



Statistical Overview of the Online 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI



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PRESS SUMMARY

The 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI was the first ASSITEJ event of its kind to take place online.

By the end of the 11-day event, there were 1169 unique registered users on the event platform, with 906 delegates using Full Access Passes to actively participate across the entire programme. Users came from 75 countries - from Australia to Argentina, Canada to China, Mexico to Mongolia, Nigeria to Norway, and South Africa to Sweden, we welcomed so many friendly faces to our online event.

There was a total of 190 event sessions including, 31 “Performances on Demand”, 151 “Professional Exchange Programme” sessions, 5 meetings of the General Assembly, and 3 official ceremonies. 110 live sessions were held via ZOOM totalling a huge 9 days, 15 hours, and 5 minutes’ worth of meetings - with the vast majority available to watch as recordings after the live broadcast. Our ZOOM account recorded over 11,000 logins to the sessions over the course of the 11 days (all of these ZOOM statistics do not even include the Fringe events held by our partners). Additionally, 89 pre-recorded videos were available, offering delegates and audience members a further 41 and a half hours of content to watch. Lockdowns offered plenty of time for delegates and audience members to binge on this material - for the pre-recorded video content alone, our delegates watched more than 96 and a half days of video content. If that wasn’t enough, there was plenty of audio podcasts to enjoy - with 8 hours and 10 minutes’ worth of original audio content.



INTRODUCTION

Please note that this report contains only ‘headline’ statistics from the event – it is intended to be used to gain an overview of how the event operated. This includes only simple data collected from the programme schedule, sales reports, and video streaming platforms:

- Number of Events
- Number of Delegates
- Country Breakdown
 - Streaming
- Ticket Income

This data has not been studied or cross-referenced against each other – it is presented here in a basic form.

This report does NOT make use of the following data that would be required if the intention is to explore how different user groups (particularly different ASSITEJ National Centres) engaged with the event in order to advise future Digital strategy:

- All Facebook Advertising data (that explores conversion of Facebook adverts to ticket purchases).
- All Google AdWords data (that explores conversion of Google adverts to ticket purchases).
- All Google Analytics data (that explores assitejonline.org web traffic – including device type, geographic data, time/date information).
- All Mailchimp data (that explores how mailing list users interacted with marketing and newsletter updates).
- All contributor survey data (that explores user experience).
- All participant survey data (that explores user experience).
- More sophisticated ZOOM data (that explores how users made use of the live event sessions).
- More sophisticated data from the Cloudflare video streaming platform that explores how people interacted with the recorded video content.
- More sophisticated data from the WooCommerce ticketing platform that explores exactly who bought what, when, and how they completed their purchase.

It is in the comparison of these data sets with each other that key lessons may be learned in terms of future strategy. For example:

- What worked in terms of the online advertising campaign? There were four key stages to the online campaign – which worked best? There were two different



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illustrative strategies used – which was most effective? Which keywords were most and least successful in targeting the different demographics? Which groups were engaged in the different types of online advertising and how?

- How many members of the public (i.e. non-TYA professionals) engaged in the Congress? What were the ways in which they found out about the Congress? Which event sessions did they ultimately engage in?
- Which groups accessed the website but did not go onto purchase a ticket? Why not? Was it an issue of price, internet accessibility etc.?
- What was the breakdown of users in terms of age, gender, ethnicity etc.?
- Who preferred to engage in live events and who preferred just to watch the recordings?
- Which time zones worked best? Were weekdays/weekends preferred? What was the effect of different national holidays on participation?
- In terms of National Centres, which fall into the following categories:
 - Strong Engagement – Great response, little further support needed
 - Early Promise with Digital Events – Good response but greater marketing and awareness drives useful
 - Technological Beginners – Strong interest but in need of greater technological support
 - Financial Barriers – Strong interest but in need of cheaper access
 - Linguistic Barriers - Strong interest but limited by language
 - Unaware – Little awareness of the event in this country
 - Contributor Deficit – Many participants from this country, not correlated with the low numbers of contributors
 - Participant Deficit – Many contributors from this country, not correlated with the low numbers of participants.

