,00	12.000,00	12.000,00	4.184,26	-7.815,74	4.000,00	8.184,26	-3.815,74	
R 4	FRIENDS OF ASSITEJ & DONATIONS							0,00	0,00	
R.4.1	DONATION & FRIENDS OF ASSITEJ	2.000,00	1.000,00	3.000,00	731,39	-2.268,61	800,00	1.531,39	-1.468,61	
	Total	2.000,00	1.000,00	3.000,00	731,39	-2.268,61	800,00	1.531,39	-1.468,61	
R 5	OTHER INCOME							0	0	
R.5.1	OTHER INCOME	0,00	0,00	0,00	202,03	202,03	100,00	302,03	302,03	
R.5.2	VARIATIONS OF RATE EXCHANGE	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	
	Total	0,00	0,00	0,00	202,03	202,03	100,00	302,03	302,03	
	TOTAL INCOME	81.600,00	29.200,00	110.800,00	44.906,43	-65.893,57	45.450,00	90.356,43	-20.443,57	
	EXPENSES	1	2	3	4	5	6	7	8	
E 1	EC - CORE COSTS									
E1.1	SUPPORT TO THE MEETING ORGANISERS	5.000,00	0,00	5.000,00	0,00	5.000,00	1.200,00	1.200,00	-3.800,00	
E1.2	EC TRAVEL REIMBURSEMENTS FOR COUNSELLORS	2.000,00	0,00	2.000,00	0,00	2.000,00	1.000,00	1.000,00	-1.000,00	
E1.3	EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	15.000,00	0,00	15.000,00	1.610,24	13.389,76	13.389,76	15.000,00	0,00	
E1.4	COSTS FOR ACCOMODATION (EC MEMBERS, COUNSELLORS & GUESTS)	2.000,00	0,00	2.000,00	356,61	1.643,39	1.643,39	2.000,00	0,00	
	Total	24.000,00	0,00	24.000,00	1.966,85	22.033,15	17.233,15	19.200,00	-4.800,00	
E 2	PROMOTION & COMMUNICATION									
E2.1	WEBSITE HOSTING/DESIGN	3.000,00	0,00	3.000,00	0,00	3.000,00	3.000,00	3.000,00	0,00	

E2.2	WEBSITE UPDATING - NEWSLETTER LICENSE	1.000,00	0,00	1.000,00	853,21	146,79	500,00	1.353,21	353,21
E2.3	DESIGN FOR FLYERS, LOGOS & OTHERS (no Magazine)	4.000,00	0,00	4.000,00	1.219,28	2.780,72	1.200,00	2.419,28	-1.580,72
E2.4	OTHER PROMOTIONAL COSTS	1.000,00	0,00	1.000,00	0,00	1.000,00	1.000,00	1.000,00	0,00
E2.5	PUBLIC RELATION COSTS (GIFTS ETC.)	500,00	0,00	500,00	0,00	500,00	500,00	500,00	0,00
	Total	9.500,00	0,00	9.500,00	2.072,49	7.427,51	6.200,00	8.272,49	-1.227,51
E 3	PROJECTS								
E3.1	NEXT GENERATION PROJECTS	3.000,00	3.100,00	6.100,00	1.455,97	4.644,03	3.000,00	4.455,97	-1.644,03
E3.2	REGIONAL WORKSHOPS	3.000,00	2.900,00	5.900,00	1.500,58	4.399,42	3.000,00	4.500,58	-1.399,42
E3.3	SUPPORT TO THE NETWORKS PROJECTS	1.500,00	1.000,00	2.500,00	0,00	2.500,00	1.500,00	1.500,00	-1.000,00
E3.4	SUPPORT TO THE CAMPAIGN "TAKE A CHILD TO THE THEATRE"	0,00	4.500,00	4.500,00	1.132,10	3.367,90	4.000,00	5.132,10	632,10
E3.5	ASSITEJ MAGAZINE (Print, editing, shipping & other costs) 2018-19-20	18.000,00	4.000,00	22.000,00	6.470,86	15.529,14	11.500,00	17.970,86	-4.029,14
E3.6	ASSITEJ THEATRE DAY PROMOTION VIDEOS 2018-19-20	4.500,00	0,00	4.500,00	1.452,39	3.047,61	3.000,00	4.452,39	-47,61
	Total	30.000,00	15.500,00	45.500,00	12.011,90	33.488,10	26.000,00	38.011,90	-7.488,10
E 4	CONGRESS								
E4.1	SUPPORT FOR NEXT GENERATION & OTHERS	5.000,00	2.600,00	7.600,00	0,00	7.600,00	5.000,00	5.000,00	-2.600,00
E4.2	COSTS FOR AWARDED AND AWARD CEREMONY	1.200,00	0,00	1.200,00	0,00	1.200,00	1.200,00	1.200,00	0,00
	Total	6.200,00	2.600,00	8.800,00	0,00	8.800,00	6.200,00	6.200,00	-2.600,00
E 5	SUPPORT FOR OTHER PROJECTS, CONGRESS, MEETING & ACTIVITIES								
E5.1	SUPPORT TO THE PROJECTS & CONGRESS	0,00	9.100,00	9.100,00	0,00	9.100,00	0,00	0,00	-9.100,00
	Total	0,00	9.100,00	9.100,00	0,00	9.100,00	0,00	0,00	-9.100,00
E 6	FUNDRAISING								
E6.1	COSTS FOR FUNDRAISING	0,00	1.500,00	1.500,00	110,95	1.389,05	1.400,00	1.510,95	10,95
	Total	0,00	1.500,00	1.500,00	110,95	1.389,05	1.400,00	1.510,95	10,95
E 7	ARCHIVES								
E7.1	DIGITALISATION	2.000,00	0,00	2.000,00	0,00	2.000,00	2.000,00	2.000,00	0,00
	Total	2.000,00	0,00	2.000,00	0,00	2.000,00	2.000,00	2.000,00	0,00
E 8	ADMINISTRATIVE COSTS								
E8.1	CORPORATE TAXES & REGISTRATION COSTS	500,00	0,00	500,00	367,93	132,07	200,00	567,93	67,93
E8.2	ACCOUNTANCY FEES	1.500,00	0,00	1.500,00	0,00	1.500,00	1.500,00	1.500,00	0,00
E8.3	BANK COSTS	2.200,00	0,00	2.200,00	1.220,56	979,44	1.000,00	2.220,56	20,56
E8.4	OTHER ADMINISTRATIVE COSTS	400,00	0,00	400,00	0,00	400,00	400,00	400,00	0,00
E8.5	OTHER LOSSES	200,00	0,00	200,00	0,00	200,00	200,00	200,00	0,00
	Total	4.800,00	0,00	4.800,00	1.588,49	3.211,51	3.300,00	4.888,49	88,49
E 9	FUNDS- UNFORESEEN COSTS AND CONTINGENCIES								
E9.1	SOLIDARITY ROTATION FUND (COSTS)	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
E9.2	UNFORESEEN COSTS AND CONTINGENCIES 7%	5.100,00	500,00	5.600,00	697,41	4.902,59		697,41	-4.902,59
E9.3	VARIATIONS OF RATE EXCHANGE	0,00	0,00	0,00	125,47	-125,47		125,47	125,47
	Total	5.100,00	500,00	5.600,00	822,88	4.777,12	0,00	822,88	-4.777,12
	TOTAL EXPENSES	81.600,00	29.200,00	110.800,00	18.573,57	92.226,43	62.333,15	80.906,71	-29.893,29
	BALANCE	0,00	0,00	0,00	26.332,87	26.332,87	-16.883,15	9.449,72	9.449,72

	SEEDINGFUND PROJECTS - using part of the RESERVES FUNDS	10.000,00	0,00	10.000,00	0,00	10.000,00	10.000,00	10.000,00	0,00
	FINAL BALANCE: LOSS	-10.000,00	0,00	-10.000,00	26.332,87	36.332,87	26.883,15	-550,28	9.449,72

2. FINANCIAL STATEMENT 2018

The Report goes on with the Financial Statement 2018, that we shall approve in this Meeting according to our Constitution.

Art. 7.3. The financial year shall run from 1st January to 31st December every year. Within 4 months after the end of the financial year, the Treasurer shall prepare the "financial statements" to be submitted for approval to the Executive Committee. **The financial statements need to be approved by the Executive Committee before the month of December of the year after the end of the accounting period.**

Every time it meets, the General Assembly shall ratify the "mission budget", in which the financial statements of the solar years between one General Assembly and the next are merged.

BALANCE SHEET		Rate	
		31/12/2018	
Period: 1 January - 31 December 2018		1,1450	
STATEMENT OF ASSETS AND LIABILITIES	EUR	USD	
ASSETS			
CASH ON HAND - EUR ACCOUNT	1.575,49	1.803,94	
CASH ON HAND - USD ACCOUNT	1.582,53	1.812,00	
CASH ACCOUNT - ASSITEJ SOUTH AFRICA	0,00	0,00	
BPM BANK - EUR ACCOUNT	43.582,43	49.901,88	
PAY PAL ITALY - EUR ACCOUNT	11.961,07	13.695,43	
PAY PAL ITALY - USD ACCOUNT	9.782,68	11.201,17	
CUSTOMERS	0,00	0,00	
OTHER CREDITS	61,00	69,85	
TOTAL ASSETS	68.545,20	78.484,26	
LIABILITIES			
RESERVE FUNDS	54.521,79	62.427,45	
SOLIDARITY ROTATION FUND	813,26	931,18	
DEBTS C/VAT: AGENZIA DELLE ENTRATE - ITALY	0,00	0,00	
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2019	1.332,38	1.525,57	
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2020	1.025,00	1.173,63	
FEES PAID IN ADVANCE 2019	547,40	626,77	
FEES PAID IN ADVANCE 2020	289,45	331,42	
OTHER DEBTS	0,00	0,00	
TOTAL LIABILITIES	58.529,27	67.016,02	
BALANCE	10.015,93	11.468,24	
PROFIT AND LOSS ACCOUNT			
PROFIT			
MEMBER FEES 2018	15.572,08	17.830,03	
MEMBER FEES 2017	254,45	291,34	
MEMBER FEES - Overdue amount	130,22	149,10	
DONATION & FRIENDS OF ASSITEJ	646,05	739,73	
DONATION "TAKE A CHILD TO THE THEATRE CAMPAIGN"	1.131,00	1.295,00	
ASSITEJ MAGAZINE - ADVERTISEMENTS 2018	3.437,31	3.935,72	
OTHER REVENUES	80,62	92,31	

VARIATIONS OF RATE EXCHANGE	486,37	556,90
TOTAL PROFIT	21.738,09	24.890,12

LOSS		
ASSITEJ ARCHIVES	0,00	0,00
ASSITEJ MAGAZINE 2018 – COSTS	5.715,80	6.544,59
ASSITEJ THEATRE DAY PROMOTION VIDEO 2018	1.282,92	1.468,94
ASSITEJ REGIONAL WORKSHOP	0,00	0,00
SUPPORT TO THE ORGANISATION OF THE EC MEETING	0,00	0,00
COSTS FOR HOTEL EC MEMBERS & COUNSELLORS	315,00	360,68
EC TRAVEL REIMBURSEMENTS FOR COUNSELLORS	0,00	0,00
EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	803,97	920,55
NEXT GENERATION PLACEMENT - REIMBURSEMENT	1.286,08	1.472,56
PROJECT COSTS – GATHERING	0,00	0,00
PROMOTIONAL COSTS	1.077,01	1.233,18
NEWSLETTERS LICENSE , WEBSITE UPDATING & DOMINIO	391,56	448,34
BANK COSTS	706,54	808,99
COSTS FOR FUNDRAISING	98,00	112,21
CORPORATE TAXES	44,00	50,38
OTHER COSTS	1,28	1,47
SOLIDARITY ROTATION FUND (COSTS)	0,00	0,00
VARIATIONS OF RATE EXCHANGE	0,00	0,00
TOTAL LOSS	11.722,16	13.421,87
BALANCE	10.015,93	11.468,24

3. MEMBERSHIP and MEMBER FEES

LIST OF THE MEMBERS

On April, 12th, we are **86 Members**: 72 National Centers, 4 Networks and 10 Individual for a total of **81** countries represented, excluded the memberships to verify (below the list completed).

			NATIONAL CENTRE				
1	1	F	ASSITEJ ANGOLA	2 1	2 1	C	ASSITEJ ECUADOR
2	2	F	ASSITEJ ARGENTINA	2 2	2 2	F	ASSITEJ ESTONIA
3	3	F	ASSITEJ ARMENIA	2 3	2 3	F	ASSITEJ FINLAND
4	4	F	ASSITEJ AUSTRALIA	2 4	2 4	F	ASSITEJ FRANCE
5	5	F	ASSITEJ AUSTRIA	2 5	2 5	F	ASSITEJ GERMANY
6	6	F	ASSITEJ AZERBAIJAN	2 6	2 6	C	ASSITEJ HAITI
7	7	F	ASSITEJ BANGLADESH	2 7	2 7	F	ASSITEJ HUNGARY
8	8	F	ASSITEJ BELGIUM	2 8	2 8	F	ASSITEJ ICELAND
9	9	F	ASSITEJ BOTSWANA	2 9	2 9	F	ASSITEJ INDIA
10	10	F	ASSITEJ BRAZIL	3 0	3 0	F	ASSITEJ IRAN
11	11	F	ASSITEJ BULGARIA	3 1	3 1	F	ASSITEJ IRELAND
12	12	F	ASSITEJ CAMEROON	3 2	3 2	F	ASSITEJ ISRAEL
13	13	F	ASSITEJ CANADA	3 3	3 3	F	ASSITEJ ITALY
14	14	F	ASSITEJ CHILE	3 4	3 4	F	ASSITEJ JAPAN

15	15	F	ASSITEJ CHINA	3 5	3 5	F	ASSITEJ JORDAN
16	16	C	ASSITEJ CÔTE D'IVOIRE	3 6	3 6	F	ASSITEJ KAZAKISTAN
17	17	a	ASSITEJ CROATIA	3 7	3 7	F	ASSITEJ KOREA
18	18	F	ASSITEJ CUBA	3 8	3 8	F	ASSITEJ LATVIA
19	19	F	ASSITEJ CZECH REPUBLIC	3 9	3 9	F	ASSITEJ LEBANON
20	20	F	ASSITEJ DENMARK	4 0	4 0	F	ASSITEJ LIECHTENSTEIN

NATIONAL CENTRE							
41	41	F	ASSITEJ LITHUANIA	61	61	F	ASSITEJ SPAIN
42	42	F	ASSITEJ LUXEMBOURG	62	62	F	ASSITEJ SRI LANKA
43	43	F	ASSITEJ MEXICO	63	63	F	ASSITEJ SWEDEN
44	44	C	ASSITEJ NEPAL	64	64	F	ASSITEJ SWITZERLAND
45	45	F	ASSITEJ NETHERLANDS	65	65	F	ASSITEJ TURKEY
46	46	F	ASSITEJ NEW ZEALAND	66	66	F	ASSITEJ UNITED KINGDOM
47	47	F	ASSITEJ NIGERIA	67	67	F	ASSITEJ URUGUAY
48	48	F	ASSITEJ NORWAY	68	68	F	ASSITEJ USA
49	49	F	ASSITEJ PAKISTAN	69	69	C	ASSITEJ UZBEKISTAN
50	50	F	ASSITEJ POLAND	70	70	C	ASSITEJ VIETNAM
51	51	F	ASSITEJ ROMANIA	71	71	F	ASSITEJ ZAMBIA
52	52	F	ASSITEJ RUSSIA	72	72	C	ASSITEJ ZIMBABWE
53	53	F	ASSITEJ RWANDA				
54	54	F	ASSITEJ SAUDI ARABIA				
55	55	F	ASSITEJ SENEGAL				
56	56	F	ASSITEJ SERBIA				
57	57	F	ASSITEJ SINGAPORE				
58	58	F	ASSITEJ SLOVAKIA				
59	59	F	ASSITEJ SLOVENIA				
60	60	F	ASSITEJ SOUTH AFRICA				

NETWORKS							
73	1	F	IIAN				
74	2	F	ITYARN				
75	3	F	Small Size Network				
76	4	C	WLPG - Write Local Play Global				

INDIVIDUAL MEMBERS							
77	1	I	Nodar Dumbadze Professional State Youth Theatre				Georgia
78	2	I	Drama Theatre Targovishte				Bulgaria
79	3	I	Rania Refaat/El-Pergola Marionettes Theatre				Egypt
80	4	I	Gusakov Dmitry				Ukraine
81	5	I	Solomonic Peacocks Theatre				Malawi
82	6	I	Nawras Al Melhem				Syria

83	7	I	Hippo Theatre Group	Greece
84	8	I	Umunyinya asbl	Burundi
85	9	I	Al-Harah	Palestine
85	10	I	Creative Bamboo - Uyanga Ayurzana	Mongolia

Remain to clarify the situation "Assitej Bulgaria (no active), Drama Theatre Targovishte (they paid 2018) and LIPA

INDIVIDUALS MEMBERS OLDER THAN 3 YEARS

We have to define the position of the 11 individual members with a membership older than 3 years.

1	Chinamibia Arts Education for Development	Namibia
2	Babec Theater Bitola	Macedonia
3	Ziguzajg International Arts Festival	Malta
4	PETA	Philippines
5	MAYA	Thailand
6	Buden Teatar	Macedonia
7	LIPA	Bulgaria
8	Afghanistan Bright Stars	Afghanistan
9	GADEC	Ghana
10	Qendra Multimedia	Kosove
11	Nanzikambe Arts Development Organization	Malawi

PAYMENT OF MEMBER FEES

	Years to pay	TOTAL	2.019	2.018	2.017	2.016	2.015
		15.860,00	10.130,00	4.330,00	950,00	300,00	150,00
ASSITEJ AUSTRALIA	1	750,00	750,00				
ASSITEJ CHINA	1	750,00	750,00				
ASSITEJ UNITED KINGDOM - TYA UK	1	750,00	750,00				
ASSITEJ JAPAN	1	600,00	600,00				
ASSITEJ AUSTRIA	1	500,00	500,00				
ASSITEJ RUSSIA	1	350,00	350,00				
ASSITEJ TURKEY	1	350,00	350,00				
ASSITEJ POLAND	1	250,00	250,00				
ASSITEJ ANGOLA	1	150,00	150,00				
ASSITEJ BANGLADESH	1	150,00	150,00				
ASSITEJ ISRAEL	1	150,00	150,00				
ASSITEJ JORDAN	1	150,00	150,00				
ASSITEJ NEW ZEALAND	1	150,00	150,00				
ASSITEJ SERBIA	1	150,00	150,00				
ASSITEJ SINGAPORE	1	150,00	150,00				
ASSITEJ SRI LANKA	1	150,00	150,00				
ASSITEJ NEPAL	1	75,00	75,00				
ASSITEJ UZBEKISTAN	1	75,00	75,00				
Drama Theatre Targovishte	1	50,00	50,00				

Nodar Dumbadze Professional State Youth Theatre	1	50,00	50,00				
Umunyinya asbl	1	50,00	50,00				
ASSITEJ CANADA	2	1.200,00	600,00	600,00			
ASSITEJ IRELAND - TYA	2	700,00	350,00	350,00			
ASSITEJ INDIA	2	400,00	200,00	200,00			
ATINA - ASSITEJ ARGENTINA	2	300,00	150,00	150,00			
ASSITEJ AZERBAIJAN	2	300,00	150,00	150,00			
ASSITEJ BOTSWANA	2	300,00	150,00	150,00			
ASSITEJ BRAZIL	2	300,00	150,00	150,00			
ASSITEJ CAMEROUN	2	300,00	150,00	150,00			
ASSITEJ CHILE	2	300,00	150,00	150,00			
ASSITEJ ECUADOR	2	300,00	150,00	150,00			
ASSITEJ ICELAND	2	300,00	150,00	150,00			
ASSITEJ NIGERIA	2	300,00	150,00	150,00			
ASSITEJ ROMANIA	2	300,00	150,00	150,00			
ASSITEJ MEXICO	2	300,00	150,00	150,00			
ITYARN	2	300,00	150,00	150,00			
ASSITEJ CÔTE D'IVOIRE	2	150,00	75,00	75,00			
ASSITEJ HAITI	2	150,00	75,00	75,00			
ASSITEJ ZIMBABWE	2	150,00	75,00	75,00			
IIAN	2	150,00	75,00	75,00			
Dmitry Gusakov	2	100,00	50,00	50,00			
Nawras Al Melhem	2	100,00	50,00	50,00			
Rania Refaat/El-Pergola Marionettes	2	60,00	30,00	30,00			
Al-Harah	3	150,00	50,00	50,00	50,00		
ASSITEJ BULGARIA	3	450,00	150,00	150,00	150,00		
ASSITEJ SENEGAL	3	450,00	150,00	150,00	150,00		
ASSITEJ SLOVAKIA	3	750,00	250,00	250,00	250,00		
Solomonic Peacocks Theatre	3	150,00	50,00	50,00	50,00		
ASSITEJ KAZAKHSTAN	4	600,00	150,00	150,00	150,00	150,00	
ASSITEJ RWANDA	5	750,00	150,00	150,00	150,00	150,00	150,00

5) TAKE A CHILD TO THE THEATRE CAMPAIGN

I informed you that the Campaign in Italy "Take a child to the theatre 2019" involved 14 theatres. We collected the donation done by the audience of 9 of them and the amount is 2.477 EUR (2.804 USD). We are waiting to know the amount of the other 5 participant, but I think that the goal of 3.000 USD could be reach.

I report the hope of Assitej Italy that the campaign can continue, hoping that other National Centers have participated in this edition 2019.

6) EU PROJECT and OTHER

- During the period, in addition to the routine, I dedicated my Treasurer work to the Fundraising group to verify whether or not there are the conditions to participate in the Call for Creative Europe. I will not go into the substance of the draft proposal, because we will present it appropriately at another time in this EC.

- I also take this opportunity to apologise to my colleagues of the PPF workgroup for my inadequate participation in the work on the Seeding fund Call selection, waiting for this meeting to define the procedures for contributing the awarded subjects.
- I would also like to mention the need to schedule the updating of the social books (EC, Assembly and Members books).

7) SEAT

As for the accounting and administrative management of ASSITEJ for the next period 2020-2023, maintaining the seat in Bologna, at the Teatro Testoni Ragazzi, after Beijing we tried, as La Baracca, to ask the Municipality of Bologna to support these objectives.

In recent days we have obtained a first official response, where the Municipality “in order to support the aim pursued by ASSITEJ for the promotion of theatre for the younger generations, which the Municipality of Bologna objectively shares through the active and concrete support to the National Production Centre for Children and Youth "La Baracca - Testoni Ragazzi”, hereby declares the willingness to support the maintenance of the seat of ASSITEJ at the Teatro Testoni Ragazzi in Bologna, asking the Executive Committee of ASSITEJ to ensure adequate visibility”. To continue the negotiation I would need to know if the EC shares this hypothesis and verify with you what visibility tools we can offer.

D. Promo and publication initial report (6 pages)

Promotion and publication initial REPORT
28 April – 3 May 2018 Montevideo, Uruguay

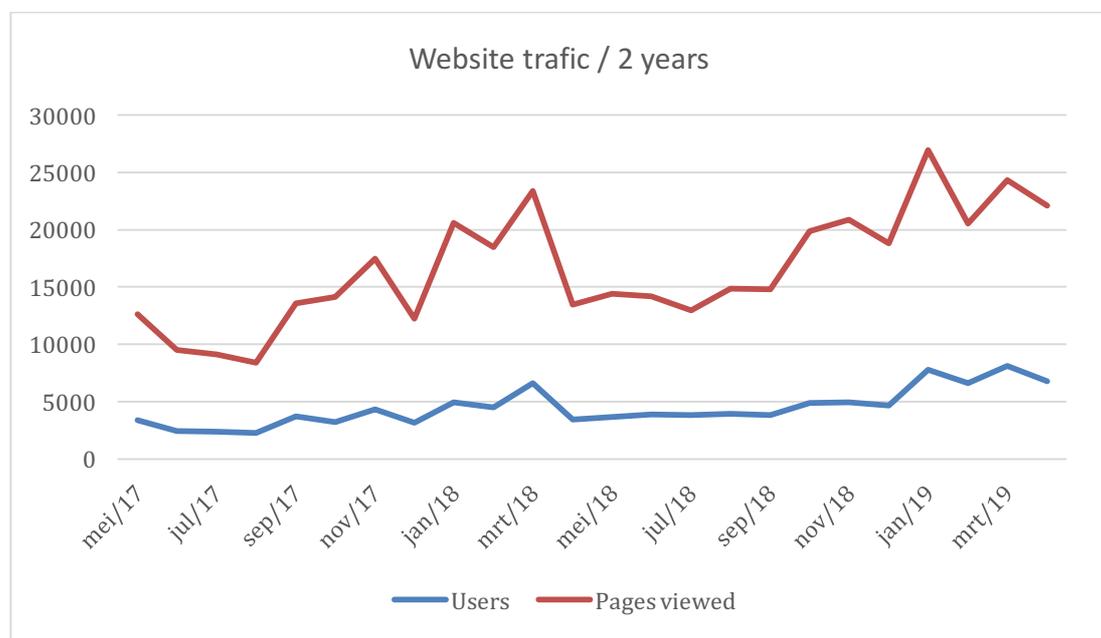
As many topics concerning the monthly newsletter and some enhancements on the web site have been addressed in the Secretary General report, this documents only includes further details about these items.

Magazine

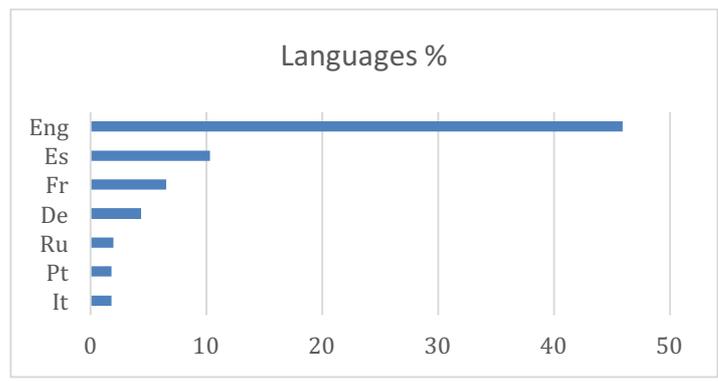
(Manon's input here)

Website figures

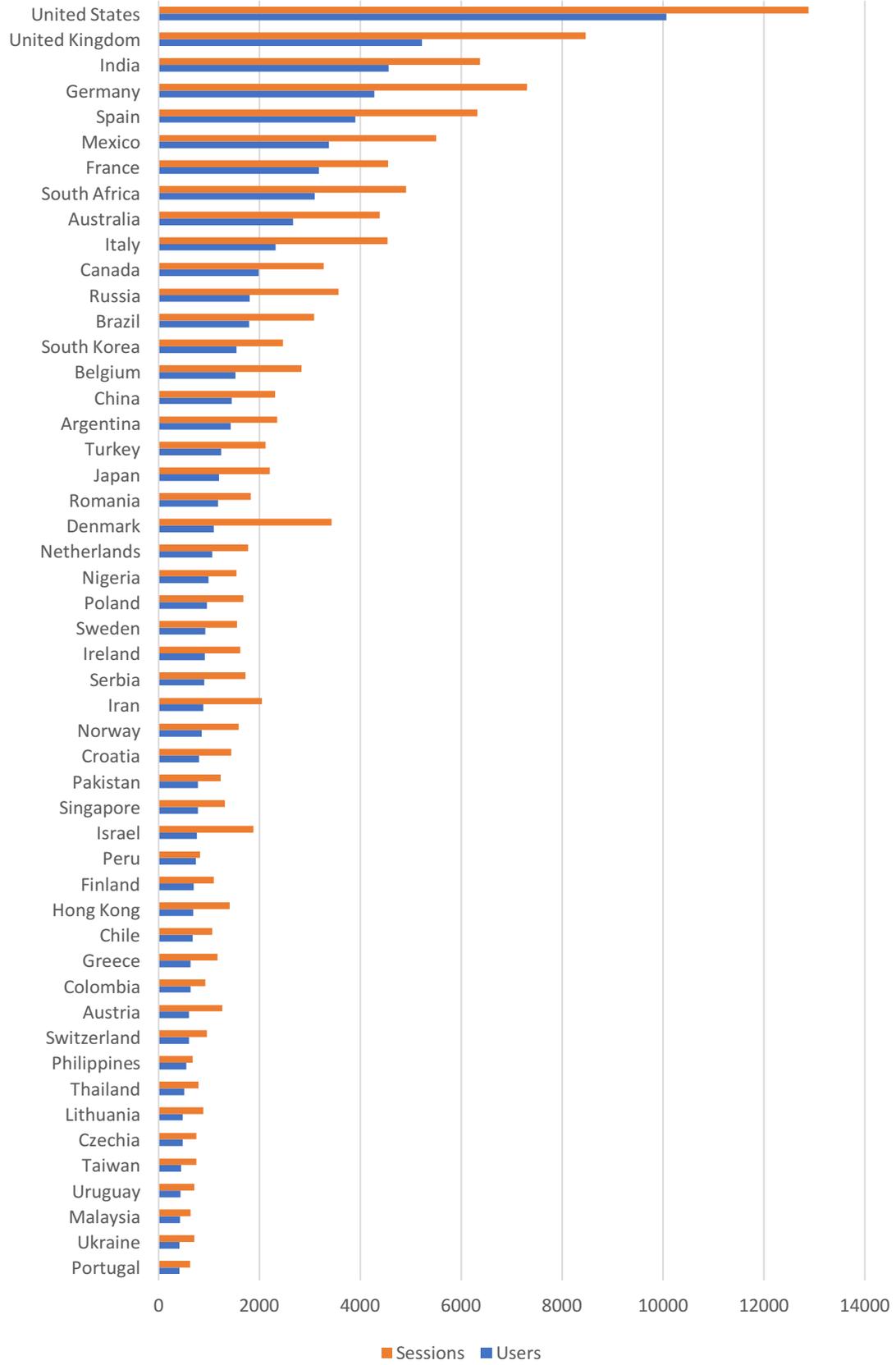
There been 53 000 individual visitors and 225 000 viewed pages over the last 12 months. The overall website usage since we implemented Google analytics (May, 2017) is increasing as shown below:

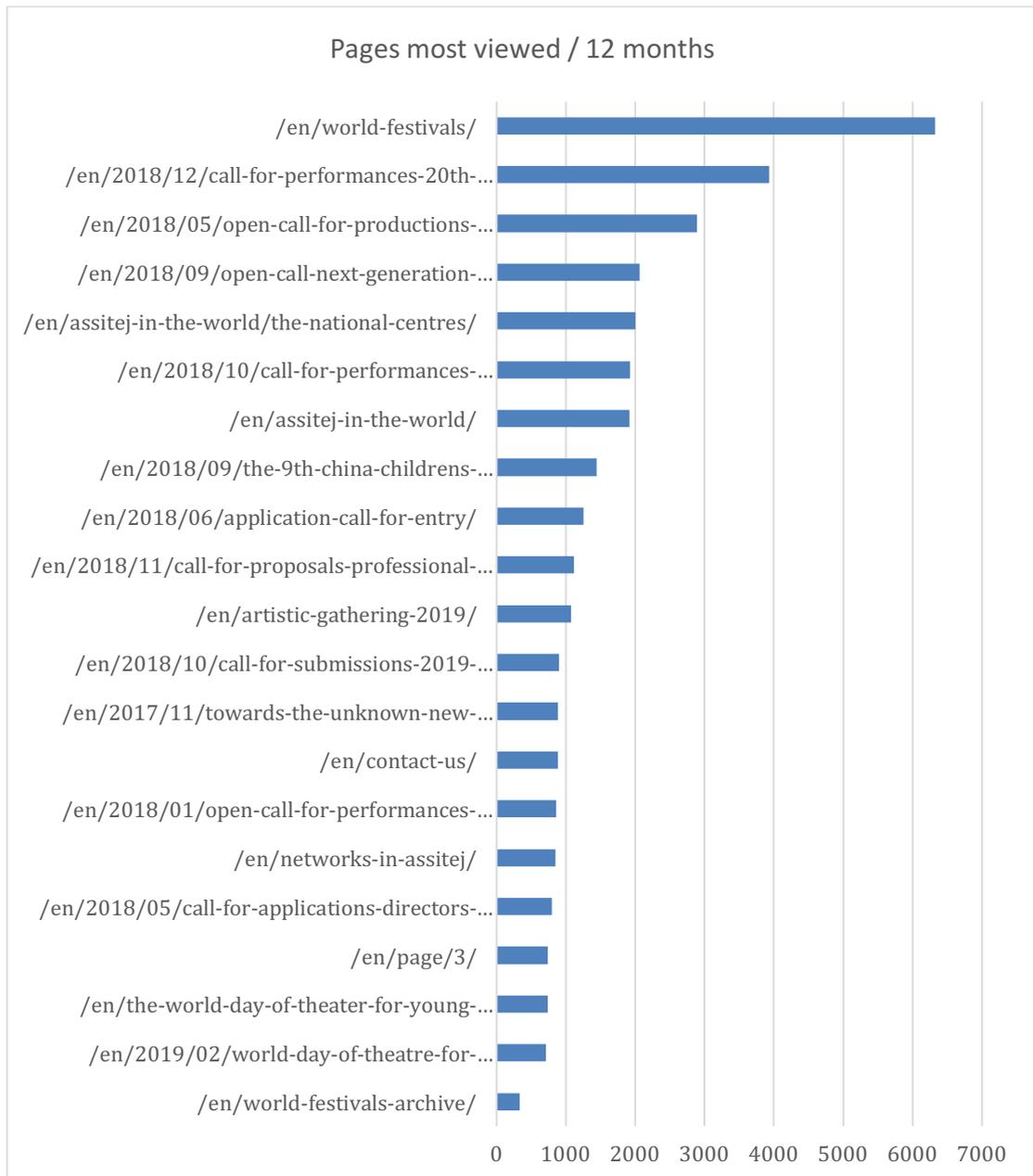


The peaks in March are the WDT and the highest point (Jan. 19) is the publication of the call for Tokyo



Visitors and sessions / 2 years





Newsletter

Average opening rate = 15 to 20 %, steady.

As decided in Beijing, it has evolved to offer more general information, and not only pass over national centers information. Each opener author is invited to provide a TYA-related article for the next issue, written by a personality of his/her choice, within or out the field of TYA.

Newsletter has been graphically enhanced by Kaatje. It was decided in BJ to have it redesigned completely, but it has been postponed. The priority should be given to printed documents (leaflet) until the congress. The new EC would probably want some changes in online communication at this moment.

WDT campaign

Launched through the Feb. 28 Newsletter (828- 15% readers)

Special newsletter on March 20 (1304 - 24% readers + 4% compared to last year)

Press release on Feb. 27.

VIP mailing on March 19.

Once again, we have been much behind the schedule. It has been difficult to gather the different elements: the logo (in time) the messages, the movie, the translations. Eventually, it was released with a 3 weeks delay (scheduled on 4. Feb).

Thanks to ASSITEJ Australia and the House of Muchness for the remarkable messages from Joyee and Jojo (translated into Fr, Sp, Port). Delayed by 6 weeks however.

Video has been belated 2 months, whereas the EC just decided a closer monitoring of its production. SHK will make a specific report on how we could facilitate the production video, and convey thanks from the EC to ASSITEJ Korea for their gracious contribution.

Translation has also been an impediment, despite the permanent efforts of Gonzalo Moreno from Spain and FF. ASSITEJ, as a international organization should find solutions beyond voluntary contributions to ensure fluent translations in its daily documents production.

We recommend:

- To seek for automated traduction. FF to approach people from DeepL online translator with askings about automatizing the translations of communication as well as the SG works.
- To anticipate even more on the WDT messages : one year more than 6 months.

WDT VIP campaign

A call out has been issued in October toward the members, asking for contact addresses of cultural decision makers in their countries the President could write to in order to raise their attention on WDT and request their support to the local TYA professionals and associations. Online forms have been established accordingly in Eng, Fr, Sp.

We get about 230 addresses (219 valid once checked) from 12 countries :

#169	Mexico	28 Contacts
#168	Switzerland	83 Contacts
#167	USA	1 Contact
#166	UK	15 Contacts
#165	Estonia	30 Contacts
#164	New Zealand	30 Contacts
#163	Turkey	14 Contacts
#162	Finland	6 Contacts
#161	India	3 Contacts
#160	Germany	6 Contacts
#159	Benin	2 Contacts
#157	Ivory Coast	6 Contacts

YH wrote the following letter :



ASSITEJ
International Association of Theatre for Children and Young
People
Association Internationale du Théâtre pour l'Enfance et la
Jeunesse

{{ contact.GENDER }} {{
contact.FORENAME }} {{ contact.NAME
}}
{{ contact.TITLE }}
{{ contact.ORGANISATION }}

March 20, 2019.

**RE: Join with ASSITEJ in advocating for children's access to
the arts and support the World Day for Theatre for children
and young people' 2019 campaign**

Dear {{ contact.FORENAME }} {{ contact.NAME }},

ASSITEJ (the International Association of Theatre for Children and Young People) is a global network, founded in 1965, spanning more than a hundred countries, and dedicated to the artistic, cultural and educational rights of **all** children and young people. We value the child as a full citizen of the world, deserving the fulfilment of all their rights, including the rights of access to cultural life and the arts. We believe in the transformative power of theatre and the arts in the lives of children and young people, inspiring imaginations, shifting perceptions and sowing seeds of empathy and curiosity.

Every year ASSITEJ celebrates the World Day of Theatre for Children and Young People on 20 March, and uses this day to spread its campaign of "Take a child to the theatre today". It produces a variety of tools to do this, including World Day Messages from its President and other parties, and a World Day video to inspire and advocate for access to the arts for every child.

Your national ASSITEJ Centre, {{ contact.CONTRIBUTOR }}, has identified you as a significant partner in drawing attention to the importance of the arts in the lives of children and young people. They represent the artists, organizations and institutions who together work in concrete ways to ensure that children and young people develop to their fullest potential through the arts.

We would like to request that you do whatever you can to support {{ contact.CONTRIBUTOR }} in this important work, and in the process, become a significant champion of our global campaign. We would be grateful if you would draw attention to the campaign and to the World Day of Theatre for Children and Young People, through your website and social media. We would also encourage you to work closely with your national ASSITEJ Centre throughout the year, to ensure that children's rights to access the arts is fulfilled.

Here are your national ASSITEJ Center contact details :
{{ contact.CONTRIBUTOR }}
{{ contact.CENTER_ADDRESS }}
Person of contact : {{ contact.CENTER_CONTACT }} at {{
contact.CENTER_EMAIL }}

We invite you to engage with our World Day 2019 toolkit, which is found [here](#).

We look forward to your response, and to your partnership with ASSITEJ.

Yours sincerely,



Yvette Hardie
President of ASSITEJ

The campaign has been launched on March 19 with encouraging results:

LIST	DELIVERED	SOFT BOUNCED ⓘ	HARD BOUNCED ⓘ	OPEN RATE	MULTIPLE OPENS
[160] Germany : 3.59% 6 contacts	83.33% 5	16.67% 1	0% 0	80% 4	800% 40
[161] India : 1.80% 3 contacts	100% 3	0% 0	0% 0	33.33% 1	166.67% 5
[162] Finland : 3.59% 6 contacts	100% 6	0% 0	0% 0	16.67% 1	150% 9
[163] Turkey : 8.38% 14 contacts	100% 14	0% 0	0% 0	14.29% 2	50% 7
[164] New Zealand : 18.56% 31 contacts	96.77% 30	0% 0	3.23% 1	33.33% 10	140% 42
[165] Estonia : 18.56% 31 contacts	96.77% 30	0% 0	3.23% 1	33.33% 10	140% 42
[166] UK : 8.98% 15 contacts	100% 15	0% 0	0% 0	33.33% 5	160% 24
[167] USA : 0.60% 1 contacts	100% 1	0% 0	0% 0	0% 0	0% 0
[168] Switzerland : 50.90% 85 contacts	94.12% 80	3.53% 3	2.35% 2	27.50% 22	131.25% 105
[157] Ivory Coast : 40% 6 contacts	100% 6	0% 0	0% 0	16.67% 1	16.67% 1
[159] Benin : 20% 3 contacts	66.67% 2	0% 0	33.33% 1	0% 0	0% 0
[169] Mexico : 83.78% 31 contacts	87.10% 27	3.23% 1	9.68% 3	33.33% 9	96.30% 26

Language	Email addresses	Openers
Eng	167	51 / 32 %
Sp	37	14 / 42 %
Fr	15	6 / 43 %

The detailed results in each country show that several important persons have been reached and took interest in the campaign. For instance, the Adviser for theatre of Ministry of culture of Estonia, the office of the Mayor of Berlin, the Director of Maharashtra State Cultural Affairs (Mumbai), the Director of culture of the Präsidialdepartement Stadt Zürich, the Deputy director of the French Institute in Istanbul, some of them opening the message many times and following the included links towards the WDT toolkit.

We recommend:

- To continue collecting contacts among the members
- To popularize the campaign by publishing a brief report in the newsletter

A letter to the contributing members will be sent with the detailed results of the campaign in their countries.

E. Policies Protocols Report (8 pages)

POLICIES, PROTOCOLS AND FUNDRAISING WORKING GROUP: REPORT

Uruguay, April 2019

Working group Name	Policies, Protocols and Fundraising
Group	Yvette Hardie (Chair); Louis Valente; Sue Giles; Roberto Frabetti; Bebe de Soares

ITEM	Description	Notes	Person Resp	Due Date
ASSITEJ Gatherings / Congress	AAG China	Very successful. We await Mr Yin's report and look forward for seeing how we can further develop relationships with ASSITEJ China and other Asian partners	XY	Uruguay
	AAG Norway	Please see separate report from Sand Festival and from Promotions group (Magazine) and Projects group (Next Gen). We will work on relevant aspects at this meeting.	KK	N/A
	Congress Japan	Mr Shimoyama has been appointed as Artistic Director. There has been communication with Japan about various aspects of the event. To be continued at this meeting.	All/ KO/HS	Uruguay
Fund-raising	Campaign - "Take a Child to the Theatre"	Report on WTD 2019 campaign will be given by all those involved, at this meeting. Essentially seems to be have been a positive engagement. Need to set up time frames towards ASSITEJ WTD 2020. We look forward to the comments of the EC on their perceptions of the campaign this year. NOTE: I was surprised that in ASSITEJ Israel, no one there seemed to know about the campaign.	All	Uruguay
	Fundraising Working Group	ASSITEJ applying for Creative Europe project – to be presented here. Also need to work on some smaller asks as well; All on EC to update the online google form with any funding opportunities.	All	Uruguay
	Call for Ideas/ collaborative projects	Call for Ideas: Inclusion, Child Participation and Innovative approaches to Translation – selection has been concluded. Need to publicly announce the awards. Need confirmation from Write Local Play Global that they will accept the award. (Issue around reduced amount of funding 4000 USD). Afeif and Vivienne have accepted 5000 USD and are happy to go ahead with the Transcreation project. Clodhna has accepted 1000 USD. Need to work out how to monitor progress of project, milestones and create MOU with winners, with milestones and payment plan. Need to work on which ideas of Clodhna's to include in the 2020 Congress/ MIRAI	All Sue/YH	Ongoing
Sub-themes proposed at Congress	Inclusivity and Access	Disability champions: this has been circulated to centres, but we need to get more people onboard from the centres. Sue has been working with the IIAN team on the Inclusivity toolkit. We intend to ask members these questions as part of national centre questionnaire:	SG / IIAN / Yvette / Louis	Ongoing

ITEM	Description	Notes	Person Resp	Due Date
		<ul style="list-style-type: none"> • What are challenges relating to access and inclusion? • What current best practice is happening in your context? • What is the best next step in terms of access and inclusion for your culture/context/centre? • Ask for and collect list of links and resources for low cost/no cost ways to address inclusivity <p>Other issues in EC:</p> <ul style="list-style-type: none"> • Representation in official occasions – representation/ importance of visible change • Gathering of stories: brief photo and story about aspect of inclusivity in newsletter; YH, SG, RF all to write an introduction letter dealing with aspects of inclusivity... • Signing for deaf members wherever possible • Work on the constitution/membership docs (SG) <p>Work on Gatherings documentation – reach a local child audience; theatre at eye level</p>		
	Participation of children and youth	<p>Initial discussion around the aims and methods of inclusion of children/Youth in ASSITEJ artistic processes, celebration and decision-making. See Child Participation document in development in Drive. We will identify experts (possibly from ITYARN) to work with Sue on this to be able to source the relevant research materials and best practice models for sharing with members. We have also discussed the need for a Code of ethics around child participation. For work in 2019. (NOTE: German publication around Participation; Scesam; Scandinavian models; Australian current practices, etc.)</p>	SG	Focus in 2019 on activating proposals
	Translation	We will focus on this sub-theme in 2020, towards activation at the Congress in Japan. NOTE that the Call for Ideas provides a lot of support towards Translation.	SG/YH	2019/2020
Awards	ITYARN Research award	ITYARN Research award: Manon has suggested a new frame for the award. To be presented by her. EC will need to vote on it. Need to work on timeframes towards the selection of this person/people.	All / ITYARN	2019
	Applause for Lifetime Achievement Award	<p>The distinction between the Lifetime achievement and Honorary Membership needs to be clearly communicated with members.</p> <ul style="list-style-type: none"> • Definition of the award • Criteria for the award • Decision-making process • Nature of the Award/ Expectations around Awardees <p>Need to think how this person/persons will be honoured in Japan.</p>	YH/ LVS / KO	ASAP

ITEM	Description	Notes	Person Resp	Due Date
	WLPG Playwriting Award	The Playwriting Award seems to have been well-received and is non-controversial. They should give us timeframes for their decisions.	No action needed.	
Advocacy	Developing a clear Advocacy position for ASSITEJ	<p>We believe “Why theatre for young audiences?” needs to be more strongly focused on the website (Policies, Protocols, Fundraising to work with Promotions, Publications to this end).</p> <p>Sue has developed an argument for funders, which can be used to communicate the importance of our work and of funding us.</p> <p>Develop an international overview (series of national snapshots) of the rights of the child to arts/culture. (In process)</p> <ul style="list-style-type: none"> • See Drive for document on Advocacy • Leaflet: we have added a short advocacy paragraph to this • Website: Design the Why page? Impact on Children/ Impact on Artists 	SG	Ongoing
Handbooks and Toolkits	National Centre Toolkit	<p>For: National centres, especially starting national centres and national centres trying to find a new direction, take stock of where they are.</p> <p>National Centre Toolkit: See updated version in drive. https://docs.google.com/document/d/1u7fPxOJGUzM3Sdc1Nx6_bOwMb8217wJEFVrTrqSHyRk/edit</p> <p>Induction process: Louis Have we had any examples of new members embarking on induction process? How is it going?</p> <p>HowlRound: Livestreaming & archiving assistance YH met with them to understand how they work. Would like to work with them for Sand festival, but could also look at other less high profile moments. Mechanism for national centres to be engaged even when they can't travel.</p>	ALL	Ongoing
Handbooks and Toolkits	Policies and Protocols Handbook	<p>For: All members and EC members</p> <p>Answers the question: How does ASSITEJ international work?</p> <p>It is a Reference work: needs to have clear contents and be easy to find what you are looking for.</p> <p>Inward facing more than outward facing</p> <p>Three pages upfront to give overall picture of what ASSITEJ is as graphically as possible</p> <p>Then the rest of the handbook goes into the details of specific aspects of working, regarding the constitution and memberships, the EC, the Artistic gatherings, projects etc.</p> <p>It would be good to have this better designed at some stage during our</p>	YH/SG	Ongoing

ITEM	Description	Notes	Person Resp	Due Date
		<p>three year term. Made more visual and less wordy.</p> <p>In the meantime, Sue and Yvette will work on the structure and add additional elements from the work of the last three years. It is in Drive, but is a work in process.</p> <p>Conflicts of Interests for EC members: Sue has written this up. It needs to be added to the handbook; EC to vote on the text in drive</p>		
National Centre Engagement	The Game Reports	<p>YH communicated with ASSITEJ Israel on this decision. There was some unhappiness. The Ministry of Tourism had contributed a budget, which made it difficult for them. However, Yvette visited ASSITEJ members in Israel recently and was able to engage with them one on one.</p> <p>YH has designed an online form for simple reporting annually for national centres. Looks forward to comments.</p>	PPF	None.
ASSITEJ as an international organisation	2020 - onwards	<p>Seat of the Office: Given that Roberto will be retiring in 2020, we need to make a decision whether we will work to maintain the seat in Italy (and create an administrative hub for ASSITEJ which will be ongoing) or whether we plan to move the seat with each new Treasurer...</p> <p>PPF group needs to explore options this meeting and make proposals.</p> <p>Expenses and how these are reported: we are working on a budget which includes the contributions of EC members as well as of Artistic Gatherings/Congress partners to our work, in order to demonstrated to our members and to potential funders, the actual size of the organisation.</p> <p>Recruitment of new EC members: We have agreed to open the EC meetings at the Sand festival for observers so that those who would like to stand for office can do so with greater knowledge of what the work entails. We need to decide which meetings will be used for this purpose.</p>	PPF	Uruguay with proposals to be presented at Sand festival
Way Forward	Work between EC meeting	<ol style="list-style-type: none"> 1. Louis and Yvette to meet more regularly – at least once every two weeks on Skype – this has not happened, formally 2. However, there have been a number of skype meetings between the group members, and YH/LVS, as well as physical meetings in Copenhagen (Louis, Roberto, Kaatje, Yvette), Barcelona (Louis, Yvette), IPAY (Sue, Bebe, Yvette) etc. 3. We need to plan our groups' work and engagements between now and September. 	PPF	ongoing

Addendum A:

The 20th ASSITEJ World Congress and International TYA Performing Arts Festival in Tokyo in 2020 – Towards the Unknown

Dates: May 14th to 24th, 2020

Title Festival: For The Unknown Future

Venues: Tokyo Metropolitan Theatre, Hareza Ikebukuro, New National Theatre, and National Theatre

Productions: 25 International Performances including international collaboration works / 25 Domestic Performances (Asian Focus shall be discussed)

Workshops: <TBA> Inclusive Arts, Devising Theatre, Applied Theatre, Theatre for Early Years, Taboo, Kabuki, Kyogen, Noh, Bunraku, Puppet Theatre, and so on

Symposiums / Seminars: <TBA> Suggestions from each network

Conferences: ITYARN, Asian Meeting

ASSITEJ General Assembly: May 17th to 20th, 2020 at Hareza Ikebukuro
(Simultaneous translation Required: English / Japanese / Chinese); Possibility of technology for other languages.

