

**INTERNATIONAL ASSOCIATION OF
THEATRE FOR CHILDREN AND YOUNG PEOPLE /
ASSOCIATION INTERNATIONALE
DU THEATRE POUR L'ENFANCE ET LA JEUNESSE**

**ASSITEJ
POLICIES & PROTOCOLS HANDBOOK**

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For the Constitution of ASSITEJ, go here: <http://www.ASSITEJ-international.org/wp-content/uploads/2019/10/ASSITEJ-Constitution-FINAL-2017.pdf>

For MEMBERSHIP FORMS of ASSITEJ, go here:
<http://www.ASSITEJ-international.org/en/ASSITEJ-in-the-world/joining-ASSITEJ/>

1. THE ROLES THAT ASSITEJ PLAYS FOR ITS MEMBERS:

Builder – ASSITEJ exists to build the field of theatre and the performing arts for young audiences in every country of the world. It does this through linking members into National Centres, into regional networks, professional networks and by bringing individual members into the wider ASSITEJ membership for international exchange. It provides through its programmes and activities, which include publication, promotion, research, networking, artistic exchange, mentorship and development, opportunities for the field of theatre for young audiences (also known as TYA) to become stronger and more effective.

Activator - ASSITEJ is, at core, a network of members. To make real progress in the field of theatre for young audiences, we need people to become active partners in this mission. By being active members of the network, members generate greater returns for their own work. By activating members where they can have greater impact, ASSITEJ contributes to a dynamic theatre landscape.

Synergiser - By focusing on the big picture and by embracing all those working in the field, ASSITEJ attempts to find ways to correlate action and cooperation between members, so that the whole becomes bigger than simply a sum of the parts. Sometimes a small shift of focus, or simply a connection between previously unrelated people or organisations working in the field can create a startling change or development.

Access point - ASSITEJ provides opportunities, directly and indirectly. There are ASSITEJ projects and programmes that provide obvious opportunities, such as the Next Generation programmes or Regional workshops, which allow artists to find international opportunities for growth, exploration and development. There are also the indirect, unpredictable opportunities created through accidental meetings at gatherings, the information provided by the website which aims to be a constantly relevant resource and the possibility of immediate connection through social media. By providing access on all levels, ASSITEJ develops the field of theatre for young audiences.

Network generator - ASSITEJ generates networks in order to serve its members with special interests. By creating networks around areas of focus, we can make real changes in the field more quickly. Sometimes these networks evolve independently of ASSITEJ and seek to join ASSITEJ to become more connected to the global TYA movement. Sometimes these networks evolve inside of ASSITEJ because of the identification of a particular need or area of interest.

Partner – ASSITEJ partners with our members in projects that we feel have the vision of the association at their centre. By offering support, advice, marketing and publicity, monitoring and evaluation, introductions, mentorships, letters of reference, financial support where this is possible, and any number of other supportive actions, members are able to do more with whatever they have.

Replicator -By replicating pilot projects that ASSITEJ has driven elsewhere, in your own country or between countries through our members, ASSITEJ members have an opportunity to spread access to the performing arts to every child and young person.

2. MEMBERSHIP

2.1 Membership policy

In order to modernize the association to a more dynamic and efficient organization and open the door to changes that allowed for better realisation of the mission and achievement of objectives, the General Assembly approved a new ASSITEJ Constitution in Malmo, Sweden, at the 17th ASSITEJ Congress in 2011. This meant that new members were admitted, including Professional Networks and Individual Members.

Along with the original members (National Centres), all members are bound to be actively engaged in activities, projects or collaborations which reflect the aims and achieve the goals of the Association (Constitution, article no. 5.4.) and in their admission policy, for their membership must apply a policy of inclusion and representivity.

2.2 Universal Access

Universal access is about positively affecting the participation of marginalised people through acknowledgement, identification through consultation, development of strategies, removal and ongoing monitoring of barriers.

For ASSITEJ, it relates to theatre makers and theatre attendees, working with the understanding of theatre as a broad term including performance of all kinds. No theatre, organization or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, ethnicity, disability or ability, sexual orientation, cultural identity, national origin, or political or religious conviction.

Universal Access means proactively making changes to the current modes of operation within organisations and events, and making physical changes and changes in attitude in order to engage with the broadest reach of people.

Universal Access encourages deeper engagement with the diversity of our global population, resulting in a richness of experience and expression that will enable the ASSITEJ events to move toward true representation.

Importantly, Universal Access means opening ourselves up to new frontiers of theatre making and new audiences.

To do this we are asking members to support positive action around Universal Access as a central principle. The tool kits and practical steps towards achieving Universal Access have been developed alongside the International Inclusive Arts Network as consulting body.

This is a set of principles that will have diverse starting points for different members. We acknowledge that each member will have very different challenges in this journey as movement towards change is different for all of us.

2.3 Types of Membership

2.3.1 National Centres

The National Centre is intended to be representative of the field of theatre for children and young people as it exists in that country. The focus is on creating a nationally based network of professional members, first and foremost, but it should be noted that contexts for professionalism differ from country to country. For this reason, the term “professional” or “non-professional” is understood within the context of the National Centre and each National Centre should define this term for itself.

Membership of National Centres:

National Centres are networks of members which include persons active in theatre and the performing arts for children and young people, organizations (such as theatres, theatre companies or festivals working in TYA), institutions and associations (actor training institutions, specialist artistic networks in the country, theatre archivers, theatre educators, university researchers, cultural centres etc.), and supporting organizations, institutions, associations, or persons interested in theatre for children and young people (like critics, patrons, honorary members, social welfare organisations, literacy organisations, educational institutions etc.)

Theatre companies or artists who work partially for children and young people, and partially in other contexts, may also be admitted.

All efforts should be made to include all artists working in the field, to grow membership over time, to raise standards and to develop an inclusive development plan to ensure that no one is left behind, regardless of age, gender, ethnicity, disability or ability, sexual orientation, cultural identity, national origin, or political or religious conviction, geography or economics.

Purpose of National Centres:

National Centres should prioritise the aims of ASSITEJ according to an analysis of their national needs.

Please see the National Centre Toolkit for more details about what a National Centre is, how it can operate and other specifics.

2.3.2 Professional Networks

Professional networks are formal, international networks formed on the basis of sharing a common artistic interest or need, engaged in a particular area of specialisation in the field of theatre for young audiences.

Purpose of Professional networks:

- Should serve an advocacy function, to promote a specific need, interest, theme or idea that is linked to the common goals of ASSITEJ.
- Should be outward looking, serving not just the community who are members of the network, but reaching beyond their linguistic, cultural, regional or other boundaries.

Membership of Professional Networks:

Professional networks include those directly involved in a particular specialisation (actors, directors, scenographers, playwrights, researchers or arts critics in theatre for children and young people, etc), or those interested in exploring a particular theme or idea (dance theatre for young audience, theatre for the early years, inclusive theatre across all abilities, etc.).

Members of networks may include:

- organizations, institutions, associations or persons actively engaged in the work of theatre for children and young people with regard to the particular specialisation, interest, need, theme or idea of the network, e.g. actor training institutions, theatre archivists, theatre educators, university researchers, cultural centres, festivals etc.
- supporting organizations, institutions, associations, or persons interested in theatre for children and young people with regard to the particular specialisation, interest, need, theme or idea of the network, e.g. critics, patrons, honorary members, social welfare organisations, literacy organisations, educational institutions etc.

Regional Networks:

Any networks that are made up only of National Centres as members (for example, Regional networks such as African Children and Youth Theatre Arena, the Ibero-American network, the Nordic-Baltic network etc.) are not eligible for independent membership of ASSITEJ. This is because the National Centres are already members of the association, and this would provide them with double voting power.

2.3.3 Individual membership:

Individual membership is meant to embrace theatre companies, organisations or persons who are not able to participate in the other forms of ASSITEJ membership, with the purpose of bringing them into the association and working towards the formation of new National Centres in the future.

Individual membership can take various forms. Here are some examples:

- A network organisation in a country where there is no ASSITEJ centre, due to the country not being officially recognised by the UN.
- Individuals from countries where there are currently no ASSITEJ National Centres.
- A theatre company or other organisation which is currently not able to meet the requirements for membership as a National centre, due to lack of representation (for example), but which wishes to participate in the work of ASSITEJ, while working towards membership as a National centre.
- Individuals from countries where there is an ASSITEJ National centre, but this centre has not given them access. This may be for technical reasons, but it may also be for reasons of Gatekeeping by the National Centre. (This last category will be subject to certain conditions (as outlined in chapter: Procedures for Membership)

Individual memberships are valid for 3 years only, after which time, it is anticipated that the Individual member will have been able to gain Full or Corresponding membership through some other means.

Individual members are encouraged to work with one another or with other categories of membership within ASSITEJ to develop common projects or activities to serve theatre for children and young people in their region.

2.4 Categories of membership and rights

The status of Full, Corresponding or Non-voting membership determines the rights of members.

Full members have the right to make proposals at constitutional meetings, to be elected to the Executive Committee, and to have THREE votes in the General Assembly.

Corresponding members have the right to make proposals at constitutional meetings and to have ONE vote in the General Assembly. Corresponding members do not have the right to be elected to the Executive Committee.

Non-voting members do not have the right to make proposals at constitutional meetings, do not have a vote and do not have the right to be elected to any office within the Executive Committee. A non-voting member can receive news of the Association, can be recognised on the Association's database, can share news of relevant activities, and can participate in activities of ASSITEJ as a member.

2.5 Executive Committee

The Executive Committee is the leadership of the association, elected democratically every three years to serve a three year term. It comprises of 15 individuals nominated by the members. It is voluntary work, and participation is funded by the individual or the nominating body concerned.

Each elected Executive Committee member must come from a different country, with the exception of two members only, provided that one has been proposed by a National Centre and the other by a Network. In this case, two candidates from the same country may be admitted, provided that both make the minimum number of votes (50% of the votes). This enables equitable representation for all full members.

All Individual members are non-voting members and will only attain a vote by either forming or joining a National Centre, or by forming or joining a professional network, and then following the procedures for ASSITEJ membership as outlined in the other documents.

2.6 Obligations of membership

All ASSITEJ members should adhere to the constitution and the principles of inclusion and representation that underpin the constitution.

Members have obligations to act upon the decisions made by the Association. All decisions taken by the General Assembly are binding for all members at national and international levels.

Members are expected to update the Secretary General at least once a year through an annual report, but preferably more regularly. This can be done through the website, the newsletter, in person, or by other means. Communication is a key element in networking. This means that in each National Centre there is a person who takes responsibility for corresponding with the Secretary General. Both email and physical addresses should be provided. Most communication will occur by email or other online media (Skype, Whatsapp etc), unless the National Centre (in rare instances) is unable to use this medium.

All newsletters and other information sent from the Secretary General's office should be forwarded to the membership of the National Centre or Network. No centre or network should be seen to keep information to itself, which could be of benefit to its members. Members of a National Centre or Network are also able to sign up for the international newsletter directly.

All full and corresponding members must use the acronym "ASSITEJ" either in the name of the centre or network or in the description in the subtitle. For example, "ASSITEJ Rwanda" or "ARTEJ – ASSITEJ in Rwanda" are both acceptable titles for a National Centre. Wherever possible, the logo of ASSITEJ should be displayed alongside the logo of the National Centre.

2.7 Payment of Membership fees

Membership fees are determined by the General Assembly for a three year period, or until such time as the Executive Committee sees fit to propose a change to the fee structure.

- Full Members pay 750 Euro/750 USD annually. Members who have financial difficulties may pay less than this, provided it is equal to or more than the minimum amount of 150 Euro/150 USD.
- Corresponding Members pay 75 USD annually.
- Individual members that are organisations consisting of more than 5 people pay 50 USD annually. Individual members that are a person or an organisation consisting of less than 5 people pay 30 USD annually.

Invoices are sent out by the Treasurer in January requesting payment. If a centre or network wishes to pay less than 750 USD, they need to request an invoice for the specific amount concerned.

Membership is generally activated at the point that fees are paid; however, new members can request a waiver of 1 year on their fees. If they are unable to pay at the end of the one year period, their membership will become null and void, unless they request again for a waiver or negotiate another alternative. (e.g. use of the Solidarity fund, see below)

Payments should preferably be made by electronic transfer directly into the ASSITEJ bank account. Other forms of payment are also acceptable. The payment will be acknowledged by the Treasurer with a receipt.