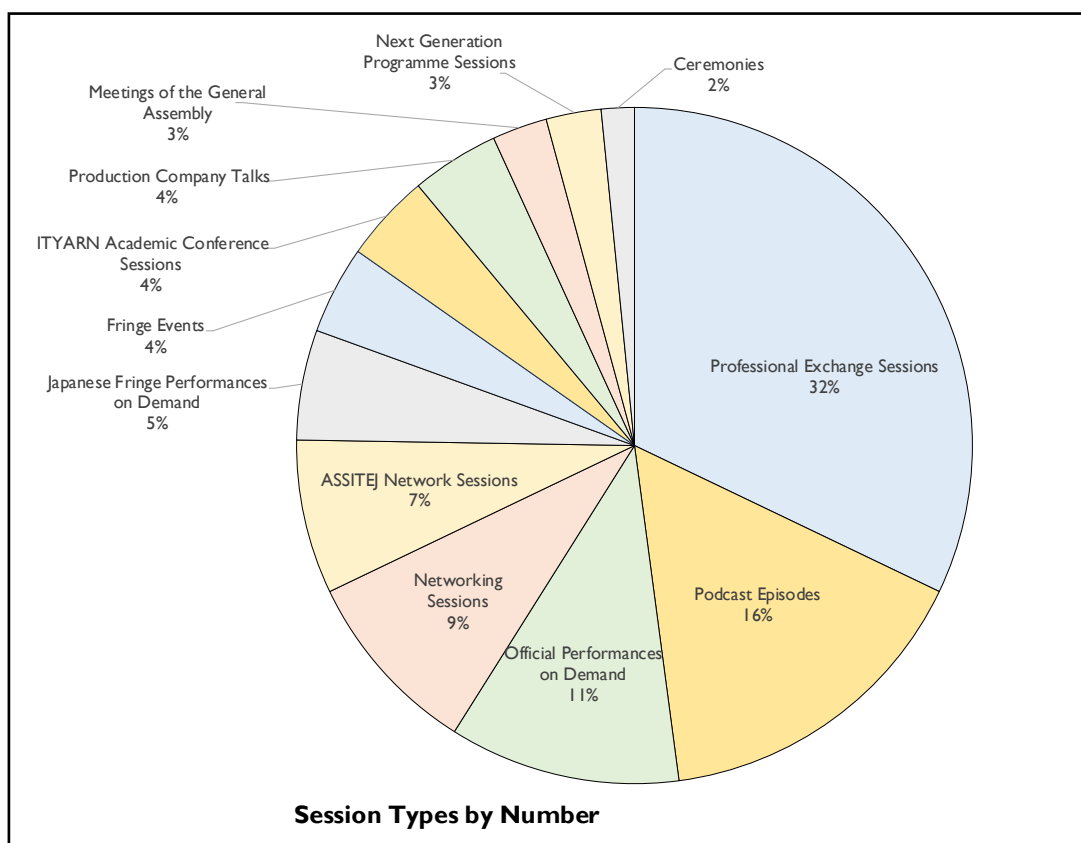




NUMBER OF EVENTS

190 Event Sessions, including:

- 31 Performances on Demand, including:
 - 21 Official Performances on Demand
 - 10 Japanese Fringe Performances on Demand.
- 151 Professional Exchange Programme Sessions, including:
 - 61 Professional Exchange Sessions
 - 30 Podcast Episodes
 - 17 Networking Sessions
 - 14 ASSITEJ Network Sessions (IIAN, Next Generation Network, Small Size Network, The Young Dance Network, Write Local Play Global)
 - 8 Fringe Events
 - 8 ITYARN Academic Conference Sessions
 - 8 Production Company Talks
 - 5 Next Generation Programme Sessions.
- 8 General Assembly and Ceremony Sessions, including:
 - 5 Meetings of the General Assembly
 - 3 Ceremonies.





Full List of Event Sessions by Type:

Professional Exchange Sessions	Professional Exchange Sessions (2)	Podcast Episodes	Official Performances on Demand	Networking Sessions	ASSITEJ Network Sessions	Japanese Fringe Performances on Demand	Fringe Events	ITYARN Academic Conference Sessions	Production Company Talks	Meetings of the General Assembly	Next Generation Programme Sessions	Ceremonies
A Symposium About Artistic and Cultural Awakening for Early Years	Japanese Traditional Performing Arts Workshop	Adrian Hernández – Voices of the Congress	A Bucket of Beetles	Artistic Encounter Part 1 - Session A	Coffee Session: The Magic and Mysteries of Dance for Young Audiences	FRINGE: Enjoying the Maturi Festival Together	Fiesta Red Iberoamericana	ITYARN Conference: Welcome and Keynote	Meet The Creatives: A Bucket of Beetles	General Assembly 1	Next Generation Closing Event	ASSITEJ Awards Ceremony
Act Out Justice	Jenny Sealey and Mike Kenny: Notes from A Writer and A Director	Aideen Howard – Voices of the Congress	Buffalo Boy	Artistic Encounter Part 1 - Session B	Essential to COVID Recovery – How Artists and Theatres Can Help Our Youngest Children	FRINGE: Festival Lucky Bag	Next Generation Meeting 1 - Group A	ITYARN Panel: Inclusivity and TYA	Meet The Creatives: Buffalo Boy	General Assembly 2	Next Generation: Open Public Forum 1	Closing Ceremony
All Our Futures: Children and Culture Symposium	Kabuki - A Workshop for Beginners	Anastasiia Kolesnikova – Voices of the Congress	EURIA (RAIN)	Artistic Encounter Part 2 - Session A	Finding Creative Paths Through 'Dipalo': A Participatory Workshop on Writing a Play Worlds Apart	FRINGE: Hand Shadows - Animate	Next Generation Meeting 1 - Group B	ITYARN Panel: Theatre for Early Years	Meet The Creatives: EURIA	General Assembly 3	Next Generation: Open Public Forum 2	Opening Ceremony
All Together Now: Sharing our Learning around Access & Inclusion in Theatre for Young Audiences at Young People's Theatre and Across Canada	Kyogen Workshop	Anja Pietikosa – Voices of the Congress	Gerda's Room	Artistic Encounter Part 2 - Session B	International Collaborations: The Translation Project	FRINGE: Le Petit Prince	Next Generation Alumni Session - Group A	ITYARN Panel: Theatre for Young Audiences in Japan	Meet the Creatives: Gerda's Room	General Assembly 4	Next Generation: Open Public Forum 3	3
An Expressive Nature Workshop for Parents and Children	Meet IIAN: Shape The Future	Bunsheng Ou – Voices of the Congress	Hocus Pocus	Closing Party	Music in Theatre for Early Years	FRINGE: Own Eyes - See the World Yourself	Next Generation Alumni Session - Group B	ITYARN Plenary Panel: Identity and Theatre for Young Audiences	Meet the Creatives: Hocus Pocus	General Assembly 5	Next Generation: Welcome & Get Together 1	
As a Mother, As a Baby Theatre Director - TYA Pioneers in Taiwan	Meet the Creatives: IIAN Workshop	Camila Bauer – Voices of the Congress	horses	Delegates Icebreaker - 1	Playwright Slam 1 - Slam with Plays By, For, and About Persons with Disability	FRINGE: Penoshima	Next Generation Meeting 2 - Group A	ITYARN Working Group: TYA and (post) Performances	Meet The Creatives: I Will Be Everything	5	5	
ASSITEJ Germany & Goethe-Institut Tokyo - New Directions in TYA	Meet the IIAN Champions	Christian Schröder – Voices of the Congress	I Will Be Everything...	Delegates Icebreaker - 2	Playwright Slam 2 - Multilingual	FRINGE: Taiko Live - Michikusa Dong Dok	Next Generation Meeting 2 - Group B	ITYARN Working Group: TYA and Activism	Meet the Creatives: Na Vukovom Tragu (trans. On The Wolf's Trail)			
B A T U (Playing and Creating Together from a Rectangle)	Musical Workshop	Daniel Hutchinson – Voices of the Congress	LEO - The Antigravity Show	Foyer Networking 1	Playwright Slam 3 - Spanish & Portuguese Language Slam	FRINGE: The Old Man Who Made Dead Trees Bloom	Next Generation Mentorship Session	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Own Two Feet			
Baby-Sign Workshop: Sign Language through Theatre for Early Years	National Centre Roundtable - Connecting ASSITEJ Staff & Leadership Worldwide	Elizabeth Brendal Horn – Voices of the Congress	LIFE a Mudpie	Foyer Networking 2	Round Table: The Young Dance Network	FRINGE: The Sound of Memory	8	8	8			