Artistic Encounter: <TBA> Pioneering the Future ~Beginning the Journey (Simultaneous translation Required) on May 19

Open Space: TBA

ASSITEJ Magazine: Towards the Unknown – Pioneering the Future in English / Japanese

Accommodations: TBA

Next Generation Programme: 15 International Participants / 15 Japanese Participants

Awards Ceremony: TBA

EC Meeting: <TBA> 2017-2020 EC May 13 to 20 (Arrival on May 13)
2020-2023 EC May 20 to 24 (Departure on May 25)

Opening Ceremony / Closing Ceremony: <TBA>

Party: <TBA>

Auction: <TBA>

Registration Fee: <TBA>

Time Line for Projects:

DATES	WHAT	WHO
30.11.2018	Request for national centers and companies to submit performances for inclusion in the Congress sent out by email to the membership	JAPAN
30.09.2018	Launch the Congress Web site	JAPAN
1.02.2019	Request for individuals to submit proposals for workshops, seminars, symposia sent out by email to membership	JAPAN/EC
01.04.2019	Call for Awards	JAPAN/EC
30.04.2019	Closing deadline for first call for Asian and International productions	JAPAN
31.05.2019	Distribute to the ASSITEJ Membership information about hotels, travel, and registration.	JAPAN
5.2019	May Newsletter: Call for 2020 Magazine	EC
1.06.2019	Provide the EC with a comprehensive document listing all major Congress staff with names, titles, organizations, roles in the Congress planning and execution, telephone numbers, email addresses, and postal addresses. This shall include an executive committee, if there is one, a programming committee, etc.	JAPAN
1.06.2019	Send to EC a comprehensive listing of all venues that will be used for performances, workshops/seminars/symposia.	JAPAN
31.06.2019	1 st round of decisions on productions in the festival	JAPAN
01.07.2019	Report to EC members via email on selections	JAPAN
01.07.2019	Call for Applications for the "Next Generation" Program	EC
06.2019	June Newsletter: Reminder of Call for applications for the Awards	EC
01.09.2019	Selections of Next Generation participants	
1.10.2019	Send to the EC a comprehensive list of all hotels, prices and number of rooms reserved.	JAPAN
31.10.2019	Deadline for 2020 Magazine content	EC
15.10.2019	Deadline for applications for Travel Grants ("Next Generation" Program)	EC
01.09.2019	Deadline for Award nominations	EC
01.09.2019	Final decisions on workshops, seminars, symposia, and such, including speakers	JAPAN
09.2019	Jury meets at EC Meeting in Kristiansand to discuss Awards	EC
15.11.2019	Final decisions on all productions via email.	JAPAN
12.2019	December newsletter: Announcement of programme; and announcement of Next Generation travel grants	EC

10.01.2020	All venues allocated and programme distributed to ASSITEJ members; booking opens for 20 th World Congress and Performing Arts Festival	JAPAN
01.2020	Report to EC members at the EC meeting...??	JAPAN
01.2020	January Newsletter: Booking has opened announcement; hotel accommodation information, prices, etc; Reminder of programme	EC
2.07	February Newsletter: Teasers around content	EC
3.07	March Newsletter: Teasers around content	EC
4.07	April Newsletter: Teasers around content	EC
14 – 24 May 2020	20 th World Congress and Performing Arts Festival	JAPAN/EC
31.12.2020	Presentation of Final Report on World Congress, both narrative and financial; Presentation of Documentation of the Congress (see Rider 1)	JAPAN

Artistic Director: Asaya Fujita, ASSITEJ Japan President
Program Director: Kenjiro Otani
Producer: Akira Ota
Supervisors: Hisashi Shimoyama, Kei Goto, Makoto Sakai, and Mayako Morimoto

International Advisory Committee:

We shall assign a person in charge for the following:

Registration:

Tickets:

Accommodation:

Transportation:

Meals:

General Assembly:

ITYARN Conference:

Next Generation:

Asian Meeting:

Artistic Encounter:

School Booking:

Photography / Video Recording:

Accountant:

Promotion / PR:

Education Outreach:

Party:

EC Meeting:

ASSITEJ Magazine:

Local Performance:

Workshop:

Symposium / Seminar:
Printed Materials:

Contact: Kenjiro Otani mapro@gol.com

Total Budget Assumed in August 2018: 50,000,000 yen (=391,235 euros)



ASSITEJ Artistic Gathering 2018

Evaluation Report

By Guiping SU



“It is the first time that the ASSITEJ Artistic Gathering is held in China. It is a great opportunity for exchange and mutual-learning as well as for deepening friendship among people from different countries. This Artistic Gathering 2018 served as a bridge that bring together artists in the five continents, a platform for exchange and mutual-learning between the eastern and the western civilizations, a stage showing international achievements in theater for children and also an engine driving the development of theater for children globally. ”

——**Mr. Shugang LUO**
Minister of Culture and Tourism of P.R.C

Here in Beijing, we have had many opportunities for genuine exchanges and sharing, particularly through the three Artistic Encounters, the Next Generation programme and the workshop programme. We have had many opportunities for experiencing and reflecting on performances from China and from many other parts of the world. We have done a lot of thinking and hard work, looking towards the future of the Association, and we have connected in many ways with different people. We have been hosted most generously by ASSITEJ China and we have been able to enjoy a variety of events and experiences together.

Coming from five continents, we leave as one family, recommitted to our work in theatre for young audiences, with fresh perspectives and taking away a little piece of China with us. ASSITEJ China has helped ASSITEJ to build the road to the future, and the journey is ongoing. We look forward to journeying with ASSITEJ China into this future, and to growing and strengthening what has been created and shared here. We invite everyone present at this Artistic Gathering to be part of that journey going forward.

——**Yvette Hardie**
President of ASSITEJ

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1 About ASSITEJ Artistic Gathering 2018

1.1 Brief Introduction of AAG18

Time: **18-24 August, 2018;**

Theme: **Imaging the Future;**

ASSITEJ Artistic Gathering 2018 was held in Beijing from August 18th to 24th, 2018. Within the week, guests from all around the world gathered in Beijing, witnessing and co-creating countless amazing moments that which constituted the Artistic Gathering. By sharing experience in creation and results of innovation, the attendants made great contribution to the international community of theater for children. It was their collective effort that made the 2018 Artistic Gathering a tremendous success.

The 2018 ASSITEJ Artistic Gathering was held under the theme “Imagining the Future” with over 500 attendants from 46 countries and global branches and operational networks of the ASSITEJ, including artists, heads of artistic institutions researchers, and domestic and foreign theatrical professionals. A total of 18 plays provided by 16 troupes from 11 countries were selected out of 426 candidates from 56 countries, putting up 53 performances within the week. Meanwhile, a series of artistic activities took place in different venues, including three ASSITEJ Artistic Encounters, 21 Chinese and international theater for children workshops, two multicultural dialogues between the east and the west, the Next Generation Program, symposiums, theater for children summer camp, the “China Day” event, the ASSITEJ Asian Artistic Gathering, the Chinese and Foreign theater for children and young people picture exhibition and the outstanding Chinese and international children's book fair. This artistic gathering provided an opportunity for all attendants to experience the profound Chinese culture and the global achievements in art.

Under the theme “Imagining the Future”, guests from around the world discussed the influence of eastern and western cultures on the concept of theatre for children, the adaptation of children's theater pieces, and the trend towards international co-production. Young artists explored the artistic inspiration of the Chinese story of “Cinderella”. Artists from all over the world joined various workshops, jointly picturing the future of children's theater. At the same time, the ASSITEJ Asian Artistic

Gathering, and the BRICS Alliance of Theaters for Children and Young People meeting were held to further strengthen regional cooperation. We also enjoyed the bilingual version of China Idiom Stories performed by Children's Theatre of Charlotte from the United States and the English version of The Twelve Months directed by artists from the China National Theatre for Children (CNTC), both of which are the best examples of communication and cooperation between Chinese and western children's theater. At this artistic gathering, after thorough discussion, distinguished Chinese and international guests unanimously passed the monumental Manifesto for Theatre for Young Audiences' Practitioners and the action plan, which will become the future guide for the development of international theater for children and young people from 2018 to 2020.

The ASSITEJ Artistic Gathering 2018, just like a bridge, brings together people from all over the world. It is a bridge of friendship, through which we sow the seeds of friendship to the world and get closer to each other. It is a bridge of cooperation, through which we learn from each other and deepen our collaboration. It is a bridge of the future, through which we imagine the future and move forward hand in hand. We firmly believe that this gathering has become a brand-new start of deeper friendship, broader perspective, and stronger cooperation. The international children's theater has embarked on a new journey from Beijing!

1.2 Preparations of ASSITEJ China

November 2017, in Mantova of Italy, Memorandum of Agreement between ASSITEJ and ASSITEJ China (Host) was signed; and also confirmed the dates for ASSITEJ Artistic Gathering 2018 in Beijing, China;

December 2017, finally selected 18 productions from 11 countries among the 426 submissions from 56 countries;

January 2018, in Nuremberg of Germany, Implementation Scheme for 2018 ASSITEJ Artistic Gathering was passed by the Executive Committee of ASSITEJ in principle;

February 2018, in Tokyo Japan, confirmed the Registration Packages plan of ASSITEJ Artistic Gathering 2018;

On March 19, 2018, Registration to ASSITEJ Artistic Gathering 2018 opened officially;

In June, 2018, after communication with the Executive Committee, content and layout of the annual ASSITEJ magazine were officially confirmed.

On August 7, 2018, held Press Conference of ASSITEJ Artistic Gathering 2018;

On August 18, 2018, Opening Ceremony of ASSITEJ Artistic Gathering 2018;

On August 24, 2018, 10- Year Anniversary of Next Generation;

On August 24, 2018, Closing Ceremony of ASSITEJ Artistic Gathering 2018;

2 Statistics of ASSITEJ Artistic Gathering 2018

Number of Delegates: 536 (AAG Registration: 167);

Countries No.: 46;

Number of Productions: 18;

Number of Performances: 53;

Number of Workshops: 22 (Including two multi-cultural Dialogues);

Number of Artists participated in performances and diverse artistic activities: 433;

Number of Performance audiences: 24121;

Number of Workshop Participants: around 750;

Number of tickets for public moments: 1855;

Print Number of Magazine: 1200;

3 Financial Figures of ASSITEJ Artistic Gathering 2018

3.1 Actual Budget

Total cost of ASSITEJ Artistic Gathering: USD 461,679;

Cost for Productions performance: USD 216,077 (including performance fee, cost of hotels, meals and relative technician service, etc.);

Reception Cost of Invited International Guests (including ASSITEJ EC Members, 30 Delegates from different ASSITEJ China member units and special invited foreign partners): **USD 87,216** (hotels, meals, tickets, etc.);

Reception Cost of Next Generation Program: USD 11,813 (hotels, meals, tickets and venue leasing);

Cost of ASSITEJ Artistic Encounters (including venues leasing, equipment, drinks, stationery, etc): **USD 47,276;**

Cost of Online Registration: **USD 17,911;**

Cost of ASSITEJ Magazine: **USD 9,251 (received € 5715.8);**

Cost of Advertising and Promotion: **USD 10,277;**

Cost of translation and stenography: **USD 18,904;**

Cost of transportation: **USD 12,635;**

Cost of Volunteers and staff: **USD 13,696;**

Cost of Stationery: **USD 10,884;**

Other Service Cost: **USD 5,761;**

3.2 Fund Support

Beijing Culture and Arts Fund: **USD 179,105;**

China National Arts Fund: **USD 123,881;**

Beijing Dongcheng District Culture Committee: **USD 59,702;**

Ministry of Culture and Tourism of China: **USD 14,925**

Registration Fee: **USD 8,090;**

Box Office: **USD 67,164;**

Magazine Support from ASSITEJ: **USD 6,755 (€ 5715.8);**

The total fund we received was **USD 459,625;** basically achieving a balanced budget.

4 ASSITEJ Artistic Encounters

ASSITEJ Artistic Encounters were held at The Chinese People's Association for Friendship with Foreign Countries in Beijing, China from August 19 to 21, 2018.

Centered on the theme “Imagining the Future”, nearly 300 delegates from China and foreign countries had participated to communicate about creation, director, performance, music, stage design and other topics of children’s drama.

All participants had been divided into different discussion groups. All delegates presented at the conference had chosen a group by their interest and sit around for free discussion of certain topic. The EC members have acted as the convener of a group who is responsible for organizing discussion and reporting discussion details.

By the end, the host gave a summary. ASSITEJ EC Members and China National Theatre for Children had recorded and summarized main points which were taken into the draft of Beijing Declaration. The Beijing declaration had been officially released at the Closing Ceremony on August 24 evening.



Group Photo of Delegates of ASSITEJ Artistic Gathering 2018



Delegates from Five Continents for Keynote Speeches

Artistic Encounter (I)

Time: 19 August, 2019 09:00-12:00

Agenda: 09:00-10:30 First Half: Interactivity;
10:30-10:50 Tea Break, Taking photo together;
10:50-12:00 Second Half: 5 Keynote Speeches (10mins/ person)

Artistic Encounter (II)

Time: 19 August, 2019 09:00-12:00

Topic: Creation, Performance, Music, Scenography, Cultural Policy and Space, etc.

Agenda: 09:00-10:30 First Half: Panel Discussion;
10:30-10:50 Tea Break;
10:50-12:00 Second Half: Panel Discussion

Artistic Encounter (III)

Time: 19 August, 2019 09:00-12:00

Agenda: 09:00-10:30 First Session: Panel Discussion
10:30-10:50 Tea Break;
10:50-11:00 Second Session: Conclusion and Summary

Advocacy: we educate the gatekeepers (politicians, teachers, theatres, families) about theatre for young audiences (TYA) empowering children, young people and ourselves;

Freedom: we have the responsibility to devise places where anything is possible;

Exploration: we create opportunities where others can follow their own personal curiosity and inspiration; and through collaboration we search further for the unknown;

Innovation: we embrace imaginative and challenging aesthetics, forms and disciplines;

Inclusivity: as story tellers, we embrace all voices and perspectives;

Accessibility: every child, regardless of cultural and social back ground, financial situation and ability, deserves to see performances anywhere they can;

Respect: children are full citizens of society, they deserve to be heard; we also recognize each other's cultural heritage and theatre history without judgement;



5 Activities and Events of ASSITEJ Artistic Gathering 2018

5.1 Opening Ceremony

On 18 August 2018, the Opening Ceremony of ASSITEJ Artistic Gathering 2018 is held successfully in CNTC. The Minister of Ministry of Culture Tourism announced the opening of the event. President of ASSITEJ Ms. Yivite President of CNTC Mr. Yin Xiaodong delivered important speeches. All ASSITEJ EC members, delegates from more than 40 countries together with the audiences attended the Opening Ceremony. They reviewed the history about ASSITEJ Artistic Gathering through a special made video and watched the film about the preparation work made by ASSITEJ China. After the Ceremony, all the delegates and audiences watched the opening show---*The Mermaid in East China Sea*.



5.2 International Children's Theatre Performances

The Mermaid in East China Sea (CNTC)



The Snowman Who Wanted to Meet the Sun (Romania)



Journey to The West (CNTC)



American Version "China Idiom Stories"



Mandragora Circus (Argentina)



The Primitive Family (Beijing)



AHA! (South Africa)



24 Solar Terms (Xi'an of Shaanxi Province)



Sunny Ray and the Magnificent Moon (Australia)



Twelve Months (Performed by Elementary Students)



Yao Yao (South Korea)



Notre-Dame de Paris (Shanghai)



The Cubes Circus (Israel)



Looking for Hailibu (Tianjin)



Kashtanka (Croatia)



Sandpiper, Clam and Fish (CNTC)



The Little Red Riding Hood (Poland)



5.3 Next Generation Program

Number of Participants: 30 (Registration Number: 32, two of them weren't come)

Participants List: SONG Jjianlin [China], JING Gangshan[China], CHEN Xinqiang [China], LI Yazhou [China], TU Yuanyuan [China], FU Lei [China], WU Yifei [China], HE Lan [China], ZHANG Mengmeng [China], BA Yu [China], YANG Boren [China], MA Liang [China], DANG Dan [China], CHAN Ying Kwok [Hong Kong, China], Ceren Oran Gredler [Turkey], Claire Mason [USA], Clayton Santos Guimaraes [Brazil], Dana Roy [India], Grace Loi [Malaysia], Hamish Parkinson [New Zealand], Ladda Kongdach [Thailand], Mathias Becker [Germany], Micaela Picarelli [Argentina], Rachel Aberle [Canada], Ramon Verdugo Lopez [Mexico], Ross Collins Mackay [UK], Sara Scarlet Strachan [Australia], Seohyun LEE [South Korea], Tumi Moroeng [South Africa];



Next Generation Participants, ASSITEJ EC Members and CNTC Leaders

“Next Generation” Training Program is aimed at establishing one professional training platform for young people (under 36 years old) who are engaged in children drama. It is aimed at seeking opportunities of international exchange and cooperation

and young people and a new generation of artists applying to participate the program. In 2018, 32 artists from 18 countries throughout the world (15 Chinese artists and 17 international artists) have participated in this program; and ASSITEJ China has organized wonderful activities for them to experience and offered a piece of work for them to work together, rehearse together and perform together; during this period, they have made a special tour in Beijing, watched different shows, done some workshops and the most important, they finally finished the creation of *Cinderella in China*, and each of them learned a lot, gained a lot and all were happy to receive a Next Generation Certificate for the first time.





Participants' Feelings:

Ross Collins Mackay (UK)——*It's really inspiring for me to see people all over the world are making work for young audiences and considering our future practice. I love all of the parts.*

Mathias Becker (Germany)——*I am glad to have the opportunity to meet each other and talk with them about different topics. I really like that.*

Ceren Oran Gredler (Turkey)——*It has given more free space to the diversity of movements and possibilities.*

It's all creative practice. ——**Claire Mason (USA)**

Ramon Verdugo Lopez (Mexico)——*I am excited and glad to have this opportunity to learn new experiences.*

Clayton Santos Guimaraes (Brazil)——*All experience for me is exciting, the host is amazing. It's pleasure to meet all of the people.*

Sara Scarlet Strachan (Australia)——*Through the days, we see shows and go to workshops. And on the night time, we do the rehearsals for the show. It's pretty for long, but it's really an exciting experience.*

Dana Roy (India)——*The schedule arrangements are really wonderful, with so many beautiful things for us to taste. When we get into the rehearsals, it is really nice. Now we can say that how different people get approach, make a piece of work together; and through the performance, we learn more about each other. I think this is the most important thing about Next Generation.*

Seohyun LEE (South Korea)——*I have never had chance to work with professional artists any more. It was really great to be a part. And it was good to know each participant's nationalities, personalities and professions.*

Grace Roi (Malaysia)——*The host is really nice and warm. I think it was worth for me to come here. I have learnt more and would like to explore more in the future.*

Ladda Kongdach (Thailand)——*It is really inspired me a lot during the ASSITEJ Artistic Gathering and Next Generation program.*

CHAN Ying Kwok (China-Hong Kong) ——*To play with each other, to communicate with each other, the happiness is beyond my imagination.*

SONG Jianlin (China-Beijing)——*I have obtained different feelings and a lot of new ideas through this wonderful event.*

JING Gangshan (China-Beijing)——*I never imagine that I can have such an opportunity to do creation and performance together with artists from different countries. It's just like a dream for me.*

Boren YANG (China-Gansu)——*The best thing for me is to get acquainted with so many friends from all over the world.*

WU Yifei (China-Hubei)——*Interesting, Impressive, with good memories, wonderful and meaningful*

MA Liang (China-Ningxia)——*Art is without borders.*

Yazhou LI (China-Shandong)——*It is a great honor for me, that I can have such an experience in my life.*

5.4 Workshops

- 1). **The personal story**--by Runi Lewerissa (Indonesia) & Zelma Feldman Lewerissa (Denmark);
- 2). **The cornerstones of my choreographic practice for babies experience**--by Dalija Acin Thelander (Sweden);
- 3). **Listening to Children**--by Vicky Ireland (UK);
- 4). **Children's theatre and Folk tales**--by Zhong Hao (China), Feng Lei (China), Lise Hovik (Norway)&Mariana Silva (Argentina); Facilitator--Ouyang Yibing (China);
- 5). **Choreography as expanded practice in performing arts for babies**---by Dalija Acin Thelander (Sweden);
- 6). **Small size Network--Why do you keep doing theatre for Early Years?**—by Yvette Hardie (South Africa), Roberto Frabetti (Italy) & Cliodhna Noonan (Ireland);
- 7). **From Children' s Literature to Children' s theatre: The Art of Adaptation for Children' s theatre** —by Feng Li (China), Du Cun (China), Helen Hristofski (Australia) & Vicky Ireland (UK); Facilitator: Ding Xiaoqiu (China);
- 8). **Performance of Chinese Opera: Aesthetics of Stylization in Peking Opera** —by Hu Jingbo (China) & Shen Mingju (China);



- 9). **International Inclusive Arts Network**—by Vicky Ireland (UK) & Nilgün Güven (Australia);
- 10). **Puppetry** —by Ma Lu (China), Cliodhna Noonan (Ireland), Wu Jiarui (China), Zhao Jing (China) & Niu Jingxiu (China);
- 11). **The Fairy tale Path** (Lokstallen) --by Mari Moe Krysinska (Norway) & Meysam Abbas Hosseini (Norway);
- 12). **An International Co-production for Children’s theatre** —by Wang Jianguo (China), Leng Jiahua (China), Dai Ronghua (China), Zhou Xiaoli (China), Kenneth Dingle die (US), Calin Mocanu (Romania), Janet Stanford (US) & Seok-hong Kim (South Korea); Facilitator: Cai Jinping (China);
- 13). **Imagining the Future (For Dancers and choreographers)** —by Teresa Rotemberg (Switzerland);
- 14). **Tiny Plays for a Big Country-micro play writing workshop** —by James Lawson (Australia);
- 15). **Sensuous Learning: Sisters Hope Performance Methods** --by Gry Warre Holberg (Denmark);
- 16). **Soundpainting**—by Ceren Oran (Turkey);
- 17). **Clown and Comedy**—by Toomas Tross (Estonia) & Haide Männamäe (Estonia);
- 18). **Musicals in TYA of the future** –by Meike Fechner (Germany);

- 19). **Secret Schoolyard/The Hidden Creature Gallery** --Christian Leavesley (Australia) & Jolyon James (Australia);
- 20). **Theatre laboratories: experiments on the future** –by Yulia Kleiman (Russia);
- 21). **Everywhere is a Doorway**—by Stefanie Robinson (Australia) & Mischa Long (Australia);



5.5 Multicultural Dialogues

Dialogue 1: Language and Art — Educational Dialogue of Teenager Theatre

Participants: Teens from Europe, US and China; Facilitator: Yang Cheng (China)



Dialogue 2: The Influence of Eastern and Western Culture on the View of Children's Theatre

Speakers: Yin Xiaodong (China), Asaya Fujita (Japan), Henrik K hler (Denmark) & Stefan Fischer-Fels (Germany); Facilitator: Mao Ern n (China)



5.6 China Day Event



5.7 Conference of The BRICS Alliance of Children's Theatres



5.8 ASSITEJ Asia Work Meeting



5.9 Cultural and Art Themed Summer Camp



5.10 Children's Books Reading Experience Day



5.11 Books and Photos Exhibition



5.12 IIAN Activities

Supported by the famous actor of China National Theatre for Children (CNTC), Mr. Xu Yajun, CNTC has held a public benefit show for children from Beijing Sun Village, a special school for children of criminals on Aug. 18th afternoon. This activity is also a part of International Inclusivity Arts Network (IIAN), a professional network of ASSITEJ.



5.13 Closing Ceremony

On August 24th, the closing ceremony of ASSITEJ is held successfully in CPAFFC. President of ASSITEJ Ms.Yivite President of CNTC Mr.Yin Xiaodong deliver important speeches. Mr. Yin said that *“Under the joint efforts of CNTC, China Children’s Drama Society and ASSITEJ, the 2018 ASSITEJ Artistic Gathering has come to a fruitful and triumphant end. I firmly believe that this gathering has established itself as a brand new starting point, an opportunity for international delegates to make friends, broaden their views, deepen cooperation, provide an artistic foundation for children all around the world, and embark on a new journey from Beijing! The ASSITEJ Artistic Gathering invites people from all over the world to one place, to act as a bridge. It is a bridge through which we sow the seeds of*

friendship to the world, bringing us closer together. It is a bridge of cooperation, through which we learn from each other to deepen our collaboration. It is a bridge through which we imagine the future and move forward hand in hand.”

Yvette also spoke highly of the ASSITEJ Artistic Gathering 2018: “thanks ASSITEJ China for your tremendous efforts, planning and teamwork, which have gone into creating the ASSITEJ Artistic Gathering 2018 and ensuring that it is such an inspiring and successful event on so many levels. For all the incredible hard work, the investment of thought, time, energy, resources and for your open-hearted welcome of us all, thank you very much. Here in Beijing, we have had many opportunities for genuine exchanges and sharing, particularly through the three Artistic Encounters, the Next Generation programme and the workshop programme. We have had many opportunities for experiencing and reflecting on performances from China and from many other parts of the world. We have done a lot of thinking and hard work, looking towards the future of the Association, and we have connected in many ways with different people. We have been hosted most generously by ASSITEJ China and we have been able to enjoy a variety of events and experiences together.”

On the Closing Ceremony, Louis Valent has read the content of BEIJING DECLARATION, and ASSITEJ China also passed the ASSITEJ flag to ASSITEJ Norway, the host of ASSITEJ Artistic Gathering 2019.



6 Beijing Declaration

The ASSITEJ Artistic Gathering 2018, for the first time, held in Beijing from August 18th to 24th, 2018, with a participation of over 500 delegates of theatre for children and young people from China and abroad. Under the principles of sharing resources for mutual benefits and win-win cooperation, fostering closer cooperation for joint development, based on fully communication of Artistic Encounters, after view exchange and discussion between ASSITEJ International Executive Committee and ASSITEJ China, The TYA Practitioner's Manifesto was reached, which is either called Beijing Declaration.

The Beijing Declaration not only gives an expression of the consensus reached by the ASSITEJ Executive Committee and ASSITEJ China, the hosts of the ASSITEJ Artistic Gathering, around the future actions for the purpose of promoting the international cooperation and development of theatre for young audiences. It also reflects the art principles that the TYA practitioners whom attended the Artistic Encounters pursuing. We Hereby Agree:

1. To consolidate and deepen the existing mechanisms for exchange and cooperation. Many national centers have built mechanisms for exchange and cooperation with each other, and many have relationships with China; for example, the BRICS Alliance of theatre for Children and Young People, and the Asia TYA network. We will support the building of bilateral and multilateral relationships between theatrical companies, as well as between national centers and institutions. Cooperation is to be strengthened while the existing mechanisms playing a more important role in facilitating more cooperation achievements.

2. To share resources and channels of communication. Frequent visits and exchanges between artists, companies, and arts institutions are to be promoted to facilitate mutual understanding and to share experiences. Cooperation with art festivals around the world is an important media for exchange. We encourage arts institutions of different countries to recommend outstanding shows. Mechanisms should be created so that young audiences can get easy access to diverse international theatre for children and young people.

3. To share experiences and learn from others in the field of theatre education for children and young people. Those with successful experiences in this field are encouraged to share their own best practices willingly. We should learn from other's strong points while overcoming one's short points, work jointly to improve the quality of theatre education.

4. To support TYA practitioners in realizing the vision of the TYA Practitioners manifesto as ASSITEJ works on the dramaturgy: Towards the Unknown over this three year period.

As TYA practitioners imagining the future at the Artistic Encounter in Beijing 2018, we commit to the following principles while heading towards the unknown:

Respect- We recognize children and young people are full citizens of society whose voices deserve to be heard and valued. They are a collaborator in our process. We also regard our fellow artists with a spirit of generosity, sharing ideas, resources, and perspectives in order to make each other stronger.

Accessibility- We aim to present work that every child, regardless of cultural and social background, financial situation, geography and ability, can engage in.

Inclusivity- We will reflect all voices and diverse perspectives, in our work and workplaces.

Innovation- Acknowledging the power of cultural heritage, we embrace imaginative and challenging aesthetics, forms, ideas, disciplines and content.

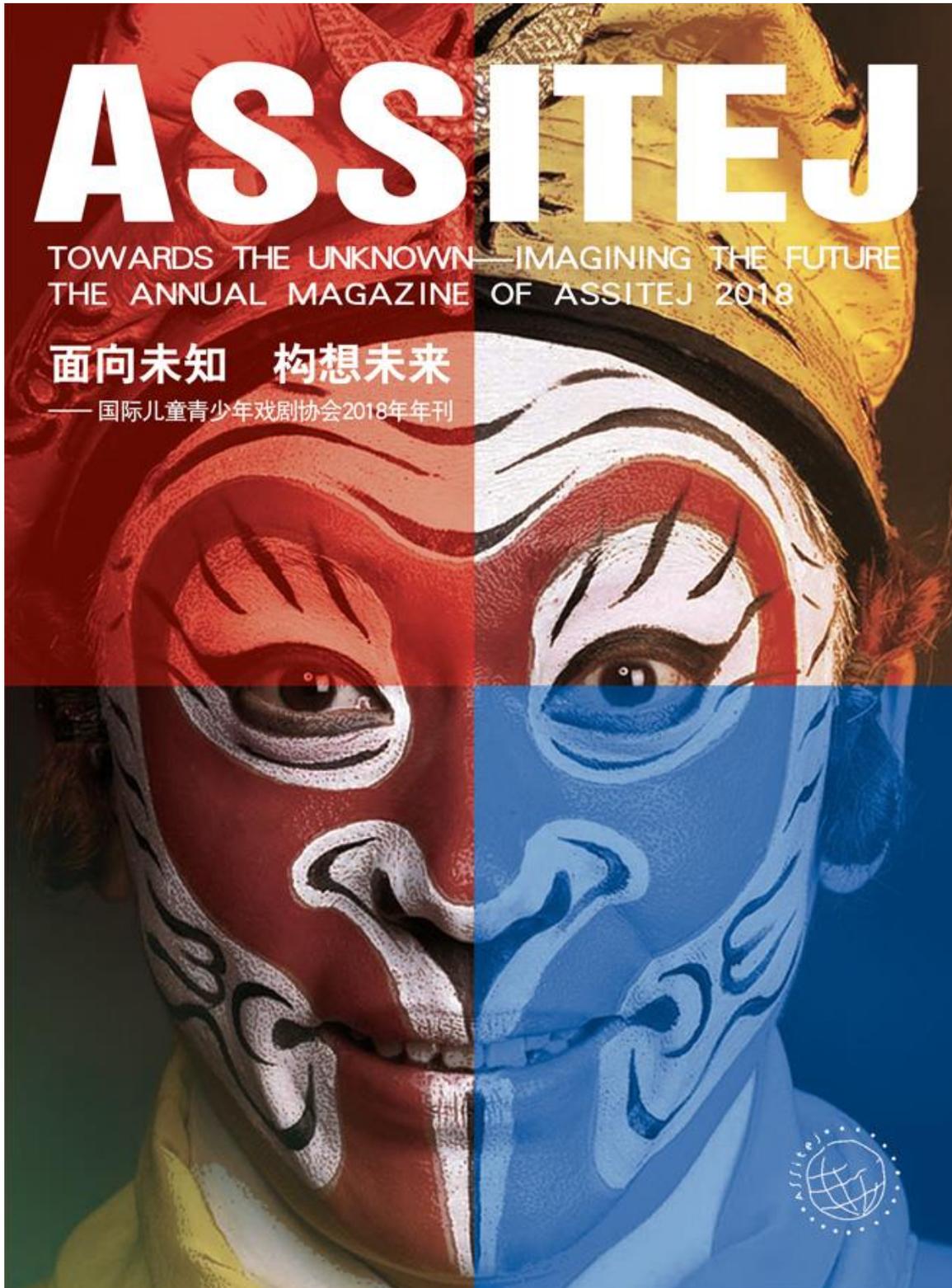
Exploration- We create opportunities and collaborations where everyone can follow their personal curiosity and inspiration. We will review rigorously with children and other stakeholders our practices to learn from experience.

Freedom- We have the responsibility to create safe spaces where free expression is possible, where all can participate and ideas and knowledge are shared openly.

Advocacy- We empower our audiences and uphold the rights of the artist by enlightening the gatekeepers (teachers, politicians, families, theatres, decision makers, and funders) about all issues related to TYA and its creators.

7 Magazine of ASSITEJ Artistic Gathering 2018

Through 12 articles from Chinese and International performing arts for young audiences' practitioners, it explores the theme of the encounter: "Towards the unknown – Imagining the future".



8 Delegates' Feelings and Feedbacks

Yvette Hardie (President of ASSITEJ)——*Fantastic Energy and engagement from delegates, well organized with opportunities for exchange and learning, well prepared and welcoming with excellent support staff, world have liked greater diversity of productions from China and Asia.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
(Your participation is our biggest motivation.)

亲爱的嘉宾:
您好!
第八届中国儿童戏剧节暨2018年度国际儿童青少年戏剧协会艺术大会即将圆满落幕, 对于您的热情参与, 我们表示衷心的感谢。您作为本届戏剧节和艺术大会的参与者, 您想对我们说些什么呢?
Dear distinguished guests and delegates:
Greetings!
The 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival are approaching their close. You are appreciated for your Enthusiastic participation. Now We look forward to hearing your voice and comments on our events and that will be the future drive for us to organize a more professional and better festival. Thank you for your support and participation.

1、写下您对第八届中国儿童戏剧节 (ASSITEJ艺术大会) 的感受
How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
Fantastic energy and engagement from delegates, well organised with opportunities for exchange and learning. Well prepared and welcoming with excellent support staff. Would have liked greater diversity of productions from

2、您认为最好的儿童戏剧节是啥样子呢? (What do you think the best children's theatre festival is like?) *China and Asia!*
opportunities for every age to experience and engage with theatre and art!
links to schools, families, general public, organisations caring for children.
support for access for children. Exposure to inspiring, imaginative, ground-
friendly, welcoming environment where people feel at breaking work.

姓名: *Yvette Hardie* 单位和职务: *ASSITEJ south Africa* 国家: *South Africa*

感谢您的支持和参与
Thank you for your support and participation

Louis Valente (Secretary General of ASSITEJ)——*Well prepared, flexible hosts, great artistic encounters and workshops, more diversity and productions.*

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Well prepared. Flexible hosts.
Great artistic encounters and
workshops. More diversity in production

2、您认为最好的儿童戏剧节是啥样子呢? (What do you think the best children's theatre festival is like?)
would have been great.

姓名: *Louis Valente* 单位和职务: *ASSITEJ* 国家: *Danish*

感谢您的支持和参与
Thank you for your support and participation

Sue Giles (EC OF ASSITEJ, Australia)—*It was an important and strategic occasion which gave many people their first taste of China and Chinese TYA.*

调查问卷
Questionnaire
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(Your participation is our biggest motivation.)

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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
*Well prepared. Flexible hosts.
Great artistic encounters and workshops. More diversity in production*

2、您认为最好的儿童戏剧节是什么样子的呢? (What do you think the best children's theatre festival is like?)
would have been great.

姓名: *Louis Valery* 单位和职务: *ASSITEJ* 国家: *Danish*
Name: _____ Company/Institution: _____ Nationality: _____
感谢您的支持和参与
Thank you for your support and participation

Stefan Fisher-Fels (EC OF ASSITEJ, Germany)—*Wonderful Hospitality, Wonderful City, Fruitful Dialogues and Encounters, Good Food, maybe you can find new ways to make sure that the festival presents real outstanding contemporary theatre from all over the world.*

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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
Wonderful hospitality. Wonderful city. Fruitful dialogues + Encounters. Good food. Maybe you can find new ways to make sure that the festival presents real outstanding contemporary theater from all over the world.

2、您认为最好的儿童戏剧节是什么样子的呢? (What do you think the best children's theatre festival is like?)
Entertaining. Content & aesthetics are challenging. Childrens Theater is a mirror of the times children live in, with all the wonderful moments, deep questions and existential challenges of childrens lifes.

姓名: *Stefan Fisher-Fels* 单位和职务: *Düsseldorfer Schauspielhaus* 国家: *Germany*
Name: _____ Company/Institution: _____ Nationality: _____
感谢您的支持和参与
Thank you for your support and participation

Tatiana Bobrova (ASSITEJ EC, Russia)——*It's a big chance for all of us to see, to feel, to be inspiring, to stay together, to discuss and to open new path of children's theatre.*

调查问卷
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(您的参与是我们最大的动力)
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It's a big chance to all of us to see, to feel, to be inspiring to stay together, to discuss and to open new path of children's theatre

2、您认为最好的儿童戏剧节是什么样子呢? (What do you think the best children's theatre festival is like?)
Focusing on the different forms of theatre to present contemporary art for next generation

姓名: Tatiana Bobrova 单位和职务: International Theatre King Festival 国家: Russia
Name: _____ Company/Institution: _____ Nationality: _____
感谢您的支持和参与
Thank you for your support and participation

Kenjiro Otani (ASSITEJ EC, Japan)——*It has a wonderful energy and everything is so well prepared and organized.*

调查问卷
Questionnaire
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
It has a wonderful energy and everything is so well prepared and organized.

2、您认为最好的儿童戏剧节是什么样子呢? (What do you think the best children's theatre festival is like?)
Where you see collections of productions that inspire children to imagine and to participate.

姓名: Kenjiro Otani 单位和职务: ASSITEJ EC 国家: JAPAN
Name: _____ Company/Institution: _____ Nationality: _____
感谢您的支持和参与
Thank you for your support and participation

Daniel H. Fernandez (EC OF ASSITEJ, Argentina) — *The AAG18 was a very intense and interesting experience. I feel very comfortable about my week.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
(Your participation is our biggest motivation.)

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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
THE AG 18 WAS A VERY INTENSE AND INTERESTING EXPERIENCE. I FEEL VERY COMFORTABLE ABOUT MY WEEK. I COULDN'T SEE A LOT OF STAFF BUT I THINK IT WOULD BE BETTER IF THERE WERE MORE CHILDREN IN THE SHOWS.

2、您认为最好的儿童戏剧节是什么样子的呢？(What do you think the best children's theatre festival is like?)
I DON'T KNOW IF THE BEST CHILDREN'S THEATER FESTIVAL IS POSSIBLE. IN MY OPINION A GOOD FESTIVAL MUST HAVE ① GOOD SHOWS ② SHOWS FITS WELL AT THE SPACES ③ A LOT OF CHILDREN IN EACH SHOW.

姓名: *DANIEL* 单位和职务: *ASSITEJ INTERNATIONAL* 国家: *ARGENTINA*
Name: _____ Company/Institution: _____ Nationality: _____

感谢您的支持和参与
Thank you for your support and participation

Seok-hong KIM (ASSITEJ EC, South Korea) — *Surprised by the hard working staff and the well-organized program.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
(Your participation is our biggest motivation.)

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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
Surprised by ^{the} hard working staff and well-organised programming.

2、您认为最好的儿童戏剧节是什么样子的呢？(What do you think the best children's theatre festival is like?)
Local children can enjoy every aspect of programmes at the festival.

姓名: *Seok-hong Kim* 单位和职务: *ASSITEJ Korea* 国家: *S Korea*
Name: _____ Company/Institution: _____ Nationality: _____

感谢您的支持和参与
Thank you for your support and participation

Imran Khan (Secretary General of ASSITEJ)—*My first time in China and what a fantastic festival and well organized. Spread across the city and beyond a perfect way for cultural and content exchange experience.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
(Your participation is our biggest motivation.)

亲爱的嘉宾:
您好!
第八届中国儿童戏剧节暨2018年度国际儿童青少年戏剧协会艺术大会即将圆满落幕, 对于您的热情参与, 我们表示衷心的感谢。您作为本届戏剧节和艺术大会的参与者, 您想对我们说些什么呢?
Dear distinguished guests and delegates:
Greetings!
The 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival are approaching their close. You are appreciated for your Enthusiastic participation. Now We look forward to hearing your voice and comments on our events and that will be the future drive for us to organize a more professional and better festival. Thank you for your support and participation.

1. 写下您对第八届中国儿童戏剧节 (ASSITEJ艺术大会) 的感受
How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
My first time in China and what a wonderful festival and well organized. Spread across the city and beyond. A perfect way for cultural and content exchange experience

2. 您认为最好的儿童戏剧节是什么样子的呢? (What do you think the best children's theatre festival is like?)
The Best theatre festival for children is where a child has given the creative freedom. Where he can have the choice to choose his type of performance and society is involved

姓名/Name: Imran Khan 单位和职务/Company/Institution: Assitej India 国家/Nationality: INDIA

感谢您的支持和参与
Thank you for your support and participation

Bernard Mutambwa (Delegate from ASSITEJ Zambia)—*It was been a fantastic assembly. Views and experiences shared freely.*

调查问卷
Questionnaire
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
*- It has been a fantastic assembly
- Views and experiences shared freely*

2. 您认为最好的儿童戏剧节是什么样子的呢? (What do you think the best children's theatre festival is like?)
Should be futuristic in content and display

姓名/Name: BERNARD MUTAMBWA 单位和职务/Company/Institution: ASSITEJ ZAMBIA 国家/Nationality: ZAMBIAN

感谢您的支持和参与
Thank you for your support and participation

Paulo Merislo (Delegate from ASSITEJ Brazil)——*I would like to thank you for the incredible experience with this festival in Beijing.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
(Your participation is our biggest motivation.)

亲爱的嘉宾：
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第八届中国儿童戏剧节暨2018年度国际儿童青少年戏剧协会艺术大会即将圆满落幕，对于您的热情参与，我们表示衷心的感谢。您作为本届戏剧节和艺术大会的参与者，您想对我们说些什么呢？
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▶▶▶▶ 1. 写下您对第八届中国儿童戏剧节 (ASSITEJ艺术大会) 的感受
How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
I would like to thank you for the incredible experience with this festival in Beijing.

▶▶▶▶ 2. 您认为最好的儿童戏剧节是什么样子呢? (What do you think the best children's theatre festival is like?)
*I think that is important to have different good experiences in different theatre languages.
It's interesting to listen the children's voice.*

姓名 PAULO MERISLO 单位和职务 _____ 国家 BRASIL
Name: _____ Company/Institution: _____ Nationality: _____
感谢您的支持和参与
Thank you for your support and participation

Janet Stanford (Delegate from USA)——*Good program with lot to do and very well organized for the special guests.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
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▶▶▶▶ 1. 写下您对第八届中国儿童戏剧节 (ASSITEJ艺术大会) 的感受
How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
*Good full program with lots to do
Very well organized for the special guests*

▶▶▶▶ 2. 您认为最好的儿童戏剧节是什么样子呢? (What do you think the best children's theatre festival is like?)
*more shows like 24 grandmothers x MERMAID
more simultaneous translation for conversations
interactive workshops like Peking Opera session*

姓名 Janet Stanford 单位和职务 Imagination Stage 国家 USA
Name: _____ Company/Institution: _____ Nationality: _____
感谢您的支持和参与
Thank you for your support and participation

Wlita Bartasiute (Delegate from Lithuania)——*It's an amazing opportunity for cultures and people to meet. I am very happy and thankful to be part of it. I send my sincere thanks for the organizers.*

调查问卷
Questionnaire
(您的参与是我们最大的动力)
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
IT'S AN AMAZING OPPORTUNITY FOR CULTURES AND PEOPLE TO MEET AND I AM VERY HAPPY AND THANKFUL TO BE A PART OF IT. I SEND MY SINCERE THANKS FOR THE ORGANIZERS.

2、您认为最好的儿童戏剧节是什么样子的呢? (What do you think the best children's theatre festival is like?)
IT IS VERY IMPORTANT TO SHARE THE WISDOM AND KNOWLEDGE BETWEEN ALL DIFFERENT CULTURES, NATIONS AND ALL THE KIDS THROUGH THE THEATRE.

姓名: *WLITA BARTASIUTE* 单位和职务: *11 PADI DAPI FISH* 国家: *LITHUANIAN*

感谢您的支持和参与
Thank you for your support and participation

Irina Iulia (Delegate from Russia)——*Good organization of the festival, great and rich programme.*

调查问卷
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?
Good organization of the Festival. Great and rich programm.

2、您认为最好的儿童戏剧节是什么样子的呢? (What do you think the best children's theatre festival is like?)
最好的 Festival offers a variety of performances, shows, workshops, exhibitions

姓名: *Irina Iulia* 单位和职务: *Obraztsov Puppet Theatre* 国家: *俄罗斯*

感谢您的支持和参与
Thank you for your support and participation

ZHU Haiyan (Delegate from Anhui, China)——*Shocked, Surprised and Touched.*

调查问卷
Questionnaire
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?

震撼 震惊 感动

2. 您认为最好的儿童戏剧节是什么样子的呢？(What do you think the best children's theatre festival is like?)