Members who are unable to pay the full fee in a given year, may apply in writing to the Executive Committee, giving specific reasons, requesting for their fees to be reduced or waived. These reasons will be considered by the Executive Committee, and if the reduction or waiver is granted, no rights of the member will be compromised.

2.8 Membership support: Solidarity Fund

The Solidarity Fund is for those who find themselves unable to pay membership fees for specific and short-term reasons - it is supported by members' voluntary contributions on top of their own fees.

Rationale: Sometimes members find themselves with specific financial difficulties and sometimes with practical problems of payment. In order to ensure the participation of all members and to prevent discrimination on the grounds of economic standing, ASSITEJ General Assembly has accepted a Solidarity Fund to enable membership continuity and involvement.

A percentage of the fund will be dedicated to this cause, and another percentage to the needs of projects ASSITEJ has as its core purpose. If no calls are made upon the solidarity fund in a single fiscal year, the funds can be granted to support ASSITEJ projects.

Purpose:

As of May 2017 the Executive Committee has created a Solidarity Fund in order:

- to sustain the membership of the National Centres or Networks who find themselves in heavy and documented economic distress.
- to support strategic projects of the Association such as Next Generation, Regional Workshops or other projects of relevance, underlined in the triennial budget and working plan as approved by the General Assembly.

The fund will be managed by the President, Secretary General and Treasurer of ASSITEJ International. The solidarity fund can be supported by any Network or National Centre or Individual member through a distinct payment to the Association.

Transparency:

A list of members who have donated to the Fund will be available on the ASSITEJ website, together with the cash flow regarding the use of the Solidarity Fund by National Centres or Networks and the information on its use. It will be also possible to find all the data concerning the use of the Fund to support the projects.

ASSITEJ members may decide to pay additional fees at the same time or separately from their annual fee to support the Solidarity Fund. In case of a single payment, the members should indicate the two different amounts (annual fee and Solidarity Fund donation), to allow the Treasurer to issue a receipt with separate amounts.

- The donation is a non-repayable gift.
- The donation to the Fund is annual and voluntary.
- The Fund is clearly visible in two chapters of the Financial Statement, (A- Sustaining memberships, B- Support of Projects)

- 75% of the total fund is dedicated to Part A – Sustaining memberships. If the Fund is not totally or partially used, the Executive Committee can divert part of it to Part B – Support of Projects every year, when the Financial Statement is approved.

A - Sustaining memberships

Any member in **real** and documented need can request the use of the Fund to pay their annual fees, for a maximum of three consecutive years.

The request will be evaluated by the President, the Secretary-General and the Treasurer, who will be responsible for reporting to the Executive Committee.

The fund will be on rotation: meaning that the National Centre or Network that requests support commits itself to reimburse the advance received to the maximum extent possible.

This will ensure the maintenance of a pool of funds in order to allow advances to other National Centres or Networks in distress.

The use of the fund does not demand any interest.

Members cannot make new requests if they have not returned at least 50% of the previous advance.

The Fund may also be used to pay any fees in arrears. However, in this circumstance, the applicant must be able to pay the fee for the year in which the request is made.

The Fund may be used by the Executive Committee to grant exceptional reductions of the amount of the annual full membership fee for National Centres or Networks in distress.

Process:

The applicant will apply to the Secretary-General in writing, giving reasons for the request and stating the intention to repay the advance received in whole or in part, as soon as possible.

The Secretary General will consult with the President and the Treasurer and they will evaluate the request before bringing it to the Executive Committee

If the request is granted, the Secretary General will inform the applicant and together they will construct a plan and timeline for re-payment

B) Support of Projects

Only 25% of the Solidarity Fund can be used originally for Part B – Support of Projects.

The Fund should be used by ASSITEJ to support strategic projects of the Association. These include, for example, Next Generation Residencies and placements, Regional Workshops or other projects underlined in the triennial budget and working plan approved by the General Assembly. The Executive Committee manages the use of this Fund annually, by defining which projects to support and to what extent.

2.9 Procedures for Membership

Application forms for membership will be provided by the Secretary General on the website or by request. However the following procedures pertain:

2.9.1 National Centres and Professional Networks

Typically, an individual or individuals wishing to launch a National Centre or professional network makes a call to, or approaches directly, the artists working in the field of theatre for children and young people in that country (for National Centres), or to the artists working in the field of theatre for children and young people who share that particular specialisation, interest, need or idea (professional networks).

A national (or international) meeting is held to bring together these companies, organisations and persons. In case of a professional network, it would be at an international event of significance for the potential network. Already existing companies, institutions and organisations of relevance to the field should be included in the network wherever possible. At this meeting, a board of representatives for the National Centre or professional network should be elected democratically. Ideally National Centres should be formally constituted, according to the laws governing such associations in the given country. Professional networks may be formally constituted as associations where this is possible.

Once the board (or steering committee) of the National Centre or the professional network has been established and membership of the association has reached a point considered sufficiently representative of the field to constitute a National Centre or network (and the minimum requirements of the ASSITEJ constitution have been met), an application form for membership of ASSITEJ should be completed.

This application form is submitted to the Executive Committee and the request is discussed at one of the physical meetings of the EC, or via email. If the request is granted, then the National Centre or network will be notified by the Secretary General, and the Treasurer will send an invoice requesting payment of membership fees for the first year. Once these fees have been received into the ASSITEJ account, the membership is considered active.

If the request is rejected, reasons for the rejection will be given by the Secretary General, and the group will be given the opportunity to reapply once conditions for membership have been met.

Individual members

An individual member (theatre company, organization or person) wishing to apply for membership of ASSITEJ must approach the Secretary General with a written application stating their involvement or interest in theatre for young audiences. This application will also give clearly the reasons for the request.

The Secretary General will first ascertain whether or not there is an ASSITEJ centre in the country of origin of the applicant. If this is not the case, they will further enquire whether the applicant would like to/is able to join one of the international networks, if there is a network relevant to the work of the applicant.

Should the applicant not have any other options for membership, then the application may be taken forward to an Executive Committee meeting. The application form is submitted to the Executive Committee and the request is discussed at one of the physical meetings of the EC, or via email. If the request is granted, then the applicant will be notified by the Secretary General and the Treasurer will send an invoice requesting payment of membership fees for the first year. Once these fees have been received into the ASSITEJ account, the membership is considered active.

If the request is rejected, reasons for the rejection will be given by the Secretary General, and the applicant will be given the opportunity to reapply once conditions for membership have been met.

Membership is dependent on the payment of annual fees and on communication (at least once annually) with the Secretary General.

Individual memberships are valid for 3 years only, after which time, it is anticipated that the Individual member will have been able to gain Full or Corresponding membership through some other means. Should this not be the case, the theatre company, organisation or person will have to reapply for Individual membership, once again giving reasons for doing so.

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. Should more Individual members join from the same country, they will be directed towards this Individual member until a network has been formed which is considered sufficiently representative of the field to meet the minimum requirements of the ASSITEJ constitution. Then an application form for membership as a National centre of ASSITEJ should be completed, and the process followed for approval as a National centre.

In the case of individuals applying from countries where there is already a National Centre, the following procedure will apply:

1. The National centre will be notified by the Secretary General of the application and of the reasons given for the request.
2. A period of 3 months will be allowed, during which time the National centre has the opportunity to either invite the applicant to join their centre, or to give reasons why ASSITEJ membership should not be granted to this particular individual, company or organisation. These reasons will be submitted to the Secretary General, who together with the Officers of the Executive Committee, will deliberate on the submissions on a case-by-case basis.
3. Should the decision be taken to grant Individual membership of ASSITEJ to the applicant, the Secretary General will communicate the reasons for the decision to the National centre.
4. The National centre may appeal the decision at an Executive Committee Meeting, if they so desire. Once a decision on the appeal has been taken, it will be final and binding for the term of that Executive Committee.

5. Membership will be given to the Individual member for a period of no longer than 3 years. Should the Individual member wish to reapply for membership of ASSITEJ at the end of the three year term, they will need to reapply through the proper procedures and give reasons for their application.

6. Wherever possible, membership of a National Centre or professional network is encouraged by ASSITEJ.

2.10 Resignation from membership

We urge members to engage with the Secretary General about their problems before taking the step to resign from the Association.

When resigning from the Association, National Centres should give reasons for their resignation, so that the Association may have a stronger sense of what its membership needs and wants.

2.11 Suspension or Expulsion from membership

Suspension of membership implies that the member will not be acknowledged as a member of ASSITEJ until such time as certain criteria have been met.

Suspension is usually for a set period, say 6 months, in which a member (National Centre, network or individual member) is asked to reorganise themselves to meet their constitutional obligations or to deal with other issues identified as problematic by the Executive Committee.

Expulsion implies that the member will no longer be considered part of the association. Expulsion is usually a last resort after a period of communication with the member.

Reasons for expulsion include but are not limited to: non-payment of fees for three or more years; non-communication and non-responsiveness; exclusivity, lack of representation or gate-keeping activity; refusal to adhere to the constitution of ASSITEJ; bringing ASSITEJ into disrepute.

Once expulsion of a National Centre has occurred, the Executive Committee should wherever possible work towards finding theatre companies, organisations and persons in that country who might form a new centre.

2.12 Appeals

A member wishing to appeal the rejection, suspension or expulsion of their membership status should give notice of the appeal in writing to the Secretary-General so as to be included in the Agenda for the General Assembly.

The General Assembly will hear both the appeal and the reasons of the Executive Committee for the decision. They may overturn the decision of the Executive Committee by a majority vote.

2.13 Summary and explanation of Constitution as regards Membership

MEMBERSHIP POLICY AND PROTOCOLS: National Centres

CONSTITUTION	EXPLANATIONS
1. Underlying philosophy:	
No theatre, organization or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, ethnicity, disability or ability, sexual orientation, cultural identity, national origin, or political or religious conviction.	National Centres must therefore apply a policy of inclusion and representivity in their admission policy for membership of the National Centre.
2. National Centres: Criteria for membership	
2.1 Description	
National Centres are networks of theatre companies, organisations and persons working in that country in the field of theatre for children and young people.	The National Centre is intended to be representative of the field of theatre for children and young people as it exists in that country. All efforts should be made to include all artists working in the field and to raise standards by engaging with artists in exchanges and other activities, rather than by limiting membership to a select few. National Centres should be actively working to grow their membership over time.
2.2 Categories of membership within National Centres are:	
Professional theatre companies or artists performing for children and young people.	The term “professional” is understood to mean professional within the context of the National Centre. Each National Centre should determine for itself what constitutes “professional”. Theatre companies or artists who work partially for children and young people and partially in other contexts, may also be admitted. Possible definitions include one or more of, for example: trained, full-time, earning a living from theatre, employed in a company, having had some professional experience.
Non-professional theatre companies or artists performing for children and young people.	The term “non-professional” is understood to mean non-professional within the context of the National Centre. Each National Centre should determine for itself what constitutes “non-professional”.
Organizations, institutions, associations or persons actively engaged in the work of theatre for children and young people.	These may include actor training institutions, specialist artistic networks in the country, theatre archivers, theatre educators, university researchers, cultural centres, festivals etc.
Supporting organizations, institutions, associations, or persons interested in theatre for	These may include critics, patrons, honorary members, social welfare organisations, literacy organisations, educational institutions etc.

children and young people.	
2.3 Criteria for full or corresponding membership:	
To qualify for full membership in the Association, a National Centre must be a network comprising of at least three (3) professional members (2.1), or five (5) members with at least two (2) professional members (2.1) and three (3) non-professional members (2.2).	These are minimum criteria; ideally a National Centre will comprise more members than is described here. The focus is on creating a national network of professional members, first and foremost, but it should be noted that contexts for professionalism differ from country to country.
To qualify for corresponding membership, a National Centre must be a network of theatre companies, organisations, and persons which does not achieve the above criteria.	The term “network” implies a minimum of THREE theatre companies, organisations or persons working in the field.
3. Rights and Obligations of Membership	
3.1 Rights of Membership	
Full members have the right to make proposals at constitutional meetings, to be elected to the Executive Committee, and to have THREE votes in the General Assembly.	A full member that is not present at a General Assembly may give their proxy (3 votes) to another National Centre that is a full member of ASSITEJ. This proxy must be given in writing and communicated to the Secretary-General at least 12 hours before voting is due to begin. Only one person from a National Centre may be proposed for election to the Executive Committee.
Each elected Executive Committee member must come from a different country, with the exception of two members only, provided that one has been proposed by a National Centre and one by a network. In this case two candidates from the same country may be admitted, provided that both make the minimum number of votes (50% of the votes)	Ensuring equitable opportunity for representation now that Networks can be full members and should have the same rights as National Centres. Because of the proportion of Networks to National Centres in the association there will always be a limit on the numbers of Networks represented in the Executive Committee. The numbers of network positions can't exceed the proportional number of voting members that are Networks as opposed to National Centres.
Corresponding members have the right to make proposals at constitutional meetings and to have ONE vote in the General Assembly. Corresponding members do not have the right to be elected to the Executive Committee.	A corresponding member that is not present at a General Assembly may give their proxy (1 vote) to another National Centre that is either a full or corresponding member of ASSITEJ. This proxy must be given in writing and communicated to the Secretary-General at least 12 hours before voting is due to begin.
3.2 Obligations of Membership	
All members have the following obligations:	
to work to achieve the aims defined by the Association,	National Centres should be actively engaged in activities, projects or collaborations which reflect the aims of the Association.