Barrowland Ballet: Making Work With and For Young People with Complex Needs	New Wave in Theatre Mediation in Russia: Theatre Pedagogy and the 'Socio-Playing Educational' Aesthetic	Emily Kamarinopoulou – Voices of the Congress	Na Vukovom Tragu (trans. On The Wolf's Trail)	Foyer Networking 3	Roundtable - Dramaturgy in Dance for Young Audiences	FRINGE: The World of Sound and Words	10					
Beginning the Creative Process with the Biography of a Character	Open Stages: TYA and Migration	Feng Li – Voices of the Congress	Nihonbuyo & Nagauta - Japanese Classical Dance & Music	Foyer Networking 4	Set Design in Theatre for Early Years							
Branding: Making Use of Fine Differences in Multicultural Settings	Our Poetic Self is For Everyone	Florence Goguel – Voices of the Congress	Own Two Feet	Foyer Networking 5	The Next Generation Network - What's Next?							
Building Bridges from Ibero America	Paths of Artistic Creation: Improvisation and Very Young Audiences	Ginni Manning & Lulu Mokuku – Voices of the Congress	PICCOLI	Innovative TYA Responses to COVID - 1	Tiny Humans, Big Wonder: Dramaturgy and Theatre for the Very Young							
Centring Inclusivity	Performing Arts for Early Years: Challenges and Artistic Possibilities	Jen Frith – Voices of the Congress	Princess Pyung-gang and Stupid Onda	Innovative TYA Responses to COVID - 2	Writing for the New Generations							
Children in Artistic Research	Secrets, Tips, and Tricks of Teenage Audience Engagement	Jenny Sealey & Mike Kenny – Voices of the Congress	Rakuta	Innovative TYA Responses to COVID - 4								
Children's Right to Arts and Culture: Participation in Professional Practice at The Ark Cultural Centre for Children	Sensory Theatre for All Ages	Jon Koldo Vazquez – Voices of the Congress	The Circus Lightes	Innovative TYA Responses to COVID - 5								
Co-transcreation	Shared Experiences: A Workshop for ASSITEJ National Centres	Marion van de Water – Voices of the Congress	The House of Small Cubes - Tsuimike no ie	La Maison France / France House Lounge								
Collaborating with Children	Sharing Uncertainties: Scenic Poetics for Young Audiences in A Virtual Context	Maria Inés Falconi & Chelton Echeveste – Voices of the Congress	The Little Prince	17								
Completing the Communication Circuit	Silent Theatre Workshop	Maria Tri Sulistiyani – Voices of the Congress	The Little Red Riding Hood									
ContsKids	Sparkling Art Calligraphy Workshop	Marija Druzetic – Voices of the Congress	The Nob Play: Higoromo									
Dramaturgy for Young Audiences: Theatre, Culture, and Community	SubTitles 3: How to Manage and Present Translations in Theatrical Performances and Other Presentations	Meike Fechner – Voices of the Congress	Welcome to the Land of Musical Instruments									
Expressive Play	TEEN Kitchen Table Meeting - No One Left Behind	Melisa Orozco Vargas – Voices of the Congress	21									
Generator - An International Collaborative Platform Dedicated to the Development of Dance for (and with) Young Audiences	Tell Me True	Nishra Mehta & Jon Dayliff-Kid – Voices of the Congress										
Gillo On The Go! Touring with Theatre for Children	Theatre for Early Years: A Poetic of the Encounter	Pei-Chi Chan – Voices of the Congress										
Girl With The Magic Paintbrush	Theatre Education for University in TYA: An Open Call for an E-Learning	Sanja Frühwald – Voices of the Congress										
Hand Shadow Workshop	This is Grayson	Shaili Sathya – Voices of the Congress										
How Are You Really Doing?	TYA as Passport	Silvina Patrignoni – Voices of the Congress										
How Can International Organisations Work Together Creatively to Support Artists in Times of Crisis?	What If Children Could Decide? A Child's Perspective On April Festival	Tatiana Bitzar – Voices of the Congress										
ID That We Need - Indeed?	What is the Real Goal of International Networking Within and Beyond Asia?	Taylor Jane Cooper & Jane Hansen – Voices of the Congress										
Japanese Sword Fighting Workshop	Working/Creating Internationally in TYA: A SWOT Analysis	Yuk Tak (Gemin) Wong – Voices of the Congress										
Japanese Traditional Performing Arts Workshop	61	30										