艺术的各种形式及各类工作坊给予孩子们真善美的启迪
引导孩子走好人生的第一粒扣子 享受儿童青少年的
喜爱！

姓名: 朱海燕 单位和职务: 安徽省剧院原院长 国家: 中国

感谢您的支持和参与
Thank you for your support and participation

ZHANG Mengmeng (Delegate from Shandong, China)——*It brings more international contents to us, and also helped China to get close to the world. I have learned a lot during ASSITEJ Artistic Gathering 2018.*

调查问卷
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更国际化的内容带入到中国，也让中国的走向了全世界。ASSITEJ
艺术大会让学习到很多，很荣幸能有这种机会参加。

2. 您认为最好的儿童戏剧节是什么样子的呢？(What do you think the best children's theatre festival is like?)

这就是现在看到的最好的儿童戏剧节，更多的是为儿童服务。
为下一代提供了很好的机会、平台。

姓名: 张蒙蒙 单位和职务: 青岛市话剧院 国家: 中国

感谢您的支持和参与
Thank you for your support and participation

CHE Erning (Delegate from Sichuan, China)—*ASSITEJ Artistic Gathering 2018 was Children's holiday, TYA practitioners' big event and also a good opportunity to experience both Eastern and Western cultures.*

调查问卷
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?

之后的节目, 儿童戏剧工作者的聚会。东西方文化的交融。

2. 您认为最好的儿童戏剧节是什么样子呢? (What do you think the best children's theatre festival is like?)

本次儿童戏剧节就很好!

姓名: 李子宇 单位和职务: 成都课外艺术研究院 国家: 中国
Name: _____ Company/Institution: _____ Nationality: _____

感谢您的支持和参与
Thank you for your support and participation

LI Jing (Delegate from Jilin, China)—*I was totally attracted and touched by the diverse shows and wonderful presentation and fusion of different cultures. AAG2018 can be regarded as a new kind of education to me, which inspired me with a new thinking.*

调查问卷
Questionnaire
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How about your feelings and comments on 2018 ASSITEJ Artistic Gathering and the 8th China Children's Theater Festival?

各国戏剧的多样性, 各国好的戏剧家互相交流吸引了我, 打开了我! 艺术大会给予了一种教育, 开发戏剧思维, 把戏剧与戏剧创作, 与教育相结合, 有利于提高边远城市的儿童戏剧教育普及程度。

2. 您认为最好的儿童戏剧节是什么样子呢? (What do you think the best children's theatre festival is like?)

各国戏剧融合一体, 各国戏剧家互相交流与学习。

姓名: 李静 单位和职务: 吉林省艺术团副团长 国家: 中国
Name: _____ Company/Institution: _____ Nationality: _____

感谢您的支持和参与
Thank you for your support and participation



国际儿童青少年戏剧协会艺术大会开幕

本报讯(记者 乔燕冰) 2018年度国际儿童青少年戏剧协会艺术大会8月18日在京开幕。第十届全国人大常委会副委员长、中国关心下一代工作委员会主任顾秀莲出席开幕式。文化和旅游部部长雒树刚宣布大会开幕。这也是国际儿童青少年戏剧协会(ASSITEJ)成立53年来首次在中国举办艺术大会。

本届艺术大会以“构想未来”为主题,从56个国家426部申请作品中精选出来自五大洲11个国家16个演出团的18台剧目,在一周内集中展演53场。同时还展开艺术交流协会、中外儿童戏剧工作坊、东西方多元文化对话、下一代培训项目、专题研讨会、“中国日”主题活动、ASSITEJ亚洲工作会议、中外儿童青少年戏剧图片展及中外优秀少儿图书展等一系列艺术活动,就儿童戏剧创作发展进行深入探讨、开展广泛交流,进一步推动世界儿童青少年戏剧更好发展,助力儿童未来成长。

伊维特·哈迪等国际儿童青少年戏剧协会有关负责人、俄罗斯、匈牙利、美国、阿根廷、罗马尼亚、丹麦等各国驻华机构贵宾,以及来自46个国家的儿童戏剧界艺术家代表等参加开幕式,并观看了中国儿童艺术剧院《东海人鱼》的精彩演出。



国际儿童青少年戏剧协会艺术大会将首次在中国举办

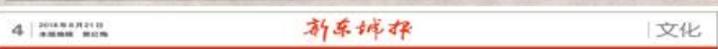
儿童戏剧界的“奥林匹克盛会”——国际儿童青少年戏剧协会 ASSITEJ 艺术大会,将于8月18日至24日在北京举行。这是国际儿童青少年戏剧协会自1965年成立以来,首次在中国举办艺术大会。大会由中国儿童艺术剧院与中国儿童戏剧研究会共同主办。

本届艺术大会从56个国家426部申请剧目中精选了来自五大洲11个国家的18台剧目,在一周内集中展演53场。来自五大洲46个国家和地区的儿童戏剧界艺术家代表等参加开幕式,并观看了中国儿童艺术剧院《东海人鱼》的精彩演出。



18台剧目展演 56国构想未来

本报讯(记者 曹晓燕) 8月18日,2018年度国际儿童青少年戏剧协会艺术大会(ASSITEJ Artistic Gathering 2018)开幕式在中国儿童艺术剧院举行。这是国际儿童青少年戏剧协会(ASSITEJ)成立53年来首次在中国举办的艺术大会。来自46个国家的儿童戏剧界200多名艺术家代表,围绕儿童戏剧研究、创作、演出、教育、推广等主题,开展了一系列的交流活动。开幕式由文化和旅游部部长雒树刚主持,伊维特·哈迪等国际儿童青少年戏剧协会主席、副主席、秘书长等出席。



国际儿童戏剧“奥林匹克”大会在京开幕

精选来自五大洲11个国家16个演出团的18台剧目,在一周内集中展演53场。本届艺术大会以“构想未来”为主题,从56个国家426部申请作品中精选出来自五大洲11个国家16个演出团的18台剧目,在一周内集中展演53场。同时还展开艺术交流协会、中外儿童戏剧工作坊、东西方多元文化对话、下一代培训项目、专题研讨会、“中国日”主题活动、ASSITEJ亚洲工作会议、中外儿童青少年戏剧图片展及中外优秀少儿图书展等一系列艺术活动,就儿童戏剧创作发展进行深入探讨、开展广泛交流,进一步推动世界儿童青少年戏剧更好发展,助力儿童未来成长。



10 Good Practices of ASSITEJ China

1) Frequent Communication and Precise Execution in Accordance with the Spirit of the Association and the Executive Committee

Ever since ASSITEJ China won the right to host the 2018 ASSITEJ Artistic Gathering at the 19th ASSITEJ Conference in Cape Town, South Africa in May 2017, we have made every effort to keep in close touch with the executive committee, so as to

guarantee a successful event. We attended multiple meetings, carried out face-to-face discussions with the committee members on the progress of and solutions for the 2018 ASSITEJ Artistic Gathering.

2) Detailed preparation, Planning and programs' schedule, new special programs were added to the AAG's richness apart from the regular programs

ASSITEJ China had only one year to prepare for the 2018 Artistic Gathering since it won the opportunity to host it. So, it was a difficult task under a tight deadline. In an attempt to accomplish this task efficiently and deliver great results, ASSITEJ China, the CNTC in particular, came up with a timely and elaborate preparation plan and work schedule after consulting with the Executive Committee pertaining about all programs of the Artistic Gathering. Then *Execution Plan for the 2018 ASSITEJ Artistic Gathering* was drafted, revised, and perfected after intensive discussions. Plans targeted at different programs, such as the ASSITEJ Artistic Encounters, workshops and the Next Generation Program, were established and carried out, guaranteeing a well-planned, systematic and efficient preparation of the Artistic Gathering.

Apart from the regular programs of the Artistic Gathering, ASSITEJ China, with its organizational advantage, also added many special programs with Chinese characteristics, such as the multicultural dialogues between the east and the west, a series of activities featuring the BRICS Alliance of Theaters for Children and Young People, the ASSITEJ Asian Artistic Gathering, the Chinese and Foreign theater for children and young people picture exhibition and the theater for children summer camp, which enriched the Artistic Gathering and enhanced its inclusiveness and influence.

3) Well-organized working teams, clear division of responsibility and effective collaboration

In 2018, the ASSITEJ Artistic Gathering was held in China for the first time. In order to host a successful and unique event with pleasant surprises to offer, ASSITEJ China and the CNTC utilized all resources at their disposal with full effort. Led by the

chairman of ASSITEJ China, Yin Xiaodong, we set up an organizing committee and task teams, issued *Rules on Division of Responsibility of the 2018 ASSITEJ Artistic Gathering Organizing Committee*, which explicated division of responsibility and staff composition for different tasks. All teams were led by members from the CNTC higher management. Working collaboratively and closely together, they ensured a steady progress of the preparation. The excellent organization and staff contributed great effort to the final success of the Artistic Gathering. All team members proved themselves to be responsible, capable, passionate, trustworthy and efficient.

4) Efficient Fundraising, Sensible Budget and Effective Fund Distribution

To be able to successfully host the 2018 ASSITEJ Artistic Gathering within a safe budget, ASSITEJ China and the CNTC applied for financial support from multiple organs of the government and other organizations, such as the Ministry of Culture and Tourism, the District Government of Dongcheng, Beijing, China Arts Fund and Beijing Culture and Art Fund. Also, the organizing committee created a detailed budget according to the execution plan and specific situation of each program. The budget was managed and distributed by the financial management section to ensure effective use of the money.

5) Regular Meetings and Effective Communication

ASSITEJ China set up an organizing committee and task teams. To ensure active and effective communication among all teams and a smooth progress of all tasks, the organizing committee came up with the norms of weekly meetings and in-team communicational meeting. Once a week, the chairperson of the committee gathered team leaders and relevant members for a briefing and discussions about collaboration-based solutions to all sorts of problems, as well as brainstorming ideas and innovative work methods. Furthermore, all teams held communicational meetings from time to time according to their work progress to arrange personnel to keep up with the schedule. Through all those means, the whole organizing force for the Artistic Gathering benefited from effective and smooth communication, and was able to stick

to the schedule, therefore guaranteed the successful implementation of all plans and the success of all activities.

6) The Emphasis on Mutual Learning and International Exchange and Cooperation Manifested in Regional Communication Sections, Bilateral and Multilateral Meetings

One of the reasons why the 2018 ASSITEJ Artistic Gathering was successful and fruitful was that ASSITEJ China thoughtfully created, for certain countries, regional communication sections and bilateral/multilateral meetings, such as the BRICS Alliance of Theaters for Children and Young People meeting, the ASSITEJ Asian Artistic Gathering, the China-Japan-Korea Talk on Cooperation and numerous bilateral meetings, promoting exchange and cooperation amongst representatives from all nations. Through a series of small-scale, face-to-face and targeted meetings and talks, the Artistic Gathering pragmatically and efficiently facilitated international communication and cooperation among professionals from the global community of theater for children.

7) Towards the future, *Beijing Declaration* was drafted and approved, which will provide a guideline for the Association's further development

Artistic Encounters have always been the highlight of every ASSITEJ Artistic Gathering. During the 2018 Artistic Gathering, three Artistic Encounters were held. Under the theme “Imagining the Future”, 200 Chinese and international theater for children practitioners carried out in-depth exploration into “Future Trend in International Theater for Children”, “Mutual Learning and Innovation in Future Productions of Theater for Children”, “Modes of Future International Exchange and Cooperation in Theater for Children”, “Practice and Innovation in Future Education of Theater for Children” in the forms of keynote speeches and group discussion. Together they made international exchange and mutual-learning between Chinese and foreign theater for children, exploring future development of and new ideas for theater for young audience and urging the international community of theater for children to

improve their awareness of quality cultural products.

Through group discussions at the three Artistic Encounters, the CNTC and ASSITEJ Executive Committee collected suggestions and opinions and reached consensus among all participants. After further deliberation, the terms of *Beijing Declaration* were finalized and were then announced by Secretary General Louis Valente.

8) Made targeted publicity plans, utilization of multiple media and platforms for promotion, increasing awareness and popularity of the AAG

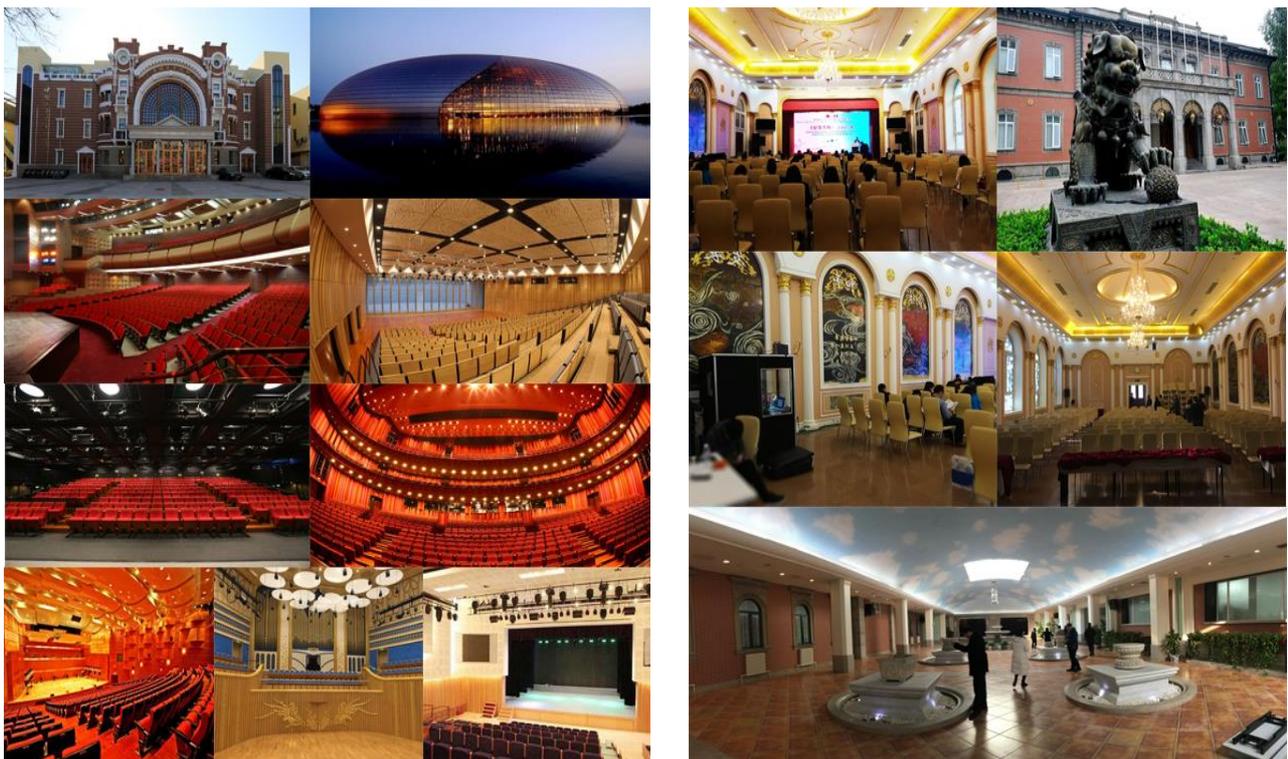
It was the first time that the ASSITEJ Artistic Gathering was held in China. In order to expand its influence and increase its brand awareness among Chinese citizens, and to familiarize and attract people from other ASSITEJ branches with the 2018 ASSITEJ Artistic Gathering's different activities, highlights and regional characteristics, ASSITEJ China designed different plans for advertising and promotion targeted respectively at professionals, international guests, artists and the general public, and carried out separate, targeted, well-organized and step-by-step promotions. Furthermore, ASSITEJ China took the promotion campaign to television, radio, newspaper, the Internet, interactive media, video sites, live streaming platforms and social media, covering latest progress, posting real-time briefing, pushing activity-related information. It was widely reported by domestic and international press, initiating discussions among guests and attracting the public's attention and participation. Tickets to performances were sold out and activities were more than popular. All in all, the promotion was a great success.

9) Wide Participation (such as volunteers, private organizations, etc.)

Success of this Artistic Gathering would not have been possible without cooperation between the organizing committee and the ASSITEJ International, or the support and participation of the Chinese public.

The Artistic Gathering's official partners, including The Palace Museum, China Arts and Entertainment Group, China International Culture Exchange Center, The Chinese People's Association for Friendship with Foreign Countries and China Publishing

Group Corp., had provided great support and collaboration in terms of venues, organizing, planning and promotion, greatly enriching the event and generating stronger influence. Performances of Chinese and International Theater for Children were given in Beijing and Tianjin. Not only the CNTC, China's only national theater for children, but also the National Centre for the Performing Arts (NCPA), the Palace Museum, which the largest museum of ancient Chinese culture and arts, the Forbidden City Concert Hall and the Fengshang Theater in Dongcheng District Cultural Center, provided all the guests and audience with a exquisite journey to Chinese culture and the colorful world of children's theater. The seven major venues for performances included the Theater and the Multi-functional Theater at the NCPA, the Forbidden City Concert Hall, Fengshang Theater, Tianjin Guanghua Theater, the Art Theater and the Holiday Classic Theater at the CNTC.



During this Artistic Gathering, the organizing committee assembled a team of multilingual volunteers constituted by over 40 college students from eminent Beijing-based universities. After training, they were assigned to different teams responsible separately for international programs, Artistic Encounters, administrative

affairs, workshops and the Next Generation Program. The volunteers were responsible for translation, reception, venue services, guidance, etc. Their work was highly acknowledged and praised by all guests. There were reviews claiming that the volunteers at this Artistic Gathering were “the most heartwarming and impressive” ever.

11 Organizing Committee of ASSITEJ Artistic Gathering 2018

Presidium: Yin Xiaodong, Lei Xining, Feng Li, Shan Zenghong, Yang Fan, Zhao Hanbing, Ding Xiaoqiu, Ma Lu, Wang Lihong, Wang Yao, Che Erning, Tian Qingquan, Zhu Haiyan, Yang Chunrong, Tong Chunguang, Yang Xiang, Cai Jinping, Dai Bing;

President: Yin Xiaodong;

Vice President: Shan Zenghong, Yang Fan, Zhao Hanbing;

Secretary General: Yang Fan;

Executive Office Team:

Director: Sun Licheng ; **Vice Directors:** Wang Dong, Dong Lei;

Executive Office-Staff: Sun Ming, Kong Simeng, Su Guiping, Zhang Shengjuan, Wang Zhen, Zhang Suyi;

Opening and Closing Ceremony Team:

Director: Shan Zenghong; **Vice Director:** Zhang Wei, Wang Jin;

Technicians: Jin Zilin, Yao Jianguo, Lu Na, Ji Xiaoli, Ci Longtao, Wang Hui;

Show Team:

Director: Zhao Hanbing

Vice Director: Sun Licheng, Wang Jin, Mao Ernan

Coordinator: Wang Dong, Sun Ming, Kong Simeng, Su Guiping, Zhang Shengjuan, Lu Na, Zhao Tingting, Ji Xiaoli, Yang Yang, Kang Chong, Sun Quan, Zhao Yi, Su Hong, Wu Yan, Tian Lei, Liu Chang, Ma Yaqiong, Duan Ning;

Program Team:

Director: Mao Ernan;

Coordinator: Kong Simeng, Ma Yaqiong, Sun Mengzhu, Duan Ning, Huang Lulu;

Technical and Logistic Team:

Directors: Zhang Wei, Wang Deqiu, Fu Yuping;

Coordinator: Jiao Liang, Xie Shunli, Liu Chang, Li Peng, Chen Feijun,
Zhang Baoxing;

Advertising and Publicity Team:

Director: Gu Shulin, Wang Jin

Staff: Wang Wei, Zhou Lin, Chen Xi, Zhao Yeyang, Zhou Yumei, Ju Feige,
Liu Zheng, Rong Yan, Wang Wei

12 Partners and Media Support

合作伙伴



媒体合作

中国文化报 北京晚报

媒体支持





REPORT

from Assitej Norway
Assitej Artistic Gathering
2019

EC-meeting
27 April 2019
Montevideo, Uruguay



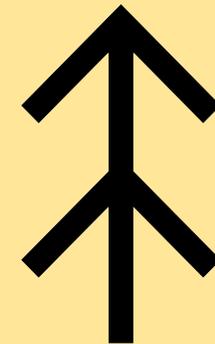
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I`m so angry and sorry I missed the opportunity of meeting you all in Montevideo! I blame capitalism and modern aviation, and try to focus on the environmental benefits of me not going... :-
D

- Cecilie will give this short report on the AAG2019
- I will be available for skypeing, telephoning and e-mailing
- If needed, we can arrange to meet with some of you later

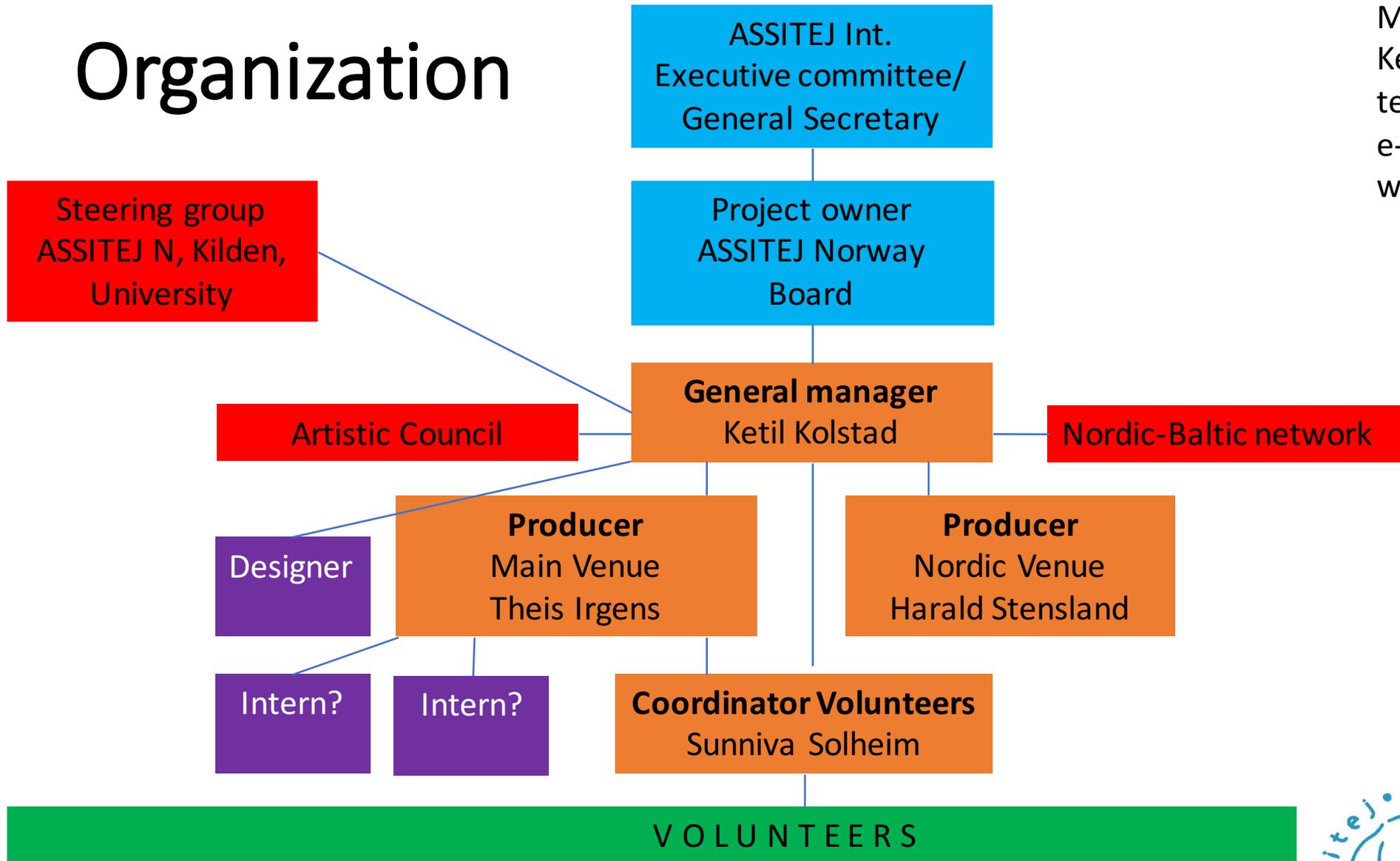
I wish you wonderful and productive days!

All the best,
Ketil



Assitej
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Organization



Main contact:
Ketil Kolstad
telephone: +47 911 17 339
e-mail: info@assitej.no
www.aag2019.no



↑
Assitej
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2-7 Sept. 2019
Kristiansand
Norway

ECONOMY

BUDGET

Total budget: € 320 000

Income:

- Ticket sales/festival passes: € 56 000
- Public grants and support: € 147 000
- Sponsor/other income: € 66 000
- contribution from Assitej Norway`s own budget: € 51 000

Budget estimates 300 sold festivalpasses + singel tickets (income from the Cultural Rucksack is posted as public grant)

We got confirmation/agreements for € 134 000 in public grants and support, missing only € 13 000 to reach budget.

We got confirmation/agreements for € 24 000 in sponsor money, still missing € 42 000.



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ECONOMY

Prices

Festivalpass

Ordinary – NOK 2000 (€200)

Assitej member – NOK 1600 (€160)

Student – NOK 800 (€80)

A festival pass will give access to most events on both the Main Venue and the Nordic Venue. Special events and trips may cost extra.

Singel tickets

Adult: NOK 200 (€20)

Child: NOK 100 (€10)

Prices of beer/wine/cider at Teateret (Nordic Venue): NOK 72 (€7)

Accommodation and meals

The Clarion Ernst Hotel offer includes:

- Accommodation with breakfast
- Lunch + coffe
- Dinner

Per person/day in single room: NOK 1045,- (€108)

Per person/day in double room: NOK 699,- (€72)

Per person/day in triple room: NOK 625,- (€65)

Per person/day in quadruple room: NOK 582,- (€60)

Prices without lunch and dinner:

Single room: NOK 795,- (€82)

Double room: NOK 895,- (€93)



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COMING FROM A LOW-INCOME COUNTRY?

Assitej Norway is happy to support international delegates coming from low-income, lower-middle-income and upper-middle-income countries, as defined by the World Bank.

You may apply for the following:

- A free festival pass
- A limited travel grant to help cover the cost of one or more nights at the festival hotel.

If you come from one of these countries and want to apply for a free festival pass and a travel grant, please register here.

Deadline 15 May.



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Profile, branding and magazine

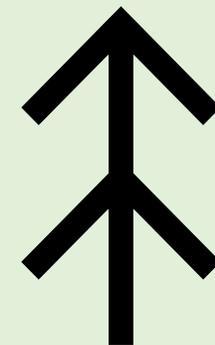
www.aag2019.no

We`re working with the local communication bureau Fundament. The idea behind the graphic profile of AAG2019, is to keep it fresh, crisp and Nordic, and in a delicat pastel paletto . The main symbol is inspired by the old norse runes, and could refer to both a tree (nature) and an arrow (direction).

There`s limited budgets for marketing, so we have made a marketing strategy focusing on direct communication with our audiences. The market department/box office at Kilden will do their best to help us and maximize the effects of our brand and PR efforts.

Fundament is also doing the magazine design and print (designer Bjørn Høydal). We have sent some design examples for the communications working group to assess. The front page/poster will be looked at later. The budget for the magazine is € 10 000, of which Assitej Norway will cover the excess.

We will have to discuss the Norwegian articles for the magazine. We have also up to 3 full pages of adds from Norwegian sponsors to include (Widerøe and Kilden).



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NEXT GENERATION

25 participants, of which 12 come from the Nordic and Baltic countries. Among them are also 2 alumni participants.

They will have their own studio at Kilden the whole week, and they may do a workshop presentation Friday.

We still need to make a detailed program for the Next Generation. Posts from both the artistic program, the professional program as well as time to work on their own must be considered. We could also make special workshops for them, using some of the very competent people already at the AAG2019 (for example from ITYARN)

ARTISTIC ENCOUNTERS

Will take place in the Concert Bar at Kilden (place for ca. 150), but we can also spread out in the hallway and into the Theatre Bar on the same level. The EC project group will be the main responsible party in planning and executing the encounters? We will be happy to assist and accommodate in any way we can.

We are curious to see how the ideas from the project group meeting in Beijing can be realized. How to explore the overall theme, and how to include children/young people? We talked about using questions instead of focusing on making a declaration. Any more thoughts in that matter?



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MAIN VENUE

Kilden Theatre and Concert Hall

The official program of AAG2019, as curated by the artistic council. Open calls for productions and professional program have been executed.

- 11 productions – 35 presentations
- 22 posts in the professional program
- The Artistic Encounters will take place here, as well as the Next Generation program and the EC meetings. The ITYARN researcher`s conference will take place at Grønt Senter, 3 minutes away.



NORDIC VENUE

Teateret

The Nordic-Baltic fringe curated by the joint NB network. Special focus on youth involvement and participation. A youth delegate program with participants from all NB countries.

- 10 productions, one from each country, including Greenland and Sapmi
- at least 20 presentations
- 10 posts in the prof. program
- Festival bar – networking arena...



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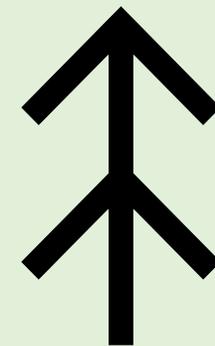
MAIN VENUE

- the shows...



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«**Peer Gynt Theatre Concert**» - Kilden Theatre and Kristiansand Symphonic Orchestra (N)
«**Myriads of Worlds**» - The Swedish Royal Opera (S)
«**Night Light**» – Teater Refleksion and Andy Manley (DK+UK)
«**FLOU!**» - Artefactos Bascos (BRA)
«**Baba Yaga**» - Windmill Theatre Co, Imagine (AUS+UK)
«**The Girl with the Ugly Face**» – New International Encounter (N)
«**Tiger Tale**» + «**Playful Tiger**» - Barrowland Ballet (UK)
«**Rita**» - Tuning People/BRONKS (BE)
«**Garage**» - Cirka Teater/Turneteatret i Trøndelag (N)
«**Morwa – the Rising Son**» - Tefo Paya/Maitisong (BW)
«**Memory in the bag**» - Company ma (JP)



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NORDIC VENUE

- the shows...



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«AiU» - Greenland National Theatre (Greenland/DK)
«Life – a Mud Pie» - Tiu Fingur (Iceland)
«Stork`s Gift» - Table Theatre (Lithuania)
«Staaloe – to fight a giant» South Sami Theatre (Sapmi/NOR)
«The Emeror`s New Clothes» – Red Nose Company (Finland)
«Leap of Faith – I Survived!» - Pantomimteatern (Sweden)
«About Shadows» - Stars` Well Dance Theatre (Latvia)
«Persona» - Kuressaare Linnateater (Estonia)
«Vanity of Modern Panic» - Gunilla Lind Danseteater (Denmark)
«Asphalt Puls – Paranoia as Hell at Sunset» Mine & Gjengen (Norway)
«Into the Unkown» - Erler Produksjoner (Norway)



NORDIC VENUE

Growing up north – TYA in the Nordic-Baltic region

Objectives

- to present Nordic and Baltic performing arts of high quality
- to explore the Nordic view on the child
- to engage the young audience in discussion and debate, to give them an arena to confront professional artists and companies
- to facilitate meeting between Nordic and Baltic artists, in order to build stronger networks and stimulate more exchange and cooperation across borders

YOUTH DELEGATES

We are cooperating with two local drama classes, and have invited 2 youth delegates from each of the Nordic and Baltic nations to join. The idea is to let these youth delegates experience the program and to work and discuss alongside professional artists in the professional artists. They may also decide on a Youth Critic Award at the end of the week.

NETWORKING

We'd like to use this opportunity to let our members connect across borders in the frame of relaxed facilitated network-sessions.



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ASSITEJ INTERNATIONAL

EU CP - Languages issues in TYA

**EU cooperation project
Draft for an idea**

Timing

Application: Winter 2019-2020 (possible deadline Nov-Dec 2019)

Results: May - July 2020.

Project period: End 2020 - End 2024

TIMELINE FOR APPLICATION

EC Meeting –Montevideo:

- analysis of the project in its current state
- decision on whether or not to participate in Call 2020 (end of 2019)
- definition of THE project guidelines, contents, activity, partnership, management structure, artistic and research assignments.
- organization and roles for the preparation of the application.

End of June:

- All contents and organizational elements must be defined in order to proceed to the creation/writing of the project.

June-July

- To verify that EACEA has produced the New Call 2020 and defined the deadline.

End of August:

- Advanced draft of the “detailed description of the project” and of the Budget

AAG September – Kristiansand

- Sharing the draft with the EC and, if possible, with all the partners of the “detailed description of the project” and Budget.

September

- Yannick's revision of the draft to verify its quality.
- Draft of the answers to the E-form questions.
- Collection of the answers to the E-form questions done by the Partners and of all the compulsory documents (as Mandate....).
- For all the Partners: registration to EACEA – Request of “Participant Identification Code (PIC)”
- Creation of the Cooperation Agreement

October and November

- Final part of the application work

TOPICS

SURELY:

- Languages issues in TYA : the opportunities offered by artistic languages and development of international good practices.

POSSIBLE OTHER ITEMS

Other items related to **the intercultural dialogue**, the mutual understanding and the respect for other cultures, as:

- Language and problems in the inter-linguistic communication”,
- Language: barriers, misunderstandings, vocabulary limits,
- European languages, inter-European communication,
- Differences between sense and meaning
- The new citizenships, the encounter between cultures and languages (the right to one's own original language/culture and, at the same time, the importance of language/culture of the new country.
- The languages of other ages, children and youth as specific cultural diversity.
-

TARGET GROUPS

Direct target groups: cultural professionals (artists, cultural operators, academics-researchers)

Indirect target groups: children and their families, schools

PRIORITIES PURSUED

Here we must define the following: either we put forward mobility that will enhance capacity building, or the reverse; it is through training and education that we will enhance mobility of artists, and cultural operators.

1. **A** Mobility
2. **C.3** Training and education: this priority is embedded in the first one.

DEVELOPMENT

Paths of cultural and artistic value

A1. The languages of performing arts and how to overcome language barriers through them: issues, opportunities and possible bridges: **research path**

A2. The languages of performing arts and how to overcome language barriers through them: issues, opportunities and possible bridges: **practice path**

WORKING GROUPS

1. Research Group to work on A1: 2 researchers (or 2 research institutions?) conducting the research on linguistic issues and potential patterns. They will be responsible for publications; their works will serve for dissemination; they will participate in the activities of the production groups.

2. Production Groups to work on A2

- The group is composed of 16 performers (2 for each partner), 2 directors, 2 directing collaborators, 2 researchers. The groups will discuss the themes of the project in a practical way, dividing into 2 subgroups that will meet twice a year within two festivals.
- The aim is to confront each other through the creation of two or more short performances for each subgroup.
- Each subgroup produces performance(s) dedicated to different ages of children and young people.
- To observe also how Performing Arts languages are declined in a different way, when the same contents are offered at different ages.

The choice of the 2 directors is very important for the project , who must joint very high artistic skills, with the interest for development of the Assitej values and for the aims of the project.

Concerning the WG, among many things to decide and then check with the directors:

- what is the meaning of "performance", which size, which level of progress of the work ...
- are there two performances to be developed in four years or every year the production paths close with one or more performances?
- Is the composition of the groups always made up of the same partners over the 4 years or do they mix differently each year?
- are the performers always the same or do they change every year?
- Is the same indication valid for all partners or does everyone decide whether or not to give continuity to the training of their performers?
-

THE PLACES AND THE ACTIVITIES OF THE PROJECT

In addition to those that are not linked to a site, such as publications, websites, etc.. the locations where the project activities are developed are:

- 1) 16 Festivals of Partners (4 per year) (to be taking place in eligible countries)
- 2) 4 Festivals or Events outside Europe: 1 for year
- 3) The ASSITEJ Artistic Gathering 2021, 2022, 2024.
- 4) The ASSITEJ Congress 2023.
- 5) The production sites of the partners.

THE ACTIVITIES OF THE PROJECT

1) 16 Festival of Partners (4 per year).

Each existing Partner Festival hosts the project 2 times during the 4 years.

The whole festival is an activity of the project and during the festival many activities of the project are hosted:

- **Working groups activities:**

In 2021-2022-2023 the festivals host the Working groups. Each WG works during 2 festivals every year. The 4 festivals 2024 host the presentation of the WG performances

- **Next Generation activities:**

2 festivals in 2021 and 2 in 2022 (during the second appointment of the WG) host 3 young artists, every time different.

They meet the WG and take part to the festival. It is possible add activities.

In 2023 and 2024 the 3 NG artists (3 every time) participate to all 4 festivals.

- **Research Training Activities:**

Conferences, training activities on the Research topics during the 4 festivals every year.

- **Artistic/Research Meetings:**

Meeting between Researchers and Directors during one of the 4 festivals every year.

2) 4 Festivals or Events outside Europe.

During these festivals/events the project invests funds for Regional Workshop or other in the Area. These funds can be used to pay travels for the artists of the area, to pay fees....

3) The ASSITEJ Artistic Gathering 2021, 2022, 2024.

During the Gatherings, communications and Specific Project activities are programmed (small scale), paid by the project.

4) The ASSITEJ Congress 2023.

During the Congress Communications and Specific Project activities are programmed (large scale), paid by the project.

Also programmed, the presentations of the two Performances (Drafts) of the Working Groups.

5) The production sites of the partners

To support the project co-financing and to give more continuity to the work of the partners on the project topics, the partners can choose to program out of the Festivals, during the year. It is possible to report different costs: workshops, guest shows, conferences....linked to the topics of the project.

6) Other activities

- Production of a Research Book or a Diary of the experience
- Support to the Assitej Magazine
- Creation of the project website
- 4 Common Meetings
- Dissemination activities

7) Mobilities

The project foresees to support the mobility of artists and operators related to the partners to participate in festivals, Regional workshops (to meet artists from the area), to increase the number of participants in Working groups or Common meetings....

PARTNERS

- It could be **9, ASSITEJ and 8 European Theatre or Festivals** for Children and Youth, managed by National Centres or by theatres and/or institutions representing the National Centre in the project.
- They can also be a consortium or the number of the partners can increase when there are precise reasons to involve more than one partner from the same country (for example: a hypothesis for Belgium could be the participation of three subjects from different languages of Brussels).
- In addition, we must examine how to involve the institutions that should develop theoretical research. They could be both full partners and associated partners.
- If possible, they should be placed in a balanced way in the different European areas.

Project Leader

In Hjørring, we hypothesised to propose to the **Teater Centrum (Denmark)** as Project Leader to connect better the project with the Assitej Secretariat.

Also we thought that the Role of the **Project Manager** could be separated from the Project Leader and entrusted to one or more persons

In Hjørring, during the April Festival, in order to propose it to the **EC a partnership made up of bodies from these countries has been hypothesised:**

- Denmark
- Germany
- Italy
- Belgium
- France
- Ireland
- Luxembourg
- Slovenia (or another country from East Europe)

Associated Partner

- The four No-European bodies who organise the festivals or events
- ITYARN as Research facilitator
- Universities...(if they aren't full partners)

BUDGET EXPLANATION

1) It foresees a total cost of about 4.023.000 EUR, with a hypothetical Grant of 1.997.000 (49,63%) and a co-financing of 2.026.000 (50,37%).

Anticipating that this is a first draft, where there are too many details to be reviewed and re-analyzed, it seems to me useful to explain how to proceed with a co-financing model based on the partners' own costs, the costs incurred for their activities.

It is based on the possibility of the partners to report in the project part of the costs of their festivals, a small part of the costs incurred during the year, if related to the themes of the project, the costs for their staff, promotion ... as:

These costs exist by themselves with or without the project, and the EU grant is a total benefit.

For each partner it is possible to receive **from the project a 30-35% of EU Grant** for the activities reported as well as to host qualifying activities paid fully by the project.

2) For **the Associated partners**, festivals Extra - Europe, the project offers some activities (as Regional workshops) paid by the project.

3) The difference of up to 50% (15% for Partners), allows to finance with a 100% of percentage the Joint activities (954.000 EUR). These are the costs for the activities (travel, accommodation, publications...) and those for the management of the project (costs for the project manager, promotion...).

Example: Costs for 2 festivals: if the max costs accountable is 125.000/each, the partner receives a grant of 87.500 (35% of 250.000) and leaves 37.500 (15%) to finance the Common Costs included the Assitej costs.

4) It also allows to pay, without co-financing, **costs for ASSITEJ in 4 years** for 195.000 (including the Magazine), in addition to supporting Regional Workshops, work of ITYARN, some residences NG ... Inside these costs there are also costs to support Artistic Gatherings and Congress 2023 activities.

ASSITEJ			Grant	Co-financing	Benefit or Lost
NG Residencies	3 NG artists: 2 festivals in 2021 and 2 in 2022	travels /accomodation - 500 € average cost	6.000	0	6.000
NG Residencies	3 NG artists: 4 festivals in 2023 and 4 in 2024	travels /accomodation - 500 € average cost	12.000		12.000
Promotional Costs	Assitej Promotion costs	Lump sum - 4 years	16.000		16.000
ARTISTIC GATHERING 2021- 2022- 2024 Communications and activities - Small scale	Specific Project Activities (paid by the project)	Lump sum	15.000		15.000
XXI ASSITEJ CONGRESS - Communications and activities - Large scale	Specific Project Activities (paid by the project) Presentation of the Book on the research	Lump sum	15.000		15.000
Promotional Costs - Magazine	Pubblication costs (Magazine)	Lump sum - 4 years	32.000		32.000
EXTRA EUROPE - REGIONAL ACTIVIES WORKSHOP on the topics of the project	Fund for Regional Workshop or other in the Area	Lump sum - 4 years	40.000		40.000
INDIRECT COSTS		7% other costs	10.228	18.994	10.228
Staff costs	Assitej Staff cost	2 persons x 30 days x 180 EUR/day x 4 years	43.200		43.200
			189.428	18.994	189.428

Partner with activities "Out of the festival"			Grant	Co-financing	Benefit or Lost
Work Group A 1 (in Festival 1)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
Work Group A 2 (in Festival 3)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
Work Group A 1 (in Festival 5)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
Work Group A 2 (in Festival 7)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
Work Group A 1 (in Festival 9)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
Work Group A 2 (in Festival 11)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
XXI ASSITEJ CONGRESS - Presentations of the two Performances (Drafts) - Production Groups	Pay slips performer	2 performers/partner x 180 € cost x 5 days (3 days work + 2 travel)	630	1.170	-1.170
Production Groups - Presentation of the Performances during the five festivals	Pay slips performer	16 performers x 180 € cost x5 days (3 work + 2 travel) x 4 festivals	2.520	4.680	-4.680
Partner mobilities - partially paid by the project	Total costs (travels, accomodations...)	Fund for mobilities - 8 Partners - 6.000 each	2.100	3.900	2.100
Out of the Festivals: Partners activities during the year.	Max costs accountable	Lump sum x 4 partners x 4 years	16.800	31.200	16.800
Staff costs	Partner staff cost	3 persons x 25 days x 180 EUR/day x 8 partner x 4 years	18.900	35.100	18.900
Festival 1	Festival costs: companies guest, promotion staff.... etc.	Max costs accountable	43.750	81.250	43.750
Festival 2	Festival costs: companies guest, promotion staff.... etc.	Max costs accountable	43.750	81.250	43.750
INDIRECT COSTS		7% other costs	11.059	18.163	11.059
					120.681

Project leader (without activities "Out of the festival")			Grant	Co-financing	Benefit or Lost
Work Group A 1 (in Festival 1)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
Work Group A 2 (in Festival 3)	Pay slips performer	2 performers x 180 € cost x 7 days (5 days work + 2 travel)	882	1.638	-1.638
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Festival 1	Festival costs: companies guest, promotion staff.... etc.	Max costs accountable	43.750	81.250	43.750
Festival 2	Festival costs: companies guest, promotion staff.... etc.	Max costs accountable	43.750	81.250	43.750
Staff costs Promotion	Project Promotion costs	2 persons x 30 days x 180 EUR/day / 4 years	43.200	0	43.200
Staff costs Project Leader	Administrator	2 persons x 30 days x 180 EUR/day	43.200	0	43.200
Staff costs Project Leader	Project Leader Staff cost	2 persons x 40 days x 180 EUR/day	57.600	0	57.600
INDIRECT COSTS		7% other costs	11.059	18.163	11.059
					247.881

ASSESSMENT – RELEVANCE

➤ RELEVANCE OF THE PROJECT AND ITS STRATEGY TOWARDS THE EU'S PRIORITIES AND OBJECTIVES.

✓ PARTLY OK

➤ CONVINCING, INNOVATIVE, EU ADDED-VALUE

✓ PARTLY OK

➤ IMPACT, SUSTAINABILITY; FOSTERING THE ARTISTS' WORKS

✓ TO BE DEVELOPPED

ASSESSMENT – ACTIVITIES

- DEFINITION OF THE ACTIVITIES AND THEIR CONCRETENESS AND COHERENCE
- TARGET GROUPS
- METHODOLOGY
- RESULTS AND DELIVERABLES
- ASSESSMENT
- BUDGET
- TIMETABLE

- ✓ TO BE DEVELOPPED : INSIGHT, STRUCTURE, SELECTION OF ARTISTS AND RESEARCHERS...
- ✓ PARTIALLY DEVELOPPED
- ✓ PARTIALLY DEVELOPPED
- ✓ PARTIALLY DEVELOPPED
- ✓ PARTIALLY DEVELOPPED
- ✓ TO BE DEVELOPED ACCORDINGLY
- ✓ TO BE DEVELOPED ACCORDINGLY

ASSESSMENT – COMMUNICATION

- APPROPRIATENESS OF THE COMMUNICATION STRATEGY
- DISSEMINATION STRATEGY
- RUN BY ASSITEJ. ALL THIS NEEDS TO BE DEFINED AND DEVELOPED (OBJECTIVES, TARGET GROUPS, TOOLS, CHANNELS, IMPACT, TIMELINE)

ASSESSMENT – PARTNERSHIP

- ORGANISATION AND STRUCTURE OF THE PARTNERSHIP

✓ TO BE SETTLED

- DIVISION OF TASKS, ROLE OF EACH PARTNERS, EFFECTIVE IMPLEMENTATION

✓ TO BE DEVELOPED (for ex. taking example on Mapping)

- DIVERSITY OF THE GEOGRAPHICAL BACKGROUND + INCLUSION OF NON-eu PARTNERS

✓ OK

CRITICAL POINTS TO DEBATE

- **Partnership**

- Who are the partners?
- Who is the coordinator / Project leader?
- To create a good Cooperation Agreement

- **Activity structure**

- Who are the two Directors?
- Who are the two Researchers? Are some Universities involved? Which Universities? As full or associated partners?
- Who are the four Extra European festivals/organisers? Who contact them and care all the relationships
- **Definition of a plausible work program with dates and places!** We must invent the seats of the next Congress and Gatherings....then we will do an amendment)

- **Management Structure**

- Who is the Project manager?
- Who takes care of the promotion?
- Who takes care of the administration/Report?
- Which others management roles are needed?
- What are the economic terms for all these roles (to insert in the cooperation agreement)?

- **Preparation**

- Who prepare the application? What are the roles and the timing for the preparation team?
- What are the resources available from the Assitej Budget for the preparation (travels or....)?

IDEAS SUBMITTED BY CLIODHNA NOONAN, Acting Up! Arts 2018

Child Participation

Point 3.8.5 in the Working Plan. ASSITEJ will explore methods to include children to participate in the life of the association, in artistic practice, celebration and decision-making.

Participation in the life of the association

1. A **model or junior EC** can be established along the working lines of the adult EC. (Similar to the model UN in the teen sector in schools). This junior EC can report to the senior EC, have its meetings at gatherings and congress, and input into the next generation and other programmes. Criteria for selection should be decided democratically and election should be open to all young people who are members of organisations within assitej and its networks.

A mentor individual can be given the role of establishing this model EC for the first time.