	<p>National Centres should prioritise aims according to an analysis of their national needs.</p> <p>The aims of the Association (when applied to National Centres) include:</p> <p>To work for the rights of children and young people to artistic experiences especially designed and created for them in that country.</p> <p>To work for the recognition and acknowledgement of theatre for children and young people in that country.</p> <p>To work for improvement of the conditions of theatre for children and young people in that country.</p> <p>To improve the common knowledge of theatre for children and young people, thus drawing the attention of international and national authorities to the importance of taking children and young people and the artistic work created for them seriously.</p> <p>To give people working with theatre for children and young people in that country the opportunity to learn about the work of colleagues from other countries and cultures, thus enabling them to enrich theatre for children and young people in their own country.</p> <p>To form and sustain a National Centre which functions in accordance with the mission, constitution and policies of the Association. This centre shall unite all theatres, organizations, and persons interested in theatre for children and young people in that country.</p> <p>To participate in an artistic network to explore different aspects of artistic work for children and young people, to increase the artistic competence of artists and to benefit them.</p>
to maintain its statutes,	National Centres should adhere to the constitution and the principles of inclusion and representation that underpin the constitution.
to act upon the decisions made by the Association,	All decisions taken by the General Assembly are binding for all members at the national as well as the international level.
to pay their membership fees,	See notes on membership fees below.
to keep the Secretary General informed of their activities on a regular basis,	National Centres are expected to update the Secretary General at least once a year, but preferably more regularly. This can be done through the website, the newsletter, in person, or by other means. Communication is a key element in networking.
to appoint a correspondent,	This means that in each National Centre there is a

	person who takes responsibility for corresponding with the Secretary General.
to provide a permanent address,	Both email and physical addresses should be provided. Most communication will occur by email, unless the National Centre (in rare instances) is unable to use this medium.
and to communicate to their members the information sent from the Secretary General's office.	All newsletters and other information sent from the Secretary General's office should be forwarded to the membership of the National Centre. No centre should be seen to keep information to itself, which could be of benefit to its members.
All full and corresponding members must use the acronym "ASSITEJ" either in the name of the centre or network or in the description in the subtitle.	For example, "ASSITEJ Rwanda" or "ARTEJ – ASSITEJ in Rwanda" are both acceptable titles for a National Centre. Wherever possible, the logo of ASSITEJ should be displayed alongside the logo of the National Centre.
3.3 Payment of Membership fees	
Membership fees, which are determined by the General Assembly, are due on 1st January of each year and must be sent to the Treasurer. Members more than six (6) months in arrears lose the right to vote in the General Assembly.	Membership fees are determined by the General Assembly for a three year period, or until such time as the Executive Committee sees fit to propose a change to the fee structure. Currently Full Members pay 750 USD annually. Members who have financial difficulties may pay less than this, provided it is equal to or more than the minimum amount of 150 USD annually. Invoices are sent out by the Treasurer in November/December requesting payment. If a centre wishes to pay less than 750 USD, they need to request an invoice for the amount concerned. Payments should preferably be made by electronic transfer directly into the ASSITEJ bank account. Other forms of payment are also acceptable. The payment will be acknowledged by the Treasurer with a receipt. Members who are unable to pay the full fee in a given year, may apply in writing to the Executive Committee, giving specific reasons, requesting for their fees to be reduced or waived. These reasons will be considered by the Executive Committee, and if the reduction or waiver is granted, no rights of the member will be compromised.
	Currently Corresponding Members pay 75 USD annually. The same rules of payment apply as for Full Members.
4. Procedures for Membership	
4.1 Application for membership	Process of applying for membership:
Written applications for membership shall be addressed to	Typically, an individual or individuals wishing to launch a National Centre makes a call to, or

<p>the Secretary General. These applications will be considered, approved, or denied by the Executive Committee. In the case of a denial by the Executive Committee, the applicant may appeal to the next General Assembly.</p>	<p>approaches directly, the artists working in the field of theatre for children and young people in that country. A national meeting is held to bring together these companies, organisations and persons. Already existing companies, institutions and organisations of relevance to the field should be included in the network wherever possible. At this meeting, a board of representatives for the National Centre should be elected democratically. Ideally National Centres should be formally constituted, according to the laws governing such associations in the given country.</p>
	<p>Once the board of the National Centre has been established and membership of the association has reached a point considered sufficiently representative of the field to constitute a National Centre (and the minimum requirements of the ASSITEJ constitution have been met), an application form for membership of ASSITEJ should be completed.</p>
	<p>This application form is submitted to the Executive Committee and the request is discussed at one of the physical meetings of the EC, or via email.</p>
	<p>If the request is granted, then the National Centre will be notified by the Secretary General, and the Treasurer will send an invoice requesting payment of membership fees for the first year. Once these fees have been received into the ASSITEJ account, the membership is considered active.</p> <p>If the request is rejected, reasons for rejection will be given by the Secretary General, and the group will be given the opportunity to reapply once conditions for membership have been met.</p>
<p>4.2 Resignation from membership</p>	
<p>Any member that wishes to resign from the Association should inform the Secretary General in writing. The resignation will take effect from 1st January in the following year.</p>	<p>We urge members to engage with the Secretary General about their problems before taking the step to resign from the Association. When resigning from the Association, National Centres should give reasons for their resignation, so that the Association may have a stronger sense of what its membership needs and wants.</p>
<p>4.3 Suspension or Expulsion from membership</p>	
<p>The Executive Committee may decide, by a majority of two-thirds, on the suspension, or expulsion of any member whose work conflicts with the fundamental aims of this</p>	<p>Suspension of membership implies that the member will not be acknowledged as a member of ASSITEJ until such time as certain criteria have been met.</p> <p>Suspension is usually for a set period, say 6</p>

<p>Association, or who has failed several times in one of the obligations mentioned in Article 6.4. Any centre which has been suspended, or expelled loses the right to use the acronym "ASSITEJ".</p>	<p>months, in which a National Centre is asked to reorganise themselves to meet their constitutional obligations or to deal with other issues identified as problematic by the Executive Committee. Expulsion implies that the member will no longer be considered part of the association. Expulsion is usually a last resort after a period of communication with the centre. Reasons for expulsion include but are not limited to: non-payment of fees for three or more years; non-communication and non-responsiveness; exclusivity, lack of representation or gate-keeping activity; refusal to adhere to the constitution of ASSITEJ; bringing ASSITEJ into disrepute. Once expulsion has occurred, the Executive Committee should wherever possible work towards finding theatre companies, organisations and persons in that country who might form a new centre.</p>
<p>Any rejected, suspended, or expelled member may appeal to the next General Assembly.</p>	<p>Notice of the appeal must be given in writing to the Secretary-General so as to be included in the Agenda for the General Assembly. The General Assembly will hear both the appeal and the reasons of the Executive Committee for the decision. They may overturn the decision of the Executive Committee by a majority vote.</p>

MEMBERSHIP POLICY AND PROTOCOLS: Professional networks

CONSTITUTION	EXPLANATIONS
1. Underlying philosophy:	
No theatre, organization or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, ethnicity, disability or ability, sexual orientation, cultural identity, national origin, or political or religious conviction.	Professional networks must therefore apply a policy of inclusion and representation in their admission policy for membership of the professional network.
2. Professional networks: Criteria for membership	
2.1 Description	
Professional networks are formal, international networks of theatre companies, organisations, and/or persons working in and supporting the field of theatre for children and young people. Professional networks can be formed on the basis of sharing common artistic interests or needs related to the work of theatre for children and young people, and which serves the growth of the field.	Professional networks are intended to bring together theatre companies, organisations or persons across cultural, linguistic, national and other divides, because of a shared interest or need related to the field of theatre for children and young people. In professional networks, membership may be specific to a particular area of specialisation in the field. Professional networks may include, for example, networks of actors, directors, scenographers, playwrights, researchers or arts critics in theatre for children and young people, etc. Networks may also grow up around a theme or idea, for example, dance theatre for young audience, theatre for the early years, inclusive theatre across all abilities, theatre in schools, etc.
2.2 Categories of membership within professional networks are:	
(a) Professional theatre companies or artists performing for children and young people.	Professionals directly involved in the particular specialisation, interest, need, theme or idea of the network.
(b) Non-professional theatre companies or artists performing for children and young people.	Non-professionals directly involved in the particular specialisation, interest, need, theme or idea of the network.
(c) Organizations, institutions, associations or persons actively engaged in the work of theatre for children and young people.	These may include actor training institutions, theatre archivers, theatre educators, university researchers, cultural centres, festivals etc. actively engaged in the particular specialisation, interest, need, theme or idea of the network.
(d) Supporting organizations, institutions, associations, or persons interested in theatre for children and young people.	These may include critics, patrons, honorary members, social welfare organisations, literacy organisations, educational institutions etc, interested in the particular specialisation, interest, need, theme or idea of the network.
2.3 Criteria for full or corresponding membership:	

<p>To qualify for full membership in the Association, a professional network should be a global network which includes members from at least seven (7) countries from two (2) or more continents.</p>	<p>These are minimum criteria; ideally a professional network will comprise more members than described here. The seven members should fall into categories (a) or (c). Additional members may belong to categories (b) or (d). It should be noted that regional networks comprising of National Centres as members are not eligible for membership of ASSITEJ, since the National Centres are already members of the association.</p>
<p>Those professional networks which do not meet the above criteria, but include members from a minimum of five (5) countries, may apply for corresponding membership.</p>	<p>These five members should fall into categories (a) or (c). Additional members may belong to categories (b) or (d).</p>
<h3>3. Rights and Obligations of Membership</h3>	
<h4>3.1 Rights of Membership</h4>	
<p>Full members have the right to make proposals at constitutional meetings, to be elected to the Executive Committee, and to have THREE votes in the General Assembly.</p>	<p>A full member that is not present at a General Assembly may give their proxy (3 votes) to another professional network that is a full member of ASSITEJ. This proxy must be given in writing and communicated to the Secretary-General.</p>
<p>Each elected Executive Committee member must come from a different country, with the exception of two members only, provided that one has been proposed by a National Centre and one by a Network. In this case two candidates from the same country may be admitted, provided that both make the minimum number of votes (50% of the votes)</p>	<p>Ensuring equitable opportunity for representation now that Networks can be full members and should have the same rights as National Centres. Because of the proportion of Networks to National Centres in the association there will always be a limit on the numbers of Networks represented in the Executive Committee. The numbers of network positions can't exceed the proportional number of voting members that are Networks as opposed to National Centres.</p>
<p>Corresponding members have the right to make proposals at constitutional meetings and to have ONE vote in the General Assembly. Corresponding members do not have the right to be elected to the Executive Committee.</p>	<p>A corresponding member that is not present at a General Assembly may give their proxy (1 vote) to another professional network that is either a full or corresponding member of ASSITEJ. This proxy must be given in writing and communicated to the Secretary-General.</p>
<h4>3.2 Obligations of Membership</h4> <p>All members have the following obligations:</p>	
<p>to work to achieve the aims defined by the Association,</p>	<p>Professional Networks should be actively engaged in activities, projects or collaborations which reflect the aims of the Association. Professional Networks should prioritise aims</p>