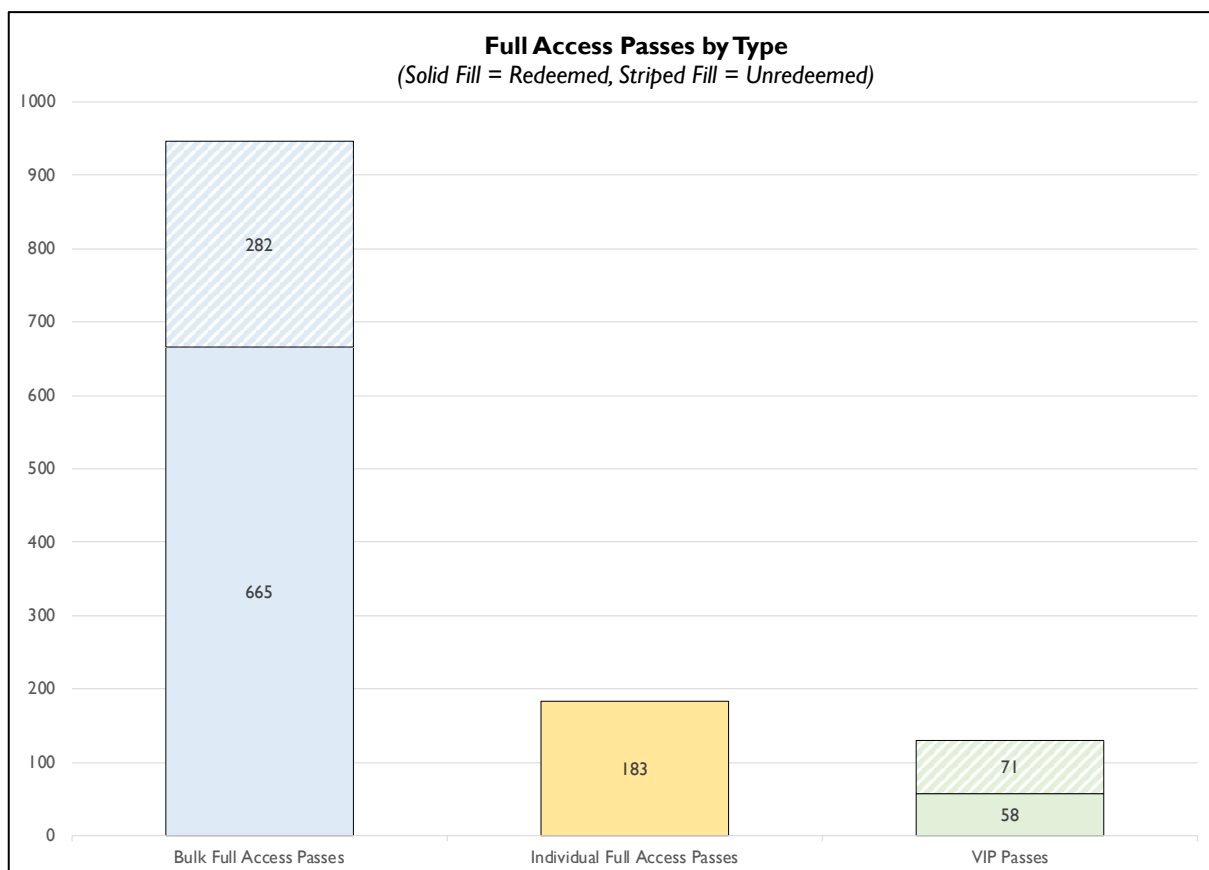


NUMBER OF DELEGATES

1259 Full Access Passes Purchased / Issued, including:

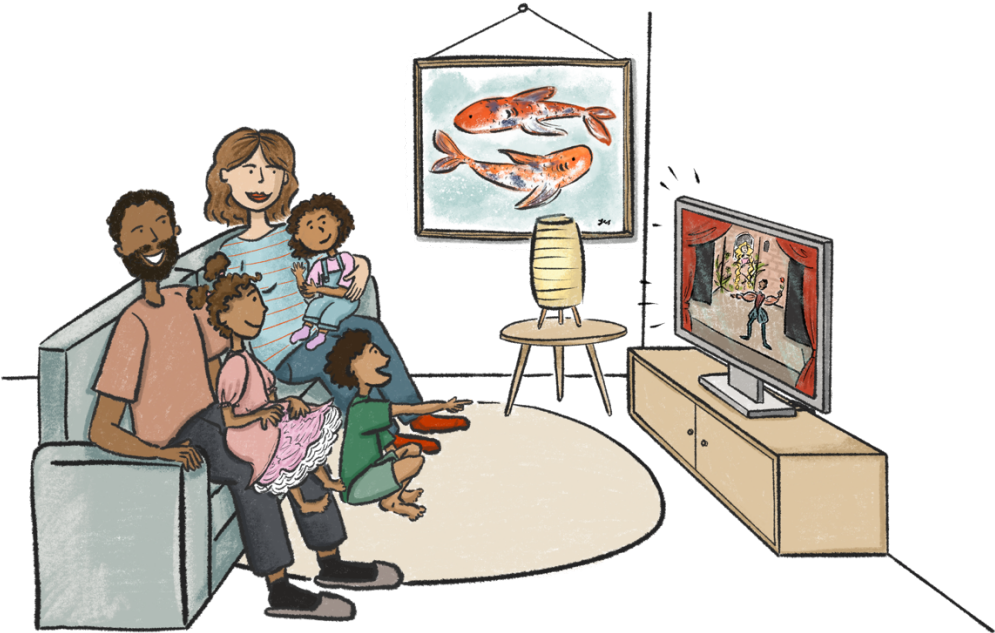
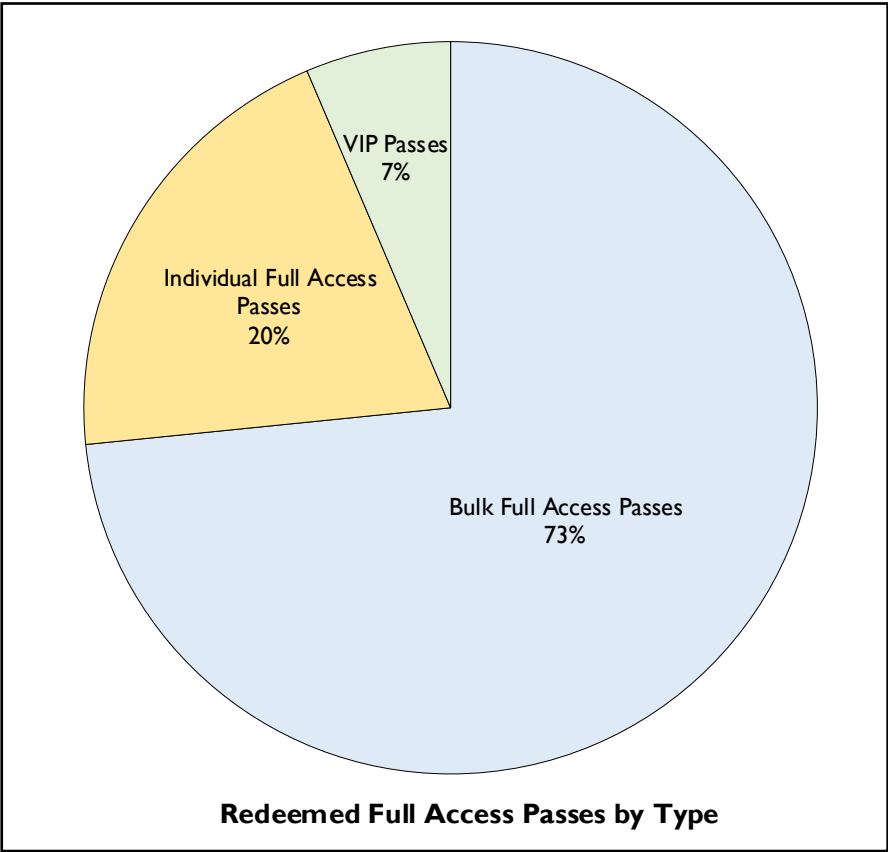
906 Full Access Passes Redeemed