Participation in artistic practice

2. A global **participatory masterclass for young people (14 - 25)** could be included on the programme at gatherings and congress. At least one of the sessions of the masterclass should be lead by the participants themselves for each other. This would give children and young people a voice to express what they know about artistic practice in the digital generations of the future which older practitioners may not be aware of.

It could also be that national centres should provide similar opportunities at least once in 2 years for their own young citizens.

Participation in Celebration

3. **Access** is an issue when you want groups of children and young people to be involved in the celebrations of Assitej. We could look at models of funding schemes that might help so that for every two tickets sold, for example, a third is given to a child with no other access. As **audience members**.

As actual participants, and keeping standards and quality discussions in mind, at least one event in the gathering and congress programmes could be dedicated to **performance by children for children and adults**. Perhaps local arts academies could provide one young and upcoming director/scenografer to work with the participants of the above mentioned masterclass for these occasions and the final result can be a part of the programme.

NOTE: I would love to see an event along the lines of the Cantamaggio (lead by La Baracca Testoni Ragazzi) for teens in Italy as part of the assitej ethos. A professional team of working arts practitioners provides the script, the set and the lighting for a full 1 hour show which is developed over three days. The focus is entirely on working together regardless of individual experience. I tried a small-scale version of this model in one day in Lithuania with 35 teenagers and it was so successful. Cantamaggio in Italy caters for up to 120 teens. This kind of experience gives teens the voice they desperately need to express themselves at a vulnerable time in their lives. Perhaps this model could be lead with locals as part of a participatory and inclusive event for youngsters during the Assitej congresses and Gatherings for adult practitioners.

Participation in decision-making

4. One **vote** could be allocated to the junior EC with regard to any issues being voted on at the World Congress.

When the location for a congress or gathering is decided, one discussion group of children and youth can be put together from that location to choose a topic they want to have addressed from

the Assitej working plan. A youth focus point so to speak. In different cultures this focus point will of course be very different and it could reflect what young artists and children are in need of today in their own cultural realities.

PROJECT IDEA CANTAMAGGIO INTERNATIONAL

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- explore methods to include children to participate in the life of the association, in artistic practice, celebration and decision-making.

Project leadership team - Bruno Cappagli (Testoni Ragazzi Italy) and Cliodhna Noonan (Acting Up Arts Ireland) Bruno has lead this model of activity for more than twenty years in Italy and would love to see it expand to the International arena. Cliodhna has a strong background in producing and is a mother of two teenage girls. She has experienced the Cantamaggio project in Italy and believes strongly in its ability to transfer across to many other cultures through Assitej International. Other team members to be decided. (Technician/choreographer etc.)

Project description (EG for SAND Gathering):

1. Pre-gathering selection of 65 participants (For example: 30 from Nordic countries, 15 from Baltic countries, 10 from other European countries, 10 from other non-european countries)
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4. Arrival at gathering and implementation of Cantamaggio working model.

Day 1 group integration and learning of the song.

Day 2 rehearsal of scenes in groups and miss en scene. Everyone reproduces each others' idea in the group scenes. All scenes are for all participants. There are no soloists and the script is divided into lines - one per participant. No focus on awards or individual performances. Only the ensemble, the feeling of collaboration across language and cultural barriers and the achievement of a wonderful final performance based only on trust and co-operation.

Day 3 the performance - for all delegates and local community of the Gathering.

Day 4 departure

How does this project address Point 2 of the working plan?

This project proposal advocates for young people between 14 and 25 years of age to attend a gathering of Assitej, to be included in its professional programme and to have a safe space where they can address, through performance, an issue or issues relating to them and their own stage of development. The project relies on collaboration skills, conflict resolution capability, intercultural discussion and common goals. It would be a great opportunity to liaise with young people whom adult Assitej practitioners are devising and performing for, and to celebrate their talent, vision and decision-making capabilities within the forum of the theatre and its perimeters.

This model could be piloted in Sand Festival in Norway and then also presented in Tokyo at Congress with a core group of Japanese youth. Over time, the Assitej EC leadership would understand fully what children and youth issues are most pressing in which geographical areas of the world and how we can overcome our differences, both language and cultural, through theatre and collaborative, rather than competitive or awards-based, practice.

Project funds would be allocated for professional fees; some admin costs; mobility and materials for the event.

Contact: cliodhnanonnan@gmail.com; www.actinguparts.weebly.com;

Child participation in the Association

There is a general agreement among members, ratified at the Congress in Cape Town in 2017, that child participation in the Association should be actively explored. It makes sense for us as practitioners in theatre for young audiences that children should have a more active and central place in our gatherings.

ASSITEJ approaches the inclusion of children with authenticity and respect, taking into consideration ethical questions of power and appropriation and being willingly prepared to listen to their voices.

As with all our shared business at ASSITEJ there are multiple perspectives on meaning and approach when we talk about participation of children and young people. Part of our efforts must be to gather current practice and common barriers to child participation from as many countries as possible.

Child participation can be examined in several different ways:

In the theatre we make:

- as audience – the different ages and how we welcome and engage them and how we understand their responses
- as receptors – of our stories, of our rules and rituals, of our buildings and processes
- as participants – what are the structures that allow participation
- as spect-actors – involvement as part of the work as well as the receptor of the work
- as performers – what are the different paradigms children are working in when they perform?
- as critics – valuing the uniformed child gaze, mentoring children to be critics
- the adults in their lives – gatekeepers or enablers?

In the processes we use

- as collaborators/co-creators – to what extent is this authentic exchange and reciprocal investment?
- as consultant/test audience - one on one/ family group /schools group – all different
- in schools– artists’ relationship with the structures in education
- in communities – culture and family
- in technology and media – authentic engagement techniques in making films, capturing children and children’s use of technology- what do they show us?
- as part of family - what are the influences around the child
- our adult/child relationships – artists/ child, parent/child/ teacher/child – authority/child

In the way we understand value of children in society

- understanding where children are welcomed in the society – public spaces, transport, theatres, restaurants and cafes, pram friendly places etc etc
- Hearing their opinion on subjects that affect their lives. Gathering differences in approach from around the world.
- Collating research into child-centred practice
- Looking at where children stand within governmental portfolios around the world eg: children’s and youth councils, commissioners for children
- Relationship with education systems/health/welfare

- Urban design and planning
- Child safety

How do we include children in the way we talk about ASSITEJ currently?

children's presence in media and website

- video for take a child to the theatre today campaign
- marketing and visual collateral
- direct voice of the child on theatre and the arts - writing, responses and quotes?
- data around children and impact – we don't have enough of this, nor numbers
- articles about children and theatre

children participating in celebration

- presence in audience - *making sure children and young people are present and included*
- celebration responsive to children - *changing the format of celebration*
- children speaking to the assembly – *examining authenticity – how do we avoid 'cute'*
- children speaking at official occasions – *independence and empowerment*
- voice of the child present in other forms – *digital media, animation, visual art*
- children as hosts, guides, interpreters, critics

children participating in decision making

- utilising the inherent skills of children: *divergent thinking, creative responses, multiple intelligences, layered perception, freedom of association, imagination, physical response* – as provocations for adults
- Consultation processes – there are many ways to engage children deeply in conversation around matters that affect them – let's try some
- Children being part of changing policy and having an effect on things that concern them – seeing action taken because of their participation
- Asking their opinion on issues and subjects. Asking them what subjects we should be examining. Listening to them seriously.
- Offering choice and responsibility – asking them to step up
- Inclusion of children changes the way things happen and if we are to do things differently and value their inclusion we must prepare adults for this. *eg: ushers in an adult theatre when children come as an audience.*

questions - to be added to!

- Question for ITYARN but also to you all - who has written about this subject?
- The rights of the child – when is a right an imposition? The right to be cared for can turn to over-protection. barriers to participation can include protecting the child from responsibility.
- how do we create an authentic platform for children's participation within a diverse spectrum of approaches and beliefs?

possible projects or approaches

- 10 questions for a school class across the world – what is theatre? what is creativity? The family attitude/habits and rituals
- Asking EC members to bring examples: task for the group

- Artistic models of child involvement and how they can influence best practice in other fields like health, justice, education.
- evidence, evaluations and research – can we have links on the website
- statement about child participation

There is a great deal of existing practice that can inform/inspire how we can progress. (There are generally fewer examples of successful models of *children's* participation as opposed to *youth* participation)

Some models of current practice with children and youth - to be continued!

House of Muchness <https://www.houseofmuchness.com/muchness-consultation>

ArtPlay <https://www.melbourne.vic.gov.au/arts-and-culture/artplay/Pages/artplay.aspx>

Kid critics <https://melbournefringe.com.au/event/xclusive/>

Melbourne Fringe XS <https://melbournefringe.com.au/event/xclusive/>

Alex Desebrock – <http://maybetgether.com.au/everyday-superhero/>

Ben Landau <https://www.benlandau.com/childrens-republic-2/>

Jessica Wilson <http://jessicawilson.com.au/iseeyoulikethis>

Youth Arts Practitioners St Martins Youth Theatre <https://stmartinsyouth.com.au/page/artistic-vision>

Australian Theatre for Young People (ATYP) <https://atyp.com.au/>, Outback Theatre

<https://outbacktheatre.com/>, Westside Circus <https://westsidecircus.org.au/>, PYT Fairfield

<http://pyt.com.au/>, Carclew Youth Arts <https://carclew.com.au/>, Corrugated Iron

<https://www.corrugatediron.org.au/>, WAYTco <https://www.waytco.com/>

Canada

Mammalian Diving Reflex, <http://mammalian.ca/>

Germany

Rimini Protocol – 100%

Sibylle Peters - Theatre of Research, Germany

UK

Matt Fenton and Contact: governance model <http://www.culturehive.co.uk/wp-content/uploads/2017/08/Contact-Manchester-Young-Board-case-study-1.pdf>

<https://www.artscouncil.org.uk/case-studies/young-people-taking-lead>

IDEAS SUBMITTED BY CLIODHNA NOONAN, Acting Up! Arts 2018

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participants themselves for each other. This would give children and young people a voice to express what they know about artistic practice in the digital generations of the future which older practitioners may not be aware of.

It could also be that national centres should provide similar opportunities at least once in 2 years for their own young citizens.

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When the location for a congress or gathering is decided, one discussion group of children and youth can be put together from that location to choose a topic they want to have addressed from the Assitej working plan. A youth focus point so to speak. In different cultures this focus point will of course be very different and it could reflect what young artists and children are in need of today in their own cultural realities.

Matt Fenton and Contact - quote

One key piece of learning from both programmes is to trust that your core art-form practice can result in many different kinds of output, well beyond the arts – if you let it! For us, the true value of theatre is in sharing the process, enabling us to reach a much broader range of people, and addressing a wide range of health and social challenges.

Other ideas in Clodhna's proposal

Innovative approaches to Translation or language access.

Point 3.8.2 of the Working Plan.

ASSITEJ will explore and experiment with different ways of approaching translation and overcoming language barriers at Artistic Gatherings and Congress.

5. The constitution and guidelines for membership of a national centre should be in all the languages of the association's membership. Perhaps this can be done as part of an EU project? Lead by the EC or perhaps it can be a requirement of the national centre's leadership that access to information about Assitej is provided in the native language. A working group could also be established to begin the process. With polyglottal members.

6. This could be a theme in itself for the Into The Unknown Future sessions of Assitej. How can we communicate and overcome language barriers? I would put attending members of congress in different country groupings and give them a simple exercise to complete. The results would surely provide the EC with different approaches to overcoming the language and cultural barriers in the future.

For example: Gathering / Congress working group objective: *Devise a new theatre piece for young audiences on a theme of your choice. 30 mins allocation.*

The object of the exercise is actually not to come up with a new piece, but to figure out how to overcome the language barriers so that your group can communicate with each other. Find out what topics can or cannot be addressed by this exercise, depending on the culture, and see if funding is a universal language! Country groups should be up to 10 only. (so about 12 working groups on the exercise in complicated language groupings)

The data compiled could reflect how much reliance there was on non-verbal communication; how much on google translate or translation by electronic device; which language was the easiest to use in the group; is there a generational imbalance with regard to languages; did you complete the task in the time allocated: what is the depth of your answer in terms of the theatre piece you will present - did you only manage to choose a superficial topic because of the language barrier or not?

Again, this exercise could provide a very valuable and documented starting point for the resolution of the language barrier problems in the future.

Point 3.7.3 in the Working Plan.

ASSITEJ will promote and advocate for theatre that is inclusive of and sensitive to people of all abilities (theatre for, by and with).

I am not working directly in the area of inclusion, but I feel that we could be attracting a lot more new members into Assitej if a focus was put on this area in particular. We should find a means to communicate to new and inclusive companies that we need these events and experiences in order for all of us to grow in our awareness of humanity around us.

In my recent experience, the WIDE EYES festival in Galway provided a groundbreaking experience to members coming from non-inclusive backgrounds and if a case-study were to be undertaken, driven by the questions of the members who do not have inclusive arts in their home countries and the answers of the team that ran the Wide Eyes event in Galway and the participants themselves, we could have a valuable start point for members all over the world to consider how to begin to be more inclusive.

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Project funds would be allocated for professional fees; some admin costs; mobility and materials for the event.

Contact: cliodhnanoonan@gmail.com; www.actinguparts.weebly.com;

K. Conflict of Interest

Conflict of Interests Clause

Within the Executive Committee of ASSITEJ International, we acknowledge that conflicts may well arise due to the nature of our professional status within the association. (i.e. The EC is composed of producers and artists who work in the field.)

EC Members are exhorted to put the interests of ASSITEJ first in their work on the Executive Committee and to be fully transparent around any situation that might arise where conflict can be perceived.

An Executive Committee member may not deliberately use their position within ASSITEJ to gain an undue advantage over other members.

For this reason,

- EC members must identify commercial or operational activities with which they may have a conflict of interest (ie: for financial reasons, personal relationships or professional reasons).
- At the outset of all meetings of the Executive Committee, the President will ask EC members to declare whether they have a conflict or potential conflict with any item on the agenda.
- EC members may be asked to absent themselves from the meeting if a decision needs to be made based on an area of perceived or actual conflict of interests.
- Where a conflict of interests is identified or declared, the Executive Committee will need to determine whether or not it is useful for the Association to proceed in this case.
- This decision will be taken on the basis of a $\frac{2}{3}$ majority. During the working process between meetings, should EC members identify a conflict or potential conflict, they should be in contact with the Officers of the Executive Committee, to discuss a way forward. The Officers will determine whether or not it is relevant to share this conflict of interests with the EC more generally and if online voting is required.
- In the instance of a conflict of interests, a report will be provided within the minutes of the meeting and will be presented at the next General Assembly.



**SCÈNES
D'ENFANCE**
ASSITEJ-FRANCE



An invitation to France

Quimper, Monday 16 - Saturday 21 December 2019

Why in France, now?

Many of the EC members here weren't even born the last time France hosted ASSITEJ, in 1981. In the meantime, things changed, and the relationship between us went through chapters of splendor and misery. Now that we are back and involved, are we close enough, though?

French TYA is led by a strong new generation that developed new aesthetics in new theatres, reached the public, and, eventually, engaged in cultural policies with success, altogether without knowing much of ASSITEJ. From the point of view of ASSITEJ, this situation should be taken in consideration. Beyond all the means given by wealth, history and cultural influence, we French still need to put faces on the association, to hear the voices of persons deeply involved into global, decentralized collaboration. As well as ASSITEJ needs an open conversation with us, unfiltered by the past.

Developing fruitful relationships with “big” countries is not easier or less demanding than with “small” countries in terms of collective intelligence. What we expect from sharing with the EC in Quimper is to be given the occasion of wiping off some frontiers, and to engage in new forms of partnership.

How is it?



Théâtre à tout âge (Theatre for all ages) is a yearly festival of international reach, organized in the western region of Brittany, over 3 weeks of December. The office and the biggest stages are in Quimper, a charming medieval - 18th century city, while many theatres across the department take part in the event. This territorial framework is the trademark of the organization, which ever refused to manage its own venue, in order to invest more energy in networking and federating local resources.

The professional days drain most of the French professional attendance in the warm atmosphere of the festival. The program features mainly national premieres, or performances created within the season. Théâtre à tout âge is highly involved in production and offers diverse programs to support big and smaller companies, allowing them to deepen their art and to experiment.

Program and facilities



Théâtre à tout âge 2019 will propose numerous shows from 2 years of age to 10+: dance, object theatre, theatre, music and circus.

The EC is suggested to arrive the day before the beginning of the 3 professional days, and to depart 1 day after their end.

During the professional days, many professional encounters are proposed, as artistic project presentations, thematic and network encounters. Meetings with the EC will be given special attention.

Quimper is at 2h30 from Paris CDG airport, by direct trains.

In compliance with the EC requirements, it will be hosted in a comfortable hotel at 5 mn walking distance from the festival center, where an equipped meeting room will be provided.

[Théâtre à tout âge 2018 pro-days \(presentation in English\)](#)

See you in Brittany!

c/o ONDA

13 bis rue Henry Monnier

75009 PARIS

www.scenesdenfance-assitej.fr

contact@scenesdenfance-assitej.fr

Tel: +33 (0) 6 60 44 50 59

Proposal to host the ASSITEJ Executive Committee Meeting

FETEN 2020

9-14th FEBRUARY 2020 | GIJÓN (ASTURIAS)



ASSITEJ Spain wants to propose the European Performing Arts Fair for Children, FETEN, as the location of the next Executive Committee of ASSITEJ International 2020.

Why?

- Main fair dedicated to performing arts for children and youth in Spain
- More than 900 accredited professionals come to FETEN every year from all over the world
- A high commitment to the values of ASSITEJ

What is FETEN?

European Performing Arts Fair for Children

The importance and prominence acquired by Children's Theatre in Spain and in virtually all of Europe have led to a need for a place or venue that makes it possible for programmers, companies and professionals in this field to gather, exchange, and share interests, experiences and knowledge and form direct links while seeking together to raise and dignify the increasingly high quality of the performing arts for and by children.

ACCIONES DESARROLLADAS DURANTE LA FERIA:

- A Fair that brings together programmers and distributors
- Boosting the market
- Presentation of shows
- Forums for debate
- Book presentations
- Exhibitions



¿Who makes FETEN?

Fundación Municipal de Cultura, Educación y Universidad Popular de Gijón



(FMCE Y UP)



Since 1982, it has been the autonomous body in charge of managing the cultural and educational programmes, services and facilities entrusted to it by the different municipal corporations of Gijón City Council.

PASADO Y PRESENTE

1ª ED. (1991)

- 15 theater companies
- 50 guests
- 3 spaces
- From 'Theater Fair' to 'Performing Arts'
- 1997 Dance is included



28ª ED. (2019)

- 80 theater companies
- 900 guests
- 13 spaces
- Openness to all disciplines

2019: Magic, street arts, stage circus, opera, multimedia installations, technologies in the stage space, 3D proposals, shadow theatre, string puppet, minstrels and clown.

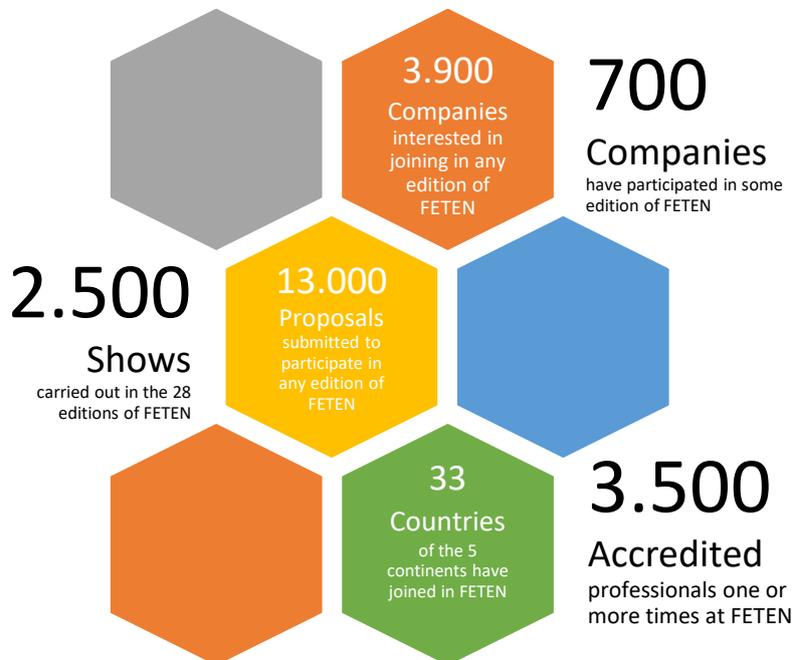
PREMIOS

- ♦ 2003. 'Best Poster' by Artez Awards
- ♦ 2004. 'Most effective action in audience creation' by Feria de Huesca
- ♦ 2007. FETEAS Prize (Federación de empresas de teatro de Asturias)
- ♦ 2011. National Prize ASSITEJ España.
- ♦ 2015. Career Award in Theater for Children. Teatro Arbolé.
- ♦ 2016. '25 years of commitment in the theater for Children' by Titirijai Award.
- ♦ 2016. 'Commitment in Performing Arts' by MAX Awards.
 - ♦ 2017. AVETID Prize. Asociación Valenciana de empresas teatrales.



HIGH POINTS 2019

86 Selectec companies	200 Represented shows	13 Scenic spaces indoor and outdoor	14 World premiere
841 Scenic proposals submitted to the call	740 National and international companies submitted to the call	27 Countries submitted to the call	900 Accredited professionals in the sector



Countries that have **submitted** their proposals:



Countries **joined** at the 2019 edition:

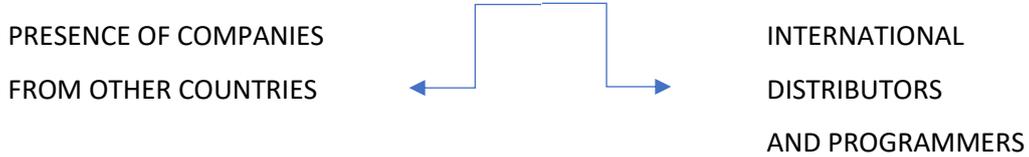


FETEN'S OBJECTIVES

- Showcase the Spanish and European theatre scene for young audiences.
- Encourage exchanges of projects, experiences and production deals between professionals in this field.
- Provide, for programmers and companies, a meeting place.
- Consolidate its role as a European distribution centre for the sector.
- Furnish the optimum conditions for companies to show their creative and professional work to programmers, distributors and the public.
- Help programmers to structure their selection of entertainment.
- Foster the awareness and understanding of a respectful, critical and rigorous public.
- Be a sounding board and channel for communication and information on everything that is happening in the theatre and the performing arts for children in Spain.
- Promote social consideration and recognition of the work of.
-

INTERNATIONALISATION

Internationalisation is one of FETEN's main growth



- ❖ First editions: 1-2 theater companies from other countries.
 - ❖ 2019 Edition: 27 countries have submitted to the call
 - ❖ First editions: European perspective
 - ❖ Present: All continents
- **ACCIONES:**
 - Meetings and debates with people in charge of festivals and fairs in other countries.

FETEN PRO

To create in its environment a **market for buying and selling content** and a space for exchanges and the search for new ways of doing business, production and distribution.

More than 600 stage business professionals can watch eight to ten shows a day in the same spaces as young people aged zero to twelve, along with their families or teachers. And that experience becomes **a thermometer that measures the direct impact of each performance on its specific target audience.**

In the last edition (2019) **more than 379 buyers took part** (329 of them representing theatres, public institutions with programming capacity (town halls, provincial councils, ...), **50 at fairs and festivals, 291 sellers** (119 show distributors and 172 representing producers and companies).

FETEN makes a significant contribution to the flow of monetary and welfare economy, **promoting both the commercial aspect** (the buying and selling and the distribution in the performing arts market) **and the divulgation and cultural change functions of public policies**, paving the way for new practitioners and active consumers to become interested in contemporary cultural practices through educational and divulgation actions.

➤ ACCREDITED PROFESSIONALS AT THE 2019 EDITION

SECTORS			PARTICIPANTS 2019	PERCENTAGES
SELLING SECTOR	Producers 172 Distributors 119	291	38,95%	
BUYING SECTOR	Scenic Spaces Programmers 329 Fairs and Festivals 50	379	50,73%	
MASS MEDIA	Accredited Medias Magazines, press	11	1,47%	
Others	Actors / actress, associations, authors, networks, ...	65	8,70%	
Totals		747	100%	



PROFESSIONAL PROFILES

THEATER COMPANIES

- 3100 recorded in the historical
- More than 800 proposals each year / 85 selected

PROGRAMMERS

- 3000 recorded in the historical
- More than 500 participate each year

Hosting the ASSITEJ Executive Committee Meeting 2020

What does FETEN offer?

- To serve as a framework for the Executive Committee Meeting within the most outstanding Performing Arts Festival for Children
- Wide possibilities to develop the agenda of ASSITEJ in their workspaces.
- Accommodation and meals for 15-17 people for 5-8 days.
- Transportation to and from the airport for the Executive Committee, as well as local transportation.
- Meeting rooms with working tables/chairs, wifi and water/coffee/tea service for the Executive Committee.
- Assistance to the Executive Committee in the development of its meetings.





theater für junges publikum
théâtre jeune public
teatro per un giovane pubblico
teater per public giuven

Zurich the 10th of January 2019

**Dear ASSITEJ President Yvette Hardie,
Dear ASSITEJ International Executive Committee,**

With this letter we would like to express our wish to welcome you at the Jungspund Theater festival for TYA in Switzerland in February 2020 and to be the host of your board meeting.

In 2014 our association (at that time still under the name "astej") narrowly escaped dissolution. Since at the extraordinary meeting a majority of the members voted for a continuation of the association and an honorary collective executive committee was found, the association could be reorganized and rebuilt as ASSITEJ Schweiz/Suisse/Svizzera/Svizra.

The ASSITEJ Switzerland sees itself as part of an international association and has therefore clearly focused on the topic "international". For example, our members Sinje Homann (board member), Marina Blumenthal (next generation) and Teresa Rotemberg (active member) participated last year in various functions at the ASSITEJ Artistic Gathering and World Congress in Cape Town and Teresa Rotemberg had the chance to give a workshop at AAG in Beijing this year. Even though these trips are very important for international networking, only a few of us can travel there. A meeting of the International Executive Committee in Switzerland would be the ideal opportunity for us to experience "international networking" on site (in Switzerland).

The Swiss Federal Office of Culture has clearly set a national focus in its subvention strategy. Accordingly, the international aspect was given less weight in the last regulation on the support of cultural organisations (2016 - 2019) and further financial support for the ASSITEJ was therefore linked to the condition of a merger with other national associations. However, the setting "international" could not have been an essential part of this merger. So, we have spoken out clearly against this. That is why we now have to do without state subsidies. We, the ASSITEJ, do not want to become a trade union (German: Berufsverband). The peculiarities of ASSITEJ would clearly have too little effect in it. We are a professional association (German: Fachverband). A visit by the Executive Committee of ASSITEJ International in particular could lend weight to this.

For many years Switzerland lacked a theatre festival for a young audience. In the first edition of "Jungspund" in 2018, a conscious decision was made to orientate nationally. Now, in preparation for the second edition in 2020, it was decided - together with the ASSITEJ - to consciously orient itself internationally.

As in the entire German-speaking area, we have been dealing with generational change and promotion of young talent in theatre for a young audience for some time now. The involvement of the Executive Committee could be a point of attraction for new people to draw their attention to theatre for a young audience. The sharing of different experiences and international networking could thus be made directly tangible.

We have attached our statement on the Swiss Cultural Embassy message for the promotion of culture (germ. Kulturbotschaft) 2016 - 2020. The new message will be adopted by the Federal office of culture in 2020. Here, too, we will try once again to introduce the "UN Charter on the Rights of the Child to Art and Culture" and make it an integral part of the „Kulturbotschaft“. The presence of the International Executive Committee in Switzerland would prove how central this concern is worldwide. Switzerland has a lot of catching up to do here.

We thank you for your time and look forward to your feedback.
With warm greetings,

For ASSITEJ Switzerland
Ronja Rinderknecht, Secretary

ZIMBABWE ASSOCIATION OF THEATRE FOR CHILDREN AND YOUNG PEOPLE (ZATCYP)



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email: assitejzimbabwe@gmail.com | website: www.assitejzimbabwe.org.



18/04/2019

Dear

Thanks once again for the offer I am writing to motivate your office and deciding team for why it would be valuable to have the EC meeting in Zimbabwe. The presence of the EC to develop our national center will be very crucial and in different ways which I am to explain in this motivational letter. We are promising to host the EC and this will be so nice to have in Zimbabwe for Lobbying and advocating to our local authorities and Government department and strategic partners.

For your own information Zimbabwe was the first country to join Assitej International from Southern Africa and managed to convince majority of African Countries to Join Assitej. However due to several changes after going through economic challenges and leadership, the National Centre has gone through a number of growth challenges. A few Government departments recognizes theatre for children and young audience as a tool for development and transformation, we would like to take advantage to host the EC in 2020 and strategically. We propose to organize a festival during Theatre Week which comprise of the World Assitej Day, World Theatre Day, and more commemorative days which means our hosting will include other stakeholders and very obviously this will attract local partnership including Government, Civil Society organization.

Zimbabwe has introduced the improved curriculum which has a lot of demand for creative arts education for primary and secondary school students and teachers. We hope to identify line Ministries which will be advocated to appreciate Assitej works in Zimbabwe and in particular we target to engage the Ministry of Primary and Secondary Education to join our National Centre using respective National structure like ten provinces and 72 districts. We have Over 9000 formal schools in Zimbabwe and 3000 informal schools and over 40 tertiary institution which have a high potential to join Assitej Zimbabwe as members and this membership enrollment will generate internal revenue before accepting donor funding. Our weakness for the past was too much dependence to donor funding lacking in-house strategies to generate income for own activities.

If the EC can assist by unpacking the role of Assitej on promotion of theatre for children and young people. We hope to design our programme to attract key strategic partners who are also decision makers to accept our proposal to engage all institutions with children and young people into theatre for children and young audience.

Series of special meetings with government officials for advocacy and lobbying for government support will be organized with EC in presents to justify how Assitej contribute to national and global development goals. We have a concept to engage the Ministry of Primary and Secondary to allow all schools to join Assitej Zimbabwe as active members and by so doing the National center will depend much on membership contribution in revenue through registration and subscriptions other than depending on donor funding. We would like by then to organize our membership by province and districts so as to decentralize activities for devolution of power.

Above all its hour hope for the members of EC to experience the hospitality of Zimbabwean culture and lifestyle as we sort to organize resort places for comfort relaxing and enabling environment. Some EC may be in Africa for the first time and may be Zimbabwe and will be treated to enjoy their stay. We promise to take charge of the listed requirements for the hosting of the EC during the visit and stay in Zimbabwe. The Meeting may be sort a choice of three proposed venues thus first choice Harare, Second is Kariba and third choice is Victoria Falls of which if you may google these proposed venues will understand the hospitalities associated with these places.

Hoping to hear from you and we definitely hope to the choice for hosting EC next year.

Washington Masenda
National Director.

1. The ASSITEJ EC meeting should take place within the framework of a Theatre for Children and Young People Festival or serve the development of ASSITEJ and theatre for young audiences in other ways.
2. The presence of ASSITEJ in a certain festival/country is in order to support the local artistic community in the consolidation of theatre for children and young people projects. The ASSITEJ EC members are there to help in every way possible.
3. The ASSITEJ EC members are committed to the activities where the host feels their presence is relevant.
4. The EC must cover around 25 hours of work in the ASSITEJ agenda.
5. All EC members cover their own travel expenses.
6. The host/festival should cover accommodation and meals of 15 to 17 people, for 5 to 8 days.
7. The host should cover transportation to and from the airport, as well as local transportation.
8. The host should provide a meeting room with working tables/chairs, wifi and water/coffee/tea service for 15 to 17 people.
9. The host should help the ASSITEJ EC to carry out the meeting in the best possible way. 10. The decision of where to hold an EC meeting is taken by the Executive Committee by majority vote.

■ Progress Report

© Projects for 2020

Asia TYA Festival (2018) / Inclusive Arts Festival (2019)

While these were valuable projects for Japan and received good feedback especially on the programme, the problem remained in sharing the mission for the World Congress 2020 and reaching out to wider communities.

© Preparation for 2020 Congress

Dec 2018 - Jan 2019

Based upon the progress in the last 2 years, the Committee shared that the 2020 Congress must be expanded to all around Japan.

- (1) ASSITEJ Japan + TYA Japan Committee Meeting
 - Hisashi Shimoyama was assigned to take over the role of Artistic Director and Producer
 - It was confirmed Hisashi Shimoyama holds the authority to make principle decisions to proceed with the preparations for the 2020 Congress

- (2) Restructuring the Organisational Structure
 - Suggestion from Hisashi Shimoyama regarding host organisations and secretary general
 - Host Organisations: ASSITEJ Japan Center / TYA Japan / Japan Children and Culture Forum
 - Secretary General: Mayako Morimoto (Director of Japan Children and Culture Forum)
 - *Reorganising the team with the host organisations

- (3) Clarifying the Mission (*please refer to the attached material)
 - Re-evaluating the current situation and issues in Japan
 - Organising them as universal topics
 - Verbalising them with the support of specialists
 - = Make our Vision, Mission, Value and Goal clear

Feb 2019

ASSITEJ Japan + TYA Japan Committee Meeting

- (1) Confirmation of the festival title
 - MIRAI Festival**
 - 2020 International Performing Arts Festival for Children and Young People in Japan / The 20th ASSITEJ World Congress "Towards the Unknown -Beginning of the Journey"

- (2) Sharing the basic structure of ASSITEJ World Congress + Reassuring the Mission
 - "Establish a platform to discuss about children and culture in 1,000 regions in Japan!"

March 2019 - present

Requesting cooperation to various quarters, expanding from Tokyo to other regions in Japan

■ General Information (attached)

■ Current Situation

<For the Realisation of Our Mission>

(1) Completing the Mission Statement

- Establish a nationwide platform with 1,000 regions focusing around the host organisations
- Organising festivals all around Japan
- **Creating more places to present works for children**

(2) 2020 Kick-off Event

- 30 July 2019: Symposium (during the Children and Performing Arts Expo)
Sharing about SDGs, Olympics/Paralympics Cultural Programme and ASSITEJ World Congress with relevant players

(3) Promotion around Japan

- Organising mini-performances, workshops and symposiums in various regions to start establishing platform for 2020 and beyond

<Support / Cooperation / Co-Host etc.>

Approaching various parties to share our mission and realise the nationwide platform

- Negotiation for co-hosting: Agency for Cultural Affairs, Toshima Ward, Adachi Ward, and more
- Request for support / cooperation: Ministry of Foreign Affairs, Ministry of Health, Labour and Welfare, Association of Public Theatres and Halls in Japan, Japan Council of Performers Rights & Performing Arts Organizations, and more

<Publicity / Promotion / Sponsors>

(1) Online & Social Media

*A little behind due to the transition to new team, but it will start from 7th May (after the long holiday in Japan)

(2) Sharing messages from opinion leaders from various genres

(3) Approaching media for partnership

<Finance>

The situation is quite severe, but we will continue to approach various parties

- Subsidy from the Agency for Cultural Affairs (Japan Expo): applied
- Corporate sponsorship, donation: exploring possibilities for sponsored performances and projects
- Presenting international productions: finding resources to cover the running costs of the Congress office in 2019

<Applications for the Programme *as of 26 April>

◎ International (non-Japanese)

395 applications in total

*** As the deadline is approaching there are more and more applications arriving.
About 150 applications are still to be checked and not included below.**

• By regions

Region	Asia	Africa	Europe	North/South America
No.	38	19	294	44

• By genres

Genre	Drama	Puppetry	Clown/Circus	Non-verbal	Dance	Music	Others
No.	77	85	42	35	96	21	39

◎ Japan

66 applications

<Around Japan>

Planning associate festivals in 12 regions around Japan

- ① Kitakami City Cultural Exchange Centre SAKURA Hall (Iwate)
- ② Iwaki Performing Arts Center Alios (Fukushima)
- ③ Ezuko Hall (Miyagi)
- ④ Nagoya Arts Creation Center (Aichi)
- ⑤ Rohm Theatre (Kyoto)
- ⑥ Kobe Nada Hall (Hyogo)
- ⑦ Toyooka Citizen Plaza (Hyogo)
- ⑧ Shimane Civic Center (Shimane)
- ⑨ Sathankusu Chikugo (Fukuoka)
- ⑩ Houzan Hall (Kagoshima)
- ⑪ ricca ricca*festa (Okinawa)
- ⑫ 21st Century Museum of Contemporary Art, Kanazawa (Ishikawa)

■ From now on

- Tickets + Accommodation booking starts on 1 Feb 2020
 - *Securing accommodation for 4,000 people
- 500+ volunteers: Interpreters, translators, front of house, play area, etc. Entries will be accepted from Japan and abroad
- Partnership with universities

2020 International Performing Arts Festival
for Children and Young People in Japan

MIRAI Festival

The 20th ASSITEJ World Congress
“Towards the Unknown - Beginning of the Journey”



Ver: 26 April 2019

2020.assitej-japan.jp

– ALL OUR FUTURES: CHILDREN AND CULTURE –

In May 2020, MIRAI Festival will take place in Tokyo with the 20th ASSITEJ World Congress. 'Mirai' means 'future' in Japanese. We believe children is our future, and in order to create our future we need culture and arts.

MIRAI Festival 2020 will be a place where professionals who work in arts and culture for children and young people will gather from all around the world in order to discuss about the arts for children, today and in the future. The festival will also present diverse and quality works from around the globe to share the best current practices of theatre for children and young audiences.

Together with our friends from around the world, we shall actualise an inclusive society where "no one is left behind" (cited from SDGs*), filling the gaps for opportunities of children and young people to participate in cultural life and the arts, and there shall be no discrimination or exclusion.

*SDGs: 17 'Sustainable Development Goals' adopted in September 2015 at the United Nations Summit.

DATES

Thu 14th - Sun 24th May 2020

PLACE

Tokyo, Japan

National Theatre, New National Theatre, Tokyo Metropolitan Theatre, other cultural facilities in Tokyo, and temporary venues built inside 22 elementary schools in Toshima Ward in Tokyo

PARTICIPANTS

4,000 people from outside Japan
2,000 people from around Japan
(including artists and delegates)

AUDIENCE

40,000 people



MIRAI FESTIVAL PROGRAMME

PRODUCTIONS

Quality productions from all around the world for 0-all ages
(Theatre, dance, puppetry, circus, multidisciplinary, inclusive arts, early years...)

Official Productions: 30 (25 from five continents, 5 from Japan)
Fringe Productions: 100

Selection with a panel of advisors from:
Europe (South, North, West, East+Russia), Africa, America (South, North)
Middle East, Asia (East, Southeast, Central), Oceania



WORKSHOPS / SYMPOSIUMS / SEMINARS

For children and parents, artists, professionals, etc.

Opportunities to explore, learn, share, exchange and inspire



ASSITEJ WORLD CONGRESS

Meetings with ASSITEJ members from more than 100 countries

General Assembly of ASSITEJ, attended by ASSITEJ representatives:
Artistic Encounter, where international participants meet to exchange ideas, opinions, and experiences (open for observation)

Programmes by the professional networks of ASSITEJ:

- **ITYARN** (International Theatre for Young Audiences Research Network)
- **WLPG** (Write Local Play Global)
- **IIAN** (International Inclusive Arts Network)
- **Small Size** (European Network for the Diffusion of Performing Arts for early Childhood)
- **Next Generation** (Network for emerging artists in the field)

INTERNATIONAL EXCHANGE + SPECIAL EVENTS

Various events, exchanges and networking for delegates

Opening Ceremony
Closing Ceremony
Next Generations Programme
Asia TYA Network Meeting
Children and Culture Conference of Japan
Award Ceremony
Receptions

etc...



dialogueforcommunity.org

MIRAI FESTIVAL AROUND JAPAN

Some of the MIRAI Festival's programmes will be brought to various regions around Japan from the end of April to the beginning of June, including *ricca ricca*festa* (International Theater Festival OKINAWA for Young Audiences) in Okinawa, International companies who take part in MIRAI Festival in Tokyo may be invited to stay for an extensive tour in Japan.

Under the umbrella of MIRAI Festival / the 20th ASSITEJ World Congress, there will be arts and cultural events for children and young people all over Japan, and the festival anticipates to make it an opportunity to refresh and enliven culture for children in Japan.



:: OPEN CALL ::

MIRAI Festival is accepting applications for the programme (productions, workshops, symposiums and seminars).

Applications can be submitted via the website:
2020.assitej-japan.jp

DEADLINE: 30th April 2019

Due to the limited number of official programmes, the festival encourages artists and companies to take part in the festival as fringe.

As most expenses need to be covered by the company, please try to apply for local grant.

MIRAI Festival is happy to issue a letter of support if necessary.

Please contact:

info@2020.assitej-japan.jp

Programmes will be confirmed by the end of October 2019.
(Some programmes may be confirmed earlier)



MIRAI Festival

Address: 208 Tensho Office, 2-13-4 Ikebukuro,
Toshima, Tokyo 171-0014 Japan

Email: info@2020.assitej-japan.jp

Website: 2020.assitej-japan.jp

2020 International Performing Arts Festival for Children and Young People in Japan

MIRAI Festival

The 20th ASSITEJ World Congress “Towards the Unknown – Beginning of the Journey”

All Our Futures: Children and Culture

There has not been any time that the power of culture is as significant as it is now.

All the movements of people, things, and information have speeded up, and our society is changing rapidly. Biotechnology and artificial intelligence have now thrown up the fundamental question, “What is ‘human’?”

While issues such as poverty, immigration, refugees, destruction of the environment, climate change, have been spreading, crossing borders, the world is heading towards an era of segregation. It is our children and our future that are the most deeply influenced.

In Japan, depopulation has begun with a super-aging society that no other country in the world has ever experienced. This current will soon spread across Europe, America, and Asia, and the whole world will face an aging society in the near future. And at the same time, we need to face the severe reality that in many parts of the world the biggest cause of death amongst young people is suicide.

How shall we face the unknown future? What kind of future can we provide for children? The journey towards the unknown future has a long way to go.

In 2020, we, ASSITEJ Japan, are holding the 20th ASSITEJ World Congress and International Theatre Festival for Children and Young People in order to bring our search for the unknown future into our practice in Tokyo and other cities in Japan, where the Olympics and the Paralympics will be held during the year. We see it as the beginning of our journey, where all the participants from all over the world, ASSITEJ representatives from more than 100 countries, will share their responses to these changes impacting on children and culture, and will take together concrete steps towards overcoming them.

We all know that we can no longer build an affluent society by economy alone. Since ancient times, we have explored the essence of humanity, mapped our future, accumulated, and inherited culture and wisdom through the arts.

The encounter for children with culture is our very future.

We, ASSITEJ Japan, shall hold the 20th ASSITEJ World Congress and International Theatre Festival for Children and Young People (ASSITEJ 2020), founded on the following vision, mission, value, and goals.

Vision

- Together we shall actualize an inclusive society where “no one is left behind” (cited from SDGs), filling the gaps for opportunities of children and young people to participate in cultural life and the arts, and there shall be no cultural discrimination or exclusion.

Mission

- We shall protect the right of children and young people of the world who carry different cultural backgrounds to participate in the cultural life and create opportunities for them to experience cultural and artistic activities, recreations, and leisure activities.
- Children and young people shall be able to experience cultural diversity, learn social morals and ethics, and foster creativity and generosity through cultural activities, particularly the performing arts.

Value

- We shall all learn about the dignity of others and respect freedom of expression through the performing arts.
- We shall courageously confront our fears about the “unknown future,” advocating dialogue and creative processes that will help to move us forward.
- We shall protect our culture of the past with children, young people, and adults together and cultivate our culture of the future.

Goals

- We shall create opportunities where children and young people meet high-quality and diverse performing arts and participate in appreciation and creation processes.
- We shall foster human resources who create opportunities for every child and young person to encounter performing arts and participate in appreciation and creation, without any sort of discrimination and segregation.
- We shall expand the networks of organizations, groups, and individuals involved with performing arts for children and young people and deepen their relationships.
- We shall conduct surveys, research, valuations, and verification of measures and projects of performing arts for children and young people to improve a sustainable cultural environment.
- We shall advocate the right of the child to participate freely in cultural life and the arts (Article 31 in United Nation’s Convention on the Rights of the Child) and have it reflected in laws, ordinances, and schemes of the central government and the local government.

ITYARN Report Uruguay, May 1, 2019

Status

Manon van de Water, Chair since May 2017

New Board Members:

Paulo Merisio
Merete Elnan

No longer on Board:

Geesche Wartemann—In Memoriam
Veronica Baxter—Other interests

2017 book on hold because of lack of publisher

Authors notified we will look at combined publication including ITYARN at Kristiansand

Website revamped and new sign up system for members, including affiliation and country. Launched last month, request to all to resign up.

<https://ityarn.wordpress.com>

- To date (May 1, 2019): 56 members from 30 countries

ITYARN in Kristiansand

- Almost 50 applications from 4 continents.
- Selection of 12 participant presenters: Finalized May 1 by MvdW, Tom Maguire, Paulo Merisio
- Others will be encouraged to reapply for Japan. Need discuss panels on Applied Theatre/Drama. E.g. 14 proposals from Nigeria—impact after ANT festival and Workshop in September 2018. Network with Pamela how to facilitate.
- IDEA: 4 panels of 3 people, in 4 afternoons, after AAG encounters. Panels grouped this week (MvdW, PM, TM)
ITYARN Board members facilitate panels
- Will skype with Merete Elnan and Ketil for local arrangements.

Kristiansand we need Board Meet

- Chair,
- New, active, board members
- Webmaster
- ITYARN in Japan lead
- Publication Cradle + Sand
- ASSITEJ Membership Full paid until 2020.
 - Discuss corresponding member

Dear EC,

Here is IIAN's report for your meeting.

Since your last meeting in Beijing, we have tried to carry out the practical advice below, very kindly offered via Tom, to advance IIAN.

We have held 3 Skype meetings, which despite time, language differences and availability problems, have been very productive.

Thankyou to Tom, Louis, Ketil, and Roberto for your help.

Proposed IIAN Action Plan Draft 2.

1. INTERIM BOARD

Daryl Beeton, Chair

Lars Werner Thomsen

Jon Dafydd-Kidd

plus help from Louis

SECRETARY

Vicky Ireland

Our postal address is now:

c/o Polka Theatre

240 The Broadway

London W12 1SB

ASSITEJ NETWORKS

We have established IIAN representation amongst the other networks:

Small Size – Katariina Metsälampi

Act Local, Play Global –Kim Peter Kovak

ITYARN – Tom Maguire

Next Generation – Jon Dafydd-Kidd

- To review the Aims and Objectives of the Network;

See attached

- To identify initial roles and tasks within the Board;

Ongoing. To be reviewed and consolidated in Norway

- To formalise the membership of the Network (see 2. Below);

Ongoing

- To coordinate the involvement of IIAN with specific events (see 4. Below)

We have collaborated with Ketil, Lars and Kaatje and have an IIAN event planned in Kristiansand

See attached

- To prepare for the constitution of an elected Board as soon as is feasible.

First draft constitution attached

- To identify opportunities for collaboration with partners and to access potential sources of support.

This we hope will start after Norway

2. MEMBERSHIP

2.1 Membership of IIAN

There is currently no formal mechanism by which the network can identify its membership.

We have discussed membership at length and have concluded that although we are reluctant that people should pay, we will instigate this and we have written this statement explaining why.

IIAN Membership draft statement

Membership to the International Inclusive Arts Network (IIAN) supports the work we undertake across the whole of the ASSITEJ global community.

If you are interested and passionate about creating or promoting inclusive work for young audiences, then IIAN needs your support.

IIAN aims to shine a light on the topic of inclusion, share a global perspective of inclusion in action, encourage a global dialogue on “inclusive art” and break down the taboos that surround it.