	<p>according to an analysis of the specific need, interest, theme or idea that is their <i>raison d'être</i>. The aims of the Association (when applied to Professional Networks) include:</p> <p>To work for the rights of children and young people to artistic experiences especially designed and created for them across the world.</p> <p>To work for the recognition and acknowledgement of theatre for children and young people across the world.</p> <p>To work for improvement of the conditions of theatre for children and young people.</p> <p>To improve the common knowledge of theatre for children and young people, thus drawing the attention of international and national authorities to the importance of taking children and young people and the artistic work created for them seriously.</p> <p>To give people working with theatre for children and young people the opportunity to learn about the work of colleagues from other countries and cultures, thus enabling them to enrich theatre for children and young people in their own contexts.</p> <p>To form and sustain a professional network which functions in accordance with the mission, constitution and policies of the Association. This network shall unite theatres, organizations, and persons interested in the particular focus, need, interest or theme identified by the network.</p> <p>To participate in the artistic network to explore a specific aspect, theme of artistic work for children and young people, to increase the artistic competence of artists and to benefit them.</p>
to maintain its statutes,	Professional networks should adhere to the constitution and the principles of inclusion and representation that underpin the constitution.
to act upon the decisions made by the Association,	All decisions taken by the General Assembly are binding for all members of professional networks at the national as well as the international level.
to pay their membership fees,	See notes on membership fees.
to keep the Secretary General informed of their activities on a regular basis,	Professional networks are expected to update the Secretary General at least once a year, but preferably on a monthly basis. This can be done through the website, the newsletter, in person, or by other means. Communication is a key element in networking.
to appoint a correspondent,	This means that in each professional network there is a person who takes responsibility for corresponding with the Secretary General.

to provide a permanent address,	Both email and physical address should be provided. Most communication will occur by email, unless the professional network (in rare instances) is unable to use this medium.
and to communicate to their members the information sent from the Secretary General’s office.	All newsletters and other information sent from the Secretary General’s office should be forwarded to the membership of the professional network. No network should be seen to keep information to its board or steering committee, which could be of benefit to its members.
All full and corresponding members must use the acronym “ASSITEJ” either in the name of the network or in the description in the subtitle.	For example, “Write Local Play Global – ASSITEJ Playwrights network” or “ASSITEJ Playwrights’ Network” are both acceptable titles for a professional network.
3.3 Payment of Membership fees	
Membership fees, which are determined by the General Assembly, are due on 1st January of each year and must be sent to the Treasurer. Members more than six (6) months in arrears lose the right to vote in the General Assembly.	Membership fees are determined by the General Assembly for a three year period, or until such time as the Executive Committee sees fit to propose a change to the fee structure. Currently Full Members pay 750 USD annually. Members who have financial difficulties may pay less than this, provided it is equal to or more than the minimum amount of 150 USD annually. Invoices are sent out by the Treasurer in November/December requesting payment. If a network wishes to pay less than 750 USD, they need to request an invoice for the amount concerned. Payments should preferably be made by electronic transfer directly into the ASSITEJ bank account. Other forms of payment are also acceptable. The payment will be acknowledged by the Treasurer with a receipt. Networks that are unable to pay the full fee in a given year, may apply in writing to the Executive Committee, giving specific reasons, requesting for their fees to be reduced or waived. These reasons will be considered by the Executive Committee, and if the reduction or waiver is granted, no rights of the member will be compromised.
	Currently Corresponding Members pay 75 USD annually. The same rules of payment apply as for Full Members.
4. Procedures for Membership	
4.1 Application for membership	Process of applying for membership:
Written applications for membership shall be addressed to the Secretary General. These	Typically, an individual or individuals wishing to launch a professional network makes a call to, or approaches directly, the artists working in the

<p>applications will be considered, approved, or denied by the Executive Committee. In the case of a denial by the Executive Committee, the applicant may appeal to the next General Assembly.</p>	<p>field of theatre for children and young people who share that particular specialisation, interest, need or idea. ASSITEJ may support the building of the network by making an international call for participation.</p> <p>An international meeting is held to bring together these companies, organisations and persons at an event of significance for the network. Already existing companies, institutions and organisations of relevance to the field should be included in the network wherever possible. At this meeting, a board of representatives for the professional network should be elected democratically. Professional networks may be formally constituted as associations, where this is possible.</p>
	<p>Once the board/steering committee of the professional network has been established and membership of the network has reached a point considered sufficiently representative of the field to meet the minimum requirements of the ASSITEJ constitution, an application form for membership of ASSITEJ should be completed.</p>
	<p>This application form is submitted to the Executive Committee and the request is discussed at one of the physical meetings of the EC, or via email.</p>
	<p>If the request is granted, then the professional network will be notified by the Secretary General, and the Treasurer will send an invoice requesting payment of membership fees for the first year. Once these fees have been received into the ASSITEJ account, the membership is considered active.</p> <p>If the request is rejected, reasons for rejection will be given by the Secretary General, and the network will be given the opportunity to reapply once conditions for membership have been met.</p>
<p>4.2 Resignation from membership</p>	
<p>Any member that wishes to resign from the Association should inform the Secretary General in writing. The resignation will take effect from 1st January in the following year.</p>	<p>We urge members to engage with the Secretary General about their problems before taking the step to resign from the Association. When resigning from the Association, professional networks should give reasons for their resignation, so that the Association may have a stronger sense of what its membership needs and wants.</p>
<p>4.3 Suspension or Expulsion from membership</p>	
<p>The Executive Committee may decide, by a majority of two-thirds,</p>	<p>Suspension of membership implies that the member will cease to be acknowledged as a</p>

<p>on the suspension, or expulsion of any member whose work conflicts with the fundamental aims of this Association, or who has failed several times in one of the obligations mentioned in Article 6.4. Any centre which has been suspended, or expelled loses the right to use the acronym "ASSITEJ".</p>	<p>member of ASSITEJ until such time as certain criteria have been met. Suspension is usually for a set period, say 6 months, in which a professional network is asked to reorganise themselves to meet their constitutional obligations or to deal with other issues identified as problematic by the Executive Committee.</p> <p>Expulsion implies that the member will no longer be considered part of the association. Expulsion is usually a last resort after a period of communication with the network. Reasons for expulsion include but are not limited to: non-payment of fees for three or more years; non-communication and non-responsiveness; exclusivity, lack of representation or gate-keeping activity; refusal to adhere to the constitution of ASSITEJ; bringing ASSITEJ into disrepute.</p>
<p>Any suspended, or expelled member may appeal to the next General Assembly.</p>	<p>Notice of the appeal must be given in writing to the Secretary-General so as to be included in the Agenda for the General Assembly.</p> <p>The General Assembly will hear both the appeal and the reasons of the Executive Committee for the decision. They may overturn the decision of the Executive Committee by a majority vote.</p>

MEMBERSHIP POLICY AND PROTOCOLS: Individuals

CONSTITUTION	EXPLANATIONS
1. Underlying philosophy:	
No theatre, organization or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, ethnicity, disability or ability, sexual orientation, cultural identity, national origin, or political or religious conviction.	No individuals can be refused admittance to ASSITEJ on these bases; however, the protocols and policies outlined below, pertain.
2. Individuals: Criteria for membership	
2.1 Description	
Individual members (theatre companies, organisations, or persons) dedicated to theatre for children and young people, who are not able to participate in other forms of ASSITEJ membership.	<p>Individual membership is meant to embrace theatre companies, organisations or persons who are not able to participate in the other forms of ASSITEJ membership, with the purpose of bringing them into networks and working towards the formation of new networks in the future.</p> <p>Individual membership can take various forms. Here are some examples:</p> <p>A network organisation in a country where there is no ASSITEJ centre, due to the country not being officially recognised by the UN.</p> <p>A theatre company or other organisation which is currently not able to meet the requirements for membership as a National centre, due to lack of representation (for example), but which wishes to participate in the work of ASSITEJ, while working towards membership as a National centre.</p> <p>Individuals from countries where there are currently no ASSITEJ National Centres.</p> <p>Individuals from countries where there is an ASSITEJ National centre, but this centre has not given them access or where the National Centre has no objection to their also holding individual membership. This last category will be subject to certain conditions as outlined below.</p>
2.2 Categories of membership for Individual members:	
(a) Professional theatre companies or artists performing for children and young people.	Professionals directly involved in theatre for young audiences
(b) Non-professional theatre companies or artists performing for children and young people.	Non-professionals directly involved in theatre for young audiences
(c) Organizations, institutions,	These may include actor training institutions,

associations or persons actively engaged in the work of theatre for children and young people.	theatre archivers, theatre educators, university researchers, cultural centres, festivals etc. actively engaged in theatre for young audiences
(d) Supporting organizations, institutions, associations, or persons interested in theatre for children and young people.	These may include critics, patrons, honorary members, social welfare organisations, literacy organisations, educational institutions, interested in theatre for young audiences.
2.3: Non-voting membership	
All Individual members are non-voting members.	Individual members will only attain a vote by either forming or joining a National Centre, or by forming or joining a professional network, and then following the procedures for ASSITEJ membership as outlined in the other documents.
3. Rights and Obligations of Membership	
3.1 Rights of Membership	
Non-voting members have the right to participate in the work of the Association, including giving proposals at constitutional meetings, but do not have the right to vote according to the rules detailed in Article 9. Additionally, non-voting members do not have the right to be elected to the Executive Committee.	A non-voting member can receive news of the Association, can be recognised on the Association's database, can share news of relevant activities, can participate in activities of ASSITEJ as a member, but without the right to vote or to be elected to any office within the Association.
3.2 Obligations of Membership	
All members have the following obligations:	
to work to achieve the aims defined by the Association,	Individual members should be actively engaged in activities, projects or collaborations which reflect the aims of the Association. The aims of the Association (when applied to individual members) include: To work for the rights of children and young people to artistic experiences especially designed and created for them across the world. To work for the recognition and acknowledgement of theatre for children and young people across the world. To work for improvement of the conditions of theatre for children and young people. To improve the common knowledge of theatre for children and young people, thus drawing the attention of international and national authorities to the importance of taking children and young people and the artistic work created for them seriously. To give people working with theatre for children and young people the opportunity to learn about

	the work of colleagues from other countries and cultures, thus enabling them to enrich theatre for children and young people in their own contexts. To form and sustain networks which function in accordance with the mission, constitution and policies of the Association.
to maintain its statutes,	Individual members should adhere to the constitution in all respects.
to act upon the decisions made by the Association,	All decisions taken by the General Assembly are binding for all individual members.
to pay their membership fees,	See notes on membership fees below.
to keep the Secretary General informed of their activities on a regular basis,	Individual members are expected to update the Secretary General at least once a year. This can be done through the website, the newsletter, in person, or by other means. Communication is a key element in networking.
to appoint a correspondent,	This means that each Individual member (if it is an organisation rather than a person) appoints someone who takes responsibility for corresponding with the Secretary General.
to provide a permanent address,	Both email and physical addresses should be provided. Most communication will occur by email, unless the Individual member (in rare instances) is unable to use this medium.
and to communicate to their members the information sent from the Secretary General's office.	In instances where Individual members are organisations, all newsletters and other information sent from the Secretary General's office should be forwarded to the membership of that organisation. No Individual member should be seen to keep information to its board or steering committee, which could be of benefit to its members.
3.3 Payment of Membership fees	
Membership fees, which are determined by the General Assembly, are due on 1st January of each year and must be sent to the Treasurer. Members more than six (6) months in arrears lose the right to vote in the General Assembly.	Membership fees are determined by the General Assembly for a three year period, or until such time as the Executive Committee sees fit to propose a change to the fee structure. Individual members that are organisations consisting of more than 5 people, will pay 50 USD annually. Individual members that are a person or an organisation consisting of less than 5 people, will pay 30 USD annually. Invoices are sent out by the Treasurer in November/December requesting payment. Payments should preferably be made by electronic transfer directly into the ASSITEJ bank account. Other forms of payment are also acceptable. The payment will be acknowledged by