- 947 Bulk Full Access Passes (Across 33 Different Orders)
 - 665 Redeemed (70.2% Redemption Rate)
- 183 Individual Full Access Passes
 - 183 Redeemed (100.0% Redemption Rate)
- 129 VIP Passes
 - 58 Redeemed (45.0% Redemption Rate).





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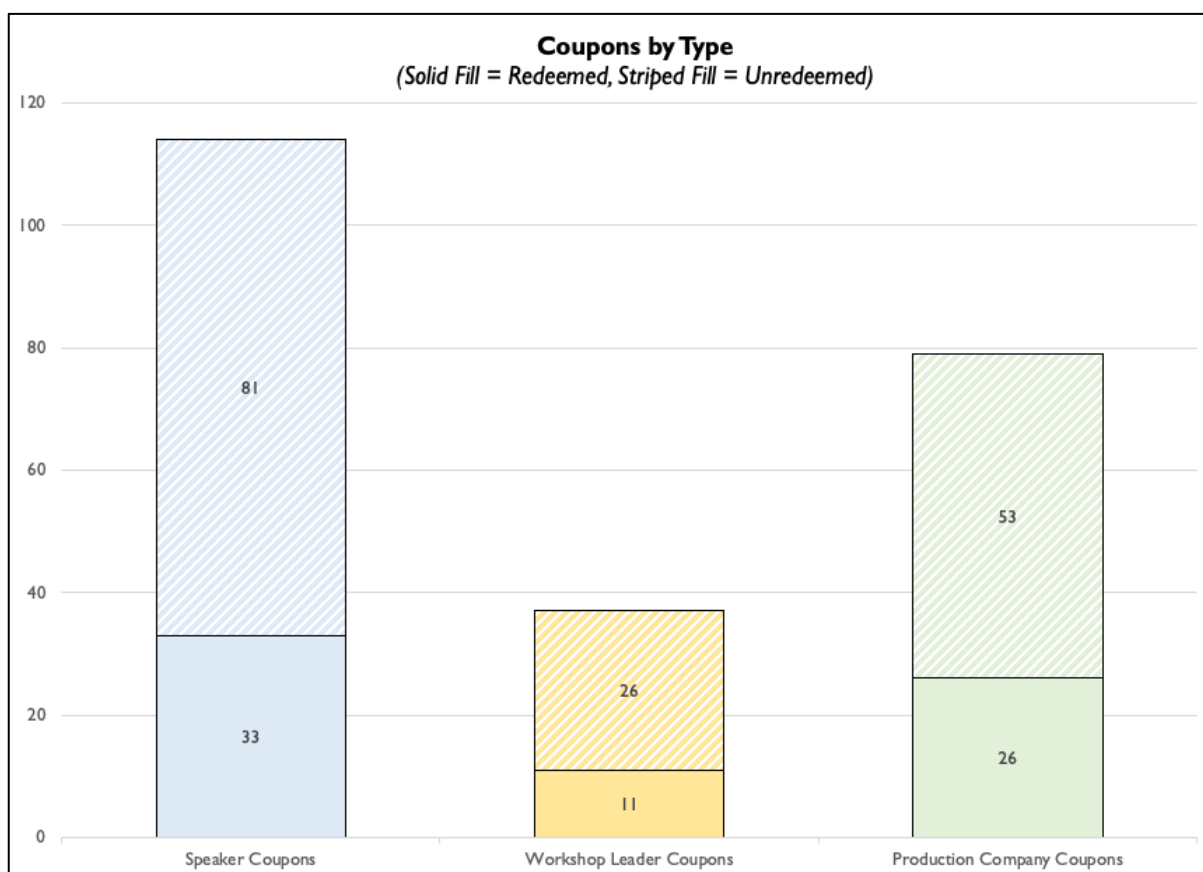




230 Coupons for Full Access Passes Issued, including:

70 Coupons for Full Access Passes Redeemed

- 114 Speaker Coupons (25% Off Full Access Passes)
 - 33 Redeemed (28.9% Redemption Rate)
- 37 Workshop Leader Coupons (50% Off Full Access Passes)
 - 11 Redeemed (29.7% Redemption Rate)
- 79 Production Company Coupons (100% Off Full Access Passes)
 - 26 Redeemed (32.9% Redemption Rate).