IIAN are here to:

- **Inspire:** Artists to be more ambitious and become a part of the inclusive arts community
- **Promote:** Inclusive arts & international connections
- **Share:** Good practice & provide a data base of companies working inclusively around the globe

IIAN is run by a voluntary board but we can't do it alone.

By becoming a member of IIAN you are helping support:

- Our ongoing website costs
- Our annual ASSITEJ Network fee
- Promotional materials
- Development of easy to use online guides

In return you will:

- Be listed as a Member on the IIAN website
- Be invited to IIAN events
- Be kept up-to-date about IIAN activities at festivals and events
- Be ensured that the topic of inclusion is kept on the global agenda

Membership Fees

- €10 - Membership of ASSITEJ through national centre or Network
- €25- Non-members of ASSITEJ

The aim is to announce this and start recruiting members in Norway

Roberto has agree to bank our membership monies

We also aim to open out own account to bank possible donations. (!)

ACTION:

To identify and initiate a mechanism by which a database of members of the network can be compiled to allow direct communication within and between the members.

Ongoing.

2.2 IIAN Membership of ASSITEJ

As there is current membership fee for IIAN and no membership list, the network has no funds from which to pay its network membership fee to ASSITEJ.

Ongoing

ACTION

- Application to be made to the Solidarity Fund to pay for IIAN's network membership fee for ASSITEJ.

Ongoing

- Approach to be made to national centres in turn to take responsibility for paying the network membership fee in subsequent years.

Ongoing

3. ASSITEJ NATIONAL CENTRE ADVISORS

The Executive Committee has agreed to request each National Centre to identify a link person to join the Network and act reciprocally as both a point of contact and advisor.

ACTION:

The Secretary General will request each National Centre to nominate a link person and these details to be sent to the Interim Board member with responsibility for membership.

With help from Louis, we have launched the National Disability Champions scheme.

4. INVOLVEMENT WITH EVENTS

4.1 Kristiansand AAG

While engagement with the Beijing AAG has been difficult, there have already been initial discussions with representatives from ASSITEJ Norway to prepare for the Kristiansand AAG.

ACTION:

To continue to engage with the Kristiansand AAG organisers.

Ongoing

4.2 There are opportunities also to engage with the Inclusive Theatre Festival in Japan in January 2019.

Whilst in Japan in January 2019, IIAN Chair, Daryl Beeton was able to discuss and share IIAN work with other theatre makers. IIAN is in ongoing discussions with Tokyo with regards to the Global Gathering 2020.

ACTION:

To coordinate attendance at the Festival between the Interim Board
To convene an initial (virtual) meeting of the Network during the Festival.

Daryl attended the Inclusive Festival in Japan January 2019

We were unable to convene a virtual meeting.

5. ASSITEJ NEWSLETTER

Given that Inclusivity is a key theme for ASSITEJ's work, it will be important to use the platform of the Newsletter to raise its profile. There is a direct invitation to each of the members of the Interim Board (and the wide IIAN membership) to contribute a specific article in each issue.

Agreed and actioned

ACTION:

To nominate individuals to contribute to each of the coming issues of the magazine.

We have shared information about the magazine and are awaiting suggestions.

We have also started an Access toolkit, as requested.

Hope you have a good meeting.

Best wishes from us all,

Vicky



Report for ASSITEJ International – August 2018/April 2019

During the last months of 2018 and the beginning of 2019, the members have been very active.

1. The work of the Board of directors

The Board of directors had two meetings, both in the frame of Small size festivals. The first one on November 3rd in Rijeka, on the occasion of “23. Review of Puppet Theatres” organised by Rijeka City Puppet Theatre, and the second one on February 27th in Bologna, during Visioni 2019 organised by La Baracca.

On these occasions, the Board discussed and then deliberated on important issues connected with ASSITEJ:

- The 2019 General Assembly of Small size Network will take place in Kristiansand on September 4th, in order to take the opportunity of being part of the ASSITEJ Artistic Gathering 2019;
- In Kristiansand, the network will organize a seminar about ‘How small children live and meet Art in different parts of the world’;
- The Board has launched a call for the members for participation, and will support the travels of circa 10 members.

We hope our members have the chance to make good encounters during ASSITEJ Artistic Gathering, and we hope to engage new companies in our important work.

2. Small Size Days 2019

Small Size Network held its annual common event Small size days on January 25th to 27th 2019.

The participation was remarkable, and the videos, photos and news shared on the facebook page show that the members and their audience really enjoyed these days. A total of 128 activities took place in 21 countries all over the world: Australia, Austria, Belgium, Cameroon, Croatia, Denmark, Finland, Germany, Greece, Hungary, Ireland, Israel, Italy, Lithuania, Mexico, Poland, Romania, Slovenia, Spain, Sweden and UK.

3. MAPPING - A map about Aesthetics of Performing Arts for early years

The new four-year European project presented by 15 members of the Network together with other three partners and in collaboration with Small size Network and ITYARN, selected for support by the European Commission through Creative Europe - Culture Sub-programme, has started its activities in January.

This year, five Mapping festivals are programming a selection of international shows for small size audience:

- Visioni festival in Bologna 22/02-03/03/2019
- Bim Bam festival in Salzburg: 09-31/03/2019
- Kaolin et Barbotine festival in Limoges: 15-25/05/2019

- BRIK Festival in Breda: 05-11/06/2019
- Golden Stick festival in Ljubljana: 01-06/10/2019

4. International collaborations

Many festivals organized by the members of the Network are inviting fellow companies and organizing seminars: for example, in the Hurraa festival in Helsinki there was a professional small size seminar (on March 22nd) about the role of children in the creation of performances addressed to them.

The network as a body is taking small steps, but we are happy to see how international collaborations are born and growing between the members. Some examples: Toihaus Theater from Austria started a collaboration with Teatro al Vacio from Mexico, which ended in a new production; in Belgium, La Guimbarde from Wallonia is collaborating with De Spiegel, from the Flemish Region; Annantalo from Finland, LaSala from Spain and LGL from Slovenia are preparing a project together; the Latin-American members have created their own micronetwork. Meeting, talking and working together: that is what a network is all about.

Small size network greets you: see you in Kristiansand!

Katariina Metsälampi, the President

who saw this meaningful statue in Tartu, Estonia

(Father and son, by Ülo Õuna, 1977)



The association keeps growing: new companies and individual members are joining the association. We are now **74 members** from all continents and **32** different countries.

Australia, Rachel Riggs | **Austria**, Toihaus Theater | **Belgium**, Nat Gras Dance Company, Théâtre De La Guimbarde, Theater De Spiegel | **Brazil**, Colectivo Antônia | **Cameroon**, Theatre du Chocolat | **Chile**, Compañía Aranwa, Teatro de Ocasión | **Croatia**, Childrens Theatre Branko Mihaljević In Osijek, Gradsko Kazalište Lutaka Rijeka, Teatar Puna Kuća | **Czech Republic**, Studio DAMÚZA | **Denmark**, Teaterværkstedet Madam Bach, Teatergruppen Batida | **Finland**, Arthouse Little Aurora, City Of Helsinki Cultural Office - Annantalo Arts Centre, Dance Theatre Auraco, Hämeenlinna / Hippalot Arts Festival For Children, Loiske Ensemble | **France**, City Of Limoges - Centres Culturels Municipaux, Théâtre O' Navio | **Germany**, Gabi Dan Droste, HELIOS Theater, Theaterhaus Ensemble | **Greece**, The Little Foxes | **Hungary**, Kabóca Bábszínház És Gyk, Kolibri Gyermekek- És Ifjúsági Színház | **India**, Samta Shikhar | **Ireland**, Baboró Galway International Children's Festival, Clíodhna Noonan, Graffiti Theatre Company, Lali Morris | **Israel**, Yael Ankry | **Italy**, Compagnia Il Melarancio, Compagnia TPO - Associazione Teatro di Piazza o d'Occasione, Drammatico Vegetale, La Baracca Soc.Coop. Soc. Onlus, La Piccionai - I Carrara, Teatro All'improvviso | **Japan**, Yutaka Takei | **Lithuania**, Teatriukas | **Mexico**, A la Deriva Teatro, Compañía Teatro Al Vacio, Colectivo de Teatro en Espiral | **Mongolia**, Creative Bamboo | **Norway**, Dieserud/Lindgren | **Poland**, Alicja Morawska-Rubczak, Centrum Sztuki Dziecka W Poznaniu, Teatr Malego Widza | **Romania**, Teatrul Ion Creangă | **Singapore**, ACT 3 International, I Theatre Ltd. | **Slovenia**, Lutkovno Gledališce Ljubljana | **South Korea**, Joyful Theatre | **Sweden**, Teater Tre | **Switzerland**, Teatro Pan | **UK**, Jo Belloli, Polka Children's Theatre Limit, Rose Bruford College's TYA Centre, Starcatchers, Sticky Fingers Early Years Arts, Take Art, Theatre Hullabaloo | **USA**, Children's Theatre Company | **Spain**, Acción Educativa Asociación Civil, Arena en los bolsillos, Da.Te Danza, Escena Miriñaque, Mardui, No Somos Monstruos, Rialles Espectacles Infantils I Juvenils, Teatro Escolar de Elche, Teatro Paraiso S.A.L..

WLPG Report for the EC, April 2019

WLPG's major project since the last meeting has been working with ASSITEJ South Africa on the African Playwriting Competition.

We identified and charmed 8 dramaturgs/mentors/coaches from five countries to work directly with each of the 8 finalist playwrights to refine and improve their plays. This included examining the submissions - both the plays and playwrights - and matching them with a dramaturg/mentor/coach who would work well in those circumstances.

One of our team read the 8 final submissions and offered comments on which play should be considered the winner, though, of course, the ultimate choice was with ASSITEJ SA.

All of this was done in collaboration with the Kennedy Center's *New Visions/New Voices* new play development program, as well as WLPG

The winning play was to be produced this year by the Cradle of Creativity, but funding has been delayed. WLPG has been working with some US companies and a university to see if any of them - with permission of the writers, of course - be willing to do a reading or workshop production of the play.

Related to this project, I coordinated that <https://howlround.com/> - the free and open platform for theatre makers world wide - will publish a three way interview among British playwright Ginni Manning, SA playwright Selloane Mokuku, and US dramaturg Kelsey Mesa. That will be forthcoming

I recently published an article on HowlRound about the state of the field of TYA, which includes a large section on international TYA

<https://howlround.com/core-theatre-young-audiences-voicing-identity-intersectionality-and-empathy>

Related also, I recently met with HowlRound director Jamie Gahlon, as well as staff member Vijay Mathew, and a) encouraged them to continue to work with Yvette on live-streaming ASSITEJ Events, as well as setting up coordination with TYA/USA executive Director Jonathan Chapman

Submitted by Kim Peter Kovac on behalf of the rest of the WLPG leadership team: Deirdre Kelly Lavrakas from USA, Tony Mack from Australia, and Karin Serres from France

NG NETWORK REPORT - April 27th 2019

The network remains an umbrella group in which NG programmes outside the ASSITEJ Gatherings and Congress can exist within a broad framework and get support.

One of the activities supported by the network was the NG programme in Novi Sad, Serbia, hosted by ASSITEJ Serbia from the 8th-14th Oct 2018. The programme brought together artists aged between 22-35 from Serbia, Croatia, Bulgaria, Slovenia and Montenegro for a week long residency which took place at the Milan Petrović school and residential accommodation.

The workshop programme was created and managed by Diana Krzanic Tepavac and led by Jovana Rakić a contemporary dance artist from Novi Sad, Vigdis Jakobsdottir, Artistic Director of Reykjavik Arts Festival and Nina Hajjianni, UK theatre director

In addition, network members supported ASSITEJ Pakistan as they delivered their 2nd NG programme which took place from 8th to 14th April 2019 in Lahore connected to the Tamasha Festival. This follows the first programme which took place in 2018. This year the programme brought together 18 participants from the USA, Germany, Sri Lanka, Montenegro, Romania, Philippines, South Korea, South Africa and Pakistan and was managed by Aamir Nawaz, General Secretary, ASSITEJ Pakistan

In addition, the network steering group has

- Encouraged new programmes for ASSITEJ Centres and regional networks through the ASSITEJ Newsletter
- Liaised with organisers of the ASSITEJ Gatherings, namely Beijing supporting the roles of NG alumni. We have had limited contact with colleagues in Kristiansand and ASSITEJ Norway but would be happy to pick this up for the Sept Gathering.
- Compiled a number of documents to support the NG programme including, suggested activities, example NG pathways and an outline of approach which is felt to be 'best practice'
- Created a celebratory video by Network members to mark the 10 year anniversary of the NG programme (led by Imran Khan which was shared in Beijing)

Network members are aiming to make a contribution to the World Congress in 2020, sharing the history of the network including the 2012 programme in Okinawa which was pivotal in the programmes continuation. Alongside this will be an opportunity to promote more NG opportunities through the network.

Nina Hajjianni,
On behalf of the NG Network Steering Group

YOUNG DANCE NETWORK BERLIN 24-25 JANUARY 2019:

*Developing a network for a young audience under the umbrella of ASSITEJ
International*

Place: FELD Theater für junges Publikum + Ufer Studios – Purple Tanz Festival 2nd edition

Moderator and minutes: Gabi Dan droste, Giovanna Palmieri, Ceren Oran.

LIST OF THE PARTICIPANTS

Present:

Corneils, Caroline - BE Compagnie Nyash, present 23-24-25	www.ctej.be
Droste, Gabi dan - GER, present 23-24-25	www.gabidandroste.de
Eckenstein, Corinne - AT Dschungel Wien; present 24-25	www.dschungelwien.at
Erek, Canan - GER Purple Festival; present 24	www.purple-tanzfestival.de
Fuchs, Barbara - GER TanzFuchs; present 24-25	www.tanzfuchs.com
Garpenfeldt, Lars - SW Dance market; present 24-25	http://www.youngdancemarket.com
Macedo, Cinira - GER /POR; present 23-24-25	www.cirinamacedo.com
Malmann, Amelie – GER, TanzKomplizert; present 24	tanzkomplizen.de
Marossi, Serena – IT ABC Company, present 24-25	www.allegrabrigatacinematica.it
Oran, Ceren - GER/Turkey, present 23-24-25;	www.cerenoran.com
Palmieri, Giovanna - IT, Y generation Festival, present 23-24-25,	www.Yfestival.it
Patrizi, Livia - GER TanzKomplizen; present 24-25	tanzkomplizen.de
Schulte Aladag, Simone - GER Think Big Festival; present 23	www.thinkbigfestival.de
Schlömer, Joachim - GER, TanzKomplizen; present 24	tanzkomplizen.de
Tropp Frühwald, Sanja - CRO/AT; VRUM; present 23-24-25	www.klikerplatform.com
Zinola, Alfredo - GER/IT, present 25	www.alfredozinola.com

Via phone connection: Layla Rana (Chile) , Omar Meza (Spain)

Absent yet participating by offering comments via mail : Jan Baanstra (Netherlands) , Pierre Paul Savoie (Canada), Claire Summerfield (UK) Anu Maaria (Switzerland-Finland)

Work schedule

Main aim: Working on the application for the ASSITEJ International to be accepted as **an** official network within ASSITEJ International

Topics:

- Exchange about meetings and activities that have taken place so far;
- Working on:
 - _ the structure of the network: legal form and official seat of the network;
 - _ presentation of the network (various instruments to communicate and keep in touch;
 - _ an agenda of the next three years activity plan;
 - _ content / one of the main aims of the network: The philosophy of dance;
- Exchange with the colleagues in Latin America, Canada and South Africa about the activities and discussions;

DAY 1 -24TH OF JANUARY

Everybody introduces her/himself.

A lot of newcomers are present. Gabi talks about the initiative of Yvette Hardie, president of ASSITEJ International, in 2016 to launch a worldwide network; she asks if there are any concrete expectations towards the network.

She gives a brief summary: How did the idea of a network come into being during the World Congress in Cape Town in 2017?.

She points out some of the main ideas at this time: a network should provide possibilities to exchange, cultures and countries, the objective of a network should be: building bridges.

After that, we had a look at some documents related to the application to become a network within the umbrella of the International ASSITEJ.

1. planning the activities for the following three years :2019-20-21

As a base for further discussions we shared:

- a) the decisions made during the meeting in Munich 2018;
- b) important dates and events (ASSITEJ Gathering in Norway next September 2019, Convention during the Festival Klinker in Zagreb October 2019);
- c) Reviewing the 7 aims of the network as formulated so far, questions and critics;

a) The decisions made during the meeting in Munich 2018 were:

1. The opportunity to present the idea of network in various events in the world
2. Creation of a website to facilitate communication
3. Creation of a dance manifesto

b) Important dates and events:

ASSITEJ Gathering in Norway next September 2019, Convention during the Festival Klike in Zagabria October 2019

c) Reviewing the aims, questions and critics:

Aim 1

*to amplify the visibility of dance for young audiences by: o empowering and educating the audience
o lobbying decision makers in the field of performing arts and (dance) education*

Aim 2

*increasing awareness / understanding of professionals
o to stimulate and influence debate about the impact of dance for young audiences in everyday life*

CRITIC Just understanding and awareness

Aim 3

to design and deliver new formats to empower the common and/ or different specificity of dance for young audiences and to create ways to connect and to exchange through them

CRITIC to write 2 sentences with a clear vision

Aim 4

the network fosters:

o exchange and knowledge, experience and ideas o collaboration; o new opportunities o meeting points o encounters

CRITIC not enough research done on this subject

Aim 5

to promote the value of dance for young audiences as an essential instrument in the development of children and youngsters to keep the fire burning (families / generations)

QUESTION What do we do to keep the fire burning?

CRITIC: Going beyond the Word Value. Instead of Value: Necessity to be added processes

To add: INCLUDING YOUNG PEOPLE IN THE ARTISTIC DEVELOPMENT AND EXCHANGE PROCESSES

Missing: Creation Process- Mediation : for example propose more dance play for family audience

Aim 7

to include dance for young audiences as an artistic partner in audience development and to bridge professional dancers and audiences by stimulating a conversation (this aim is still under construction)

General feed-back on the 7 aims formulated so far:

- ā It is important to find some keywords as headlines and to mention concrete example.
- ā The relevant point to stress in Manifesto:
 - _ Why should children dance? (exists)
 - _ Why should children attend dance performances?

Break

TOPICS

- global presentation of the network in 2019,
- development for 2020 with subsequent launch in Tokyo during the World Congress,
- further development in 2021.

Two groups are formed :

- one works on the modalities and timings of presentations and events in 2019,
- ā the second works on development steps in 2020.

Results of the discussion of the two working groups:

1.PRESENTATION IN 2019

PROPOSALS :

- the 7 aims of philosophy of dance are represented through physical movements individually staged by 7 different people from 7 different countries;
- Embodied Logo: IDEA – Visual Identity;
- Video teaser / Manifesto;
- World wide choreography;
- Local ambassadors: all members can be ambassadors;
- Website;
- Think digital, digital founding;

2.DEVELOPMENT IN 2020

PROPOSALS:

After Kick off in Norway at Assitej Gathering in September 2019:

- Creating local groups with different aims – defining keyhole people in each country;
- Meeting / exchanging infos of very relevant people;
- In Tokyo the outcome of the various local groups will be discussed to look a possible synergies and ways to improve the network;

3. 2021 :

PROPOSAL

- _ EU projects
- _ Work further in local groups

DAY 2 -25th of JANUARY

Points of schedule

1. Talking about information from Yvette. Main subject: options for a legal seat of the network
2. 11h30 Skype with Layla
3. 12h00 Call phone with Omar
4. Philosophy of dance – presentation by Alfredo.

LEGAL SEAT

Gabi and Yvette Hardie and Louis Valente (General Secretary, ASSITEJ International) had exchanged about some important questions:

- Do networks under the umbrella of ASSITEJ International need an official seat in general?
- ā What kind of legal seat does a network need?
- ā Which different options do exist?
- ā What are the criteria for finding the good legal seat?
- ā What will be the process for the INTERNATIONAL ASSITEJ to decide whether the YOUNG DANCE NETWORK will be accepted to be a part of the International ASSITEJ?
- ā What is the best strategy in terms of finance? Do networks have the possibility to apply for money?

(further information 'legal seat', 'process of application' and membership / fee': attached by to this paper)

Based on the information about these questions and on a common discussion the group decided:

- the legal seat should not be in the same location of ASSITEJ Spain centre. The YDN should have an independent status – and not connected with any ASSITEJ local centre f.e.
- If you decide to register independently of any other organisation, then you would want the legal seat to be somewhere where it can be administered by a key member of the network.

In order to be able to decide the legal seat of YDN, it is necessary to find a place that offers at least all following:

1. A lawyer;
2. A Bank Account;
3. Administration office;
4. Accountant;
5. Assign a person for Project Development;

There are no easy answers to this question.

Barbara Fuchs and-Livia Patrizi (Germany), Caroline (Belgium) will make a research to find out the whether Berlin / Germany or Brussels (Belgium) could be the place for the legal seat. We will discuss the outcome of that research at the meeting in Granada (on 5-7 July).

It was decided that Giovanna Palmieri, Corinne Eckestein ,Omar Meeza and Ceren Oran will be responsible for the research on a possible EU Project.

Aspects for the application under the umbrella of ASSITEJ International

Yvette Hardie points out:

1. It is not necessary to have a legal seat before the launch of network;
2. The amount of 750€ is necessary for application of ASSITEJ International;
3. The aims of the constitution of the network need to be in accordance with the aims of ASSITEJ International;

We discussed the modality of collecting the money for the fee to pay ASSITEJ international. It was suggested that the money could be collected from each member present to meetings of YDN.

It was decided to send an e-mail to the participants at the meetings of YDN and ask everybody to confirm to be part of the steering group of YDN and after that: paying.

LAUNCH of YDN

The Launch was discussed:

1. Where, when and in which format?
2. What is The purpose of the Launch ?
 - Celebrate
 - Official Duties
 - Board Election Constitution
 - (with, who and which countries has to be represented)

We decided:

- Launch of the YDN will be in Tokyo at the ASSITEJ World Congress.
- Several promoting events before: people will be invited to join, we will invite other professionals to become members. Arise awareness that the network is existing!

AGENDA OF ACTIVITIES AND TASKS

AGENDA :

<u>Month</u>	<u>Meet up</u>	<u>City/Country</u>	<u>Aim</u>
2019			
May 25	Festival	Charleroi (BE)	Ambassador
June	International Stilte Festival	Breda/NL	Ambassador
July 5-7	International Dance Congress	Granada (ES)	Meeting Steering-group
September	Assitej Gathering SAND	Kristiansand (NO)	Special event promo
October	Y Generation Festival	Trento (IT)	Ambassador
October	Kliker Festival	Zagreb (HR)	Convention
2020			
May	Assitej World Congress	Tokyo (J)	Launch

TASKS

Report:
Summary:
Translation:
The Text about the Membership and Fee:

Ceren + Giovanna / after Gabi / Alfredo
Claire through Sanja's explanations
Caro, French; Spanish, Alfredo
Cinira

Why do we have to be part of ASSITEJ: Ceren
Mail to the core group for the confirmation
of being the core Group and fee
contribution to the engaged 17 People: Ceren

Communication:

Pierre – Paul:	Caroline / Lars
Layla:	Alfredo
Nicola:	Jan
ASSITEJ International (Yvette, Luis, Kenjiro) :	Gabi
Lars / Skandinavien – SAND Festival :	Ceren
Claire:	Sanja
Omar:	Giovanna + Alfredo
Roberto:	Giovanna
Livia:	Barbara

Gatekeepers: How welcoming and inclusive is your national centre? Who makes the decisions and how? Who is not in the room and why? Who has the final say? How do you define your members and what are your criteria for admitting them? If you are leading a national centre, are you a gatekeeper (controlling access) or a gate opener (inviting people in)...?

One of the issues that ASSITEJ international encounters often is complaints of so-called “gatekeepers” within national centres. These may be people who have a wonderful track-record of work in the field, and may have been very productive at some stage. They may be the founder of their centre. They may have many great qualities, but for whatever reason, they have been at the head of their organisation for a long time, they have become resistant to change or to hearing what artists in their country actually need or want, and they have started to allow some people in, while keeping others out.

In some instances, where ASSITEJ centres are State-funded, gatekeeping is supported by the State which wants only certain people - with certain views, or demographics, or politics - to be engaged with an ASSITEJ centre. This - it must be stated clearly - is in direct opposition to the constitution of ASSITEJ.

Gatekeeping can take a number of different forms. Some common examples:

- New members are not admitted on some pretext - they are not professional enough (despite the ASSITEJ constitution allowing for non-professional members), **work on this point**
- they do not speak the same language as the majority in the centre, they are too far away geographically etc.
- The same people or person or company gets all of the opportunities within a national centre, again and again.
- The centre is viewed by some as a closed club.

- New ideas are not pursued and the same programme is followed year in and year out.
- The centre never grows - the number of members remains static.
- Members complain about not knowing about ASSITEJ international projects or programmes, and communication of available opportunities is poor.

One of the ways this issue is currently being addressed is through the process of Individual Memberships, where it is possible for artists or companies to apply directly to ASSITEJ for membership if they feel excluded from their national centre. The process is not perfect and can be difficult, but it is a way for misunderstandings to be brought to light, for national centres to become aware of unhappiness that may be present in their country and for these issues to be aired and discussed. This is not to say that every time someone applies for Individual membership in a country where there is already a national centre, the reason is Gatekeeping. However, we have found that this is a recurring theme, and we try as the Executive Committee to encourage open dialogue and inclusivity.

These issues, and all the others, can be solved in various ways and our members of ASSITEJ International provide examples of excellent and inventive solutions to particular challenges in their own contexts.

- [Process of rotational leadership described.](#)
- [Democratic elections - best practices in terms of elections](#)
- [Regional character of national centres could be described](#)
- [Encourage dialogue between individual members and national centre - ASSITEJ EC happy to act as a mediator where this is practical or useful; look for an objective mediator within their own country](#)

- Encourage national centres to present a report at each Congress (national centre reports could be posted or shared...) Making the activity of centres more visible (on the website and at Congress).
- Regional networks could be a good place to discuss gatekeeping problems: issues may be better discussed at this level.
- Need to declare where there is a conflict between the constitution of the national centre and the constitution of ASSITEJ. Informa debate - about membership of Italy; how we can solve the conflict. Need to be transparent about strategic reasons.
- Legitimate exclusions.
- Examples of ways to include

ASSITEJ Zimbabwe update

I am glad to brief you about the updates on Zimbabwe activities, Together As One, a member organization to Assitej will be hosting a six days community arts festival from 22-27 July 2019 in Highfield Harare. The Festival has attracted many partners including corporate, Government departments and Diplomatic Missions. Strategic partners like City of Harare has come in hugely to avail venues at no cost and a permanent festival Office. I was assigned by the National Executive to Identify and appoint district focal person to fill the position of Provincial Committees. Zimbabwe has ten provinces and an average of eight districts per province. This exercise will see operations of Assitej in Zimbabwe considering devolution of power and definitely will be an easy way of doing business. Each province will be empowered to host its events including festivals, workshops, seminars and meetings and a certain percent from the revenue collected through membership registrations and subscriptions will be returned to each Province and District to capacitate administration and local activities. Another strategy designed to attract many schools from each province to join the Association and this will sound very potential for self sustainability. Assitej Zimbabwe has submitted a bid to host Assitej EC next year. We have hope to revive 19 rural centres which will be equipped as mini training centres and Assitej Model Rural Outreach activity centres.

A lot of community groups are now inquiring about Assitej in Zimbabwe and we are taking the same opportunity to recruit more members around the country's ten provinces.

Hoping to be more visible through lobbying and advocating with strategic partners and government departments.

HIFA one of the world's biggest showcase failed to do the annual festival and hoping to revive next year and Assitej International is well come to bring more Children and young audience plays during the next year event.

SWATCYP - ASSITEJ ESWATINI REPORT

LEADERSHIP

Through the Association of Theatre in Eswatini, the Swaziland Theatre for Children and Young People (SWATCYP-ASSITEJ Eswatini) was revived and its leadership was established as a technical working group to come up with programmes, whose membership are as follows

POSITION	NAME	CONTACT EMAIL
Chairperson	Stan Mabuza	stanmabu@gmail.com
Deputy Chairperson	Bheki Nhleko	bhekizonhleko@gmail.com
Secretary General	Bongiwe Dlamini	Bongiwed772@gmail.com
Deputy Secretary General	Nolwazi Mhlanga	Prettykhabz59@gmail.com
Treasurer	Ntombifuthi Dlamini	Ntombifuthidlamini94@gmail.com
Programs Officer	Nqaba Tsela	Nqaba.tsela@gmail.com
ASTG Representative	Thembinkosi Mthethwa	Thilili1000@gmail.com
Technical Advisor	Maswati Dlodlu	maswatidlodlu@yahoo.com

WORK DONE SO FAR

- Created and strengthened partnership with the Association of Theatre Groups in Eswatini, which is a mother body for theatre formations recognized by Government through the Eswatini National Council of Arts and Culture;
- Revived its official communication email and it is now: assitejswatcyp@yahoo.com;
- Sharing an office space with ASTG at Eswatini Theatre Club which is the only conventional theatre venue in Eswatini;
- Developed a Brochure defining the work of SWATCYP – ASSITEJ Eswatini and it is printed when there is need;
- Helped our Secretary General Bongiwe Dlamini to raise money and attend a cultural exchange programme with India in November 2018;
- Held monthly meeting to plan and discuss progress;
- Identified competent trainers and has successfully conducted training in a few children and youth institutions;
- Commemorated the Eswatini Theatre Work which commences with a Children's Theatre Day on March 20, which its highlight was participation of young people in a

theatre production entitled “ Buhle Buyeza” which was performed for both the adults and Matinee between March 21 and 23, 2019.

PLANNED ACTIVITIES (2019-2020)

1. Schools Set Books Drama: This is aimed at working with English and Siswati Departments under the Ministry of Education and Training to dramatize set books for schools at a certain period of the year. Satellite places will be identified where schools around that area will converge to watch the plays and where possible invite the authors of those set books to talk to children
2. Theatre as part of Lifeskills Education: This is aimed at establishing health clubs in schools and communities with the intention to promote lifeskills education through theatre. The idea is to engage on this programme with Schools Health Programme and the Ministry of Education and Training;
3. Intervention in the Arts Curriculum: The Ministry of Education has introduced a new curriculum with a chapter on Expressive Arts. However teachers have not been trained to teach the curriculum and SWATCYP sees this as a opportunity to make use of artists to help schools teach the curriculum and is a process to build capacity of artists to do that programme
4. Conventional Theatre Productions: SWATCYP is collaborating with ASTG and Eswatini Theatre Club to host monthly theatre productions where in each case there will be a matinee performance for schools around where the play tours. SWATCYP plans is to take mobilize schools to take their children to theatre based on ASSITEJ International campaign
5. Networking with NGO’s and FBO’s: Engaging different NGO’s and FBO’s to check if their mandate can use theatre for young audiences and develop relationship with them.

ADVOCACY AND LOBBYING

Through Arterial Network Eswatini advocacy and lobbying initiatives SWATCYP-ASSITEJ Eswatini is working with different stakeholders including other arts formations to pursue a common agenda where appropriate;

ARTS BUSINESS

A specific project is proposed to promote theatre business for the youth which is national campaign to position the sector in the next 3 to 5 years. The project will be proposed to Eswatini National Youth Council, which part its mandate is to fight youth unemployment.

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Theatre for Young People

ASSITEJ South Africa

Chairperson's report (Sherri le Motte):

Posted on the Facebook page of ASSITEJ SA are the words, "ASSITEJ SA YOU ARE AMAZING, AMAZING, AMAZING, AMAZING and you are revolutionising the way theatre has been approached". Testament from a young South Africa to the value added by the organisation's continued focus on;

- making theatre accessible from the earliest possible age,
- supporting and developing artists across the country,
- empowering education to better educate our children, all while
- forging connections across sectors and communities to advocate for the rights our children to play through the arts.

In short, it has been a busy year for the organisation. Successes worth noting are the

- Our BASA, award winning and flagship program of ASSITEJ SA, Kickstarter Creative Arts Empowerment program, training teachers in three provinces, continues to roll out support, building vibrant community-based art networks, impacting the lives of children and young people on the ground, continues to draw interest and accolades. Due to the success of this initiative, our funders, RMB, are helping us to plan for a national roll-out over the next 5-10 years, which will mean that teachers across the country will have access to the transformative power of the arts in teaching Creative Arts and other subjects.
- In partnership with the DBE, ASSITEJ SA has been engaged to develop textbooks to be used in schools promoting the transformative power of the arts to develop critical thinking skills, problem solving and creativity. In partnership with NECT, this project has the potential to further advance take up and the integration of the arts into school learning environments as a specialist subject and across the curriculum.

- The tremendous achievement of our director, Yvette Hardie who was awarded the Micky Miners Aware in New York in January. This award is the highest accolade presented by the International Performing Arts for Youth (IPAY), it pays tribute to a person who has made a significant impact over an extended period of time to the field of performing arts for youth. Yvette has worked tirelessly since launching ASSITEJ SA in 2007, as board chair, as national Director and as international President of the movement. We take great pride in her achievement. Thank you, Yvette, for bringing honour to the organisation, we applaud your deep commitment, and wish you congratulations.

Of course, as with all things in life, the good always comes with the bad, success, with challenge. For ASSITEJ SA over this year, it has been no different. Cleophas Wamambo in his capacity as Board Treasurer, provided support to the organisation to secure a rebate on VAT monies paid during the preparation for and hosting of Cradle. This support included bringing on board a 'specialist' in this area to assist with the process of claiming refunds. What transpired was that this specialist attempted a scam to defraud SARS of money through backdating payments fraudulently for their own benefit. SARS subsequently launched an investigation in which ASSITEJ SA was exonerated of any wrong-doing. The Treasurer was accordingly relieved of his duties and asked to resign from the board with immediate effect, and the specialist was reported to the appropriate body. Since then, ASSITEJ has successfully backdated its VAT registration to 2015 and awaits full payment from SARS on a revised, legitimate, submission with support from the SARS investigators.

As we look to the year ahead, as a Board, we remain committed to serving ASSITEJ SA and enhancing, where we are able, its capacity to impact on the lives of children and young people in our country. Specially, the Board will focus on:

- Building the board: A strong, diverse, multi-skilled board, able to provide robust support and leadership to the director and team in their endeavour to implement the work of ASSITEJ SA. We hope in the year ahead to find ways of strengthening relationships and creating an opportunity for collective visioning and action. Changes to the board have been made to address gaps and add to its capacity. We welcomed Michelle Joubert at the end of 2018 as the new Treasurer and more recently, Lindiwe Msiza as a member. Both will have the opportunity to introduce themselves to you; we are confident they bring valuable skillsets and a heart of the work of ASSITEJ SA to our board.
- Building the ASSITEJ SA Ambassador program: One of the pillars of the work of ASSITEJ SA, as already mentioned, is its networking and advocacy. Relationships with government, organisations and individuals are the backbone of its achievements, impact and sustainability. We hope to build on

these foundations in the year ahead by expanding the network to engage not only with the 'obvious' role players relevant to our work, but also to begin to engage with the 'unbanked', those who would, if they know of the work of ASSITEJ SA be friends, supporters and perhaps even investors. One step toward this is to fire up the Ambassador program which was started in the lead into Cradle of Creativity. Current members of this A-team include; Irma Albers, Jade Bowers, Kgomotso Christopher, Marcus De Sandro, Seneliso Dladla, Nicholas Ellenbogen, Kseniya Filinova-Bruton, Nicole Fortuin, Jancie Honeyman, Pieter Jacobs, Jason Jacobs, Chris Jafta, Sindiwe Magona, Anele Matoti, Andile Maxgaki, Africa Melane, Thembi Mtshali-Jones, Denise Newman, Ruth Spector, Fahiem Stellenboom, Hugo Theart, Lee-Ann van Rooi and Ashraf Johaardien. Our vision is to grow this group of ASSITEJ SA Ambassadors into a multi-sectoral group with the potential of forging new partnerships that will strengthen our work. This initiative is still in its inception stages, it is something we hope the board will champion in the year ahead.

- Building on successes: And saving the best for last, taking forward the great success comes the expanded version, Cradle of Creativity as a new international festival of theatre for young audiences which will take place for the first time in 20 – 25 August 2019 in Cape Town after which it will rotate every two years to a different part of South Africa.

ASSITEJ SA board members:

2 new board members were appointed during the last period.

- Lindiwe Msiza (appointed March 2019) – Human Resources expertise
- Michelle Joubert (appointed November as Treasurer) – Financial expertise

Board includes:

- Sherri Le Mottee – Chair, Early Childhood expertise
- Ricardo Peach – Vryfees
- Selloane Mokoku – Rhodes University drama lecturer/playwright/director
- Janet Watts – Dramatic Need, education specialist
- Ismail Mahomed – Market Theatre Foundation
- Irma Albers – Suidoosterfees
- Russel Hlongwane – Cultural Manager, KZN
- Jayne Batzofin – Freelance Artist in TYA and inclusivity

Financial Report:

INCOME & EXPENSES FOR 2018 Financial Year:

Funder	Income	Expenses
ASSITEJ Ad-hoc projects	400,953	419,764
After School Game Changer	1,849,448	1,234,659
CACCFWC (VFF)	45,000	45,938
Free State Department of SACR	(14,900)	0
City of Cape Town	80,000	79,926
Rand Merchant Bank	3,026,647	2,557,100
Transfer to deferred income	(1,086,049)	
TOTAL INCOME	4,301,099	4,337,387

Director's Report (Yvette Hardie):

Capacity and reach for the period: 7 full time staff. 53 adhoc. 3 part-time. 10 board members. 8 volunteers. Selection of 5 interns ongoing. 3 in Cape Town and 2 in Joburg. We have just said good-bye to 3 international interns.

16 826 beneficiaries – children and young people, teachers, artists etc. 0 – 60 in terms of age.

Highlights of the year include:

- Awarded BASA Development Award to RMB for supporting our Kickstarter Education programme (2017)

- Nominated for BASA Beyond Borders Partnership Award for Cradle of Creativity (2018)
- Continued accolades and activities related to hosting of Cradle of Creativity in 2017

6.1 Create Access:

Theatre4Youth continues to connect schools to theatres and theatres to schools across the country. Events which ASSITEJ SA supported to this end in the given period included: Cape Town Fringe Festival ; Thola Drama Festival; Delicious festival; Muizenberg Festival; Vrygrond Family Festival; World Day events; Francofete; Zabalaza; Naledi Showcase; RedFest; Dennis Hurley; National Arts Festival; Shakespeare Schools Festival; Hilton Arts Festival; Heritage Production, Langa; ASGC Showcases; Fierce, Fresh and Fabulous, TAAC; UJ Season; Festival of the Arts, NSA; Vrygrond Holiday programme

In addition, ASSITEJ SA supported the SOUTH AFRICAN TOURS of *Just Here* and *Chiffonnade*, as well as a tour of *Fingers and Toes*, *My Body Knows*, both locally and internationally. These tours ensured that children and young people were able to access theatre who might not otherwise have done so.

6.2 Support and Develop Artists:

One method of sustainability for artists is international touring. ASSITEJ SA acts as a partner to its members to support them to take up international opportunities. For example, Mbuzeni by Koleka Putuma, was supported to travel to Scotland and Germany and Dream was assisted to tour to Iran.

Other productions to tour internationally include:

- Thando Doni's Phefumla – Norway;
- Pillow Fort Productions' Patchwork – Hungary;
- Magnet Theatre: Aha – Beijing; Knock – Canada; Scoop – USA; Ekhaya – France;
- Nicola Elliott's Fingers and Toes – Japan;
- Chaeli Campaign - No Functional Language – Denmark;
- FTH:K - What Goes Up? – Japan;
- Lunchbox Theatre - Dream – Iran;

Not all productions take up their invitations. Despite numerous invitations for ShakeXperience - Animal Farm to Japan, Zambia, Sweden, New York, Paris, the production has not yet been revived for international audiences.

The From Cradle to Stage programme supported by RMB ensured that ASSITEJ SA was able to support the international and local touring described above. In addition, ASSITEJ SA worked with its international partners to broker invitations for SA artists to take up opportunities. These included:

Thando Doni to Belgium; Neil Coppen and Philisiwe Twinjstra to Canada; Lereko Mfono to a residency at Spinning Dot, USA; Nwabisa Plaatjie to Beijing; Eliot Moleba to a residency with German ASSITEJ

ASSITEJ SA also assisted artists to develop new productions, including:

Chiffonnade with Lulu Mlangeni and Michelle Dhallu (France) and the Heritage project at Langa Dompas Museum with Nwabisa Plaatjie

Another form of development of artists is to develop their capacities for facilitation. The After School Game Changer Arts Support programme was supported by Department of Cultural Affairs and Sports, Western Cape and resulted in the training of 60 coaches to deliver after school programmes to children and young people across the province. These coaches enjoyed exposure to theatre at Zabalaza Festival and Cradle of Creativity, 5 days of workshop training, on site mentorship, and showcasing of their performances at the Baxter theatre.

6.3 Empowering Education:

The Kickstarter Educational Empowerment programme aims to support teachers working in Intermediate Phase Creative Arts. The programme has been so successful that in 2017, RMB committed to 3 years in 4 provinces, and in 2019, committed to a national roll-out over the next 5-10 year period. Currently we are training 60 teachers in 30 schools in 3 provinces; 8 Core facilitators and 28 Artist-facilitators work on the programme, supporting teachers in schools.

We are also working on the National Life Skills textbooks, having assembled a fine and diverse team of writers and experts. Apart from Intermediate Phase Creative Arts, these textbooks also contain the Creative Arts as method for Life Skills through to matric, thus bringing the arts into the reach of every child in our country.

6.4 Promoting and Advocating:

Yvette Hardie and other ASSITEJ members were able to profile ASSITEJ SA and its work at the following national and international spaces:

- Festival Atelier, Johannesburg
- BRICS Meeting of Cultural Ministers, Cradle of Humankind
- South African Cultural Observatory conference, Port Elizabeth
- Danish conference on Impact in the Arts
- PACE, Vryfees, Bloemfontein
- IPAY, Philadelphia

- ANT festival, Lagos
- Barboro Festival, Galway
- Elmes Petit de Tots, Barcelona
- DFL Conference, Johannesburg
- International Theatre Conference, Baku

In addition, our partnership with the Naledi Awards continues to recognize excellence in work for young audiences. For the 2018 year, the following awards were given.

Best Production for Children (0-13)

The Cloud Catcher by Richard Antrobus

Best Production for Young People (13-17)

Onderwereld by Andre Stoltz

Best Performer in Theatre for Young Audiences

Jacques da Silva for his work in Taking Flight

Furthermore, Yvette has been instrumental in developing the **BRICS Alliance for Theatre for Children and Young People** in Beijing, along with counterparts from Brazil, India, Russia, and of course China: Research, Co-productions, Collaborations. ASSITEJ SA contributed to be the civil society report of **UNESCO QPR**.

The World day of Theatre for children and young people is another opportunity to advocate for the rights of all children to the arts is seeing increasing engagement from members from year to year. Those present were encouraged to participate in the 2019 campaign.

6.5 Upcoming Projects:

6.5.1 2019 After School Game Changer Project: We continue to train after school practitioners and build communities of practice in the Western Cape, specifically in the Cape Metro, Winelands and Garden Route areas.

6.5.2 International workshops for artists and children: UK opera singer, Chris Elliott, in singing for schools - 18 & 23 April and Sarah Argent/Kevin Lewis in making work for early years - 6-9 May

6.5.3 Dance for Young Audiences Project: Partnership with Netherlands company, De Stilte, to develop dance for young audiences – 2 choreographers to attend Stilte festival in Netherlands in June and then 10 choreographers to do residency prior to Cradle of Creativity (August) with De Stilte, developing duets to tour schools – linked to Kickstarter - and then to work towards full-length works for showcasing at the next Cradle

6.5.4 Touring: Producing or helping with producing SA artists to tour locally and internationally - ongoing and including:

- *Evil* with Jacques da Silva
- *Chiffonnade* with Lulu Mlangeni
- *Dream* by Lunchbox Theatre

6.5.5 African Playwriting Development: In Partnership with New Visions / New Voices festival, Kennedy Centre, 8 SA and African playwrights have written new plays for young people mentored by international and South African writers for young audiences; 1 will be selected for production at Cradle of Creativity; we hope that others will also find staging homes

6.5.6 Theatre mediation project with Belgian companies to explore different methodologies and approaches, as well as developing work with children as co-collaborators, or having children give input into the development of a performance in a dramaturgical role; will involve a 12 day residency of Flemish artists to work on these themes with SA artists.

6.5.7 Education Work: We are signing an MOU with the National Education Department around developing arts education in the curricular and co-curricular spaces continues, as well as within spaces to deal with diversity, social cohesion, healing and therapy.

6.5.8 Cradle of Creativity 2019: ASSITEJ SA is proposing a smaller international TYA festival based on the model of the event in 2017, which intends:

- To build on the legacy of the 19th ASSITEJ World Congress with a SA international TYA festival to inspire the field;
- To energise and develop the field of theatre for young audiences (TYA) in South Africa, through intercultural exchange & collaborations;
- To ensure a legacy of cultural participation for current and future generations, especially for marginalised/disadvantaged;
- To ensure access to high-quality, life-transforming performing arts for around 5000-7000 children/young people;
- To support youth development, through employment, mentorship, training, volunteering and incubation activities, particularly in the most disadvantaged communities;
- To keep South African (and African) artists at the “centre of the TYA conversation”

While there are issues with funding, the decision has been taken to go ahead and to hold the festival in some form. We look forward to the support of ASSITEJ SA members in making this a reality.

CAMEROON THEATRE

I am very pleased to receive your message and I thank you for your interest in our theater activities for young audiences in Cameroon. Emintha Theater is a young theater company of 21 people, which was founded in 2011, with the aim of giving a smile to children and teenagers through theater. We also do theatre for adult.

For this we organize training workshops for young people at each tour of a broadcast of our shows in the countries where we are invited. We also created shows and played them in schools. We played our show "unknown father" in five orphanages in Cameroon and we discuss each time with young people to have an opinion on the subject we present to them. We also organized public talks around the theme of childhood.

We also hosted the theatre and drum Korea company (HAEBOMA) in yaoundé and we plan a show together for the next year.

One of our members, jean Jacques NDJOMBÉ, who took part in the 2015 Next Generation project in Berlin, is now based in the USA and continues to train children both in theater and cinema.

OUTLOOK

We have of course plans for the future: Last July in Avignon, during the festival where I was invited, we met and discussed with the Togolese author Gustave AKAKPO of ASSITEJ France, with whom we are considering the possibility of transferring skills via videoconferences.

Here in Yaoundé, we also plan to transform an abandoned place into a theatrical venue with a theater, rooms 3 rooms of residences, a training room or exhibition, a kitchen and toilets. The

goal is to revive this abandoned building since 1989 by partially renovating it for our cause. Thus, the children of Yaoundé will now have their own theater.

Finally, we were rewarded by the African Development Bank for our action in favor of environmental protection through the theater we call "green theater".



Training session of the trainers



During our show "unkown father" in orphanage



Building needed to renovated with the acceptance of the owner, to do a theatre



Receiving a prize from the African bank of development





Jean Jacques NDJOMBE, working with children in USA



With the theatre and drum
korean company (Haeboma)

Hilton hotel in Yaoundé, 2017



Giving workshop at
the Hoelbek school
in Copenhagen
(Denmark)



With the Autor Gustave AKAKPO in Avignon, (ASSITEJ France)

ASSITEJ Tanzania

As you might be aware ASSITEJ Tanzania has been dormant for years. This does not mean there are no activities for theatre for children/young people going on in Tanzania.

Together with colleagues we have been tracing where ASSITEJ Tanzania failed and we have designed a strategy to move forward. The major one is to establish a network. We are now in the final stages to endorse our constitution to establish a network of theatre for children/young people practitioners in Tanzania.