	the Treasurer with a receipt.
4. Procedures for Membership	
4.1 Application for membership	Process of applying for membership:
Written applications for membership shall be addressed to the Secretary General. These applications will be considered, approved, or denied by the Executive Committee. In the case of a denial by the Executive Committee, the applicant may appeal to the next General Assembly.	An individual member (theatre company, organization or person) wishing to apply for membership of ASSITEJ must approach the Secretary General with a written application stating their involvement or interest in theatre for young audiences. This application will also give clearly the reasons for the request. Application forms will be provided by the Secretary General on the website or by request. The Secretary General will first ascertain whether or not there is an ASSITEJ centre in the country of origin of the applicant. If this is not the case, they will further enquire whether the applicant would like to/is able to join one of the international networks, if there is a network relevant to the work of the applicant. Should the applicant not have any other options for membership, then the application may be taken forward to an Executive Committee meeting.
	The application form is submitted to the Executive Committee and the request is discussed at one of the physical meetings of the EC, or via email.
	If the request is granted, then the applicant will be notified by the Secretary General, and the Treasurer will send an invoice requesting payment of membership fees for the first year. Once these fees have been received into the ASSITEJ account, the membership is considered active. If the request is rejected, reasons for rejection will be given by the Secretary General, and the applicant will be given the opportunity to reapply once conditions for membership have been met.
Continued membership	Membership is dependent on the payment of annual fees and on communication (at least once annually) with the Secretary General. Individual memberships are valid for 3 years only, after which time, it is anticipated that the Individual member will have been able to gain Full or Corresponding membership through some other means. Should this not be the case, the theatre company, organisation or person will have to reapply for Individual membership, once again giving

	reasons for doing so.
Towards forming National Centres	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. Should more Individual members join from the same country, they will be directed towards this Individual member until a network has been formed which is considered sufficiently representative of the field to meet the minimum requirements of the ASSITEJ constitution. Then an application form for membership as a National Centre of ASSITEJ should be completed, and the process followed for approval as a National Centre.
In the case of individuals applying from countries where there is already a National Centre	In this case, the following procedure will apply: <ol style="list-style-type: none"> 1. The National Centre will be notified by the Secretary General of the application and of the reasons given for the request. 2. A period of 3 months will be allowed during which time the National Centre has the opportunity to either invite the applicant to join, or to give reasons why ASSITEJ membership should not be granted to this particular individual, company or organisation, or state that they have no objection to the individual membership being granted. These reasons will be submitted to the Secretary General, who together with the Officers of the Executive Committee, will deliberate on the submissions on a case-by-case basis. 3. Should the decision be taken to grant Individual membership of ASSITEJ to the applicant, the Secretary General will communicate the reasons for the decision to the National Centre. 4. The National Centre may appeal the decision at an Executive Committee Meeting, if they so desire. Once a decision on the appeal has been taken, it will be final and binding for the term of that Executive Committee. 5. Membership will be given to the Individual member for a period of no longer than 3 years. Should the Individual member wish to reapply for membership of ASSITEJ at the end of the three year term, they will need to reapply through the proper procedures and give reasons for their application. 6. Wherever possible, membership of a National Centre or professional network is encouraged by

	ASSITEJ.
4.2 Resignation from membership	
Any member that wishes to resign from the Association should inform the Secretary General in writing. The resignation will take effect from 1st January in the following year.	We urge members to engage with the Secretary General about their problems before taking the step to resign from the Association. When resigning from the Association, Individual members should give reasons for their resignation, so that the Association may have a stronger sense of what its membership needs and wants.
4.3 Suspension or Expulsion from membership	
The Executive Committee may decide, by a majority of two-thirds, on the suspension, or expulsion of any member whose work conflicts with the fundamental aims of this Association, or who has failed several times in one of the obligations mentioned in Article 6.4. Any centre which has been suspended, or expelled loses the right to use the acronym "ASSITEJ".	Suspension of membership implies that the member will cease to be acknowledged as a member of ASSITEJ until such time as certain criteria have been met. Suspension is usually for a set period, say 6 months, in which an individual member is asked to account for themselves to meet their constitutional obligations or to deal with other issues identified as problematic by the Executive Committee. Expulsion implies that the member will no longer be considered part of the association. Expulsion is usually a last resort after a period of communication with the individual. Reasons for expulsion include but are not limited to: non-payment of fees for one or more years; non-communication and non-responsiveness; refusal to adhere to the constitution of ASSITEJ; bringing ASSITEJ into disrepute.
Any suspended, or expelled member may appeal to the next General Assembly.	Notice of the appeal must be given in writing to the Secretary-General so as to be included in the Agenda for the General Assembly. The General Assembly will hear both the appeal and the reasons of the Executive Committee for the decision. They may overturn the decision of the Executive Committee by a majority vote.

3. CODES OF CONDUCT

3.1 Professional Code Of Conduct

An ASSITEJ member (whether an individual, theatre company, organisation, institution, professional network or National Centre) will:

- Accept and support the constitution of ASSITEJ, and work to further its stated mission, vision, aims and objectives;
- Be aware that ASSITEJ exists to serve and advocate for the entire field of theatre for young audiences, as well as for its members;
- Act upon the decisions made by ASSITEJ, wherever these apply to them;
- Conduct their professional work in a manner that reflects favourably on ASSITEJ, which is in accord with public interest and which abides by the relevant laws in their country, with the proviso that such laws of the land are not in conflict with the Universal Declaration of Human Rights;
- Show respect for ASSITEJ fellow members and professional colleagues;
- Clarify the terms of individual and mutual responsibility when entering into partnerships, collaborations or agreements with other ASSITEJ members, or with other practitioners within the field of theatre, and keep to these agreements;
- Adhere to the highest standards of honesty, fairness, integrity and inclusivity in all dealings with, for, and on behalf of ASSITEJ;
- Uphold the articles of the United Nations Conventions on Human Rights and the Rights of Children, and protect and promote the welfare of children and young people in their professional work (see Child Rights and Child Safety below);
- Maintain a code of conduct towards the safety and well-being of children and young people within their own association, as well as encouraging members to create their own policies of child safety;
- Not intentionally harm the reputation of ASSITEJ, or any member of ASSITEJ, nor of any professional person within the field of young audiences;
- Not express personal opinions in the name of ASSITEJ, where these conflict with the core values of ASSITEJ.

We recommend that all ASSITEJ members follow these guidelines in the interests of good professional practice, and in order to strengthen the core values of the association.

It should be noted that the Executive Committee may decide, by a majority of two-thirds, on the rejection, suspension, or expulsion of any member whose work conflicts with the fundamental aims of this Association.

3.2 Statement on Child Rights and Child Safety

Every ASSITEJ National Centre is required to commit to the statutes of ASSITEJ that explicitly endorse the 1989 United Nations' Convention of the Rights of the Child, including Article 31, as well as UNESCO's Cultural Policy, calling for the rights of children and young people to cultural participation and activity and the 2005 UNESCO Convention on Cultural Diversity, that children and young people must be allowed a cultural identity and to be visible everywhere in society.

This means that no policies or practices of an ASSITEJ centre may be in opposition to the principles contained in these conventions.

This also means that ASSITEJ National Centres should try to hold their members accountable to the same standards and may reject membership, suspend or expel members who do not meet these obligations.

In addition, ASSITEJ is committed to Child Safety **by:**

- Promoting the safety, participation and empowerment of all children. We believe in the power of the arts to transform children's lives, fuelling imagination, ambition and creativity in a safe and supportive environment.
- Creating an organisational culture of child safety by ensuring robust practices and policies that support our elected officials, staff and volunteers in keeping children safe.
- Ensuring all safety concerns and allegations of suspected child abuse are treated seriously and are guided by our legal and moral obligations.
- Welcoming all children, their families and carers. We are committed to the cultural safety of children from diverse backgrounds, and we provide a safe and secure environment for children with disabilities.
- Encouraging all National Centres to create a code of conduct within their organisations that is tailored to work for their cultural and legislative frameworks.

4. How to REQUEST SUPPORT:

4.1 Protocol for requesting letters of support

Preamble: In 2009, the ASSITEJ EC called upon the membership to support an esteemed artist whose theatre was under threat of closure from authorities. Letters of support were written in this case, coming from the EC, National Centres and individuals. Since then, the EC has received many such requests for support; this is becoming a more regular occurrence given the economic constraints and pressures that are being felt the world over.

There are also some occasions when members wish to initiate new activities, projects or programmes, or apply for funding or visas for travel, and require support from the International Association in order to receive this support in their own countries.

In order to ensure fairness and equality in dealing with such requests, and that all concerned know how to access support from the International body, when it is needed, the EC, on behalf of ASSITEJ, has created the following protocol.

Given that one of the core functions of ASSITEJ, according to our constitution, is to “be an advocate for the promotion of theatre for young audiences in principle and practice”, and that there are many places and circumstances where theatre for young audiences is under threat or requires development, ASSITEJ feels it has a duty to its members to support them when they require and request this support.

This protocol is for the guidance of all ASSITEJ members in good standing with the organisation (in other words, they are paid up members, and have no matters pending against them), when wishing to request letters of support from ASSITEJ for the work they are doing in the world of theatre for young audiences.

ASSITEJ Protocol for asking for support:

An ASSITEJ member (whether an individual, theatre company, organisation, institution, a Professional Network, National Centre, or any of the members of these aforementioned) is able to apply for a letter of support from the ASSITEJ EC, on behalf of the International Association of Theatre for Children and Young People, in the following circumstances:

- They are in good standing with the association;
- They have three independent references, including that from their National Centre or Professional Network, if they are not an individual member of ASSITEJ;
- These three independent references could be three EC members who are able to vouch for them, or three unrelated members of the association, who are in good standing with the association;
- They have a valid and substantial reason for requesting such support;
- Their request for support fits within the general framework of, and is relevant to their work within the world of theatre for young audiences.

The protocol to be followed is described below:

- If the member is an Individual member of ASSITEJ, they should receive a reference from at least ONE other ASSITEJ member, and at least TWO respected community leaders or theatre professionals who knows their work;
- If the member is not an Individual member, they should receive a reference from their National Centre or Professional Network of which they are part;
- The member will apply to the EC in writing, describing the reasons for their request, the circumstances that have led to the request being made, and any other pertinent factors;
- At the same time, the member will provide three independent references, which may be members of the EC, or may be any three persons or organisations who know the work and reputation of the applicant for support;
- If the matter is time-sensitive, it may be circulated amongst the EC online and an online vote may be taken on whether or not the support should be given, outside of the framework of an official EC Meeting;
- If the matter is less urgent, or if timing allows, it may be discussed by the EC at an official EC meeting;
- Letters of support will be given to those members who demonstrate that their request is SUBSTANTIAL, NECESSARY and JUSTIFIED, and where it seems evident that their work and conduct is in agreement with the fundamental aims of ASSITEJ, as testified to by their references;

Content of Letters of Support:

All ASSITEJ letters of support for members will follow a similar standard format, with some room to elaborate on the specific strengths and achievements of the member, (individual, company, network or organisation) as known and endorsed by the ASSITEJ community (through the independent references);

Letters of support will not attempt to explore in detail the particular circumstances in which the member finds themselves (for example, a theatre's funding being withheld by the national arts council), which might be misinterpreted or not fully known or understood by the EC, nor will letters of support attempt to discredit, accuse or lay blame on any other parties who might be involved in the particular matter;

The draft versions of letters of support will be circulated amongst the EC for comment and will be signed off by the President, who will do so in their official capacity;

Letters of support will not be given in such cases where the ASSITEJ EC feels that by offering support they will be intentionally or knowingly damaging the reputation of ASSITEJ, or of any other member of ASSITEJ, or of any professional person within the field of theatre for young audiences;

All such letters of support will become part of the official records of the Association, and therefore will be open knowledge to all members of ASSITEJ;

All letters of support from an EC term will be kept within the general records of ASSITEJ and will be handed over to the next Executive Committee.