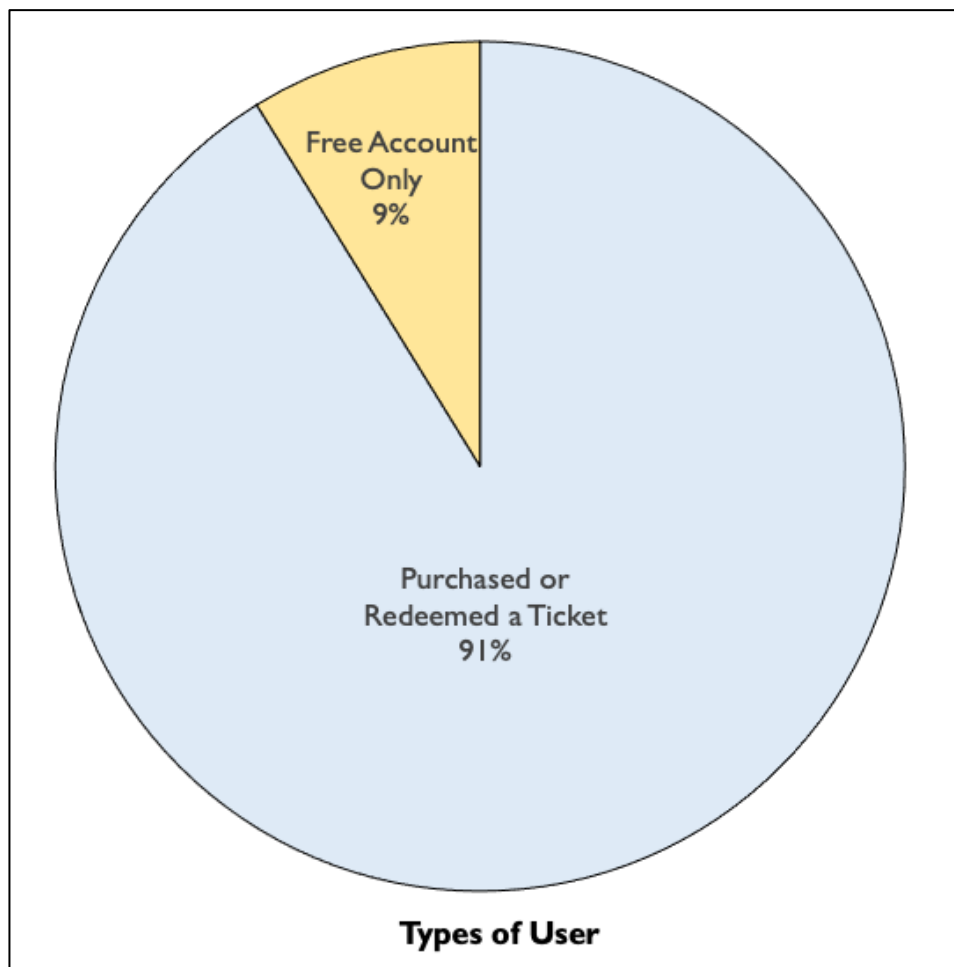


130 Other Pass Purchases, including:

- 82 Professional Exchange Programme Individual Session Tickets (Split Between Just 14 Sessions)
- 35 Individual Performance on Demand Individual Session Tickets (Split Between Just 7 Performances)
- 13 ITYARN Passes.

1169 Unique Registered Users on the Site, including:

- 1066 Users Who Have Purchased or Redeemed a Ticket
- 103 Users Who Have an Account to View Free Content Only.





COUNTRY BREAKDOWN

1086 out of 1169 site users are able to be listed by country. These 1086 users came from 75 Countries, with 8 coming from unidentified countries.

Rank	Users	Country	% Users
1	185	United Kingdom	15.8%
2	106	Japan	9.1%
3	78	South Korea	6.7%
4	74	Germany	6.3%
5	61	Australia	5.2%
6	60	USA	5.1%
7	51	France	4.4%
8	45	South Africa	3.8%
9	34	Denmark	2.9%
10	33	Russia	2.8%
11	25	Brazil	2.1%
12	21	Canada	1.8%
	21	Chile	1.8%
14	20	Ireland	1.7%
15	18	Norway	1.5%
	18	Spain	1.5%
17	17	Mexico	1.5%
	17	Netherlands	1.5%
19	16	Cuba	1.4%
20	15	Argentina	1.3%
21	14	Estonia	1.2%
	14	Serbia	1.2%
23	13	Italy	1.1%
24	12	Sweden	1.0%
25	11	China	0.9%
	11	Finland	0.9%
	11	Lithuania	0.9%
	11	Uruguay	0.9%
29	9	Austria	0.8%
	9	Belgium	0.8%
	9	New Zealand	0.8%
32	8	Switzerland	0.7%
N/A	8	Unidentified	0.7%
34	7	Poland	0.6%
35	6	Croatia	0.5%
	6	Greece	0.5%
	6	Nigeria	0.5%
	6	Singapore	0.5%