Babawatoto Centre a leading practitioner on Theatre for Children is spearheading this process by providing space and other meeting facilities. Hope to have an interim leadership before June 2019. We hope from that new beginning, we will be able to contribute fully to ASSITEJ mission and vision.

Vicensia Shule

Dar es Salaam

Report on children theatre activities in Kenya **2017-2019**

Kenyan children theatre is still making Strides to become an integral part of our modern theatre. Children and youth make a great percentage of the audiences in our theatre though still adults production regularly premiere at many theatre spaces , a part from a few independent theatre companies who have a keen focus on the development of the children through doing works of art focused on the development of theatre by regularly staging shows or visiting schools ,or inviting students to participate in theatre at selected venues with timings which should not consider with the school terms and exams.

Our government has not been supportive as usual in making artists or theatre makers work had to access schools by not issuing letters to theatre groups to access schools in the theatre in education program for schools which majorly target high scholar's ages 14-18 years. We have to adapt with the times and organize activities to venues like the national library, history centers and museums. We have also been lucky with other organizations who have jumped on board in turning public libraries spaces into inclusive and usable spaces for the social and economic benefit of the public using the arts fraternity to held events focusing on children theatre whereby they help theatre companies to do events at selected spaces within different libraries spread in Nairobi CBD and its environs. They have started with screenings and few shows puppetry and others.

The Kenya drama festivals has been yearly focusing on theatre for the young whereby children perform to other children and impressively has been inclusive by involving the differently able groups but still in its 60years many problems of plagiarism in production but a big source of employment to artists and also outing to schools with themes of nation unity

Majorly our activities have been focused in festivals, outreaches to schools to showcase our work. We have been doing three major festivals following the launch of children's theatre Wood ways showcase at the Goethe institute we had a treat for 2yrs -7yrs who explored the ways of the wood. Early years showcase Kenya collaboration Kenya and Cameroon held 29th -30th November 2017 at the Goethe following the team extensive training in South Africa attached below are the pictures and videos. Plans are in way to have the team back in a months' time

May 29th -8th June 2018

We then had the annual sigana storytelling festival organized by Zamaleo Act, the festival is an annual cultural expression event that celebrates the powerful creative influence of live oral storytelling performance art in our lives as human beings across time, generations and world cultures. We had an eventful program and storytellers in

multiple venues in Nairobi whereby tellers from two continents shared their tales and dances. We had 6 tellers: two from South Africa, two from India, one from Tanzania and one from Uganda.

FACEBOOK: Sigana international storytelling festival (SISF)

July -October

I myself was able to participate in August in the annual Mogadishu book fair where we had a kid's corner whereby we were two tellers who performed to the kids in the 2-day program in solidarity with the country coming awakening from the civil war that plagued the nation. I really felt sad for the kids they have no theatre going and despite having a theatre and Mogadishu city used to have a thriving theatre scene in the 70's before the fall of Said Bare. We have plans to do a training for teachers in storytelling techniques later in the year in Mogadishu. We also participated in the annual Somali heritage week held each year in October. We ran a storytelling training for Somali youth for 3 months to boost their confidence and teach them critical life skills which their graduation is to showcase in the annual heritage week in October.

November 6th-11th

Kenya international theatre festival which showcases Kenyan theatre to the world and stimulates artists and audiences by bringing international theatrical performances to Kenya **#KITFEST2018**

December 11-14th

The climax of the year was the reimagined storytelling festival whereby Zamaleo partnered with Positively African, a Nairobi-based organization bringing together a pan-African network of artists, activists and academics to revive the art re-imagine African folktales. Prior to the festival we had three days of community outreach where our international performers performed and ran workshops in three communities in Nairobi finalizing with the reimagined showcase at Alliance Platform. We had two stages: Auditorium and outside stages where the kids were entertained by international tellers before the premier of *DOOR OF NO RETURN*, a performance adaptation of three folktales published in the *Story, Story Come* anthology.

www.reimaginedstories.com

Beyond the festival with AMA grants I was able to take the festival to Gambia and participated in the third Mboka festival of arts, culture and sports from 5-27 January.

Dec 23-10th January

We hosted and collaborated with artist from the great African caravan in residency in Nairobi through various mediums and multi streams explored the subject environment and what it means to us over a week and showcased the work at our national theatre to the youth

The great African caravan #unborder

19th—27th January 2019 Gambia

I participated in the Mboka festival of arts, culture and sports held in the Gambian capital of Banjul. I presented two stories of our theater show a Door of no return at the Senegambia hotel, performed amongst Gambian and international poets, singers. I delivered workshops at the Gambian university on how to use the sigana art form also shared stories to different schools in Gambia including the different able at the Gambia organization of visually impaired, using stories to stimulate senses and finally shared stories at Fandema international nursery and primary school.

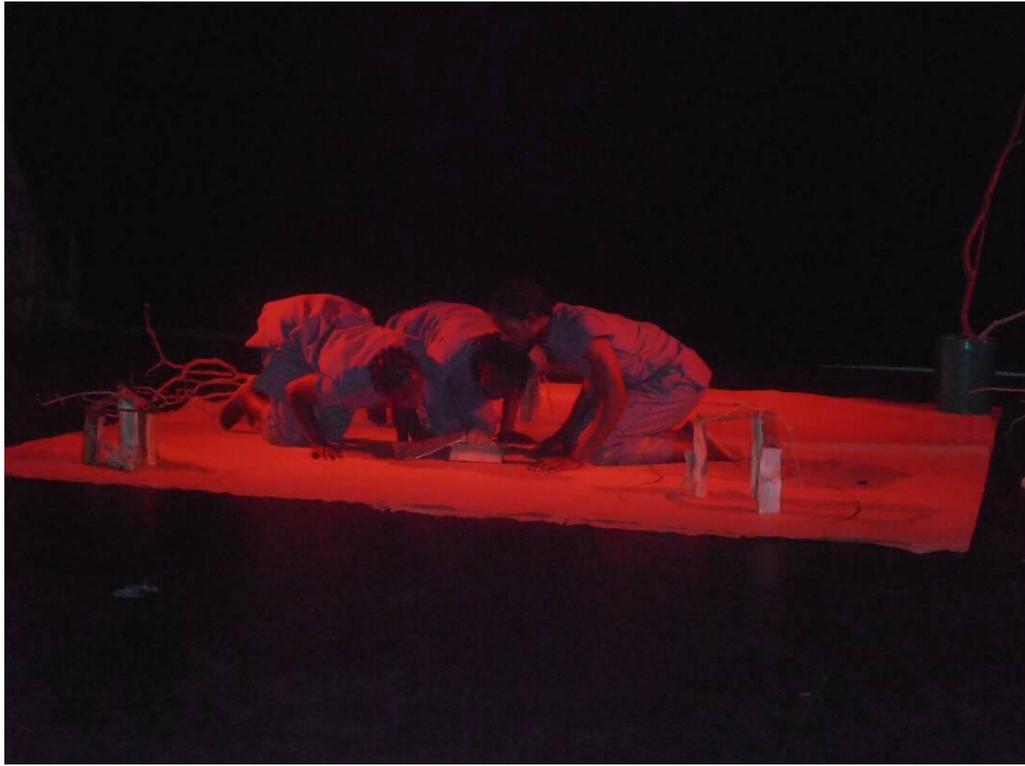
@mbokafestival18

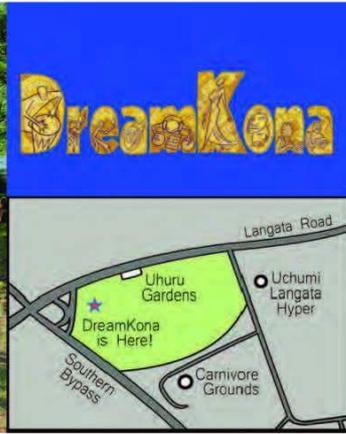
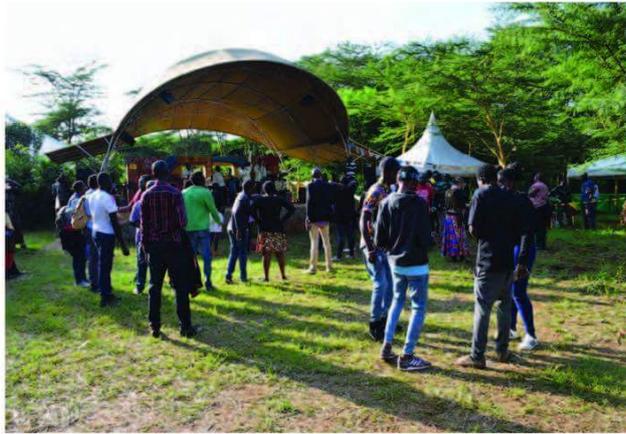
#mbokafestival18

mbokafestivl@gmail.com

February – march

Shared stories in celebration of the book week in two international schools in Nairobi then did our world theatre day celebrations at our national museums of Kenya we invited schools to celebrate theatre and stories during our theatre day which we did on the 22nd march.



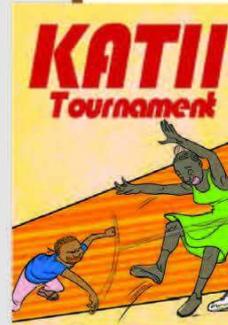


Celebrating the art-form of storytelling and other culturally significant activities that we all grew up with (games, music, dance), National Museums of Kenya - Uhuru Gardens, TICAHealth, and Zamaleo ACT present a day of stories, traditional games and fun for the whole family. We will also be celebrating International Environment Day few days early with stories of the environment.



2 June from 10 - 4 pm Storytelling & Games Day

- * Storytelling by professionals from around the world
- * Traditional games
- * Katii Tournament
- * Music and dancing
- * Tour of Uhuru Gardens



The event will be held at DreamKona, within Uhuru Gardens on Langata Road.
Entrance into Uhuru Gardens costs 200 ksh per car and it's free to walk in.
School groups, families, young and old are all welcome



For more information about DreamKona
Find us on Facebook at *DreamKona* or Email us at dreamkona@ticahealth.org













REPORT ON CURRENT STATUS OF ASSITEJ UGANDA

1.0 Introduction

Assitej Uganda has been in existence for a number of years in Uganda but unfortunately, a few people knew about it since it wasn't very active. On 1st Feb 2019, Mr. Ndwula Jackson who has been the President since it started had a meeting with the current members and agreed to elect Mr. Lumu Richard the Director Inter Cultural Theatre Uganda to take on the presidency with a team of 6 people to steer Assitej Uganda.

Since then, meetings have been held and a brief hand-over ceremony was held at Mr. Ndwula's office in Wandegaya along Gayaza road. This was done with the members present and agreed that an official hand-over with the media around will be done on the 24th May 2019. During this brief hand-over, Mr. Ndwula Jackson gave a background of Assitej Uganda and how it has been instrumental in influencing the set up of other centers in Africa. He urged the in-coming President with his team to hold this dearly.

The in-coming President, Mr. Lumu Richard pledged his loyalty to the progress of Assitej Uganda and promised that he is going to do all that is necessary to see that the glory and centre of Assitej Uganda is revived. He thanked Mr. Ndwula Jackson and his team for all the endeavors and keeping Assitej alive.

1.1 Key Emerging Issues

The following issues emerged from the meetings we have had. These were;

- Revival of the centre by paying the membership fee
- Assitej new office (already provided by the current president and rent paid for 4 months by him and some office furniture)
- Fill up the missing vacancies with the appropriate people
- Meeting with the old members and motivate them into the organization

- Bringing Primary schools and Secondary on board especially those practicing Theatre
- Organize workshops for all Music Teachers in the central region and latter spread to other regions
- Sensitize schools about Assitej. We are going to do this in the 2 Children Theatre festivals organized by Inter-cultural Theatre Uganda with the first one in August with the Uganda National Cultural Center (UNCC) and the last one in December (Details will be forwarded to you) and also through the Radio and TV shows were we shall be hosted.

1.2 Outcomes and implications for Assitej 2019

- Assitej Uganda office revived
- Children's participation in Theatrical activities enhanced
- Ability to speak with confidence
- Team work and togetherness enhanced
- Relationship building enhanced
- Child to child education enhanced

1.3 Action Points

- ✓ There is need to meet all former members and all those who had lost hope in Assitej to motivate them into the activities
- ✓ Get more members join Assitej Uganda
- ✓ Ensure that the annual membership fee is paid to Assitej and membership renewed
- ✓ Discuss with the Uganda National Cultural Centre (UNCC) to schedule children's Monthly Theatrical performances. This will motivate the children and youths into Theatre and of course the future of Theatre enlightened.

1.4 Challenges:

- a) Reaching out to the members since most of them had lost hope and interest in the organization since there were no activities that kept them alive.

b) Finances to run the current activities are not there and the President has to use the available resources on him.

1.5 What I feel is relevant to Theatre for children /young people in Africa

I greatly feel that if all National cultural centers in Africa schedule at least with one Theatrical show for children every month, this can greatly influence the whole nation because all children, parents and Theatre lovers will get hooked to such programs and I believe this will impact the children and will motivate them into Theatre and this will give more light to the future of Theatre.

1.6 Conclusion

I really thank Mr. Ndwula Jackson for all the love, interest, and guidance provided. We really appreciate his efforts and we promise him and the Assitej office that the sky is the limit for Assitej Uganda. We are going to do all we can to promote children's Theatre in Uganda and abroad.

I also thank the Assitej Secretariat for always updating us through e-mails and monthly updates, all support given in the previous years up to date and it's my humble request to continue standing with us.

I believe that Assitej Uganda will go from strength to strength serving the children and youth of Uganda year to year

Prepared by:

Richard Lumu

Director ITU/ President Assitej Uganda

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ASSITEJ ZAMBIA

REPORT TO THE ACYTA & ASSITEJ EC MEETING FOR THE PERIOD 2018 - 2019

1. Introduction

This report covers some activities we have carried out during the period 2018 – 2019 and also looks at the way forward for the centre. ASSITEJ Zambia has a national secretariat (office) situated at 6482 Jacaranda Road, NAPSA Building, Block 1B Room1 in Lusaka. It has a full time employee who runs its business centre which offers secretarial services. It is from this small business that the association gets some sustenance financially. Plans are under way to open some more business outlets in order to realize more funds which will consequently increase our capacity to have increased activities.

2. The national and provincial leadership

During the period under review, the long serving president of ASSITEJ Zambia Dr. Cheela Chilala stepped down voluntarily on March 5 last year to pave way for some new leadership and Bernard Mutambwa took over the presidency while he (Cheela) remains in the board or national executive committee which also has Harrison Muleya as deputy president, Thokozile Mwale as the general secretary and Mclaudy Munanzwa as publicity secretary. Others are Juliana Banda, Penelope Kabwe and Katuta Chipulu as members. Other members have fallen off since last year. The centre is still undergoing some transformation in its administrative structures at both national and provincial levels. We are currently in five provinces.

The board structure which comprises some members from the member organisations and some major stakeholders does not rely on the association for funding as the case was in the past. The board members are sponsored by their respective organizations during say board meetings – though it appears not working in some cases but we consider the best alternative given the prevailing lack of resources. Both the government and the corporate world have not positively addressed the issue of funding for the arts and in particular theatre.

3. Membership

As a member driven organization, ASSITEJ Zambia has continued to grow by recruiting more members to enhance the value and relevance of the association. During this period, we have recruited the highest number of adult groups that perform theatre for children and young people in the areas where we are present, five provinces of the ten since inception. Our focus is to be wholly and truly national by the end of 2021/2. As everywhere, most members find it hard to volunteer - would want monetary gains for them to carry out the association activities. This has made some members abandon the association midway or stand aside awaiting some funding which is proving farfetched. However, as ASSITEJ Zambia leadership we are determined to pull through all the 'stops' until we reach our target of ASSITEJ' presence in all the corners of Zambia by 2021/2. The association is planning a

national convention in August next year which we have never had since 2005 due to lack of funds as usually delegates can only attend if all the logistics are provided.

Our efforts to recruit more and more members are hampered by lack of funds in the targeted schools and community theatre who see the financing of the arts as not a priority. Some potential members to have more competing needs – theatre not being one of them in most cases.

4. Workshops, Commemorations and Festivals

Amid some funding challenges, ASSITEJ Zambia has refused to sit idle and ‘mourn’. Between June and November last year, we had two workshops to empower the membership on theatre for young audiences, which is still quite scanty in our member groups. A lot of our members still lack the understanding of TYA. We have just released a memo to all the member groups to set dates when some ‘experts’ in TYA can do workshops with all the members of the groups for a one day each on the topic ‘What is theatre for young audiences?’. This is because one of our discoveries is that most of the adults find it hard to do TYA due cultural norms in the country where it is considered ‘abnormal’ for an adult to reduce himself to some young person in the creation of theatre for children. Most adults also are less interested or shy away from doing TYA. We want to vigorously challenge this by carrying some workshops in writing, directing or creation of theatre for young audiences.

In the area of festivals, a month ago, we had one of the most successful festival in recent times drawing participants from schools and adult community theatre groups in Lusaka and Solwezi. Last year we successfully hosted the March 20 Day of Theatre for Young Audiences and Day of the African Child. We are currently organizing the Day of the African Child commemoration in June in various parts of the country. We are talking to potential partners who can fund the event though it has proved futile in the past – we refuse to give up!

4. International collaborations and partnerships.

(i) ASSITEJ Zambia was one of the two African countries that attended the 2018 AAG in Beijing, China after securing some sponsorship from the Chinese embassy here in Zambia.

(ii) In October last year, ASSITEJ Zambia had an invitation from the Malawi Light of Youth Creations Organisation (LYCO), an arts organisations and organisers of the Malawi International Youth Arts Festival in Lilongwe. One member group Ng’ombe Theatre was selected and attended the festival that ran February 2 – 4, 2019. A reciprocal visit by a Malawian group is in the offing later this year or thereafter.

(iii) Whilst in Malawi, I had some meetings with LYCO officials and some other artists there about the possibility of opening an ASSITEJ centre, an idea which was highly welcomed and communication was done with both Yvette Hardie and Louis Valente immediately after. We hope some progress is being made towards that.

(iv) Two ASSITEJ Zambia members; Zambezi Arts Link and NOWECOTYA from Lusaka and Solwezi, respectively have been selected to participate at the CHIPAWO Trust organized Southern African Arts Festival for Children and Young People in Harare, Zimbabwe August 8 – 13 this year.

(v) Together As One of Zimbabwe has invited a group from ASSITEJ Zambia to participate in the Maguro Winter Arts Festival to take place July 22 – 27 this year. Preparations are in place to participate there. Together As One is owned by Washington Masenda, the ASSITEJ Zimbabwe director.

(vi) Since the Cape Town in 2017, there has been attempts to have an ASSITEJ centres organized SADC festival for children and youths. However, communication with especially ASSITEJ Botswana which was initially responsible for the early processes has been a challenge. A concept was later developed by Zambia for the same and hopefully something positive can come out. This was initially an initiative of ASSITEJ Botswana, ASSITEJ Zambia and ASSITEJ Zimbabwe when we met at the congress in Cape Town but later on Yvette suggested that other countries in the SADC region be brought on board.

(vii) We are making some frantic efforts to have representation at the 2019 AAG and the 2020 ASSITEJ World Congress in Norway and Japan, respectively.

(l) Soon we are going to rollout a call for international performances for the now 2020 Jacaranda International Theatre Arts Festival. It is hoped we can have some international groups in the coming Jacaranda – especially from neighbouring countries.

5. Relationship with the National Arts Council of Zambia

As the EC may be aware the relationship between ASSITEJ Zambia and the National Arts Council of Zambia (NAC) was strained since 2007, and NAC never attended any ASSITEJ Zambia event since then. It is gratifying to report that the Jacaranda Theatre Arts Festival was graced by the NAC Chairman Samuel Samwimbila who pledged support to the association from then on. A number of chairmen of the nine main arts associations in the country attended the event – a positive development for us as an association as we hope to intertwine with these other associations in the arts industry.

We are in the process of engaging the government at a higher level in order to attract support from them as gatekeepers. NAC has made ASSITEJ Zambia one of the three major organisers of the forthcoming National Conference on Arts Business to be held on June 12 – 14, the first one of its kind in twenty years. We are also actively involved in the Zambia Open University and NAC organised international arts conference to take place in Lusaka on July 11 – 14.

6. The Way Forward / Future Plans

ASSITEJ Zambia is always futuristic in approach. It is currently looking for partnerships to undertake some projects as listed below. These partnerships could be local or international. Some of the projects we intend to undertake are from these:

(a) Story-telling:

The association would like to explore the traditional Zambian folk tales and use them to reach out to the children. The stories can also be turned into plays – something the association has done in the past when it toured such a play in Finland,

performing to Finnish children where it was well received. Zambia has a rich collection of these folk tales that can be exploited in theatre circles.

(b) Puppety:

The association would like to partner with organisations or countries that have experience in puppetry. In the past ASSITEJ Zambia even hosted a puppetry festival called PUPFEST, but the expertise we had at the time has been lost. We would like to revive and develop this part of our theatre endeavours.

(c) Mask Making:

ASSITEJ Zambia has for many years been intending to partner with any organisation that can help conduct mask making workshops and hopefully guide with the establishment of a mask making centre where young people can make masks of various types. This would be viable because masks are a key element of Zambian traditional art and it will generate some income for the association through the resultant mask sales to some tourists.

(d) Capacity-Building:

ASSITEJ Zambia would like to build its capacity, not just in terms of resources, but also in terms of skills. In this regard then the association will try to partner with organizations that can help impart the requisite artistic skills in areas such as scriptwriting, acting, directing, stage management, particularly with respect to children's theatre.

(e) Cartoon Production:

ASSITEJ Zambia is also interested in developing capacity in the area of cartoon production, particularly targeting children. The main aim is to produce cartoons of Zambian traditional tales, particularly around the character of the hare, which are the most common and best appreciated. These could be aired on television stations around the country.

(f) Contemporary Dance:

ASSITEJ Zambia has a number of member organisations that are well versed in traditional dances. However, the association would like to promote its capacity in contemporary dance through workshops that will include training of trainers, festival both local and international.

(g) Joint Productions:

The association would like to engage in more joint productions with organisations or companies that work in the field of children's theatre. In this regard the association would be happy to work with another ASSITEJ centre in any country with a view to

producing a play that would be cross-culturally relevant and possibly be submitted for ASSITEJ festivals in future.

(h) Children's Rights Promotion:

ASSITEJ Zambia is aware of the fact that there is a great need to promote and protect children's rights in Zambia and beyond. There are many NGOs that are engaged in the promotion and protection of children's rights. However, ASSITEJ Zambia, whose motto is, "Through Theatre – Advocating for Children's Rights," would like to contribute to these efforts by means of the arts. Therefore, the association is interested in using workshops and community participatory research to develop plays that deal with these issues.

6. Conclusion

ASSITEJ Zambia hopes to strive out of the current malaise in terms of funding. We strongly believe that strengthening ACYTA will be a huge step in strengthening our resolve to a successful implementation of our programmes, at both national, regional and international levels. We remain resolved to go out there and sell our 'manifesto' to the stakeholders who are the association members, the NGOs, bilateral and multilateral partners and indeed the government until our goal of availing some quality theatre to the young audiences in our countries is realized. Regional collaborations are an important step in motivating the membership in most African countries.

We need to do research on how best we can influence organisations such as the SADC, ECOWAS and the AU to attach some importance to theatre for young audiences. What are the impediments? Is there a possibility of the said entities committing more funding to the arts and culture, if at all they do? What route is available for us to Gaborone, Lome and Addis Ababa to meet these policy makers and implementors? Are their doors completely shut and locked for us?

We are hopeful that not in the too distant future ASSITEJ Zambia should be able to host an international event, such as the Next Generation, regional meeting, workshop and/or festival among other event organized by ASSITEJ (International).

By : Bernard Mutambwa
President, ASSITEJ Zambia

April 29, 2019
Lusaka, Zambia

ASSITEJ Nigeria REPORT 2019

Preamble: After the successful first ASSITEJ Nigeria Festival tagged ANT Festival 2018, a stakeholders meeting or AGM anchored by Yvette was held. It was held at a physical location and members who could not be physically present participated via whatsapp. Subsequently, the conversation was moved into the whatsapp platform. To manage the vastness of the Nigerian landscape, Zonal Coordinators have been elected/appointed/nominated and a constitution drafting committee was formulated so that they can come up with a constitution which will act as a guide for the organization elaborating on amongst other things membership obligations and benefits.

Introduction

ASSITEJ Nigeria is a member of ASSITEJ International with commitment to theatre for children and young persons in Nigeria. This commitment has led to a number of remarkable and robust accomplishments

Theatre (ANT) Festival

Tagged ASSITEJ Nigeria Theatre (ANT) Festival 2018; this was the maiden edition of the festival. It took place from 27th to 29th September, 2018, organized by Mrs. Pamela Udoka-ASSITEJ Nigeria. It was a huge success with outstanding and quality participation of theatre companies, theatre artists; both professionals and amateurs, theatre scholars, directors, producers and journalists. The presence of the International President of ASSITEJ Yvette Hardie, the Global Vice-President, International Association of Theatre Critics (IATC), Prof Emmanuel Samu Dandaura, ITYARN Chair and EC ASSITEJ International, Prof Manon van de Water, President and Country Rep of the Nigeria Centre of the International Association of Theatre for Children and Young People (ASSITEJ) with personalities from Nigeria made the festival outstanding.

Annual General Meeting of the Association (AGM)

In the ASSITEJ annual general meeting (AGM) that took place on the 29th September, 2018, members across Nigeria were in attendance. The venue was the Shodex Centre, Lagos. The meeting included members who were not present as they took part in the AGM via ASSITEJ WhatsApp group; *ASSITEJ Nigeria*. The International and Nigerian presidents, Yvette and Mrs. Udoka respectively presided the meeting. Nwagbo Patrick Obi, IATC took down the minutes on behalf for Dr. Chinyere Okam, the secretary.

The agenda in the meeting includes introduction of members, the purpose of meeting, objectives of ASSITEJ, membership, strength and opportunities in ASSITEJ, ASSITEJ Nigeria; the way forward, election of ASSITEJ Nigeria officials. These

issues were exhaustively discussed; and the following resolutions and observations reached; different levels membership defined, ASSITEJ and IATC to interface for advocacy in the theatre for children, there should be unity among ASSITEJ Nigeria, the entire ASSITEJ Africa, Mrs. Pamela Udoka has worked in creating credible ASSITEJ, secretariat for ASSITEJ Nigeria to document all Nigerian activities so that they will be published in the ASSITEJ Newsletter for credibility, Dr. Chinyere Okam is to be the secretary, while Emmanuel Adejumo will document all ASSITEJ events, Nwagbo Patrick Obi, IATC to be the editor ASSITEJ Nigeria Newsletter, strong playwriting tradition in Nigeria, good tradition of troupes performing for children and young people exist in Nigeria among others.

Theatre Performances

The performances in the festival took place at Bariga and St. Anthony, Mary land, Ikeja, Lagos. At Bariga, children from secondary schools showcased an ensemble of games, dances, drama, traditional wrestling. The children's traditional performances by the ten secondary schools across Shomolu and Bariga are *Tinko* (Hand game), *Suwe* (leg and pebble game), *Omoba Fawusa* (round the circle game), *Gidigbo* (traditional wrestling), *ten-ten* (simultaneous clap and leg game), the heavy rain that fell disturbed the drama presentation, the cast recite the dialogue in the play, Toyin Abiodun's *The Marriage of Arike* in the makeshift building the participants and the spectators ran in to avoid rain from beating them. The play's theme dwells on the value of the children, where Abike (Jennifer Huzzain) asserts herself on the society that if the children are denied their rights and values, certain awareness will implant the consciousness in them. The schools that participated include St. Luke's Junior Grammar School, Jagunmola Senior Girls Secondary School, CMS Senior Girls School, Bariga Junior Grammar School, Adelakin Adelaga Grammar School, Ajayi Crowther Grammar School, Angos Memorial School, Igbobi Junior Grammar School, Shomolu Junior Grammar School, Eva Adelaja Junior and Senior Girls Secondary School, Lanre Awolowoko Grammar School and Gbagada Senior Secondary School.

Workshop

The 3-day festival witnessed workshop, performances and visit to tourist attraction in Lagos, The facilitators in the workshop are International President of ASSITEJ Yvette Hardie, who is also the president ASSITEJ South Africa, the Global Vice-President, IATC, Prof. Dandaura represented by Nwagbo Partick Obi, the Director, Publicity and Membership Services, IATC-Nigeria, ITYARN Chair and EC ASSITEJ International, Prof Manon van de Water, HOD, Department of Psychology, University of Lagos, Nigeria, Dr. Esther Akinsola, President ASSITEJ Nigeria, Mrs. Pamela Udoka. In her paper, Yvette discussed the benefit of ASSITEJ to theatre companies and the values their activities would impact on the children and young persons. Prof. Dandaura's presentation is on, the Grown up Critic and the Children's Theatre: The African Experience, where he called for an interface between the critic and the creative artist of the children's theatre, saying it would bring about advocacy and standard. Prof Manon's lecture centered on Research and Theatre, where she captured historical

research on children's theatre, stating that the need for research arises because there must be accurate information and documentation of what the theatre for the children and young persons, aim to showcase to the society.

ASSITEJ and friendliness

For its enthusiasm towards children and arts, the Olusola Adekoya-led management of Shodex Gardens, Anthony Bus Stop, Lagos gave ASSITEJ Nigeria mandate to feel free in using its Centre for rehearsals and performances; hence the declaration and commissioning of Shodex as ASSITEJ Nigeria friendly Centre. The President of ASSITEJ International Yvette Hardie did the commissioning

Community and Youth based theatre

The affairs of the youths in Nigerian communities are the preoccupation this theatre, especially in the South East. The community and Youth based theatre organization aims development initiative for the youths. The Development Performance Initiative (DPi) which is the platform for this is located the University of Nigeria, Nsukka (UNN). The have engaged in the following activities from November 2018 to April 2019:

- Engaged students and pupils of selected primary and secondary schools in creative dynamics from November , 2018 till date
- Collaborated with Women and Girls Advancement and Resource Centre (WAG-ARC) an NGO located in Abuja and Youth Friendly Resource Centre (YFRC) located in UNN. It was 16 days campaign of Violence against the girl child and women in general. This event was a model to engage young audiences on the need to reduce incidents of Gender based violence. The entertainment-education and street theatre approach were deployed actively for this project. This event happened on the 3rd of December 2018.
- DPi in collaborated with WAG-ARC and YFRC to established a platform for youths to actively use theatre, dance, music and poetry to drive social change under the platform of *Youth To Youth For Social Change*. (Y2Y For Social Change). This was aimed at secondary and primary schools to engage them on right attitude and behavioural change. The event is still ongoing.
- DPi celebrates World Theatre day at the University of Nigeria, Nsukka.

The rights of children, the youths and women

Arojah Royal theatre, Abuja presented Nafisa, on November, 20, 2018 and also January, 20, 2019 where 400 students from secondary schools came as the youth audiences. Nafisa is jointly written by Titilola Dawodu and Jerry Adesewo, co-

directed by Israel Udochukwu Isaac and Jerry Adesewo. The production enjoyed support from Australian High Commission, Women's Right Advancement and Protection Agency (WRAPA). It is really a girl child education oriented and focused on the rights of children, the youths and women

Creative arts for conversation with children and the youths

This dimension of engaging the children and the youths is awesome. The group, The Art of Play Initiative (TAPI) deployed all aspects of creativity involving the youths and the children. Apart from acting, costume, make-up and all aspects of technical theatre are key to what they expose children to. TAPI is based in Benin City, Edo State, South-South Nigeria_

Their programmes are every Saturday, and they offer training on the musical & theatre arts as well as fine arts. The children Choir is superb with their production in most weekends as they display their skills on playing African instruments.

The Art of Play Initiative did nine performance in through Story Theatre with Grandma Wura; the play "*Ebibulu*" by Charles Ikechukwuka Nwaokolo, Programmes Director/Stage Manager The Art of Play Initiative. The play teaches children to apply true leadership values to build a better Nigeria. Another play *Adio* focuses on helping children recognize and utilize their gifting for maximum impact.

BOARD MEMBERS

Egnr. Chike Madueke	Chairman
Mrs. Amira Obi-Okoye	Member
Mrs. Efe Etomi.	Member
Alibaba Akpobome	Member
Mrs. Pamela Udoka.	President

SOME MEMBERS OF ASSITEJ NIGERIA: (This list is not exhaustive)

1. Kings and Queens Dance Academy
2. Arts Castle Academy
3. Queens Arts Academy
4. Gifted Steppers Dance Academy

5. House of Dance Nigeria
6. Zikky's Creation Dance Company
7. Populat JP Academy
8. Daydream Performing Arts
9. The Art of Play Initiative
10. Footprint of David Dance Academy
11. Crown Troupe of Africa
12. Arojah Royal Theatre
13. Development Performance Initiative
14. Ennovate Dance House
15. Just Theatre House
16. TCube Theatre Company
17. Dreamboat Theatre for Development Foundation
18. Children's Arts Development Initiative (CHAIN)
19. Avant-Garde Restoration Theatre Spa
20. Kininso-Koncepts
21. Afrique Arts Academy
22. Mosaic Theatre Production
23. Creative Hands Theatre.

COORDINATORS

- | | |
|------------------------------|-----------------------|
| 1. Eunice Uwadinma-Idemudia. | Colleges of Education |
| 2. Tosin Tume | Universities |
| 3. Phillip Akojie. | North-West |
| 4. Jerry Adesewo | North-Central |
| 5. Joshua Alabi | South-West |
| 6. Ikechukwu Erojikwe | South-East. |
| 7. Edisua Yta | South-South |

CONSTITUTION DRAFTING COMMITTEE:

1. Segun Adefila...
Chairman.

2. Patrick Nwagbo-Obi
Secretary.
3. Eunice Uwadinma-Idemudia
Member
4. Ikechukwu Irojikwe
Member
5. Tosin Tume.... Member
6. Prof. Dandaura, President IATC Nigeria, Global Vice-President, IATC
Advisory
7. Adeniran Makinde Chairman, National Association of Nigerian
Theatre Arts Practitioners. (Lagos State)
Advisory

Addendum:

Report from Abuja:

It has been a very busy period for Theatre here in Abuja since the second half of 2018, as different theatre companies within and outside Abuja produced plays and musicals for both children and adults that took the country's capital by storm. Some of these plays were Segun Michael's WIFE MATERIAL-100Yards; Ola Rotimi's OUR HUSBAND HAS GONE MAD AGAIN; and Wole Soyinka's THE TRIALS OF BROTHER JERO; ÍTÀN-The musical; Sefi Attah's THE ENGAGEMENT amongst others. Theatre companies such as Arojah Royal Theatre, Melliscopia Theatre, 2Masks & A Griot (2MG) Theatre, Thatch House Theatre, Jos Repertory Theatre, Dove Theatre (theatre for children.) produced plays that showed for days, weekends, and for different audiences.

From the Arojah Royal Theatre circle where I am the stage manager, we did variety of productions, targeted at both adults and children. Plays like Ken Saro-Wiwa's THE WHEEL, BLACKOUT, and THE LEADERS WE DESERVE- a mock presidential debate, were staged at different times for mature audience.

The Theatre for children and young audience had since started with the production of Ola Rotimi's Ovonramwen N'Ogbaisi by primary school kids from Dove Theatre- an arm of Doveland International School Abuja, with full directorial and technical support from Arojah Royal Theatre.

In continuation of the theatre for children and young audience, Arojah Theatre produced NAFISAH. Written by British based Nigerian Titilola Dawudu, the play centred on Nafisah, an 11-year old girl who was forced into marrying an old man- a honourable member of parliament in order to ease the economic burden of her father. Her refusal to let this evil act happen, and with support from her nanny (who was also a victim of this trend) creates a conflict of interest that makes the play an all time theatrical piece. This play exposes the horrible experiences the girl child go through in the Northern parts of Nigeria where female children are forced into early marriage at ages between 9 and 13years to men old enough to be their fathers and grand fathers. Their dreams of education killed, they are subjected to horrible realities of life. The play discourages early marriage, outlines it's dangers, and promotes the need for girl child education.

Nafisah premiered on November 20th 2018 being the Universal Children's Day, and a repeat performance on January 24th 2019. It was a theatre of the young minds, as secondary schools were the target audience, with hash tags #girlsnotbrides, #shesachildnotabride.

2019 promises to be a lively season for Theatre in Abuja, as production companies are already opening the season with performances, with Arojah Theatre and 2MG at the fore front.

Highlights of proposed theatre projects for this year includes 2MG Children's Theatre Workshop and Saros Home Education Centre (SHE Centre), a theatre production, devised, written and performed by truly gifted young minds; it starts from June.

Abuja Festival of Theatre 2019. It's a celebration of culture and life in Africa's best planned and fastest growing city; it starts from June.

NANTAP Convention 2019. The National Association of Nigerian Theatre Arts Practitioners has brought the hosting right for this year's annual convention to Abuja the country's capital; it will hold between August and September this year.



Bilan d'activités

2018



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Festival Djaram'Arts 2018 – Place du Village Ndayane – Spectacle Cirque – Cie Digestif & Cie notre monde.

DJARAMA cherche à construire un modèle de vie alternatif avec la communauté. Elle intègre l'agriculture biologique, l'autonomie alimentaire, l'énergie alternative et renouvelable ainsi que le développement individuel de chaque personne à travers l'art, la culture et l'éducation formelle.

Cette association humaniste et innovante créée en 2005 par Patricia Gomis, accompagnée de sa famille, d'artistes et d'acteurs culturels a pour objectif de donner accès à l'éducation et la culture à tous les enfants, notamment les plus défavorisés.

En 2011, le premier projet éducatif débute avec l'ouverture de l'école Ker Sœur Justina Miguel dans banlieue de Dakar, à Malika.

En février 2015, l'inauguration du **Pôle Culturel Djaram'Arts** marque *un tournant dans la vie de l'association*.

Ce centre d'art pour la jeunesse est unique au Sénégal, avec un théâtre de 150 places situé en pleine brousse au sud de Dakar, dans le village de Ndayane.

Lieu de création, de diffusion et de recherches artistiques, c'est également un espace de formations dans le domaine du théâtre, de la marionnette et des arts du cirque. Le pôle comprend un centre de ressources et de documentations sur le théâtre et les marionnettes ainsi qu'un espace d'accueil et d'hébergement pour les artistes.

En octobre 2015, le second projet éducatif de l'association débute avec l'ouverture de l'Ecole du Dialaw dans l'enceinte du Pôle Culturel.



Cie Notoire – LA PLANETE – CEM de Ndayane – Avril 2018

La saison culturelle 2018 a été très riche en événements au Pôle Culturel Djaram'Arts. Nous avons reçu et organisé **11 manifestations** (spectacles, ateliers cirque en famille, atelier astronomie, festivals,...)

Le public vient de Dakar, Thiès, Mbour... Nous organisons également un transport permettant aux enfants des villages de Ndayane et Toubab Dialaw de participer aux représentations et aux ateliers.

Nous organisons en moyenne 2 manifestations par mois. Plus de **800 personnes**, parents et enfants confondus, sont venus voir les spectacles et participer aux ateliers artistiques durant l'année.



*Cie Sencirk – Festival Djaram'Arts 2018
Trampoline Kay Bondé*



Atelier Kamiwhibai avec Philippe Robert – CEM de Ndayane



Cie 4 à corps – L’herbe sous le pied – Lycée Jean Mermoz (Dakar)

Dans le cadre de notre programme de diffusion de spectacles jeune public nous avons accueilli **11 compagnies internationales** venant de France et de L’île de la Réunion. Notre objectif est d’apporter une ouverture culturelle à la jeunesse sénégalaise en proposant des spectacles variés : cirque – conte musique – théâtre - marionnettes. Chaque compagnie a réalisé une tournée et joué au Pôle culturel Djaram’arts et dans les lieux culturels partenaires : l’Institut Français de Dakar et Saint-Louis, Les Nuages Perdent leur plumes (Dakar), Ker Imagination (Dakar), Le Grand Théâtre (Dakar), L’Ecole EBA de Ngaparou ainsi que dans 7 écoles AEFÉ présentes au Sénégal : Lycée Jean Mermoz (Dakar) – Ecole Aimé Césaire (Dakar) – Ecole Dial Diop (Dakar) – Ecole René Guillet (Thiès) – Ecole Françaises des Almadies (Dakar) – Ecole Fann (Dakar) – Ecole actuelle bilingue (Dakar).

Les spectacles sont également joués bénévolement dans les écoles de la commune de Ndayane. Au total plus de **5565 enfants** ont pu voir ces spectacles et participer aux ateliers proposés par les artistes.

Les écoles sont demandeuses car il y a très peu de propositions de spectacles jeune public.

Les compagnies sont également ravies de partager avec ce nouveau public qui apporte un autre regard sur leur travail.

Depuis 3 ans, le pôle culturel Djaram’Arts se donne pour mission d’organiser un réseau international de promotion des arts vivants en direction du jeune public en milieu scolaire.



Cie Nowhere Circus – Carnet de voyage
Ecole Fann (dakar)- décembre 2018



Collectif Arfolie – Pile e t Face – Pôle Culturel Djaram'Arts –
novembre 2018

Contact et informations des compagnies accueillies cette année :

- Cie Branca Nicolas Julian – BRANCA : www.compagniebranca.com
- Cie La vie à pied – SORO ET LA GRAIN DE MAÏS MAGIQUE:
www.facebook.com/Cie-La-vie-à-pied-1489941171261838
- Cie La révolte des couleurs – LA REVOLTE DES COULEURS
- Cie Flaskashow – CLOWN ZAG: flaskashow.com
- Cie Notoire – LA PLANETE: www.youtube.com/watch?v=qDGrp_PHoJs
- Cie Circoballe - ELLE...OH!: <http://circoballe.wixsite.com/circoballe/les-spectacles?lightbox=dataltm-ity5hojk>
- Cie Philippe Robert - KAMISHIBAI: philipperobert.blogspot.com
- Cie 4 à corps – L'HERBE SOUS LE PIED: www.compagnie4acorps.fr
- Cie Les Ptites casseroles – MUSTIK: www.youtube.com/watch?v=Tw6gAcs3118
- Collectif Arfolie – PILE ET FACE: https://web.facebook.com/ARFOLIE-385533294697/?_rdc=1&_rdr
- Cie Nowhere Circus – CARNET DE VOYAGE: www.facebook.com/nowherecircus

Les Festivals

- Cie le puit à parole - FESTIVAL FESTIPAROLE: <http://www.puits-a-paroles.fr/festiparoles>
- Festival NIO FAR : <http://www.festivalniofar.com/>
- Biennal de art:

Cécile Balate, scénographe (Belgique) a présenté « Sunou dom » une installation de dessins (pigments locaux et pastel).

Les élèves de l'Ecole du Dialaw ont présenté « Bouturage » structure et installation en scotch et emballage alimentaire.

La Compagnie Djarama a présenté une étape de travail du spectacle « Petit bous de Bois ».



Formation Construction – Manipulation de Marionnettes

Dans le cadre du partenariat entre Djarama et l'IIM (l'Institut international de la Marionnettes – Charleville Mezière), **Candice Picaud et Lou Simon**, diplômées de l'ESNAM, sont venues au Sénégal pendant deux semaines (du 23 avril au 5 mai 2018) pour dispenser une formation marionnette aux jeunes du collège de Ndayane dans le cadre du laboratoire artistique mis en place par *Djarama*.

L'atelier s'est déroulé en deux temps: une première semaine de construction de marionnettes muppets et une deuxième semaine de manipulation. Pour la construction chacun des enfants ont créé une tête puis un corps. Le modèle de construction était très simple et avec des matériaux le plus possibles récupérés, sans rentrer dans des détails de finition: l'idée c'était de leur faire découvrir cette technique, de ne pas avoir chacun un objet parfaitement fini, pour avoir du temps au plateau.

A la fin de la formation, un « défilé » à été organiser au Pôle culturel Djaram'Arts. Les enfants ont pu présenter leurs marionnettes devant le public.





Laboratoire artistique – collège de Ndayane

En partenariat avec le Collège de Ndayane , nous avons débuté un laboratoire artistique en Avril 2018 avec un groupe de 15 jeunes (10 garçons – 15 filles) âgé de 12 à 14 ans.

Chaque mercredi après midi, ce laboratoire « Cirque et Théâtre » encadré par Olivier Guilochoon et Patricia Gomis apporte une ouverture artistique aux jeunes et vient palier au manque d'activité dans ce domaine en milieu scolaire.

Depuis octobre 2018, les ateliers cirque (jonglerie – équilibre - acrobatie) sont dispensés par Moustapha Bah, (encadreur circassien à l'association Sencirk – Dakar).

Le groupe montre un réel intérêt pour cette activité . Ils seront formés jusqu' à la fin de leur cycle scolaire.



Formation construction et manipulation de marionnette

Dans le cadre du projet « Chantier solidaire et stage construction de marionnette » avec le centre Média jeunesse de Mbour, centre d'accueil pour des jeunes en situation de rupture sociale (www.mediajeunesse.com).

Durant une semaine (du 14 au 18 mai), nous avons accueilli 10 jeunes et leurs encadreurs. Deux tentes collectives (1 fille – 1 garçon) ont été mises à disposition pour le couchage. Selon le programme des activités journalières, le groupe a participé à la construction du troisième bâtiment de « l'école du Dialaw » et suivi un stage de construction de marionnettes dispensé par Patricia Gomis.

L'objectif est de permettre aux jeunes de :

- favoriser l'expression de soi.
- restaurer la confiance en soi et en les autres.
- développer la participation citoyenne et l'ouverture.

Le groupe a montré un réel enthousiasme pour les activités proposées.

Durant le séjour des jeunes, nous accueillions Phillipe Robert (Artiste comédien) qui était venu présenter son spectacle « Kamishibaï » dans le cadre de notre programmation culturelle.

Phillipe a participé aux ateliers de manipulation de marionnette avec les jeunes et il leur a présenté une partie de son spectacle.

Sur demande des encadreurs et des jeunes, Phillipe est allé présenter son spectacle à Média jeunesse.

Phillipe a vraiment apprécié cet échange.



Formation théâtre d'objet – cirque

L'école Jacques Mimran basé à Richard Tool est venue en classe découverte à Toubab Dialaw.

Durant leur séjour, du 25 au 27 avril 2018, les enfants ont participé aux ateliers Théâtre d'objet et Cirque dispensés par Patricia Gomis et Olivier Guillochon.

Ces ateliers ont permis aux enfants d'acquérir une petite notion sur l'écoute, la confiance en soit, à l'autre, au groupe. Ils ont exploré également les techniques de manipulation d'objet et ont découvert comment donner vie à un objet sur scène.



Stage Clown – projet « le pont » - Thies

Stage Clown (projet « Le Pont » initié par Patrick Morh (Suisse))

Le stage s'est déroulé à Thiès du 03 au 07 septembre 2019. Une trentaine d'artistes ont participé à ce stage dispensé par Patricia Gomis.

« C'est quoi le clown pour vous ? » Une question que Patricia a posé aux artistes en début de stage, beaucoup ont répondu : le clown fait rire, c'est facile ! Ils étaient loin de s'imaginer que c'était si difficile d'être clown et les étapes à franchir pour trouver son clown.

Ce stage a permis aux artistes d'acquérir une bonne base pour donner naissance aux différents personnages qu'ils auront à incarner durant leur carrière d'artiste. Les participants au stage ont tous compris l'importance du personnage de clown et ce qu'il peut leur apporter comme potentialités dans le jeu.



L'équipe du festival 2018 (membres du Pôle culturel Djaram'Arts et jeunes des ASC de Ndayane) devant la fresque du festival à la Case des tous petits de Ndayane.

La 5^e édition du festival Djaram'Art fut une grande réussite. Cette année l'événement s'est déroulé sur un temps plus long et un espace plus large afin de diffuser l'art dans la rue auprès du plus grand nombre.