5 June 2013, updated 09 September 2019

4.2 Support to be an ASSITEJ International Project:

Criteria:

- An ASSITEJ International Project is a collaborative project created and driven by members of ASSITEJ (whether National Centres, Professional Networks or Individual members), with participants from at least three countries on two continents, or from at least five countries on one continent. Projects can include such processes or products as productions, conferences, ongoing workshops, seminars, etc.
- ASSITEJ International projects advance the mission and aims of ASSITEJ, giving concrete enactment to the ideals embodied in the constitution.
- ASSITEJ International projects advance the artistic work of the organisation, as well as contributing to ongoing research in theatre for children and young people, for the benefit of the bigger community of ASSITEJ.
- A project designated an “ASSITEJ International project” should be exemplary in terms of adhering to the non-discriminatory ethos of ASSITEJ.
- It should be a best practice model in terms of process and product, and be properly documented.
- ASSITEJ International Project designations should be given to projects that have already been developed and piloted or showcased to enhance the prestige of said project, and to highlight the qualities (described above), which we feel exemplify the best of ASSITEJ work.

Process:

- A project wishing to apply for ASSITEJ International Project designation should apply in writing with a motivation to the EC, and the designation should be discussed and voted on in the EC, either in person or by email. Analysing the proposal would be the work of one of the working groups (Policies & Protocols) who would make a recommendation to the EC.
- A project receives the designation for a period of 3 years from the point at which it is approved, after which it must re-apply for the designation.
- The project should invite one person from the EC to participate in or observe the project. We also encourage projects to consider including a Next Generation placement within the project.
- The project needs to document their process, and do an evaluation afterwards, which took take the form of a narrative and visual report.
- They should send already prepared PR materials to be used on the ASSITEJ website or on other forums. The project will be given a space on our website, as well as a space to present within the ASSITEJ Artistic Gatherings and/or the World Congress.
- The project will use the ASSITEJ logo in all of its official communication and marketing materials.

5. **ADVOCACY:**

Advocacy means to articulate why theatre for young audiences is necessary and desirable for young people everywhere in the world is very important. This articulation can happen in many ways and the National Centre Toolkit goes into more depth around this topic. Also see the WHY? page on the ASSITEJ website.

ASSITEJ has a specific campaign that addresses this topic.

5.1 **The World Day of Theatre for Children and Young People**

The World Day of Theatre for Children and Young People is supported by an ASSITEJ campaign, in existence since 2012, promoted and celebrated through the message “Take a child to the theatre today”.

The World Day campaign enables National Centres, Professional Networks, Individual members, companies, arts organisations, academics, teachers, artists, practitioners and others interested in theatre for young audiences to connect with the idea of World Day and ‘make the case’ for children’s entitlement to theatre and the arts. Individuals from across the world are invited to promote the World Day messages and consider additional activity – large or small. Each year ASSITEJ Centres around the globe deliver activities ranging from conferences, performances, workshops and special media events, connected to #takeachildtothetheatre.

Tool kits, logos and mechanisms for sharing are presented on the ASSITEJ International website each year. A video is created by a member of ASSITEJ for sharing with the global community on behalf of the association.

Two World Day messages are solicited to speak to the theme - one from the President of the association and the other from a person or persons from outside of the association with a meaningful perspective on the campaign (this could be a person of international standing from another field, a TYA practitioner, an ASSITEJ member, or children and young people who are impacted by the work of ASSITEJ in some way). These messages are translated into as many languages as possible with the help of National Centres. Members are also invited to share the messages with potential and current funders, government officials and other persons who can amplify the call.

5.2 **Take a Child to the Theatre Fundraising Campaign - Proposed by ASSITEJ Italy**

The fundraising campaign is aimed at family audiences attending theatres associated with the various National Centres. It asks each spectator for a symbolic donation, 1 euro / equivalent, to facilitate the access of an increasing number of children to the theatre. The campaign aims to support Festivals, projects and training activities for artists and operators promoted by the ASSITEJ National Centres in countries where there are conditions of strong economic disease and low levels of cultural welfare.

For example ASSITEJ Italy proposed to its members to organize donations to the campaign between November, 20th 2018, World Day of Children's Rights, and March, 20th 2019, World Day of Theatre for Children and Youth for one or two weekends, only. The average of the six theatres that participated in the first experiment in 2018, in Italy was 200 euros/per theatre. If we were to multiply this amount by 10 theatres for 10-15 countries, with a medium/high level of Gross domestic product, we could obtain a total amount of 20-30.000 euros, collected from those who are not usually supporters of ASSITEJ. This is an amount equal to the current annual budget of the Association.

This campaign also aims to reinforce the brand and identity of ASSITEJ. Think how significant it could be for the brand of the Association if every year we could organize a real program, not virtual, involving 50, 100 or more theatres for children and young people, both large and small, that are associated with the international program of "Take a Child to the Theatre". We could create a map of events that could touch many cities in many countries, which speaks every year to the internationality, complexity and support of the ASSITEJ network. This may be a way to present ourselves also to external bodies: Institutions (Local and International), Public and Private Foundations, other Association, donors, supporters, stakeholders.

Main Elements of the pilot campaign:

1. Who are the donors?

The donors are the public of the families of the theatres associated with the ASSITEJ National Centre.

2. How does this fundraising campaign work?

The theatres participating in the fundraiser ask each spectator to donate EUR 1/equivalent to support the Take a Child to the Theatre Campaign when attending an already existing theatre event.

3. When?

Over one or two weekends to be identified between November and March.

4. Who benefits from the funding?

The funds are used to support the activities of ASSITEJ National Centres to facilitate the access of an increasing number of children to the theatre and culture, in countries where there are conditions of great economic hardship. In 2018 the funding supported the Tamasha Festival (Lahore, Pakistan) and in 2019 the funding was split between Chipawo SAFE festival in Zimbabwe and Jacaranda Festival in Zambia. The support allows for free entrance, transport services or other opportunities that facilitate the access of children to theatre and the performing arts. A portion of the funds raised (no more than 25%) will be allocated to the promotion of the Campaign globally.

5. Who raises the funds?

The donations are collected by the various theatres that are members of the ASSITEJ National Centres (directly or on behalf of the Association). They are sent as a donation to the ASSITEJ National Centre, which makes the payment of the entire amount to ASSITEJ International.

6. How are the funds raised used?

The Executive Committee of ASSITEJ decides which projects to support through a transparent selection process that includes an open call for proposals from members. The EC members will not select festivals associated with the National Centres of the countries that they represent.

5.3 World Performance Week

ASSITEJ has fostered a collaboration between international associations involved with different art forms related to live performance, which celebrate their World Days between March 20th and March 27th.

The week includes March 20th, ASSITEJ World Day of theatre for children and young people (and the campaign “Take a child to the theatre”), March 21st, UNIMA’s World Puppetry Day, and March 27th, ITI’s World Theatre Day, which is also celebrated by other associations, such as IATC, IDEA, AITA/IATA and others.

You can use the unifying “World Performance Week” logo as well as the ASSITEJ logo and the Take a Child to the Theatre Today logo, to promote the week. These logos are typically updated on an annual basis.

By uniting the activities of these international associations, while retaining the individual character of each day, we hope to strengthen key messages around cultural entitlement connected to the March campaigns, promoting the transformative power of the performing arts for children and adults world-wide, and supporting one another to reach our goals.

6. ASSITEJ AWARDS

ASSITEJ gives a variety of awards to recognise the outstanding achievements of its members and to pay tribute to the work that occurs across diverse contexts and conditions to ensure that children and young people have access to quality theatre and performing arts.

These awards are adjudicated by Award panels, that are chosen from within the Executive Committee with the exception of the specific network Awards (Write Local Play Global and ITYARN). The Secretary General will inform the membership in good time about the Awards and request nominations. Nominations will be discussed and assessed by the chosen panel and the Awards will be presented during the World Congress. The Awards ceremony is organized by the ASSITEJ EC in collaboration with the sponsors of the above Awards.

Criteria and process for Awards

6.1 ASSITEJ Applause for Lifetime Achievement Award:

Link to Nomination Form

<http://www.ASSITEJ-international.org/en/2016/07/applause-nomination-form-2017/>

This Award recognizes those who have played a distinctive and inspiring role in the world of TYA – whether as artist, designer, producer, technician, administrator, teacher, facilitator, mentor – for their outstanding body of work over time, and for their profound and lasting contribution to theatre for young audiences in their country or region. This Award recognises the long, prominent, and influential career of the person concerned, and his or her particular commitment to the development of theatre for young audiences.

Who can nominate?

- Each full member of ASSITEJ (National Centre or network) can put forward ONE individual for this Award in any three year period.

Who can win the Award?

- Up to three individuals can be given the ASSITEJ “Applause for Lifetime Achievement” during any given term. The Award will not be given posthumously.

How is this different from ASSITEJ Honorary Members?

- This Award is distinct from ASSITEJ Honorary Membership, which is bestowed on persons who have made a significant and lasting contribution to the life of the organization, ASSITEJ, specifically, rather than to the field of theatre for children and young people more generally.

What is the nomination process?

- Nominators should provide a Nomination Statement – a description of why they are nominating this individual and what their particular contribution has been (no more than 400 words in length), and a 150 word citation, summarising the statement.
- A full biography of the nominee must also be provided.

- A short video (no longer than 5 minutes/not professional) should be made to present the candidate and should contain testimonial support for the nomination from several people.

When must nominations be received?

- Nominations must be made 6 months prior to the Congress start date

Who selects the winner/s?

- The Executive Committee of ASSITEJ for that three year term is responsible for selecting up to THREE recipients of this Award for the period under review. All decisions of the Executive Committee are final.
- No Executive Committee member who is from a national centre proposing a candidate, can serve on the selection committee for this Award.

What will Award winners receive?

- This Award does not carry a monetary value. Award winners will be celebrated during the Awards Ceremony, and will have special acknowledgement on the website of ASSITEJ. An article on the work of the Award winner will appear in the next ASSITEJ Magazine and where possible other means may be used to celebrate the work and achievement of the winner/s.

6.2 ASSITEJ Artistic Excellence Award

Link to Nomination form

- <http://www.ASSITEJ-international.org/en/2016/08/nomination-honorary-presidents-award-2017/>

Award Criteria:

- The Award is given every three years in an appropriate ceremony at the current World Congress.
- The Award is given to an individual creative artist or company that has achieved noteworthy artistic excellence in theatre for children and young people.
- Only the creative work during the previous three years by an individual artist or group can be considered for the Award.
- Once a member of a national centre has won the Award, that centre may not make a nomination again until six years later, or the second World Congress after receiving the Award.
- No individual artist or group may receive the Award more than once.

Awards process:

During Year II the Secretary-General sends to all National Centres via e-mail and/or regular mail the Announcement of the Award for the next Congress, a list of the history, rules, and regulations, along with a Nomination Form. All this information is also made available for downloading from the ASSITEJ Web-Site.

List of nominating materials required:

- Official ASSITEJ Nomination Form
- Letter of Nomination from the National Centre or Professional Network (2 pages) motivating for why this person / company / theatre should receive the award (pdf)
- 150 word nomination statement summarising why the artist is considered innovative in their context
- List of items supporting the nominations (ex: Videos, photos, reviews, articles, etc.), maximum of six. These must be submitted electronically as tifs, jpgs, pdfs and/or video links. These items will be collected for the ASSITEJ Archives in Frankfurt, Germany, after the jury has come to a decision.

All materials must be received by the General Secretariat of ASSITEJ by the required date to be eligible for consideration.

7. FUNDRAISING ACTIVITY

7.1 Friends of ASSITEJ

'Friends of ASSITEJ' is an opportunity for members (individuals, companies, National Centres, networks etc.) and supporters to contribute to building the next generation of Theatre for Young Audiences practitioners, by contributing on a once-off or annual basis to the ASSITEJ Next Generation programme.

This programme allows an emerging artist to access an international exchange and development activity such as participation in a festival, seminar, forum, workshop or other project in another country. Support offered by the Friends will contribute towards travel costs for participants.

ASSITEJ has pledged 2000 USD (4 x 500 USD) partial sponsorships to be used for supporting this programme in 2017-2020 and any additional funds raised through Friends of ASSITEJ will be used to increase the number of partial sponsorships available to those who apply.