Rank	Users	Country	% Users
39	5	Hong Kong SAR	0.4%
	5	Hungary	0.4%
	5	Iceland	0.4%
	5	India	0.4%
	5	Latvia	0.4%
44	4	Czech Republic	0.3%
	4	Iran	0.3%
	4	Mongolia	0.3%
	4	Taiwan	0.3%
48	3	Liechtenstein	0.3%
	3	Luxembourg	0.3%
	3	Turkey	0.3%
51	2	Cyprus	0.2%
	2	Indonesia	0.2%
	2	Israel	0.2%
	2	Pakistan	0.2%
	2	Slovenia	0.2%
	2	United Arab Emirates	0.2%
	2	Vietnam	0.2%
58	1	Andorra	0.1%
	1	Brunei	0.1%
	1	Colombia	0.1%
	1	Ecuador	0.1%
	1	Ghana	0.1%
	1	Jordan	0.1%
	1	Kenya	0.1%
	1	Malawi	0.1%
	1	Malta	0.1%
	1	Martinique	0.1%
	1	Nepal	0.1%
	1	Panama	0.1%
	1	Réunion	0.1%
	1	San Marino	0.1%
	1	Thailand	0.1%
	1	Tunisia	0.1%
	1	Ukraine	0.1%
	1	Venezuela	0.1%
	1	Zimbabwe	0.1%



Users by Country





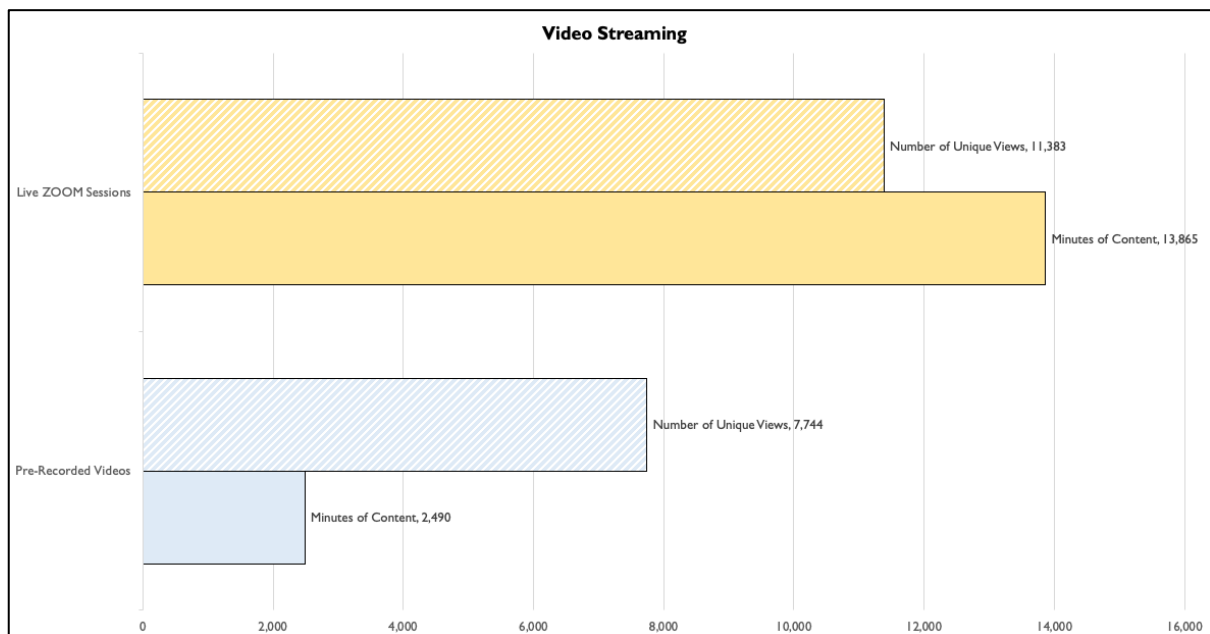
STREAMING

110 Live ZOOM Sessions:

- 9 Days 15 Hours 5 Minutes 0 Seconds of ZOOM Sessions
- 11,383 Attendees for Live ZOOM Sessions (including those who drop out and log back in again)
- **TBC** - Total Meeting Minutes Live on ZOOM
- **TBC** - Total Viewing Time of Recorded ZOOM Sessions.

89 Pre-Recorded Videos:

- 1 Day 17 Hours 29 Minutes 48 Seconds of Pre-Recorded Video Content
- 7,744 Unique Views of Pre-Recorded Video Content
- 96 Days 12 Hours 38 Minutes 9 Seconds Total Viewing of Pre-Recorded Video Content.



30 Audio Podcasts:

- 8 Hours 9 Minutes 59 Seconds of Audio Podcast Content.



TICKET INCOME

61,440.66 USD Gross Ticket Sales, including:

- 44,265.36 USD in Bulk Full Access Passes
- 15,889.69 USD in Individual Full Access Passes
- 725.18 USD in Individual Professional Exchange Programme Tickets (Split Between Just 14 Sessions)
- 319.99 USD in Individual Performance on Demand Tickets (Split Between Just 7 Performances)
- 240.44 USD in ITYARN Passes.