Du 1^{er} au 7 avril 2018, le festival Djaram'Art a accueilli plus de 5000 spectateurs. Cette édition s'est déroulée dans la commune de Ndayane du 1^{er} au 5 avril, à Kelle le 3 avril, au Trampoline Kay Bondé de Dakar le 4 avril, Toubab Dialaw le 5 avril et à l'Institut français de Dakar le 7 avril.

Le but du Festival Djaram'Arts est de développer et de favoriser la culture auprès du jeune public. Pendant les six jours du festival, les artistes **sénégalais** (Sencirk – les Simbs – Sambaobab – Les femmes de Ndayane), **français** (Circoballe – Big Up Cie – Cie Flaskashow – Cie Juste Après – Lino Z), **suisses** (Cie Digestif) et **guinéens** (Cie notre Monde), nous ont livré de belles performances artistiques.

Une **formation Graffi** encadré par King Mow (Graffeur dakar) et une **formation photographie** encadré par Virgile Sani-Gémonet, du collectif Nejma (France) ont été proposer à 20 jeunes Ndayanois. L'exposition photos réalisée par les jeunes a été présenté à l'Institut Français de Dakar.

Un marché artisanal s'est tenu à Ndayane. Durant les 5 jours du festival les artisans et producteurs locaux ont présenté leur produits.

Le festival s'est déroulé autour du thème « **Droit à la Santé pour Tous** », nous permettant de réaliser des soins dentaires pour plus de 210 enfants de Ndayane et des daaras.



Création du spectacle « Petit bout de bois »

Du 26 février au 4 mars 2018, Sylvie Baillon (Directrice du Tas de Sable – Amiens) est venue au Sénégal pour une étape de mise en scène du spectacle.

Cette étape de création c'est déroulée au théâtre de l'Engouement à Toubab dialaw.

Du 16 au 30 septembre 2018, le spectacle est accueilli par de La compagnie « La Casquette » (Bruxelles) pour une seconde étape de mise en scène, suivi d'un banc d'essais devant un public inviter pour l'occasion.

Du 20 au 27 octobre 2018, participation au «Micro Festival de Marionnettes Inachevées » (3 rivières - Canada)

Du 19 au 25 novembre 2018, dernière étape de création en présence de Sylvie Baillon. Le 23 novembre, 1^{er} représentation public au Sénégal organisé au Monument de la Renaissance Africaine en collaboration avec le « Collectif Stop Mendicité ».

Décembre 2018, 4 représentations scolaires ont eu lieu dans le cadre du «Projet 10/10 » organisé par l'Ambassade de France au Sénégal. Grace ce projet de théâtre scolaire, les élèves ont eu la possibilité de voir le spectacle et d'échanger avec Patricia sur les différentes démarches de création et le thème du spectacle.



Ecole du Dialaw

JANVIER À JUIN 2018:

- **Formation des enseignants** : partage des ressources et du savoir-faire Montessori avec la visite de Danièle Leonard et Marina Bui, de l'école Montessori du Petit d'homme (Paris). Restructuration de l'aménagement des salles de classe

Sorties scolaires :

- Atelier danse, théâtre et manipulation d'objets avec l'artiste en résidence Nicolas Julian de la Cie compagnie Branca (Belgique)
- CE2-CM1 : Visite de la réserve naturelle de Popenguine pour sensibiliser les enfants aux problèmes de protection de l'environnement
- Récupération de pigments naturels à la falaise de Nditakh
- Visite au musée des enfants Ker ImagiNation (Dakar), activités sur la construction d'habitats
- CP-CE1, CE2-CM1 : atelier de construction d'un mur avec des matériaux locaux : l'architecture et les hommes et leur responsabilité vis-à-vis de l'environnement
- TOUTES CLASSES: atelier avec l'artiste sénégal-américaine Muhsana Ali, peinture sous verre pour la création d'une mosaïque dans l'espace collectif du Pôle culturel Djarama
- CP-CE1 : visite et participation à une construction superadobe de African Angara à Toubab Dialaw : la bioconstruction
- Visites à l'École des Sables, atelier de danse
- CP-CE1, CE2-CM1 : Exposition OFF au Pôle culturel Djaram'Arts : installation sculpture, travail collaboratif avec les élèves, la scénographe et artiste belge Cécile Balate et l'artiste étudiante franco-américaine Thaïs Calvarin



JUIN ET JUILLET 2018

Construction du toisième bâtiment de l'école en partenariat avec l'association Solida'rire (Grenoble). Ce nouveau bâtiment accueillera à la rentrée 2018 les classes préscolaire et la classe de CP.

Rentrée 2018-2019

SEPTEMBRE

Rentrée des classes :

- une nouvelle classe préscolaire - CP (24 élèves)
- une classe CE1-CE2 (13 élèves)
- une classe CM1 – CM2 (10 élèves)

Au total : 47 enfants

L'équipe grandie également.

Sabine Massoma Toco nous a rejoint pour le poste de directrice de l'école et Ameth Souga en qualité de surveillant et animateur sportif.

PREMIER TRIMESTRE

Les enfants ont pu découvrir le travail d'Eza Komla, artiste togolais, qui fait des sculptures avec des vieilles tongs. Ils sont allés danser à l'École des sables avec de grands chorégraphes et font de l'expression corporelle avec des danseuses venues d'Italie.

Électrification de l'école.

La nouvelle installation solaire mis en place par La Fondation EDF (France) a permis d'électrifier les classe et d'installer des ordinateurs et une photocopieuse pour l'école.



Agroécologie:

L'activité Agroécologique de Djarama est en cours de développement. Nos principales difficultés sont le manque de ressources humaines qualifiées pour organiser cette activité et les faibles moyens financiers que l'association peu attribuer à l'agroécologie.

Néanmoins, durant l'année 2018 nous avons maintenu l'arrosage des plantations existantes grâce à l'intervention d'un jardinier présent ponctuellement. Nous continuons nos démarches auprès des centres de formation agricole présents au Sénégal et informons de nos besoins lors des différentes rencontres et discussions.

Grace à ces échanges nous avons rencontré Simon Blanc et Khalifa Diallo. Durant 6 mois, ils ont aménagé différents espace dans le jardin



Electrification du Pôle Culturel Djaram'Arts:

Octobre 2018

L'électrification du théâtre et de l'Ecole du Dialaw à été réalisé grâce à la Fondation EDF. L'installation solaire (panneau + batterie) de 5000W vient en complément l'installation de 800w déjà existante.

ASSITEJ Japan Report

April 27th, 2019

From January 14th to 20th in 2019, we held TYA Inclusive Arts Festival in Tokyo. It was the second TYA festival in Tokyo run by ASSITEJ Japan and JIENKYO, following Asia TYA Festival, held in February of 2018.

We have invited artists who practice inclusive arts from Scotland, England, Serbia, and South Africa; they have not only presented their work but also facilitated workshops for artists in Japan.

All together, we had 5 international productions, 6 domestic productions, 9 workshops, 6 symposiums, and 6 performances for early years. There were about 2500 audiences.

This has become a great step toward 2020 ASSITEJ World Congress and hopefully we can continue the festival after the 2020 as well.

And now we have been working very hard toward 2020. We will have a report to share where we are at with you and a presentation to share how we are heading toward the festival and congress separately from Hisashi Shimoyama, our Artistic Director, and Mayako Morimoto, our Secretary General.

The sad news is that Mr. Fumie Naiki, Former President of ASSITE Japan Center, has passed away on October 2nd, 2018 at the age of 94. He devoted himself to improvement and development of theatre for children and young people, high school theatre education, and amateur theatre in Japan. It is unfortunate that he cannot witness the 20th World Congress in 2020 as it was his dream...

ASSITEJ Korea report

ASSITEJ Korea Winter Festival in Seoul was held 9th ~19th January 2019. It was 15th edition of the winter festival, and 10 official Korean productions was presented during the festival. And also the 2nd edition of the K-PAP (Korea Performing Arts Platform) 2019 was held during the festival. Around 20 foreign delegates participated in the platform, and 15 Korean shows including the festival productions and showcases for the KPAP were presented to the delegates.

By starting with the Public Hearing session with a Congressman (former board member of ASSITEJ Korea) on the 2nd April, ASSITEJ Korea officially launched the project of the creation of the National Centre for TYA. The creation is a new agenda for the new leadership in ASSITEJ Korea. The government (Ministry of Culture, Sport and Tourism) is going to decide in 2020 as “the Year of Theatre” in Korea. So ASSITEJ Korea have suggested the MCST to announce the launching of NCTYA as a practical and great result of the year.

Ms Bang Ji-young took office as the new president of the ASSITEJ Korea on 20th February 2019. One of the main agenda for the new leadership is attracting more participation of the members in the ASSITEJ events both domestic and international level. We are talking about the biggest Korean delegation ever for the Congress 2020 with Japan including 15~20 Korean productions for the fringe level.

ASSITEJ Pakistan report

Title: Report 2nd Tamasha Festival 2019

Bringing art and culture home

Art and culture with a spark of cross-cultural artist

Happy endings with 2nd Tamasha Festival 2019

Tamasha Festival 2017 – Performing Arts For Young Audience

7-9 April, Alhamra, The Mall, Lahore

Total attendances: 9,013

Presented;

11 Theater, Dance and Music Performances by Professional Groups

17 Theater Performances by Schools

3 Workshops by international and national master trainers

1 Musical Concert

2 International Performances by professional groups

A 3-day theater and performing arts Festival for children and youth – presented performances, workshops and discussion sessions by eminent national and international artists

Presented by ASSITEJ Pakistan in Collaboration with Institute of Art and Culture

Produced by The Little Art (through its Tamasha – Theatre for Young Audience), MAAS Foundation, Chota Mota Theatre, Harsukh and Rearts

What a show and it's a wrap! Wrapping up Three intensive days, Tamasha festival with performances from all over the world. Tamasha festival comprising with art, culture, dance, storytelling, music etc., for young audiences and general public was held on 12th to 14th April 2019.

President of International Association of Theatre for Children and Young People (ASSITEJ) Pakistan Shoaib Iqbal worked restlessly with the team to set-up a show which could bring out the hidden sparks of the youth. And he did it by presenting the 2nd Tamasha festival with a spectator of an average more than 4000 people per day. The festival was indeed a hypnotizing one which persuaded the general public, educational institutes, and young artists to step out of their comfort zone and be a part of this festival.

The specialty of this festival was not only about the young artists but also collaboration of nationals and international theatre artists. To be more precise, 12 international delegates from 10 countries who belonged to theatre and had a rough journey to promote young theatre collaborated with eight 8 Pakistani artists to put up a show revolving around the theme of freedom.

All the artists were divided into three teams merging the foreign and national talent together. The teams presented their ideas on a common ground, worked together, faced the challenges and at last did an extraordinary job to present their goal.

The international artistes who took part in Tamasha 2019 were Judith Gorgass (German), Delia Gavlitchi (Romania), Kelly Fielder (USA), Yun Hyejin (South Korea), Ishan Kulathilaka (Sri Lanka), Surangi Kosala Kumari (Sri Lanka), Marija Backovic (Montenegro), Obett Motaung (South Africa), Fredyl B. Hernandez (Philippines), Niclas Malmcrona (Sweden), Zang Ningbei (China) and Doris Fu (China).

Starting with day one, the opening ceremony was held on 12th April 2019 in which the honorable guest speakers such as Bina Jawwad, Shoaib Iqbal, Pervaiz Vandal and Tashfeen Safdar officially opened the 2nd Tamasha festival 2019. One child violin artist opened the house by playing national

anthem. The opening ceremony was further illuminated by the choir team of Institute of Art and Culture.

The first day had two major performances, one was presented by Mass foundation was a mime play which highlighted the sensitive relationship between children and parents and how child is affected by mother and father's relationship. After watching this play, international guest Niclas Malmcrona quoted that, "I was highly impressed by the performance and liked how all the actors were deeply immersed into their roles." Second performance called Wake-up Twistland was performed by a team of Chinese theatre artist who used mime as a medium to portray a show. The backdrop and the props used during the play were colorful and vibrant which involved a lot of children and young people to stay tuned. The mime was interactive and engaged children to help the protagonists as well. It was beautiful to see how kids were giggling and laughing during the play which proved that young mindsets need a push to be think and imagine.

In addition to this, second day, was super busy and more intense as the performances started from afternoon till late at night. Viewing the venue and festival as a general public, it was an amazing sight. One could see volunteers wearing their name tags escorting guests towards main auditorium, photography team was not missing a single sight to capture, and one could see smiles on the faces of general public.

Educational institutes such as Lahore grammar School, The Educators, House of Junior school PVT, Ltd, Government school for Special Education participated and performed to promote the young theatre. "Hathi ka Bacha" a storytelling performance by Sadia Sarmed was being watched by children and teenagers for two days. For entertainment and recreation session, open mic was arranged by Institute of Art and Culture to provoke the public from time to time. To conclude second day, a concert night by a famous local band was arranged for general public. Furthermore, performance by Yun Hyejin from South Korea, playing her traditional instrument called Gayageum was enjoyed by a lot of people. It was a unique feeling to watch something you have never seen from a person who doesn't even speak your language but still can convey their message by the language of love.

Third day provoked the feeling of nostalgia as it brought a notice that the festival is coming towards the end. The festival started with a play by Beaconhouse Newlands which enlightened the audience on bullying. Upon interviewing a mother of two regarding the feedback of play, she commented that "I was literally stunned to see how bullying jeopardize a child's mental health", she added that this play was beautifully depicted and created awareness among mothers and families about bullying and mental health."

IAC theatre society performed their comedy play, Rail-Away Station, which was a house full show and the audience had a good time laughing and giggling. Other performances included Masty Family by APS (Azam Garrison), Laikhak (Journey of a Writer) by the UMT, Bhageshree Tarana in Jhap Taal and Fusion by Sunaina Khan which gave a chance to young artist not only to perform but to invite their families and significant others to come and watch. The festival team felt honored when a transgender artists Sunaina Khan performed at the festival and received standing ovation at the hall.

Personally, for to see families including grandmother and grandfather coming to watch plays of their children was a heartwarming sight. It tells how art and culture is enhancing in Pakistan and young generation is now opting their passion. Earlier, there was a time, when parents use to persuade while choosing a career for their children was either the profession of medicine or engineering, but after being an audience of this festival, I can clearly say, children are breaking stereotypes and opting their careers according to their own interests and skills.

Last day presented the show by the Next Generation group as well; the three groups performed their plays chanting the notion of freedom. The different groups used both international and national music, dance and different props to put together a show which could highlight the features of cross-culturalism as well. For example, one group danced on a local Pakistani song wearing the traditional

Ajrak scarfs to portray a bonding between international and national theatre activists. The audience enjoyed and appreciated the efforts of the foreign delegates. They were happy to see how local artists are now collaborating with international artists to bring out their talents and pursue their dreams.

Last but not the least the 2nd Tamasha festival 2019 was closed by an immersing performance by veteran dancer Bina Jawwad shared the stage with Nighat Chaudhry, Adnan Jehangir and Hammad Rashid and brought the dance in a unique storytelling way which was called Rang-e-Kainaat which portrayed rich folk culture and heritage. The audience was jammed packed and were touched by the folk culture demonstrated by Bin Jawwad. The unique performance promoted the message of love through poetry of mystic saints and Sufism.

It was heartbreaking to end this festival but seeing general public with smiles on their faces made us feel that 2nd Tamasha Festival was indeed a success and it was not only about art and culture but also about love. It was bringing peace together and making a world a better place to live with love, art and culture.

Festival Team

Shoaib Iqbal	President ASSITEJ Pakistan
Aamir Nawaz	Gen-Secretary ASSITEJ Paksitan
Zeeshan Naveed	Finance Secretary ASSITEJ Pakistan
Mobeen Ijaz	Vice-President ASSITEJ Pakistan
Umair Mushtaq	Festival Manager
Aamir Ali	Transportation
Kashif Nazir	Transportation Coordinator
Muhammad Ajmal	Media PR
Ramsha Tofique	Coordinator
Momina Iqbal	Social Media Team
Khalid Ijaz Mufti	Media/Coverage Team

ASSITEJ India

For the past 6 months there hasn't been much done at the ASSITEJ India front. Mr. Imran Khan is stepping down from his post of ASSITEJ India president and at the same time current Secretary and Treasurer are also stepping down. But unfortunately they haven't been able to find a new leadership, and that is a big issue. Currently they are on an extension term which will end in May 2019.

Regional report on ASSITEJ or generally TYA in Central Asia

Over the past twenty, twenty-five years, the cooperation of theaters and especially theaters for children in the region has been lost. Regional festivals ceased to exist by the end of the 90s or were passive. Much kept on personal connections. Several directors were invited to other countries of the region for the production of the play, several works by playwrights of the region were presented on the stages of Central Asian theaters. In recent years, cooperation is gaining momentum and there are already several successful examples of cooperation. Tajik director Barzu Abdurazzakov was invited to Kazakhstan for a performance, the Ilkhom Theater from Uzbekistan and the Artishok Theater from Kazakhstan conducted exchange tours. The first international street theater festival was held in Kyrgyzstan, and the second international theater festival was held in Tajikistan. This is all in recent years, but for the most part this did not concern theaters for children and puppet theaters.

But, in recent years, there have been examples of cooperation between TYA and puppet theaters: a puppet theater from Bukhara (Uzbekistan) visited Tajikistan, where he showed performances in the Uzbek language for the Uzbek population of Tajikistan. The year 2018 was declared the year of culture of Uzbekistan in Kazakhstan, and within the framework of this program, the Uzbekistan State Theater for Young Spectators showed its performances in Almaty, and in the autumn of 2019 the performances of Kazakh colleagues in Tashkent are expected. The year 2019 was declared the year of culture of Uzbekistan in Kyrgyzstan and the Youth Theater of Uzbekistan performed several of its performances in March of this year in Bishkek.

The political changes that have taken place in the region in recent years have intensified cooperation between the countries of Central Asia, and if before that, cooperation in the field of theater was private, now it is becoming systematic. In the summer of 2019, a regional theater festival with the participation of Kyrgyzstan, Uzbekistan, Kazakhstan, Tajikistan and Russia is organized in Kyrgyzstan. Unfortunately, Turkmenistan is still closed, despite numerous attempts to establish a stable partnership.

Private and international organizations has a great importance in collaboration and networking. For example, several meetings of art managers in the region were held with the participation of the Goethe Institute, the Swiss Cooperation Office and the Soros Foundation in Central Asia at the initiative of private organizations Oxus Culture (Uzbekistan) Oyum Group (Kyrgyzstan) Doshan (Tadjikistan) Culture dialogues (Kazakhstan). The UNESCO Representative Office in the region and the British Council also work well. Several times they organized meetings of cultural workers and laid the foundation for the cooperation of the younger generation. But all these events were not aimed at theaters for children in the region, although, among the participants of these events, there were many representatives of TYA or puppet theaters.

The biggest event in recent years in the field of children's theater can be considered the meeting of members of ASSITEJ Asia in Tashkent in 2019. Where were the representatives of the State Theater of the Young Spectator of Kyrgyzstan and Uzbekistan, the first baby-theater in the region "Out of the suitcase" from Kazakhstan, the international theater festival from Tajikistan. During the meeting, we discussed the possibilities of closer cooperation and organization of the ASSITEJ center of Central Asia. At the moment, there is a discussion of the mechanism of work of this center, which may be submitted by the autumn of this year for consideration by the Executive Committee of ASSITEJ. One of the major problems in cooperation is financial difficulties, but on a par with this there are big issues due to bureaucracy. Since most theaters for children in the region remain under state subsidies, and are fully state-owned, it takes a lot of time to resolve some issues. ASSITEJE Central Asia could be a good tool in addressing or "circumventing" these obstacles in the future, but creating this center and concluding a memorandum of cooperation takes more time than we would like.

What has been done to date? ASSITEJ Uzbekistan based on the constitution ASSITEJ developed the ASSITEJ Central Asia project, where we tried to include as much as possible all aspects aimed at solving most of the existing problems in the region on children's theaters, as well as puppet theaters. At the moment, the project is being considered by other specialists, and we plan to discuss these issues at the festival in Kyrgyzstan in the summer. At the moment, the site of the Uzbekistan

State Theater for Young Spectators www.uztyuz.uz is underway to create an ASSITEJ Uzbekistan section, which will serve as the news and information center for ASSITEJ in the region. There will also be special pages, channels, groups and communities in social media. Since Russian is more common in the region than English and many representatives of the theater are fluent in this language, Russian remains the working language, although each country will then translate the materials into their native languages. Since all of this activity on our part is conducted on a voluntary basis without any fees, it becomes a little difficult to achieve quick results. With the agreement of all parties and the organization of the regional center, in the future we can attract international organizations and donors to support our activities.

Considering the above, and the lack of experience in organizing such activities, if there are effectively working examples of regional centers, we ask you to share all the available material and if there is such an opportunity to attach a mentor to us who could advise us on these issues.

Thank you for contacting and apologize for being late.

Summary of “ASSITEJ Asia Meeting 2019” February 15-18, 2019 Tashkent Uzbekistan

Consent to the meeting of ASSITEW Asia in Uzbekistan was obtained during the similar meeting in Tokyo in February 2018. After the announcement of the meeting through the ASSITEJ network, 36 applications were received from 24 countries. For various reasons, 22 specialists from 18 countries were able to come to Tashkent. The number of participants - members of ASSITEJ is not much higher than the number of participants who have not yet joined the association and during the meeting had the opportunity to discuss further actions on joining.

Arrival of participants began on February 14th. The arriving participants had the opportunity to visit the State Museum of Temurids, the House of Photography, the State Museum of Art, Amir Temur Square and the Zero Line modern art gallery

On February 15 at 18:00 a solemn opening ceremony of the meeting took place on the stage of the Uzbekistan State Theater of Young Spectators. Welcoming speeches were made by the First Deputy Minister of Culture of the Republic of Uzbekistan Ozodbek Nazarbekov, the ASSITEJ Secretary General Louis Valente and the Head of the ASSITEJ Uzbekistan Zulfiya Khamrayeva. All speakers noted the great importance of children's theater in the development of any country and civil society, as well as the importance of such meetings. After the ceremonial part, the performance “Khalfana pilav” based on the Uzbek classic work “Mischievous” by Ghafur Guliam was presented to the attendees.

On February 16, at 10:00, a press conference was held at the Museum of the Theater for representatives of the media in Uzbekistan, where participants once again noted the importance of this event and shared their thoughts on topical issues of theater for children and teenagers today.

On the same day, the first session of the workshop was held on the issue “Determining the age criteria for performances addressed to children”, first in two groups by language (Russian and English) and then the results of the group work were presented and passed to the general discussion. During the conversation, it was determined that the age limit has its own characteristics based on many factors, such as: gender, territorial affiliation, social affiliation, and more. In addition to discussing this issue, participants introduced representatives of regional theaters such as Karshi, Bukhara and Nukus.

The participants were at the Youth Theater of Uzbekistan, met with the creative team and watched the play “Theatrical Stages”. In the evening of this day, the participants watched the play “The Amazing Story” staged at the State Theater of Young Spectators of Uzbekistan, in collaboration with the Republican Center for Social Adaptation of Children.

On February 17, the second session of the workshop took place and continued discussions on this issue after being briefly acquainted with all the participants and guests.

Were also told about the plans for the future and watched a video dedicated to the day of the children's theater and the action "Take the child to the theater" provided by representatives of ASSITEJ Korea.

The participants visited the Republican Puppet Theater, got acquainted with the theater's activities and watched the play "Andersen Again" based on the Andersen's fairy tale Girl with a Match. In the evening of this day, the ceremonial closing of the meeting and the 90th anniversary of the Uzbekistan State Theater of the Young Spectator took place. In addition to the congratulatory speeches of the participants, former employees of the theater, representatives of state structures, several excerpts from the performances that played key roles in the development of the theater were shown.

February 18, according to the flight schedule, the participants began to depart. The other participants had the opportunity to have a short tour around Tashkent and visited the Minor, Hasti Imam mosques and Abulkasim madrasa and the Human House artisan gallery. At the end of the evening, the play "The Magic Lamp of Aladdin" was presented.

For the entire time of the meeting, the membership of participants from Mongolia, Belarus, Kyrgyz Republic, Kazakhstan, Tajikistan was discussed. Also, issues of enhancing cooperation, enhancing networking and mutual support were raised.

For ASSITEJ Uzbekistan this meeting was a significant event in all senses: In Uzbekistan over the past 25 years no such large-scale events have been held; We had the opportunity to show our performances and make friends closely with all colleagues from different countries; In recent years, we have lost ties and opportunities to cooperate with the theaters of Central Asia, and during the meeting we were able to discuss some aspects of cooperation, exchange tours and the creation of a regional center ASSITEJ Central Asia.

We are very grateful to all the participants of the meeting and look forward to a quick, frequent and fruitful meeting.

Some posts in local media about events in the ASSITEJ Asia Meeting 2019

<https://www.tyuz.uz>

<https://www.facebook.com/tyuz.uz/>

<https://korrespondent.uz/20556/>

http://kultura.uz/view_4_r_12962.html

http://uza.uz/oz/society/bolalar-uchun-spektakllarni-tayyerlashda-ta-professional-dar-16-02-2019?sphrase_id=1382132

<http://madaniyat.uz/post/view/4888>

<http://madaniyat.uz/post/view/4890>

Oceania: regional report

Round up of news from New Zealand:

PAYPA - Performing Arts and Young People Aotearoa - is a network of performing artists and organisations working for children and young people in Aotearoa New Zealand. The network is not yet formally constituted. PAYPA embodies **ASSITEJ New Zealand**. Paypa provide regular newsletters that let the sector know what activities are happening around the country and what projects companies and artists are doing. The sector is still small but growing.

Aspire Asia Symposium: A free one-day symposium which aims to equip those in the New Zealand performing arts sector with tools to help them thrive in targeted territories in Asia. Advice from those who've done it before, market intelligence on trends, and much more.

Survey of Theatre for Young people in New Zealand: Wellington-based independent theatre practitioner Kerryn Palmer is currently doing research for her PhD on theatre for/with young people in New Zealand. She is inviting practitioners to participate in a survey about their work for/with young people. Academic research into our sector of the arts in New Zealand is extremely rare, so practitioners are urged to contribute to Kerryn's research.

PAYPA online Directory: New Zealand companies, organisations and individuals engaged in performing arts for/with children and young people:

<https://assitejnz.wordpress.com/new-zealand-artists-organisations/>

Round up of news from Australia:

Theatre Network Australia (TNA) is the National Centre of ASSITEJ for Australia. Since the agreement was put in place, TNA has communicated and collaborated with the sector, partnered and hosted sector-specific events, brokered international opportunities and application processes, written letters of support, worked on strategic planning and setting goals for advocacy and placed our sector at the heart of industry, government and policy discussions

There is a Federal Election in Australia on May 11 and the sector is working to advocate with politicians from the major parties for greater support of Arts and Culture. Theatre Network Australia has provided facts and figures to the sector support people's conversations with leaders.

There is a great deal of growth in the strength and impact of TYA in Australia over the last year. Focus on the work for young audiences has come from several influential people who are creating new platforms for works and development as well as a focus on the young through changes in the Child Safety Policy legislation across the nation. This increased interest in the well-being of children and young people has opened up opportunities for artists and arts orgs to advocate for the need for arts and culture as part of their lives, education and as a mechanism to increase well-being.

Reporting to members: Sue Giles recently submitted a report of 2018 activities to all members in her position on the EC and as Australian International Representative for ASSITEJ Australia. Sue is in regular strategic planning with TNA.

ASSITEJ Australia bulletin #1 was distributed to members in March 2019. This will happen three times a year. It contained information, reports, tools and opportunities specific to the sector. This is in addition to the general TNA e-news that also shares TYA specific items under ASSITEJ Australia banner.

National Gathering in Melbourne

TNA will host a National Symposium for TYA and Youth Arts to coincide with Melbourne Festival this October.

Member Booklet - Snapshot of companies

TNA is designing a sector booklet as a promotional tool for international delegations. Member opportunity only.

Sector Survey for Youth Arts and TYA

In the coming weeks a survey will be circulated on vocabulary and advocacy – how to articulate members' work and its value. In addition to gathering data for the sector, we also hope to identify key peers across the national network who have the capacity to join our ASSITEJ Advisory Group

ASSITEJ International FAQs – a quick link to more information

Ever wondered what it is ASSITEJ does, what it means to be the Australian centre for ASSITEJ, or what the international artistic gatherings are all about? The Bulletin provides a link to answers to these and more.

Information about the ASSITEJ Artistic Gathering 2019 – Kristiansand, Norway and ASSITEJ International

congress 2020 Tokyo has been widely spread and continues to be front of mind for the sector. Meetings and conversations with The Australia Council have brought that body closer to committing funding for companies or artists who are invited to attend as part of the programs.

Our members are encouraged to independently subscribe to the ASSITEJ International Newsletter.

Discover more about the world's most important gathering of professionals working within the field of performing arts for young audiences.

National call for Mentees – Free program

Successful applicants receive one hour per month with someone who can be a sounding board for your ideas, provide advice, and connect you to other people.

IPAY Reflections - Helen Hristofski, Barking Gecko's Executive Producer, wrote a report on the recent IPAY - (International Performing Arts for Youth) showcase in Philadelphia, USA, for our colleagues at PAC Australia. It is an in-depth look at how that gathering works, and what opportunities it provides for Australian companies.

12 &13 Sep - Youth Arts Summit 2019 in Adelaide

The 2019 National Youth Arts Summit will be held on 12-13 Sep at Carclew, Adelaide. Day 1 will be handed over to young creatives (under 30). Day 2 is for all professional arts organisations, cultural leaders, artists, young creatives and policy makers.

8 -10 Jul - Australian Youth Dance Festival (AYDF 2019): Think Tank Program

As part of [AYDF 2019](#) in Melbourne, there will be Think Tank program (for dance leaders, educators, professional and emerging artists, interested in youth arts practice and arts leadership development).

**ASSITEJ Germany
Report
April 2019**

New Board

Brigitte Dethier, artistic director of Junges Ensemble Stuttgart (JES), now chairs the board of ASSITEJ Germany. Other board members are: Andrea Maria Erl (Theater Mumpitz, Nuremberg), Jutta M. Staerk (COMEDIA Theater Cologne), Julia Dina Hesse (Wiesbaden), Birte Werner (Bundesakademie für Kulturelle Bildung Wolfenbuettel), Lydia Schubert (Theater der Jungen Welt Leipzig), Stefan Fischer Fels (Junges Schauspiel Duesseldorf), Bianca Sue Henne (Junges Staatstheater Parchim der Mecklenburgischen Staatstheater), Rebecca Hohmann (Junges Theater Bremen), Wolfgang Stuessel (Theater Strahl Berlin) and Lisa Zehetner (Junges Nationaltheater Mannheim).

Federal Cross of Merit for Wolfgang Schneider

On November 1st 2018 Wolfgang Schneider, Chair of ASSITEJ Germany and Honorary President of ASSITEJ International was honoured with the Federal Cross of Merit for the way he promotes and works for – mostly on a voluntary basis – cultural education and diversity, for children’s rights and for support and acknowledgement of artists and the arts, for international exchange and cultural policy that respects the freedom of expression and the arts.

National Festival „Augenblick mal!“ in Berlin, 6-12 May 2019

www.augenblickmal.de

5 shows for children and 5 shows for adults, fully subtitled in English. New aspects to the festival are two inclusive shows that work with a greater diversity of actors and languages on stage as well as several experiments in feedback formats and talks. The international programme worked with international curators to find shows from Eastern Europe.



DIRECTORS IN TYA – an International Exchange in Berlin, 2-9 June 2019

Theater STRAHL hosts DIRECTORS IN TYA this year. Staatstheater Braunschweig will host this event (known as International Directors’ Seminar) in 2021. A new logo has been developed and is used for the first time this year. Participants from 23 countries and all continents have been

invited to work on the central topic of “Walls”.

ASSITEJ Artistic Gathering in Kristiansand

ASSITEJ Germany invites everyone to discuss heritage and the construction of history in a workshop in Kristiansand. The starting point will be the jubilee of 1989 when the Berlin wall came down.

German-Danish Year of Cultural Friendship 2020

ASSITEJ Germany and ASSITEJ Denmark are planning to develop a series of events and encounters in this context.

ASSITEJ Workshops

ASSITEJ Germany has successfully launched the concept of *ASSITEJ Workshops*. Members and festivals are invited to apply for funding to create an event around a topic of their interest. This year’s topics are Heritage, Diversity, Digitalisation, Children’s Rights, Europe (Utopias and Elections), Politics and Literature etc.

Hospitation

South-African artist Eliot Moleba spent two months with ASSITEJ Germany (September – November 2018). It was an experimental individual format that focused on an exchange between ASSITEJ Centres and artists, the association’s strategies and everyday life.

(mf, 29 4 2019)



**SCÈNES
D'ENFANCE**
ASSITEJ-FRANCE

French Report

1. États généraux and survey
2. 1st of June of playwriting
3. Take a child campaign
4. TYA and migrations

1. États généraux and survey

Scènes d'enfance – ASSITEJ France organised 2 days of gathering in Nantes, on 26 and 27 March. More than 400 professionals of TYA (artists, theaters, cultural education networks, national and territorial administrators of culture, foreign delegates) worked together, in order to define their priorities and commitments for the coming years, including international cooperation. The outcome was issued in the form of a framework document entitled “Performing arts shared”. The États Généraux represented the last stage of a 2 years process of regional meetings, the “Tour d'enfance”, that involved the participation of the national disciplinary (dance, music) and regional TYA networks, under the umbrella of the national association. Each of the 15 stages addressed a specific question, and all the ideas and feedback collected at these occasions nourished the workshop and general meetings in Nantes. In the meantime, Scènes d'enfance produced a survey on the conditions of production and dissemination of TYA, with about 500 companies, theatres and festivals participating. Its synthesis has been published in Nantes.

Links : “[Les arts vivants en partage](#)” (PDF, in French), “[Étude sur les conditions de production et de diffusion du spectacle vivant jeune public](#)” (PDF, in French)

2. 1st of June of playwriting

This day dedicated to TYA playwriting keeps internationalizing, largely carried on by alumni of Shaping stories regional workshops and recently created centers :

Pays	Prénom	Structure	Localisation	Project
Bénin	Giovanni Houansou	Projet Echaffaudages	Cotonou	For one week, from May 27 to June 1, 2019, several texts for young people will be read to young people in high school.
Bénin	Arlésienne Sovi	SOS Calavi	Abomey Calavi	A theatrical stroll. Scenic reading accompanied by music (jazz and traditional). SOS Calavi is a village of orphaned and abandoned children who are educated and housed with their adoptive parents.

Cameroun	Jeannette Mogoun	Association les racines	Douala	From 28/5 to 4/6, activities in 4 places managed by the Saint Nicodème social center, 1 orphanage, the Centre Agapé. June 1 at the MJC, June 4/6 reading at the Institut Français
Cameroun	Édouard (Ekefe) Eko Ngono	Compagnie NKOUNA	Ambam	<ul style="list-style-type: none"> - Reading of plays in the form of a representation in certain public places in the city (market, festival square, schools and high schools, bar, restaurant, etc.) - Exhibition and sale of artistic works made by young people. - Interviews with young people from the city of Ambam on the themes: <ul style="list-style-type: none"> - "Theatre for Young Audiences" - "theatre writing for young audiences" - Recreational evening.
Cameroun	Denis Sufo	Association TRANSIT	Yaoundé	For two days 31 May and 1 June, we will be presenting texts for young audiences, written by authors during the 10 out of 10 residency in Poland.
Côte d'Ivoire	Jocelly Koné	ASSITEJ Côte d'Ivoire	Abidjan	Creation of a cultural centre for young audiences in the village of M'brago 2.
Haïti	Jonathan Registre	Fenetre des enfants- Assitej Haiti	Petionville	Theatre workshop, reading, puppet show, performances, cinema theatre, the character in drawing.
Togo	Narcisse Amouzou	ACA-ZÉTA Togo	Lomé	Reading for space, theatre performances, storytelling, film projection, dance, poetry and slam.
Tunisie	Taoufck Chabchoub	Quantara	Korba	Lectures in class

Plus: Russia, Belgium, Québec.

In project: Italy

Note: The initial project was to work with the French Institute for support, and we have been requested a list of the project leaders in the frame of a TYA specific new budget line. Accordingly, I pushed people to engage. Unfortunately, there are no news from the IF since then...

3. Take a child campaign

The board will examine the possibilities of implementing the campaign in France

4. TYA and Migration, France, Italy, Spain “*The children of Heracles*”

**This project has been accepted in the Professional program of AAG /
Kristiansand: 3 September 13.00 – 16.00**

Demophon

To the chorus

Ah! An old man, yet you have managed to outpace the young in getting here, to the altar of Zeus!

So tell us then, what has brought these people here?

Chorus

These are the sons of Herakles, my lord. Suppliants. Their wreaths of supplication, as you can see, my lord, are placed on the altar of the god. This man is their father, Iolaos.

Demophon

So why did this event call for cries of help?

Chorus

Indicating Kopreas

This man, here, my lord, tried to drag them away from the altar by force. That's why they cried out for help.

Euripides, *Heracleidae*

Translated by George Theodoridis

1 – Objectives

Our proposal, as part of the ASSITEJ 2019 Artistic Meetings, whose theme is "Facing the Present", is to present some examples of how the current migration crisis is affecting the creation of shows for young audiences and cultural action programs for children and young people in theatres and festivals. This project initially involves France, which is the origin of the project, and the ASSITEJ of two Mediterranean riparian countries, Spain and Italy.

Specifically, we would like:

- Professionals from our 3 countries to collaborate and present their work;
- To engage into dialogue with our colleagues from other European countries, to hear them in the perspective of a larger project;
- To propose an European point of view to our colleagues of the rest of the world, and to share about this global topic.

2 - Pitch

Many colleagues share our dismay at the situation of migrant children and families, refugees or victims of ongoing wars. By its scale, and by its unprecedented immediacy for generations born after 1945, the current crisis is changing our definitions of children as political objects in European society. The tragedy in the Mediterranean, the indifference of states, the xenophobic outbreak across Europe do not spare children, quite the contrary. The notions of inviolability of their person, or unconditional protection against them, are challenged by the facts. Violations of their fundamental rights are becoming commonplace.

More and more TYA artists in Europe are taking this situation into account in their dramatic work, depicting displaced children, broken family ties, violent cultural transitions, and ways of life to be rebuilt. In doing so, they offer viewers new perspectives on the fury of the world, and call on us to change our perspective.

Others work with the people concerned, playing for them or offering them the opportunity to participate in artistic activities. The performance for children is, then, perceived as a place of gathering and integration into the city, intended for an audience of marginalized children and adults.

A place of catharsis or a place of civic and social development: in either case, 25 centuries later, theatre for young audiences echoes Greek theatre.

We would like to give a voice to people whose work is particularly significant in the participating countries. Between commitment and a sense of powerlessness, between foresight and the need to preserve oneself and the public, it is difficult to find the right words. Especially when you are talking to children or teenagers.

But poetic images are deeper than everyday words. The artists who create them can help this audience, and help us, to take the necessary distance, and to continue to build, with confidence, our share of humanity.

The testimony of European professionals will allow a first exchange that is all the more precious and stimulating for the assembly gathered in Kristiansand as the Artistic Gatherings bring together a truly global community, in the image of ASSITEJ. In the light of these upcoming meetings, and having been informed of numerous initiatives carried out, among others, by companies and theatres in Scandinavia, Germany and the Balkans, we reserve the right to extend and open up our project in Europe and elsewhere, around the Mediterranean.

3 – Format

3 hours. Each center contribution can take a different form.

Here are the mainlines of the contents we are working on:

François Fogel: introduction

Annabelle Sergent (Director - Compagnie Loba): the process of writing her show *Wainak* with isolated children and migrant families. Video, lecture...

Isabelle Hervouet (Director, dancer, visual artist - Skappa!): Mediterranean wandering and the experience of the loss of land marks. An inversed perspective.

Pilar Pampols and Enric Blasi (Director, actor - La Baldufa): "A sensitive approach" : What can be said without words, because migrants have no words. Not a full performance,

Barbara Pizzo (Sociologist, member of the board of ASSITEJ Italy): about the "Non hostile communication manifesto" and project of label. Proposes a game designed by a playwright.

ASSITEJ Russia

REPORT

- **ASSITEJ Russia open meeting**, Dec. 16-17, 2018, Sochi (Black Sea coast).

The meeting took place in the Russian Theatre Union's House of Creativity "Actor" and had an informal mode. 30 professionals in the field of TYA and representatives of theatre companies from various Russian places took part in it, including secretaries general of the Russian centres of AITA/IATA, OISTAT and UNIMA. Participants shared their experiences in the practice of international cooperation, talked about their plans and problems, acquainted with ASSITEJ activities and projects. Particular attention was given to events dedicated to the World Day of Theatre for Children and campaign "Take a Child to the Theatre!" with promising proposals.

- **Take a Child to the Theatre campaign**. March 2019.

The year 2019 has been announced in Russia as the Year of Theatre, so campaign "Take a Child to the Theatre" has gained a special significance there. The ASSITEJ Russia turned to its members with proposal to join the campaign and attract local audiences to it. The idea was that spectators and parents buy additional tickets for performances on March 20 leaving them at the box office for theatre's disposal. Later theatre donates tickets to children from large or needy families, orphans, and children with disabilities. Eventually 15 theatre companies from the very different parts of Russia announced their participation in campaign. Participant's information on how the campaign is going was published on the ASSITEJ Russia page in Facebook, as well as it captured headlines of Russian media.

- **Children's Weekend at the Golden Mask**, Feb.28 - March 17, 2019, Moscow.

The Golden Mask is Russian National Theatre Award and competitive festival for productions of the previous theatre season. It runs annually and pays attention practically all theatrical genres: drama, opera, ballet, modern dance, operetta, musical, puppet theatre. Apart of the main competition Golden Mask has special noncompetitive programs, Children's Weekend is among them. This year 11 productions for children of all ages from Velikiy Novgorod, Khanty-Mansiysk, Khabarovsk, St. Petersburg and Moscow were presented. Besides the performances Children's Weekend arranged master-classes and workshops for professional engaged in the theatre for young audience.

- **15th International Theatre Kingfestival**, April12-16, 2019, Velikiy Novgorod.

The festival organized by Novgorod Theatre for children and youth "Mali", Russian Theatre Union and ASSITEJ Russia centre. During the 5 days more than 20 plays, including contemporary dance, puppet shows, object theatre, storytelling, new circus, inclusive theatre and drama plays, were showed on 3 venues of Velikiy Novgorod. The festival presented 16 theatres from Russia, Germany, Sweden, Latvia, Estonia, Italy, Denmark, Netherlands and France.

This year, "French Focus", the joint project with Institute Francais de Russie and Scènes d'enfance - ASSITEJ France, was represented at the festival. Project presented three performances by French theatre companies from Rennes, Tours and La Rochelle in the genre of contemporary dance and object theatre (Balle Rouge, Theatre Aiaiai and Compagnie Chriki'z), exhibition "THEATRE PLAYBILL OF FRANCE" with 25 designer's posters from different theatres and festivals of France, including Avignon festival, open meeting with presentation of TYA France and French theatre festivals with general coordinator ASSITEJ France Estelle

Derquenne. Project was successful – performance “L’Inizio” by dance Compagnie Chriki’z won Young Critics Award “Other view” as a best show of the festival.

Traditional international creative laboratory “Young critics – future of the theatre” is within the special program of Kingfestival with support of the Russian Theatre Union. 9 young critics from Moscow, St. Petersburg, Voronezh, Lithuania, Latvia, Estonia and France were selected from 83 applications to participate in Laboratory. During the festival, the participants of Laboratory was created festival blog at the Facebook, interviews, discussed the plays and finally awarded the most memorable play with a special prize “Other View”.

The project “Theatres of twin-cities” is also a traditional one for Kingfestival. It reinforces the cultural cooperation of Velikiy Novgorod with its twin-cities. Theatre Bielefeld was presented with cast of contemporary dance with their play “New Sites”, which was firstly shown in Germany only during this season and was awarded by Red Prize by festival partners “Red Izba” as a most creative and innovative festival performance.

Also festival organized Open meetings of festival directors and invited guests from Russia and abroad. Speakers of this meeting were president ASSITEJ Italy Palmieri Giovanna, artistic director of festival Segni d’infanzia Cristina Cazzola, president ASSITEJ Latvia Lilija Lipora, president ASSITEJ Estonia Toomas Tross, general coordinator Scènes d’enfance - ASSITEJ France Estelle Derquenne, general manager of Art Printing House, Lithuania Jolita Balandyte. ASSITEJ EC board member Manon Van de Water also visited Kingfestival.

As official guests Kingfestival visited Ms. Gu Liqun, General Secretary of China Theatre Association, Mr. Luo Huaizhen, Vice-president of China Theatre Association and artistic director of Shanghai Dramatic Arts Centre, Mr. Chen Dalian - Vice-president of People theatre Fújiàn, director, and Mr. Wang Ling. Manager of international department of China Theatre Association.

- Harlequin – 2019, Russian National Award and Festival of Theatre Art for Children,
Apr.17-26, 2019, St. Petersburg.

The “Harlequin” is competition and festival of significant productions for children of the previous theatre season. The competition nominees are selected during the year by Expert Council, which includes known Russian critics and theatre makers. The winners are rewarded with silver Harlequin figurines and money earmarked for the new production for children. This year there are 11 productions for children were presented. The winner will be known at the award ceremony, which will be run on April 26 in the St. Petersburg Musical Theatre for Children “Zazerkalye”.

Iberoamerican Network

April 2019

The Centers of Iberoamerican Network have been very active during the last part of 2018 and the beginning of the year. We have meetings for Skype once a month starting in October, which allowed for more communication.

In September 2018 the 5th. TYA Critics and Researchers International Forum took place in Buenos Aires with the participation of artists and researchers of five continents debating about "Writing for the next generations. Where is TYA going?". The Forum as usual was organized by ATINA in collaboration with ITYARN and AINCRIT. The Jury was integrated for colleagues from USA, Spain, Venezuela, Argentina and Brazil.

In December 2018 the Regional Workshops organized by ASSITEJ in collaboration with ASSITEJ Uruguay took place in Paysandú (Uruguay) with the participation of professionals from Uruguay and Argentina, mainly. There were two workshops, Theatre for the early Years and Playwriting coordinated by Roberto Fabretti y María Inés Falconi.

During March, ASSITEJ Spain organized the Award Ceremony for the Playwriting Award and also the Playwriting Forum in Barcelona.

At the moment, the award for investigation Juan Cervera, has been launched recently.

ATINA will give the ATINA Awards on May 6th.

Mexico has celebrated the World day with the 12th. Maraton and they are trying to re organized ASSITEJ Mexico that is not working during this year.

Chile had launched their new FITA CHILE Iberoamerican showcase and market for November 2019. TeVeó Assitej Chile has led with the Ministry of Cultures a Chilean Delegation to IPAY in January and presented a Cultural Spotlight about Chile.

Cuba, Chile and Spain have changed their Boards and Presidents during this year.

We are in contact with Basilio Nova from Santo Domingo in order of creating a new center.

We could not contact Haití.

Paraguay will be present in the meeting in Montevideo on the idea of recreating the Paraguay center.

Representatives of Spain, Uruguay, Brazil, Argentina, Chile, Paraguay, Cuba will hold a meeting in Montevideo and will meet the EC during these days.

Nordic-Baltic Regional report April/May 2019

The Nordic Baltic region is mainly occupied with the **ASSITEJ Artistic Gathering** in Norway, and they are looking forward to welcoming TYA people from all over the world to Kristiansand.