In the future, the EC will determine the level of sponsorship that can be applied to this programme from their budget, but Friends of ASSITEJ will supplement this budget to ensure that more emerging artists have access to international exchange and professional development.

Once someone has become a friend of ASSITEJ, they will be part of a circle of donors that will be drawn closer to ASSITEJ events. Friends will be asked annually to continue their sponsorship to maintain their Friends status.

Levels of Friends of ASSITEJ

There are four levels of giving in Friends of ASSITEJ: Bronze, Silver, Gold and Platinum.

Bronze level:

100 USD

Partial sponsorship for one Next Generation participant

Silver level:

250 USD

Half sponsorship for one Next Generation participant

Gold level:

500 USD

Full sponsorship for one Next Generation participant

Platinum level:

500 USD over three years/ 1500 USD

3 sponsorships for Next Generation participants

Acknowledgement of Friends of ASSITEJ

All new Friends of ASSITEJ and those who have recommitted their support will be publicly acknowledged and thanked as part of the Awards Ceremony at the World Congress, where they will be announced and will receive their specially designed pin and a certificate of appreciation, signed by Next Generation participants and the President of ASSITEJ, if they are in attendance.

At each International Meeting, there will be an opportunity after the first meeting of the Next Generation programme, for Friends of ASSITEJ to meet with the new Next Generation participants, and with others who have been in receipt of sponsorship over the course of the year. This will give Next Generation participants an opportunity to meet those who have been interested in sponsoring the programme, to meet others who have benefitted from residencies, and for networking and supportive relationships to be created, should these be desirable for either the Friends of ASSITEJ or the Next Generation participants.

The Next Generation Network, created as a result of the residency program and the support of the Friends, has committed to work towards organising placements for Next generation residence participants. It has been proposed as a space in which Next Generation Placements can share their projects and ideas for collaboration, which might offer Friends of ASSITEJ another site of engagement.

All Gold and Platinum Friends of ASSITEJ will be recognised as a sponsor of the Next Generation Programme as a listing on the website (ongoing) and in the annual magazine, if they so choose.

Should persons giving at the Bronze or Silver level, choose to do so over several years, once they reach the Gold level of giving, their status will be upgraded to Gold, and they will then be acknowledged in the ongoing list of sponsors on the website, and in the annual magazine for that year.

Friends of ASSITEJ may remain anonymous should they so desire, and are under no obligation to attend the above-mentioned events.

Friends of ASSITEJ will also be sent reports by the Next Generation on the success of the projects or experiences they have enjoyed during the period of giving.

Hosts of Individual Placements for Next Generation will also be obliged to acknowledge the Friends of ASSITEJ in some way – through the media, or through a public event during their activity.

Legacy of Friends of ASSITEJ

PLATINUM (Life – 1500 USD)

There are no platinum friends to date.

GOLD (Life – 500 USD)

For acknowledgement on the website and in the magazine listings.

- Marina Guo – China
- Vicky Ireland – UK
- Niclas Malmcrona – Sweden
- Stepan Rabl – Austria
- Michael Ramlose – Denmark
- Harold R Oaks – USA
- Peter Manscher - Denmark
- Nat Eek - USA
- Ann Shaw – USA
- Ivica Simic - Croatia
- Paul Harman - UK
- Oleg Labozin
- Katariina Metsalampi - Finland
- Wolfgang Schneider - Germany
- Klaus Eggert – Denmark
- Hassen Erkek - Turkey

SILVER (for 3 years – 250 USD)

- Sue Giles - Australia
- Sameer Khoury -

BRONZE (1 year – 100 USD)

- Klaus Eggert - Denmark
- Anette Eggert - Denmark
- Kim Peter-Kovak - USA
- Tony Mack - Australia
- Claudia Mayer - Germany
- Katariina Metsalampi - Finland
- Felicia Malmcrona - Sweden
- Philip Hardy - Ireland
- Maria Luiza Monteiro - Brazil

8. HOW TO BID FOR AN ASSITEJ INTERNATIONAL MEETING:

8.1 ASSITEJ ARTISTIC GATHERINGS

Purpose of the ASSITEJ Artistic Gathering:

The Artistic Gatherings of the association are designed to stimulate and encourage artistic activity and exchange. They take place every year in which there is not an ASSITEJ World Congress and Performing Arts Festival (which occurs every three years within the life of the organization).

An Artistic Gathering is a space in which all the members of ASSITEJ have the opportunity to meet to discuss the artistic life of the organization and their own artistic life within the field of theatre for young audiences. It is a face-to-face gathering, where artists can discuss the artistic issues, new impulses, questions and concerns with one another, and together with the ASSITEJ Executive Committee (EC) can work to develop these ideas towards a culmination at the World Congress and Festival. The interaction takes place formally through Encounters (general meetings) with the ASSITEJ members, organized by the Executive Committee, and through Forums, Workshops, Seminars and other related events. The interaction also takes place in informal settings around the festival and through new and innovative mechanisms, as these are developed.

ASSITEJ asks each Artistic Gathering to respond to a special question/theme that relates to the work of the association, and which sets the theme for the programme and the meeting.

The content of the meeting will be negotiated between ASSITEJ Executive Committee and the Host in order to ensure that the elements relate into ASSITEJ's overall vision and strategy for the three year period in which the meeting falls.

The Artistic Gathering does not require a quorum of its members, since no constitutional business of the association takes place during the meeting. However, as many members as are able to do so, are encouraged to attend to participate in the artistic work of ASSITEJ. Equally, non-members of ASSITEJ are encouraged to attend, in order to introduce the association to new potential membership.

Professional networks within ASSITEJ may present their activities and projects, and all members, including National Centres, may use the Artistic Gathering to seek opportunities for regional and global exchange, and to inspire and reflect on their own practice in the pursuit of artistic development.

The Artistic Gathering will occur within the context of an existing event or festival, or within a new event created especially for the purpose. (This new event might be created to celebrate something such as 50 years of ASSITEJ, 30th anniversary of a theatre company, etc.)

The hosts of Artistic Gatherings will be selected for the next four-year period at the ASSITEJ World Congress and Performing Arts Festival, held every three years. Prospective hosts will pitch their proposals to the General Assembly who votes for the next Meetings and Congress.

Aims of Artistic Gatherings:

- To exchange and share professional artistic experiences in order to develop theatre for children and young people in different regions;
- To serve as a meeting place for the artists of ASSITEJ, where questions of importance to all practitioners are addressed within a regional context or frame;
- To create an ongoing programme of activity within the organization.

Benefits of Hosting:

- To have a local event promoted worldwide as part of the global ASSITEJ brand or, to have a new event created which has the capacity to serve as a node for advocacy, promotion and activity in theatre for young audiences in the region of the Host
- To use the event as a means to build profile and reputation for the purposes of fundraising and long-term partnership development
- To increase the size of the local audience to the event through the attendance of membership from around the world
- To promote awareness of the culture of the Host country and its artistic product in countries around the world
- To excite young and emerging practitioners about theatre for young audiences through the Next Generation Programme and the opportunities this provides for international exchange and collaboration
- To create stronger collaboration within a National Centre and with local partners through the experience of hosting an international event
- To showcase the work of the National Centre rather than simply the work of a particular festival or event.
- To use the event to strategise around the long-term planning and goals of the National Centre.

Criteria for hosting:

- Artistic Encounters: 2 - 4 meetings (8-10 hours in total) between ASSITEJ members (and other artists) present at the event
- A programme of performances, with some international representation
- Various symposia, workshops, seminars, forums and other interactions in connection with the networks of ASSITEJ
- A programme lasting a minimum of 5 days
- Capacity to host the Executive Committee for the 5 day programme, and a minimum of 2 additional days for EC meetings (total: 7 days)

GENERAL OBLIGATIONS OF THE HOST:

The successful Festival or National Centre (Host) will appoint an organizing committee to work towards the successful organization of the Artistic Gathering. There will be a designated contact person who will communicate with the EC about all decisions.

The Host will secure the funding for the Artistic Gathering, by finding partners in their country or internationally. This funding must be sufficient to ensure that all essential programmes and activities of the Artistic Gathering can be accommodated, as described below.

The Host will ensure that a suitable venue or venues is found for the Artistic Gathering. The venue/s must include a room of sufficient space to host all attending ASSITEJ members (approximately 150 persons), a space in which to OPEN and CLOSE the event (accommodating between 250 -500 persons) and suitable spaces for workshops, seminars, forums (ranging in size from 10 – 100 delegates, depending on the activity), and venues suitable for the selected performances.

The venue for the Artistic Gathering should be able to accommodate simultaneous translation into at least 2 languages (the language of the host country and English), as well as having conference facilities such as a screen, projector, suitable sound (microphones) and lighting etc.

The Organising committee will work to ensure the smooth running of the event, which includes attention to the registration, accommodation, transportation, and festival access for the attendees. Accessibility to and inclusivity of all people should be a priority of the organisers. Attendees are expected to cover their own costs in attending the Artistic Gathering, but the Host may raise funds to cover the accommodation of certain attendees, should they wish to do so, in order to encourage representative participation from all parts of the world.

The Host is expected to cover the accommodation and local transport of the Executive Committee for the full period of the event, as well as providing them with a meeting room in order for them to fulfil their mandate at the International Meeting.

It is preferable that the Host provides accommodation for anyone invited to present a workshop, seminar or conference paper. If this is impossible, then these invited guests may pay their own costs.

The Host is expected to market and publicize the event within their own country, region and globally, in association with the ASSITEJ Executive Committee, using the ASSITEJ logo and the designation “ASSITEJ Artistic Gathering”, as well as any other logos as may be deemed appropriate.

The Host is required to assist with the production of the magazine, which should reflect the theme of the Artistic Gathering, and be translated into a language of relevance to the Host country, and to those attending. The Host may also give input into the design of the magazine in order to reflect the aesthetics of the host country/festival.

The Host is expected to record the Artistic Gathering and to ensure that a narrative and financial report is produced, as well as documentation of the event through photographs and video materials, for future promotion purposes.

The Narrative report will include:

- Qualitative information: Report on the content of the Artistic Encounters; Report on the presentations/activities of the Networks; Discussion and reflection on the Artistic content of the Festival; Evaluation of Organisation and administration of the Artistic Gathering; Analysis of the success or failure of all aspects of the Artistic Gathering; A collection of reflections and responses from attendees, audience members, collaborators and funders; Comments on the economy of the festival.

- **Quantitative information:** Participation figures, Audience figures, List of ASSITEJ representatives, Numbers of countries participating, No. of productions that applied and no of productions that were accepted, No of performances; List of activities within the Artistic Gathering, including no. of Seminars, Symposiums, Workshops, Other events etc; List of funders and partners; List of marketing materials used; List of print, online and other media;

The Financial report will include: Overview of the budget – income (funding, registration fees, and ticket sales) and all expenses.

The Host is required to organize or see to be organized, the following main activities:

ARTISTIC ENCOUNTERS

1-2 days (8-10 hours)

Lead by: ASSITEJ Executive Committee

Focus: Artistic topics of interest to the organization being developed through a three year programme for culmination in the Congress; current status of ASSITEJ projects; promotion of ASSITEJ products such as a magazine; sharing of ideas with and between ASSITEJ members

Space: Venue for 150 persons – chairs

Needs: Simultaneous translation – sound devices; video- screen, etc.

FESTIVAL

The festival may be an existing festival or it may be an especially created new event. There should be a minimum of 5 performances.

3 days, minimum.

The festival is curated by the Festival Artistic Board or Artistic Director in association with the ASSITEJ EC.

Productions

ASSITEJ Artistic Gatherings aim to share the richness and diversity of the world's practice with members and delegates. To this end the following holds:

- No company that has been selected for an ASSITEJ Artistic Gathering in the past 3 years, or the previous ASSITEJ Congress, should be selected for the Main programme at the Artistic Gathering. This will not apply to international co-productions provided one company has not been programmed in the past 3 year period, and this will not apply to any Fringe or side-programmes.
- It is the responsibility of the Executive Committee to communicate with the Host about the history of programming.
- No company should apply to the ASSITEJ Artistic Gathering with more than 1 work.
- The work selected should be created within the last two terms (or 6 years).
- There will be no more than 2 productions from any one country, apart from the Host country, and then only in exceptional circumstances.
- The productions might be selected to connect to a theme or focus on which ASSITEJ is working.