In addition to the main programme at Kilden, there will be a specific **Nordic venue** within walking distance, with performances from all Nordic - Baltic countries, as well as some indigenous minorities. The performances at this venue will be released soon. Putting together this programme has been a **decentralized decision process**, the Nordic-Baltic network has really joined forces to present the fringe festival, complementing the programme at the main venue, which is more strongly curated. There will also be workshop and seminars at the Nordic venue. The two target groups for this will be professionals & artists and youth delegates.

The Nordic-Baltic region sees this AAG as an excellent opportunity for **exploring more regional cooperations in the future**. It offers the potential to work internationally yet sustainably, and remain curious to your closest neighbours as well as the global field.

They also believe that the ASSITEJ networks have a potential to be developed even more on a regional level.

National reports

| Iceland

The numbers of visitors for TYA in Iceland are very good, even though the field is small. They are getting ready for Ungi in April 2020. They are aiming to attend the AAG2019 with at least 10 Icelandic delegates.

| Estonia

The first edition of their international theatre festival **NAKS** for young audience took place on 31 October – 2 November 2018 in Tallinn. The World Day of Theatre 2019 was a big event for ASSITEJ Estonia. They translated the messages into Estonian (like each year), and published in a cultural newspaper. Reeli Lonks took part in a Korean festival in January.

Many people are making applications for getting to the Artistic Gathering in Norway. ASSITEJ Estonia is supporting them in the ways they can. They will try to come to Kristiansand in large numbers.

| Lithuania

ASSITEJ Lithuania had the 5th International Festival of **JÉGA / COOL** in October 2018, and about 2,750 children and young people visited the 26 performances. They have two new members since October

2018. ASSITEJ Lithuania are carrying out a continuous project (which started in 2008) “Theater travels to children”.

| Finland

Two new board members and a new chair Kati Keskihannu have been elected. The current secretary Kaisa Silvo is resigning, ASSITEJ Finland will try recruiting someone through the previous applications. The office has moved. Bravo festival will take place in Helsinki, 14 -22 March 2020. ASSITEJ Finland also took part in a festival in Palestina in April 2019.

| Sweden

There are 9 people on the board, and a new chair has been elected, Michael Cocke. ASSITEJ Sweden has arranged two workshops on new theatrical texts for young audiences. There is an ongoing cooperation project between ASSITEJ Sweden and Tamasha Festival/ASSITEJ Pakistan/Little Art. The Korea Summer Festival in Seoul (24 July to 4 August 2019) will focus on Sweden due to the fact of 60 years of diplomatic relations. Scenkonstbiennalen is taking place in May 2019, it is the largest festival for performing arts, organised biannually in the years where there is no Bibu. Now, more TYA performances than ever have been selected (five).

| Latvia

ASSITEJ Latvia is developing slowly. The board consists of three people. They went from 25 to 31 members since October 2018. Sadly, an application for support for the festival *EJU MEKLĒT!* was not successful. There might be some government support for the secretariat in the future. They expect that 10 members could potentially attend the AAG 2019.

| Denmark

There are a total of 11 board members, some are new. More people ran for election than that there were available spots on the board. ASSITEJ Denmark hired Kaatje De Geest since October, for helping with mostly the international secretariat work. The international secretariat's term is running until May 2020, and Louis Valente Sørensen will stand for election again as Secretary General.

| Norway

ASSITEJ Norway is working full speed ahead toward AAG 2019. They have hired a producer who will work exclusively on the NB fringe. His name is Harald Stensland and he's an experienced producer who knows the city, the venues and the festival very well. Generally in Norway, TYA is getting more

focus in the institutional theatres, especially in Oslo where several new stages/venues for young audiences are being established. ASSITEJ Norway themselves present a production each month at their office spaces Sentralen in Oslo. They are a partner in the EU project ConnectUp, together with 13 other European theaters, universities and festivals. The board of ASSITEJ Norway is preparing the organisation for the AAG 2019 afterlife. The General Assembly will be held 10 May.



TYA/USA Report - April 2019

2019 TYA/USA National Festival & Conference, May 8-11, 2019

- We will convene the TYA/USA membership for a 4 day festival & conference in Atlanta May 8-11. We expect nearly 350 attendees, which is our largest event in many years. We will present 12 productions from 4 countries, along with 20 professional development workshops.

Envisioning the Future of Theatre for Young Audiences Event - June 8, 2019

- We will be co-hosting an event with the National Endowment for the Arts and Theatre Communication Group in Miami Florida in June. This event will serve as an advocacy opportunity to discuss the state of the national TYA field, and build more partnerships between the mainstream theatre, funders, and journalists.

Membership Engagement

- Our membership is up by 40% from this time last year, with over 800 active members across the US.
- We continue to offer a popular webinar series to connect our members virtually. This year we served over 300 people through online professional development over the year.
- We recently completed a nationwide research survey of the TYA field in the US to gather data. We will be publishing a report from the data, which we will share with ASSITEJ International when it is available.

TYA/USA Staff Growth

- In addition to our full-time executive director, we are hiring a part-time Membership & Events Associate to join the staff. We've also expanded our TYA Today Magazine writing staff to 8 writers along with our managing editor.

Upcoming Events

- Ernie Nolan, along with TYA/USA Executive Director Jonathan Shmidt Chapman, will be attending the ASSITEJ Artistic Gathering in Kristiansand.

- TYA/USA plans to co-present a one-day pre-conference with IPAY in January 2020.
- Our National Festival & Conference will take place May 14-17, 2020 in conjunction with The Kennedy Center's New Visions/New Voices (this will be publicly announced on May 10, 2019 so please keep this confidential). We plan to message the fact that this event coincides with the beginning of the 2020 World Congress in Japan, and we hope to push our members to fly to Japan directly from Washington DC to join for the majority of the Congress event. We also plan to work with ASSITEJ on livestreaming part of the Congress to DC, and using the opportunity to build awareness of ASSITEJ International among our national membership.

On the Horizon

- We will be launching a new TYA Today Magazine Online platform that we hope will be an opportunity to publish international content along with our local and national focus. We look forward to talking more with ASSITEJ International about ways to partner on online content once this new platform is designed and ready to launch later this year.

WORKING PLAN FOR PROJECT GROUP 2019 - 2020

PROJECT GROUP: Pamela Udoka (PU), Stefan Ficher – Fels (SFF), Kenjiro Otani (KO), Ernie Nolan (EN), Daniel Fernandes (DF) and Cecilie Grydeland Lundsholt (CGL)

Ernie Nolan is in charge of the internal communication. He will follow up the deadlines and remind the partners on each project to work towards the deadline and make sure there is progress.

Kenjiro Otani is in charge of the external communication from us to the EC. Kenjiro is also in charge of offering workshops to the places where we are going on EC - meetings.

There will be monthly skype meetings. The first skype meeting will be on the 31st of May. The next date will be set up on this skype meeting. The skype meetings are always on these times:

Location	Local Time	Time Zone	UTC Offset
Oslo (Norway)	Saturday, 25 May 2019, 14:00:00	CEST	UTC+2 hours
Buenos Aires (Argentina)	Saturday, 25 May 2019, 09:00:00	ART	UTC-3 hours
Tokyo (Japan)	Saturday, 25 May 2019, 21:00:00	JST	UTC+9 hours
Nashville (USA - Tennessee)	Saturday, 25 May 2019, 07:00:00	CDT	UTC-5 hours
Berlin (Germany - Berlin)	Saturday, 25 May 2019, 14:00:00	CEST	UTC+2 hours
Lagos (Nigeria)	Saturday, 25 May 2019, 13:00:00	WAT	UTC+1 hour
Corresponding UTC (GMT)	Saturday, 25 May 2019, 12:00:00		

CONTENT:

- 1) Page 1 - 2: intro, content and responsibility
- 2) Page 3 - 5: Proposal for placements
- 3) Page 6-8 : Regional workshops
- 4) Page 9 - 11 : Skills and workshops during EC meetings
- 5) Page 12: Artistic encounter Sand festival
- 6) Page 9: Next generation Kristiansand
- 7) Page : Next Gen Tokyo
- 8) Page: Artistic encounter Tokyo
- 9) Page: Translations
- 10) Discussions on placements

ITEM	Description	NOTES	PERSON RESPONSIBLE	DUE DATE
Placements	Work out a new system for placements: - Assitej placements	CGL has written the first draft after our discussions. This will be presented to the EC. Pamela will take over from there, with the support from CGL.	PU/ CGL	4. Mai For the new protocols etc.
Placements Next Gen	Next Gen placements Write up the new protocols, info to web page etc.	Do we want a more inclusive next gen program?	EN/KO	
Next Generation Kristiansand	We have chosen 12 Nordic Participants 13 International Participants; however, we have no confirmation responses from 2 Nordics and 1 cancellation of Australian. We have 2 alumnis who shall be		KO/EN	
Next Generation	Tokyo		KO/EN	
Regional Workshops	Call out from EC: <u>kaatje and EN</u> <u>GUIDELINES TO THE NATIONAL CENTER: DF and CGL</u> Call out from the national center guidelines: CGL AND DF Application form: EN What are the criteria of getting the regional workshop?: ALL		DF/CGL	
Skills and needs	Workshops during EC meetings		CGL/EN	
Artistic Encounter	SAND		SFF/CGL/EN	
Artistic Encounter	TOKYO		SFF/KO	
Translation			ALL	

PROPOSAL FOR A STARTING POINT FOR PLACEMENTS:

Placements background

It is a bit unclear what and how placements should take place. And how transparent they are in equal opportunities, how Assitej International is involved and what it gives of value to our organization.

Next Generation placements as we understand it working today

- Festivals contact Assitej International via a web skjema.
- The offer they have is then posted on our web page and through an open call.
- Applicants apply through our web page. The applications is sent to the festival that then chooses who gets the placement.

There has also been placements through Next Generation Serbia and in Pakistan??

Way forward

The project group is looking at new ways of organizing placements and is therefore putting forward a new proposal is two different kinds of placements:

- The Next Generation placement program from 2021 (Pamela)
- The Assitej Internship - program/Assitej Placement program from 2019 (Ernie/Kenjiro)

The Assitej Internship - program/Assitej Placement program from 2019

We propose to use the web - page "Next Generation Placements" as it is today but rename it "The Assitej Internship program" or "The Assitej Placement program". This will be a hub for placements with a weight on getting placements from Assitej - festivals and national centers and others from around the world. And that this both will be a website for people who need placements and festivals/organisations to offer placements. Other childrens' festivals / organizations are also welcome to put their offers on the website - we will then encourage them to become a member of Assitej in the country where they host their activity.

- Festivals/people looking for placements contact Assitej International via a web skjema.
- The offer they have is then posted on our web page and through an open call.
- Applicants apply through our web page. The applications is sent to the festival that then chooses who gets the placement.
- The festival tells Assitej International who got the placement.
- Assitej International contacts the person and lets them know that they can apply for some funding for this.(?)
- Application for funding is sent to the secretariat, who gives the applicant. Could it be a set sum? About 6 placements pr. 2 year period - 500 euro for an (3000 euro placements) There is enough money in the budget to support this towards 2020.
- The persons getting funded will write a report about their work at the festival.

We will encourage all Assitej centers who have a festival to offer placements. One added function: For people who are looking for placements. If you are looking for a placement, you can post this on the web page. This placement opportunity does not have an age limit. We will call this placement ASSITEJ PLACEMENTS or ASSITEJ INTERNSHIPS

THIS NEEDS MORE WORK - ERNIE AND KENJIRO WILL LOOK AT THIS

“The Assitej Internship program” during AAG and Congress from 2021 and onwards

At our AAG’s and our Congress, we want to start up a “The Assitej Internship program” that goes along side the Next Generation residency program.

Some people at each festival who will get the possibility to work on the management/ technical/ organization - side of a festival or in the theatre. This will be very much like Next Generation Residency in its organization.

We will place an open call

Are you an emerging producer, technician, stage manager or in some way want experience with festival management, promotion and so on? Are you aged 36 or below seeking international exchange and collaboration opportunities? The Next Generation Internship program is an ASSITEJ initiative, designed to support artistic and cultural exchange and collaboration between young international people interested in theatre for young audiences. It is a residency program for 8 persons from all over the world. About 1/3 of the participants will be recruited from the country hosting the AAG/CONGRESS.

The NG program at ASSITEJ Artistic Gathering 2019 (AAG2019) will include:

- The chance to work as an intern at a festival behind the scenes getting new and exciting knowledge of how a festival is run.
- Theatre for young audiences’ performances from the official program
- Master classes and workshops led by recognized artists and industry professionals
- Opportunities to engage with and join the Next Generation Network and ASSITEJ

The Festival hosting the AAG or Congress will provide :

- Accommodation
- All registration, theatre tickets, seminars, access to workshops and a clear placement/internship.
- 3 meals a day
- Facilitation of the program in partnership with the Next Generation Network and the Executive Committee

Next Generation participants are expected to fundraise for their own travel. However, applicants who are accepted to the program may apply for a **partial travel grant from ASSITEJ, amounting to up to 500 USD per person**. The number of travel grants is limited and dependent on funds raised through Friends of ASSITEJ. Is there enough money in the budget for this?

Next Generation is an inclusive program and we urge artists with disabilities to apply.

For this, we propose to have two different posts in the budget for 2021 - 2023.

- 1) One post that is bigger for Next Generation Network at festivals? We are stating on our webpage that we are offering now 500USD pr. Person that attends the Next Generation networks at AAG's and Congress. Is this really in the budget today? It needs to be a little higher as we are wanting to start another program.
- 2) One post towards placements that you can apply for if there is nothing in the offer.

REGIONAL WORKSHOP

Guidelines for ASSITEJ national centres / members hosting ASSITEJ Regional Workshop

AIMS OF THE PROJECT

Regional Workshop is an ASSITEJ-driven project intended to

- offer equal opportunity, skills and knowledge for Theatre For Young Audience (TYA) practitioners in under-developed regions to get access to high level professional development.
- give TYA artists access to high level professional development in their region
- be a meeting point for regional networking

Sustainability

For each workshop to leave as much behind as possible. It is important to aim them at artists who are likely to be able to pass the skills on and thus sustain them in the region (leaders).

What is left behind after the workshops are held, are seeds for the future.

Context

The workshops will be organized by a Assitej national center. The workshops need to be organized in close collaboration with the respective regions of this center, since the context is of utmost importance. The workshops should be relevant, appropriate and important for the regions.

How to get involved

There is a callout in February every year. Any ASSITEJ national centre can choose to host a regional workshop. ASSITEJ international strongly encourages national centers to collaborate when applying for a regional workshop. The host is responsible to invite and open up for participants from the whole region. Priority will be to

The format

Regional Workshop aims:

- to establish collaboration with another ASSITEJ centre/centres in the same geographical region.
- to identify which skills the TYA artists/producers in the region need strengthening or introduced to. (Such as: choreography, playwriting, fundraising, physical theatre, acting skills, scenic design, management skills etc.)
- to apply send the form that is attached in the call for the regional workshops.
- to host centre provides accommodation for the participants and preferably meals.

Other Criteria

- The workshops should last a minimum of 3 days.
- All Regional Workshops should be documented and the documentation shared with ASSITEJ to be published on the association's website.
- If accepted an ASSITEJ Regional Workshop, ASSITEJ can offer help with selecting appropriate workshop leader/s and support their travel expenses and fees, if needed.

Costs: Participants pay for their own travel (it's within their region, so it's not too expensive) and for the basic accommodation and meals on offer. This could be partly subsidized by the local ASSITEJ centres if at all possible.

ASSITEJ (International) helps find the suitable workshop leaders, prepares/trains them (if needed) and pays for their travel and fee as appropriate.

- GUIDELINES TO THE NATIONAL CENTER DF and CGL

The center who hosts should collaborate with another national center in their region. The centre that applies will be the host of the regional workshop. The host is encouraged to arrange two or three workshops at the same time. The host's responsibility is meals, sleeping arrangements, space for workshops, a meeting place for the different workshops. The centre that collaborates will help participants from their country to attend the workshop. The minimum days for holding a regional workshop is 3 days, and at least 5 hours per day.

50% of the participants can come from the host country, the other 50% of the participants will have to come from other countries in the region.

The host must contact all national centers in the region with an open call for participants. In the instants where there is no national center, the call must be sent out to the independent members of Assitej and to other organisations/theatres/companies working within theatre for a young audience. The regional workshop can in this way work as a gateopener to Assitej and the world of TYA.

The host center must follow the precise timelines for the call.

- 1) The call from Assitej international goes out in February.
- 2) The center will receive the offer to host a regional workshop no later than the 30th of April.
- 3) The center has to respond by the 15th of May to accept the offer. If the center has not responded, the offer will go to the next center on the list.
- 4) By the 15th of June, the ECs project group will propose workshop holders and the final dates and time period is finalised. This must happen within one month after the national center has received the offer.

- 5) The call from the host must go out regionally and locally at the same time and no later than the 1st of July. The minimum deadline for applying is 1st of September. have a deadline of two months.
- 6) The participants will get an answer on their application no later than the 1st of october.
- 7) The workshops will take place between... ?/

Then send out an open call.

WE NEED TO Make this:

- Call out from EC kaatje and EN
- Call out from the national center guidelines CGL AND DF
- Draft the Call

Application form EN:

Name of Center or Host

Contact Name

Email

Phone

What skills do you hope to learn?

Why do you think there is a need for a Regional Workshop?

Who will attend? How will this impact your region?

Do you have any trouble fulfilling the desired criteria for the workshop?

- What are the criteria of getting the regional workshop? ALL

Is this a working model:

- Project group writes up: what is a regional workshop? This is discussed by the EC. Then taken back to the project group to be detailed out.

- Project group writes up guidelines to the national centers based on Daniels experience of do's and don'ts.
- Project group writes up what should be in the application form
- Kaatje writes the open call and makes the application form.
- After the open call, the project group gets together to discuss the offers on skype.

THE CALLOUT

- The title of 'ASSITEJ Regional Workshops' and ASSITEJ International logo is used in the callout and all communication about the workshops.

- The callout for each workshop should be made out to ASSITEJ members in two or more countries.
- When the callout is made for participants it is important that it is clear ASSITEJ International and the local ASSITEJ centre/s are behind it. The workshop will also be promoted by ASSITEJ International on its webpage and social media.
- Selection process must be fair and transparent.
- What are your needs and how are you
- You need to invite the individual members of your region as well as contact national centers in your region with information about your workshop

One new system:

There will be a call out every february to host a regional workshop.

Two months for the deadline for the call out.

One month to decide on what regional workshop will get funding

Then one workshop - callout every year.

SKILLS AND WORKSHOPS DURING THE EC-MEETINGS (Cecilie/Ernie)

Start up in France.

When the EC travels to their meetings, they will offer the host of each meeting the possibility of a free workshop.

Send out the skills - list to the National Center and ask them for a couple of options on this list.

As soon as it is clear where the next meeting will take place, all EC - members will get an email from Ernie and Cecilie with the question on whether or not you can do a workshop before/after/during the EC - meeting. Before or after, it will then be a question of availability for each EC - member what would be possible: 1 day? Two days? Three days? One or more workshops?

Cecilie will then go through the skills list and edit it with the feedback from each EC - member. This updated list will be sent to the secretariat.

The host will receive an email from the secretariat with the question "Does the host want the EC to hold a workshop when the committee is visiting?" This workshop could be for Assitej members or for professionals at the festival. With the e-mail will be attached the list of skills. The host answers. The Secretariat informs the member(s) and see what it is possible to plan.

The email has to go out as soon as possible due to planning both for the EC - members with tickets and for the festival/hosts to be able to invite workshop participants. The workshops are due to availability and time from each EC - member.

The possibility of a workshop was offered to Uruguay, but there was no interest.

This will be offered to

- Kristiansand 2019 (maybe region sør would be interested?)
- To the host Switzerland, Zimbabwe, France or Spain
- Tokyo

This could also be a way for some EC - members to apply for funding for their travels.

After Congress in 2020, the EC will revise the list of skills and offer to the next host.

These are the skills of the EC - members 2018 - 2020:

Workshop	Name	
Acting	Ernie, Kenjiro, Yvette, Roberto, Cecilie, Sue, Pamela	

Improvisation	Ernie, Yvette, Manon, Sue	
Singing	Pamela,	
Text Analysis	Ernie, Yvette, Francois, Manon, Roberto, Cecilie	
Dramaturgy	Ernie, Stefan, Manon Roberto, Cecilie	
Choreography/DAncing	Pamela	
Devising/Generating new material	Kenjiro, Yvette, Manon, Cecilie	
Scenework	Manon, Ernie, Yvette,	
Theatre for Early Years	Sue, Roberto, Ernie	
Baby Theatre	Sue	
Global TYA	Francois, Tatiana, Sue, Roberto, Manon, Bebe, Yvette, Kenjiro, Ernie	
Musical Theatre	Ernie	
Physical Theatre	Kenjiro, Roberto	
Political Theatre	Stefan, Yvette, Manon, Roberto, Cecilie	
Puppet Theatre	Sue	
Object Theatre	Sue	
Theatre in Education	Yvette, Manon, Roberto, Pamela	
Mask	Kenjiro	
Collaborating with Designers	Ernie, Kenjiro, Sue, Cecilie	
Playwriting	Stefan, Yvette, Roberto, Cecilie, Ernie	
Marketing/Promotion	Soek- hong, Tatiana, Francois, Ernie	
Theatre Criticism	Francois, Manon, Tatiana	
Audience Engagement	Stefan, Yvette, Ernie, Manon, Sue	
Administration	Stefan, Ernie, Yvette, Seok - hong, Louis, Roberto, Tatiana	

Networking	Francois, Yvette, Bebe, Seok - hong, Manon, Roberto, Tatiana	
Festivals	Yvette, Bebe, Seok - hong, Louis, Roberto, Tatiana	
Strategic Planning for organizations	Ernie, Yvette, Bebe, Seok - hong, Louis, Roberto, Cecilie, Sue, Tatiana	
Producing	Tatiana, Cecilie	
Immersive theatre	Sue, Cecilie	
Participatory Theatre/interactive theatre	Sue, Cecilie	
Participatory installation	Sue	
Sensory work for children with disability	Sue	
Conceptual development	Sue, Cecilie	
Child centred practice	Sue, Cecilie	
Directing	Cecilie, Sue, Ernie, Kenjiro, Yvette	
Site specific/site sensitive	Cecilie	
New technologies	Cecilie	
Cultural encounter	Louis	
Theatre for Oppressed	Kenjiro	
Theatre mediation	Yvette	
Lessac Kinesensics	Yvette	
Internationalization for companies	Bebe	
Voice work	Cecilie, Yvette	

Artistic Encounter in Kristiansand

A meeting with the Norwegian delegation was held to talk about creating the Artistic Encounters for the AG. It looks like 2 hours a day for 3 days and the 4th day is 3hrs will be scheduled but that can be changed. The whole AG will attend the Encounters, programming/performances will not conflict.

"Confronting the Present"

In Kristiansand in September 2019 we will confront our present situations: we will survey the landscape of TYA, considering what we have achieved and what challenges and obstacles we are facing.

Plan for Encounter:

Confront ourselves with the devils and the angels. Hinderer - the devil! The Norwegian declaration of hinder/the present - a status report.

- What was good in Beijing: They were on their feet, discussions
- What we want: A map of complaints Pro's and con's - list

Look at the manifesto - where are we at with this today: status report Respect, Accessibility, Inclusivity, Innovation, Exploration, Freedom and Advocacy

DAY ONE 9.00 – 11.00

10 minutes: Welcome Ernie

10 Minutes: Reintroduce the Beijing manifesto Stefan

30 minutes: Mini - Petcha Kutcha on the different topics (7 people one on each topic from each continent the manifesto - 3 min each) questions behind. Inclusion - never talked about inclusion: what kind of inclusion. Deep in the field or not in the field. Chosce to make. Not expert but the truth of this issue in their continent. Cecilie will e-mail Ketil to get the list. Then we look at it and come with suggestions. We will discuss this via email once we have the list.

30 minutes: Polling: putting people in personal contact with the manifesto Ernie

Quick break

15 minutes: speed dating - 7 topics reflected in the speed dating questions. Cecilie

25 minutes: reflect Summary during the day - summary of the first day?? Connected with the task on the 2nd day?

DAY TWO 9.00 - 11.00: Confrontation Day! Discussing the devils that stop the core principles of the Beijing Manifesto

9:00- 11:00, September 3

10 minutes: Welcome

70 minutes: 14 tables – one EC – member per table:

Divided into different groups: Directors, actors, writers, pedagogs: talk about the 7 topics and what is not working in our countries in our professions.

7 topics/principles we all want to practice

We aim/strive towards this – where are we with these topics? Sharing at the end – with post-its. Discuss.

40 minutes: Sharing

DAY THREE 09.00 – 11.00:

10 minutes welcome

70 minutes:

14 tables – one EC – member per table:

Divided into different groups: Directors, actors, writers, pedagogs: talk about the 7 topics and what is working in our countries in our professions.

7 topics/principles we all want to practice

We aim/strive towards this – where are we with these topics?

two hours best practices.

Sharing at the end – with post-its. Discuss.

At the end of day three we have on the wall a status of the present

With sheets from the 14 tables discussing the 7 different topics over two days with the different

Before day 4:

One group will work with the youngsters with the youth takeover

One group will work on the questions from the two walls.

Day four 09.00 – 12.00

09.00 – 11.00: Youth Takeover

The teens from the nordic – baltic Fringe does a takeover for us. Or the Teen ambassadors do a teen takeover for two hours. Present for them what we have done and what we will do and how do they then want to make use of this time with us?

11.00 – 12.00:

Going towards Tokyo!

We will look at this forth day when we are in Kristiansand.

Design thinking - Stefan will have a long thinking.

Method for bringing totally different people together in a creative dialogue without hierarchy.

The idea of a “Citizen’s Dinner” was discussed as a possible Encounter. This would potentially be a 3-4 course meal with speakers and assigned seating so participants can have conversations.

Translations

The project group has started a discussion how we can implement an exploration of translations (being part of our three year dramaturgy) in the EC - -meetings. Explore different tools to make it easier to communicate within the EC and for the rest of the world.

There are many ways language is a barrier and challenges that comes with working across borders in a language that is not the first language for the majority of the board.

- Limited vocabulary
- Cultural differences: words having different meanings
- There is no time to stop and ask what a word means
- Most people are speaking to fast

There are many ways we could be more conscious of this:

- Everyone could remind themselves and others to speak more slowly
- Allow for questions - did everyone understand this?
- Try out different translation tools
-

We are happy that we tried out one new function during this EC – meeting:

Transcribing the discussion so that it is possible to follow it in writing and then it is possible to take out parts and translate it in googletranslate etc.

Challenges:

- Time: it takes more time to make sure that everyone understands everything
- Where do we sit around a table? Who has what language skills and can help to translate?

Suggestions for different ways of communication through the EC.

NEXT GENERATION Program at AAG 2019 Kristiansand (KO)

Next Generation Programme is designed to support artistic and cultural networking, exchange and collaboration between younger artists within ASSITEJ Artistic Gatherings and the World Congress. It provides a special programme for a group of young and emerging artists from different countries as an entrance gate to ASSITEJ.

Aims of the residency programme are to:

- Bring a group of young and emerging artists together for the first time through a week-long residency programme
- Create space for an exchange of ideas and practice
- Foster future international collaborations
- Fast track younger artists/ professionals into ASSITEJ
- Develop and support new leadership

Activities for participants:

- Participation in the festival programme
- Participation in workshops & seminars (including masterclasses)
- Participation in ASSITEJ events
- Performative final presentation reflecting the theme of ASSITEJ dramaturgy for AAG / World Congress and introducing themselves

We have chosen 12 Nordic Participants 13 International Participants; however, we have no confirmation responses from 2 Nordics and 1 cancellation of Australian.

We have 2 alumnis who shall be facilitating the program; Ceren Oran from Turkey and Ryo Harada from Japan.

There have been 7 requests for the travel fund. Since we have 3,000 USD Budget left, we will use 1,500 USD for 3 of them and leave another 1,500 USD for Tokyo. We will support Mohammed from Palestine, Camila from Chile, who has the most expensive flight to Kristiansand, and Jayne from South Africa, whose flights are the second most expensive.

During the festival, they will have chances to see performances, attend certain workshops, and have a studio that they can use anytime so they are able to work toward the final performative presentation, taking place on the last day of the festival. Kenjiro will consult with the alumni

about facilitation; he will propose them to make the final presentation with the ASSITEJ theme, "Confronting the Present." He will also talk with Ketil for more details of their activity programs.

NEXT GENERATION Program at World Congress TOKYO 2020 (KO)

We have had a conversation with Mr. Hisashi Shimoyama and he would like the Next Generation Program to be a place for international young emerging artists to seek possibilities of creating a work that can reach children in Asia who has no access to theatre and no theatrical experiences.

He would also like to know the detailed history of Next Generation Program to clarify the aims of the program. Kenjiro will ask Nina to make the history report.

We have suggested Mr. Shimoyama to have 20 international participants and 10 Asian participants for the program and that we will select the international participants and the congress host will select Asian participants.

ASSITEJ NG residencies as part of the annual Artistic Gathering since 2012, including the first cohort from 2008 - 2011

Year	Festival	No of Participants (& number of countries)	Alumni	Festival outcomes	Network activity
2008 -2011	Adelaide (2008) Linz (2009) Denmark/Sweden (2010)	23 from 17 countries	N/A	Over 10 international collaborations / professional productions	
2012	Kijimuna Festa Okinawa	21 from 16 different countries	6 members of 2008 - 2011 group	Performance at the festival 'Nuchi Gusui'	

2013	Linz	25 artists from 20 countries		Performance at the festival	
2014	18th World Congress, Warsaw	23 participants from 23 countries	2	Group Presentation/ Performance Video https://vimeo.com/96986553	
2015	Augenblick-ma II Berlin	42 participants from 21 countries 25 International, including North and South Korea 13 from Germany	2	Group Presentation & Manifesto Video https://vimeo.com/128995873	Market Place (Alumni)
2016	On The Edge, Birmingham	22 participants from 15 countries	2	Group Presentation	Network/ alumni event with 5 presentations on international collaborations
2017	Cradle of Creativity, Cape Town	28 participants, from 19 countries 10 from South Africa 7 from Africa	2	Group Presentation	Meetings to discuss network development ; Short performances created as part of Auction; Workshops

		11 Internationa l			
2018		19 internationa l participants from 15 Chinese participants	2	Group Presentation	

Independent programmes run by ASSITEJ Centres:

ASSITEJ India, New Delhi - 2015 (25 tbc), 2016 (15), 2017 (alumni - 6)

ASSITEJ Japan, Tokyo 2015 -2018 - 50 in total; 20 people from Asian countries and regions including, Australia, China, India, Korea, Malaysia, Myanmar, Nepal, New Zealand, Pakistan, the Philippines, Singapore, Sri Lanka, Thailand, and Taiwan and over 30 people from Japan.

ASSITEJ Pakistan, 2018 - Lahore - 21 participants, 11 international from 11 different countries. 2019 - Lahore - 8 participants from the USA, Germany, Sri Lanka, Montenegro, Romania, Philippine, South Korea, South Africa and Pakistan

ASSITEJ Serbia, 2018 - Novi Sad - 8th-14th Oct 2018 - The programme brought together artists aged between 22-35 from Serbia, Croatia, Bulgaria, Slovenia and Montenegro for a week long residency which took place at the Milan Petrović school and residential accommodation. The workshop programme was created and managed by Diana Krzanic Tepavac and led by Jovana Rakić a contemporary dance artist from Novi Sad, Vigdis Jakobsdottir, Artistic Director of Reykjavik Arts Festival and Nina Hajiyianni, UK theatre director.

CONGRESS TOKYO:

The project group had a meeting with Kenjiro and the Japanese delegation and started looking at our responsibilities towards the Congress

Some notes on the Next Gen program from Mr. Hisashi Shimoyama

Asia is not reaching the children - So many children that has no access to theatre.

Some kind of support or access - maybe next generation can achieve this.

The next generation: how can we internationally use the next generation to spark a theatre culture in the respective countries? How can we use NG to get theatre for children in regions that does not have TYA?

Next generation history From the beginning till now

What is the way forward? What does Assitej International want with a network like Next Generation? Korea/Kina/Japan: Limited by communication problems due to translation difficulties. Få asiatiske kompanier som turnerer i verden.

PROJECT GROUP RESPONSIBILITY DURING CONGRESS:

- Icebreaker 2 hours
- Artistic encounter 7 hours
- Public moment after gathering 1 hour
- Award ceremony
- NG auction
- NG plan
- The networks: WLPG (2 hours), ITYARN (1 day?), IIAN (?), SMALL SIZE (?), YDN (?), NG(?)
- Who is responsible for the national parties?

The callout is in May 2019. Any ASSITEJ national center can choose to host a regional workshop. ASSITEJ international strongly encourages the center to look for another national centers in the region to collaborate when applying for a regional workshop. The host is responsible to invite and open up for participants from the whole region. The workshops will take place between the months of February and April.

Z.F. Policies Protocols Report Updated (10 pages)

POLICIES, PROTOCOLS AND FUNDRAISING WORKING GROUP: REPORT Report on Work undertaken during the meeting in Uruguay, May 2019

Working group Name	Policies, Protocols and Fundraising
Group	Yvette Hardie (Chair); Louis Valente; Sue Giles; Roberto Frabetti; Bebe de Soares

ITEM	Description	Notes	Person Resp	Due Date
ASSITEJ Gatherings / Congress	AAG China	Mr Yin's report was very full and useful and we had a successful meeting with him talking about the way forward to deepen relationships with ASSITEJ China and other Asian partners. There is a proposal for an Asian Directors' Seminar from China, as well as a continued engagement with more ASSITEJ centres, as well as a broadening of the membership.	XY	Uruguay
	AAG Norway	Nothing relevant at this stage.	KK	N/A
	Congress Japan	Nothing relevant, apart from responding to the report which was both ambitious and exciting.	All/ KO/HS	Uruguay
Fund-raising	Campaign - "Take a Child to the Theatre"	It has been decided to continue with the VIP campaign, and dates have been set by the Promotion group for the WTD 2020 campaign.	All	Uruguay
	Fundraising Working Group	ASSITEJ applying for Creative Europe project – to be presented here. To have a concrete proposal by end of June. Roberto/Yannick presented on the proposal and there was input from all EC members on partners to the proposal as well as possible lead individuals. Also need to work on some smaller asks as well; All on EC to update the online google form with any funding opportunities.	All	Uruguay
	Call for Ideas/ collaborative projects	Call for Ideas: selection has been concluded. Need to publicly announce the awards. Sue to write the text for the announcement; motivation for each award. Also need to write an MOU for each winners, with milestones and payment plan: 75% and 25%; intellectual property and ownership of the product. Need confirmation from Write Local Play Global that they will accept the award. (Issue around reduced amount of funding 4000 USD). The EC has approved that Afeif and Vivienne be awarded 5000 USD for the Transcreation project, and that Clodhna has accepted 1000 USD for the Child participation ideas. Need to work out how to monitor progress of project, milestones and create a framework for this. Sue will be doing this.	All Sue Sue/YH	Ongoing

		Discussion of how to include Clodhna's ideas the 2020 Congress/ MIRAI – EC has decided not to go with Junior EC, but rather to design flexible ideas for child participation which can be used contextually by the host of the event.		
Sub-themes proposed at Congress	Inclusivity and Access	<p>Disability champions: this has been circulated to centres, but we need to get more people onboard from the centres.</p> <p>Sue has been working with the IIAN team on the Inclusivity toolkit. We will send out a questionnaire to the Disability champions once we have more of these:</p> <ul style="list-style-type: none"> • What are challenges relating to access and inclusion? • What current best practice is happening in your context? • What is the best next step in terms of access and inclusion for your culture/context/centre? • Ask for and collect list of links and resources for low cost/no cost ways to address inclusivity <p>Other issues in EC:</p> <ul style="list-style-type: none"> • Representation in official occasions – representation/ importance of visible change • Signing for deaf members wherever possible • Work on the constitution/membership docs (SG) 	SG / IIAN / Yvette / Louis	Ongoing
	Participation of children and youth	<p>Initial discussion around the aims and methods of inclusion of children/Youth in ASSITEJ artistic processes, celebration and decision-making. See Child Participation document in development in Drive. We will identify experts (possibly from ITYARN) to work with Sue on this to be able to source the relevant research materials and best practice models for sharing with members.</p> <p>We have also discussed the need for a Code of ethics around child participation. For work in 2019.</p> <p>(NOTE: German publication around Participation; Scesam; Scandinavian models; Australian current practices, etc.)</p>	SG	Focus in 2019 on activating proposals
	Translation	We will focus on this sub-theme in 2020, towards activation at the Congress in Japan. NOTE that the Call for Ideas provides a lot of support towards Translation.	SG/YH	2019/2020
Awards	ITYARN Research award	ITYARN Research award: Manon has suggested a new frame for the award: the Geesche Watermann Young Scholars Award. EC have voted to include it in the Awards ceremony of ASSITEJ. Need to work on timeframes and other logistics towards the selection of this person/people.	All / ITYARN	2019
	Applause for Lifetime Achievement Award	<p>The distinction between the Lifetime achievement and Honorary Membership needs to be clearly communicated with members.</p> <ul style="list-style-type: none"> • Definition of the award • Criteria for the award • Decision-making process • Nature of the Award/ Expectations around Awardees <p>Need to think how this person/persons will be honoured in Japan.</p>	YH/ LVS / KO	ASAP

	WLPG Playwriting Award	The Playwriting Award seems to have been well-received and is non-controversial. WLPG should give us timeframes for their decisions.	No action needed.	
Advocacy	Developing a clear Advocacy position for ASSITEJ	<p>We believe “Why theatre for young audiences?” needs to be more strongly focused on the website (Policies, Protocols, Fundraising to work with Promotions, Publications to this end).</p> <p>Sue has developed an argument for funders, which can be used to communicate the importance of our work and of funding us.</p> <p>Develop an international overview (series of national snapshots) of the rights of the child to arts/culture. (In process)</p> <ul style="list-style-type: none"> • See Drive for document on Advocacy • Leaflet: we have added a short advocacy paragraph to this • Website: Design the Why page? Impact on Children/ Impact on Artists 	SG	Ongoing
Handbooks and Toolkits	National Centre Toolkit	<p>For: National centres, especially starting national centres and national centres trying to find a new direction, take stock of where they are.</p> <p>National Centre Toolkit: See updated version in drive. https://docs.google.com/document/d/1u7fPxOJGUzM3Sdc1Nx6_bOwMb8217wJEFVrTrqSHyRk/edit</p> <p>HowlRound Livestreaming & archiving assistance YH met with them to understand how they work. Would like to work with them for Sand festival, but could also look at other less high profile moments. Mechanism for national centres to be engaged even when they can't travel.</p>	ALL	Ongoing
Handbooks and Toolkits	Policies and Protocols Handbook	<p>For: All members and EC members</p> <p>Answers the question: How does ASSITEJ international work?</p> <p>It is a Reference work: needs to have clear contents and be easy to find what you are looking for.</p> <p>Inward facing more than outward facing</p> <p>Three pages upfront to give overall picture of what ASSITEJ is as graphically as possible</p> <p>Then the rest of the handbook goes into the details of specific aspects of working, regarding the constitution and memberships, the EC, the Artistic gatherings, projects etc.</p> <p>It would be good to have this better designed at some stage during our three year term. Made more visual and less wordy.</p> <p>In the meantime, Sue and Yvette will work on the structure and add additional elements from the work of the last three years. It is in Drive, but is a work in process.</p> <p>Conflicts of Interests for EC members: Sue has written this up. It needs to be added to the handbook; EC to vote on the text in drive</p>	YH/SG	Ongoing

National Centre Engagement	The Game	YH communicated with ASSITEJ Israel on this decision. There was some unhappiness. The Ministry of Tourism had contributed a budget, which made it difficult for them. However, Yvette visited ASSITEJ members in Israel recently and was able to engage with them one on one.	PPF	None.
	Reports	YH has designed an online form for simple reporting annually for national centres. It has been sent to EC. We look forward to comments.	YH	Done
ASSITEJ as an international organisation	2020 - onwards	<p>Seat of the Office: ASSITEJ is pleased to accept the offer from Bologna to host the seat of the association for the next term.</p> <p>Expenses and how these are reported: we are working on a budget which includes the contributions of EC members as well as of Artistic Gatherings/Congress partners to our work, in order to demonstrated to our members and to potential funders, the actual size of the organisation.</p> <p>Recruitment of new EC members: Open EC was tried at this meeting and was successful. We will continue the practise at Sand festival</p>	PPF	
Constitutional amendments	2020	All team need to consider what constitutional amendments - if any - need to be proposed for discussion in Sand festival. Possibly something to do with Individual memberships would be useful at this point.		Kristiansand
Financial arrangements with Networks	IIAN (and possibly ITYARN)	<p>IIAN has asked whether ASSITEJ can receive payments on behalf of IIAN? Discussion of possible methods for this to happen.</p> <p>It was decided that we would add a payment template to the ASSITEJ website for ourselves, as well as for IIAN, and possibly ITYARN. This would be set up like our Donate page. This means that the SG receives an automated email with all details of person who paid, and then this email can be forwarded to the network. Network receives the information and sends the receipt. (Or this happens automatically).</p> <p>Every three months Treasurer will send a resume of the financial situation. RF: They will need an official bank account to transfer back into.</p> <p>YH: It would be preferable to reduce the amount of transfers that occur. She suggests that money is not transferred back to the network, but rather the amount is retained up to the membership fee and then used in-house (for accommodation at AAG for example for network events), etc as determined by the network. Treasurer can be asked to make payments on their behalf.</p>	Yvette to investigate the mechanism with LV/FF and KdG	By end May
Membership fees / Solidarity fund	All	<p>Solidarity fund will be used to deal with all payment problems. Therefore members will need to request support on a first come first served basis. This is to encourage transparency and fairness in terms of supporting members. Members can ask to downgrade to Corresponding membership.</p> <p>ASSITEJ members should be given support in creative ways to raise funds. This could be added to the toolkit.</p>	YH	Update toolkit

Friends of ASSITEJ	All	<p>Louis & Kaatje have a plan to call for donations for the Next Generation support for the 2019 AAG.</p> <p>They will post a letter which describes everyone who has called for transport support for Kristiansand: there will be two versions – one for Friends of ASSITEJ and one for those who are not yet friends.</p> <p>Update the website to reflect current dates. Remove bronze & silver Friends from the website if they have not donated in the last year (bronze) or three years (silver). Keep the lists to be able to track and follow up with previous Friends of ASSITEJ.</p>	LV & KdG	By end of May
Way Forward	Work between EC meeting	<p>Louis and Yvette to meet more regularly – at least once every two weeks on Skype – this has not happened, formally</p> <p>Suggested calendar for meetings for PPF group below.</p>	PPF	Ongoing

Amendments to the constitution – individual memberships
Presentation of budget to General Assembly

Addendum A:

The 20th ASSITEJ World Congress and International TYA Performing Arts Festival in Tokyo in 2020 – Towards the Unknown

Dates: May 14th to 24th, 2020

Title Festival: For The Unknown Future

Venues: Tokyo Metropolitan Theatre, Hareza Ikebukuro, New National Theatre, and National Theatre

Productions: 25 International Performances including international collaboration works / 25 Domestic Performances (Asian Focus shall be discussed)

Workshops: <TBA> Inclusive Arts, Devising Theatre, Applied Theatre, Theatre for Early Years, Taboo, Kabuki, Kyogen, Noh, Bunraku, Puppet Theatre, and so on

Symposiums / Seminars: <TBA> Suggestions from each network

Conferences: ITYARN, Asian Meeting

ASSITEJ General Assembly: May 17th to 20th, 2020 at Hareza Ikebukuro
(Simultaneous translation Required: English / Japanese / Chinese); Possibility of technology for other languages.

Artistic Encounter: <TBA> Pioneering the Future ~Beginning the Journey (Simultaneous translation Required) on May 19

Open Space: TBA

ASSITEJ Magazine: Towards the Unknown – Pioneering the Future in English / Japanese

Accommodations: TBA

Next Generation Programme: 15 International Participants / 15 Japanese Participants

Awards Ceremony: TBA

EC Meeting: <TBA> 2017-2020 EC May 13 to 20 (Arrival on May 13)
2020-2023 EC May 20 to 24 (Departure on May 25)

Opening Ceremony / Closing Ceremony: <TBA>

Party: <TBA>

Auction: <TBA>

Registration Fee: <TBA>

Time Line for Projects:

DATES	WHAT	WHO
30.11.2018	Request for national centers and companies to submit performances for inclusion in the Congress sent out by email to the membership	JAPAN
30.09.2018	Launch the Congress Web site	JAPAN
1.02.2019	Request for individuals to submit proposals for workshops, seminars, symposia sent out by email to membership	JAPAN/EC
01.04.2019	Call for Awards	JAPAN/EC
30.04.2019	Closing deadline for first call for Asian and International productions	JAPAN
31.05.2019	Distribute to the ASSITEJ Membership information about hotels, travel, and registration.	JAPAN
5.2019	May Newsletter: Call for 2020 Magazine	EC
1.06.2019	Provide the EC with a comprehensive document listing all major Congress staff with names, titles, organizations, roles in the Congress planning and execution, telephone numbers, email addresses, and postal addresses. This shall include an executive committee, if there is one, a programming committee, etc.	JAPAN
1.06.2019	Send to EC a comprehensive listing of all venues that will be used for performances, workshops/seminars/symposia.	JAPAN
31.06.2019	1 st round of decisions on productions in the festival	JAPAN
01.07.2019	Report to EC members via email on selections	JAPAN
01.07.2019	Call for Applications for the "Next Generation" Program	EC
06.2019	June Newsletter: Reminder of Call for applications for the Awards	EC
01.09.2019	Selections of Next Generation participants	
1.10.2019	Send to the EC a comprehensive list of all hotels, prices and number of rooms reserved.	JAPAN
31.10.2019	Deadline for 2020 Magazine content	EC
15.10.2019	Deadline for applications for Travel Grants ("Next Generation" Program)	EC
01.09.2019	Deadline for Award nominations	EC
01.09.2019	Final decisions on workshops, seminars, symposia, and such, including speakers	JAPAN
09.2019	Jury meets at EC Meeting in Kristiansand to discuss Awards	EC
15.11.2019	Final decisions on all productions via email.	JAPAN
12.2019	December newsletter: Announcement of programme; and announcement of Next Generation travel grants	EC

10.01.2020	All venues allocated and programme distributed to ASSITEJ members; booking opens for 20 th World Congress and Performing Arts Festival	JAPAN
01.2020	Report to EC members at the EC meeting...??	JAPAN
01.2020	January Newsletter: Booking has opened announcement; hotel accommodation information, prices, etc; Reminder of programme	EC
2.07	February Newsletter: Teasers around content	EC
3.07	March Newsletter: Teasers around content	EC
4.07	April Newsletter: Teasers around content	EC
14 – 24 May 2020	20 th World Congress and Performing Arts Festival	JAPAN/EC
31.12.2020	Presentation of Final Report on World Congress, both narrative and financial; Presentation of Documentation of the Congress (see Rider 1)	JAPAN

Artistic Director: Asaya Fujita, ASSITEJ Japan President
Program Director: Kenjiro Otani
Producer: Akira Ota
Supervisors: Hisashi Shimoyama, Kei Goto, Makoto Sakai, and Mayako Morimoto

International Advisory Committee:

We shall assign a person in charge for the following:

- Registration:
- Tickets:
- Accommodation:
- Transportation:
- Meals:
- General Assembly:
- ITYARN Conference:
- Next Generation:
- Asian Meeting:
- Artistic Encounter:
- School Booking:
- Photography / Video Recording:
- Accountant:
- Promotion / PR:
- Education Outreach:
- Party:
- EC Meeting:
- ASSITEJ Magazine:
- Local Performance:
- Workshop:

Symposium / Seminar:
Printed Materials:

Contact: Kenjiro Otani mapro@gol.com

Total Budget Assumed in August 2018: 50,000,000 yen (=391,235 euros)