Selection Process

- The selection criteria, the selection team and the system of selection will be defined by the Host, with assistance from the Executive Committee of ASSITEJ, together.
- The call should be clearly articulated and should allow for comparisons between the productions on a number of relevant criteria. ASSITEJ will assist with the setting up of the call to ensure ease of working.
- Producers and festivals from under-represented regions, or programmes with children and young people, can be asked to propose a production for the Congress, which can then be selected by the Selection committee. This will promote different voices in the selection process.
- ASSITEJ recommends the selection of an International Advisory Committee to assist in the work of curating the festival and to ensure representivity of different regions of the world at the Festival.
- No person should be used for the Selection process for an ASSITEJ event twice within any 3 year period, and wherever possible, new voices should be included in the Selection panel.
- No EC member with an interest in the companies proposing work should be chosen to be part of the Selection committee.
- Timelines for selection to be determined by the host in collaboration with ASSITEJ.
- ASSITEJ is to be given updates on the selection process over the period leading up to the festival.

SYMPOSIA, WORKSHOPS, SEMINARS AND OTHER INTERACTIONS AS APPROPRIATE

Symposia:

A symposium is a discussion on topics of interest and importance to ASSITEJ from a panel of experts in the respective field: these can be sourced from international experts who are invited to attend (in best-case scenarios), but could also come from those already attending the event, or from the EC or local ASSITEJ centres. There should be a space within the symposium for interaction and questions from the audience. 2-3 hours.

Workshops:

These are practical working sessions, skills acquisition and development, skills and knowledge sharing, and spaces to catalyse new ideas. Minimum 4 hours. Could also be over several days.

Seminars:

These are lectures by international experts who are invited to attend especially for the purpose of delivering a paper on a topic of interest and importance to ASSITEJ. There should be a space for interaction and questions from the audience. 1-2 hours.

Topics of the above: ASSITEJ EC will propose a significant proportion of the topics for these interactions, in collaboration with the Host, and in relation to the through-lines determined by the EC. The ASSITEJ EC will also lead/facilitate the topics they propose. The Host may propose areas of particular interest to them. All topics will be approved by the ASSITEJ Executive Committee.

Professional Networks:

All Professional Networks that are ASSITEJ members should be given a space in which to host an activity/activities within the frame of the International Meeting (these currently include Write Local Play Global, ITYARN, IIAN, Small Size, Next Generation and Young Dance Network). These will be negotiated by the Host with the specific Network representatives.

Introductory event:

This event may be used to introduce the theme of the meeting. It can take any form, but it will be the official opening of the Artistic Gathering. It may, for example, be a lecture by an eminent person from the host country, or a panel discussion, or a performance that illustrates the theme of the meeting or any other introductory event. If possible, it should include a Sign Language Interpreter.

Next Generation Residency:

- A special platform will be developed for a group of participants in the Next Generation Programme: a group of (minimum) 10 young (under 36) and emerging artists who are seeking international exchange and collaboration opportunities and who apply to attend this opportunity.
- The Host will be responsible for the costs of their local travel, accommodation, per diems and the programme they attend. ASSITEJ can give partial support for the travel of several of the Next Generation candidates, on application to ASSITEJ, and dependent of funding by Friends of ASSITEJ, and this process is handled directly by the EC.
- The residency aims to encourage a 'next generation' of artistic leaders dedicated to performance for and with young people. This Next Generation Residency could include any of the interactions suggested here (symposia, workshops, seminars, forums and other interactions).
- In addition to the group, two alumni from a previous Artistic Gathering will be selected to facilitate the platform, to share previous experiences and to support new participants. Apart from these two facilitators, Next Generation participants should not have been part of a previous Next Generation Residency programme run by ASSITEJ international. The Next Generation participants will be selected by the Host, in collaboration with the ASSITEJ EC and the Next Generation Network.
- ASSITEJ will assist with the call out for the Next Generation delegates, and the Host will then shortlist their preferred candidates for ASSITEJ EC approval.

Workshops (Next Generation):

These are practical working sessions, skills acquisition and development, skills and knowledge sharing, and spaces to catalyse new ideas. At least two workshops to be included in the Next Generation programme, one of which will be with IIAN. Length to be determined.

Other:

ASSITEJ actively encourages creative spaces for interaction between members. These could include Open Space discussions, round-tables, face-to-face encounters, "speed-dating" type meetings etc.

8.2 ASSITEJ WORLD CONGRESS AND PERFORMING ARTS FESTIVAL

8.2.1 DESCRIPTION AND CRITERIA OF ASSITEJ WORLD CONGRESS

The ASSITEJ World Congress is held every 3 years. It is usually 9-12 days in length.

It consists of:

- General Assembly – the formal meeting of all ASSITEJ members in which the business of the organization is reported upon, constitutional changes are made and strategies are suggested and approved for the next three year period. This is a 4 day event, including a day of ASSITEJ Artistic Encounters.
- Performing Arts Festival - A rich programme of a minimum of 25 performances from different regions of the world, representative of the global state of theatre for children and young people currently. The programme should include at least 5 local performances and 15 international performances.
- Supporting programme of Conferences, Symposia, Seminars and Workshops related to the theme selected by ASSITEJ and the projects developed by ASSITEJ over the three-year period before the Congress.
- Social events, networking events and related activities.

Purpose of the ASSITEJ World Congress and Festival:

The World Congress and Festival is the premiere meeting of all members of ASSITEJ in each three year term of its Executive Committee. It is the culmination of the working life of the association for that three year period, reflecting on the last three years of activity and creating a vision collectively with its members for the future. The Congress is the potential driver of change and growth in the association as it is the only space within which constitutional changes may be tabled and approved by members. The ASSITEJ World Congress is the General Assembly of the members of the Association and determines the leadership for each three year term of office. The Congress requires a quorum of its members in order to meet and function, as outlined in the Constitution of ASSITEJ.

Further, the Congress celebrates and examines the work of the association and its members, by giving space to the principle artistic questions and concerns that have concerned it for the previous three year term, and which have been explored in different ways at the two Artistic Gatherings. These may be explored through and presented at the ASSITEJ Encounters and through the Workshops, Seminars and Conference programme. Members may propose new artistic questions and concerns at the World Congress. Professional networks may present their activities and projects over the last three years, and all members, including National Centres, may use the Congress to seek opportunities for regional and global exchange, and to inspire and reflect on their own practice in the pursuit of artistic development.

The World Congress is accompanied by a Festival, which celebrates the global nature of the association, by giving a snapshot of theatre for young audiences as it exists at this point in history across the world. Ideally, the Festival represents theatre from all continents and a wide variety of countries, with under-represented voices being showcased where possible. Particular focus may be given to the country or region in which the Congress is taking place, through either a side-festival or within the overall festival programme. The function

of the Congress as an energising force within the region should be explored and supported wherever possible.

While it is always the aim of the Festival to present work of quality, ASSITEJ recognizes that 'quality' can be viewed as contextual, and all efforts should be made to contextualise the work presented, so that members of the association are given a deeper understanding of why and how the work has been made, and how it communicates with its audiences.

Wherever possible, the Festival should be able to reflect both established practices and new trends within the field. Active reflection on the performances should be encouraged within the Festival programme.

The next Congress Host will be selected at each ASSITEJ World Congress and Performing Arts Festival, held every three years. Prospective hosts will pitch their proposals to the General Assembly who votes for the next Meetings and Congress.

See: How to Bid for an ASSITEJ World Congress, below.

Benefits of hosting:

- To have a new event created which has the capacity to serve as a node for advocacy, promotion and activity in theatre for young audiences in the region of the Host;
- To use the event as a means to build visibility, profile and reputation for the purposes of fundraising and long-term partnership development;
- To increase the size of the local audience to the event through the attendance of membership from around the world;
- To promote awareness of the culture of the Host country, the region, and its artistic product in countries around the world;
- To excite young and emerging practitioners about theatre for young audiences through the Next Generation Programme and the opportunities this provides for international exchange and collaboration;
- To create stronger collaboration within a national centre, and with local and regional partners through the experience of hosting an international event;
- To showcase the work of the national centre/s rather than simply the work of a particular festival or event;
- To inject energy into the field of theatre for young audiences in the country and region, and to enrich the discussion around the field through inter-cultural dialogue and perspectives;
- To use the event to strategise around the long-term planning and goals of the national centre/s and centres of the region.

Obligations of the Host:

- **Funding:** Costs associated with the hosting of an ASSITEJ Congress may be offset by registration fees, which must be approved by the EC. The Host is responsible for covering all remaining costs through direct contributions of the host country, and through contributions of sponsors and donors. Funding is particularly important for the support of Next Generation participants in terms of accommodation and per diems and/or meals.

- **Logistics and Event Management:** The Host country will endeavor to deliver a thoroughly professional, well-administered Congress and Performing Arts Festival, which meets all the obligations and requirements as set out below and according to the project timeline.
- **Promotion:** The Host country will be responsible for promoting the Congress within their own country and region. They will cooperate with the EC to inform all members of the plans for the Congress prior to the event and to publicize the event more widely.
- **Branding:** All communication, marketing materials and publicity for the event will use the ASSITEJ logo at all times, and the designation (No. e.g. 21st) “ASSITEJ World Congress & Performing Arts Festival” in addition to any other logos required, where appropriate.
- **Magazine:** The Host Country will collaborate with the EC around the design of the magazine to create a unique aesthetic, will provide some content related to the themes, and will assist with translation of the magazine from or into an alternative language/s, where possible. The Magazine will be designed and printed in the Host country and will be ready in time for distribution at the Congress.
- **Inclusivity:** The Host country will identify a local “Access committee or representative” to work with IIAN to ensure physical access, and ensure that access and inclusion is on the agenda of the Congress, and implemented, and to look at funding opportunities related to access where possible. They will endeavour to ensure high profile visibility to, for example, Sign Language Interpretation at Opening and Closing events.

Obligations of the Executive Committee:

Logistics and Event Management:

- The Executive Committee (EC) will work with the Host to advise them and collaborate with them in relation to all matters to do with the Congress and Performing Arts Festival.
- The EC will organize the agenda and content of the Congress, with logistical and administrative support from the Host Country.
- The EC will provide some of the content of the Conference & Symposium elements, in association with the Hosts, and will provide facilitators, note-takers, and time-keepers as required.
- The EC will ensure that suitable representation of the association is made at all major events, such as the Opening, Closing, in collaboration with the Host (for example, speech by the President, attendance of EC, etc.)
- The EC will be responsible for the organisation of the ASSITEJ Awards in association with the Host.
- The EC will ensure that the Networks are available and engaged with the Congress, and have opportunities to explore their areas of focus at the event.

Magazine:

- The EC will prepare the content of the magazine, and will pay a set contribution to

the costs related to the design and printing of the magazine.

Promotion:

- The EC will be available for any media opportunities that the Host requests, and will support the Host in creating global awareness of the event through its networks and through the work of its Publications and Promotions working group.

Advocacy:

- The EC will assist in any advocacy work seen as necessary by the Host, for example, meeting government officials, or potential sponsors, in order to support the efforts of the Host.
- The EC will invite

Financial Support:

- The EC will provide support to the Next Generation programme to assist certain participants with their travel costs.

SPECIFIC OBLIGATIONS OF THE HOST:

1. The successful National Centre (Host) will appoint an organizing committee to work over the three year period towards the successful organization of the World Congress and Festival. There will be a designated contact person/people who will communicate with the EC about all decisions.
2. The Host will secure the funding for the World Congress and Festival, by finding partners in their country or internationally. This funding must be sufficient to ensure that all essential programmes and activities of the World Congress and Festival can be accommodated, as described below.
3. The Host will ensure that a suitable venue or venues is found for the World Congress and Festival bearing in mind of issues of inclusion and access.
4. The venue/s must include a room of sufficient space to host all the delegates of the GENERAL ASSEMBLY (approximately 300 persons), a space in which to OPEN and CLOSE the event (accommodating between 500 -2000 delegates) and suitable spaces for workshops, seminars, forums (ranging in size from 10 – 200 delegates, depending on the activity), and venues suitable for at least 20 performances.
5. The Host should be aware of the fact that most delegates will not have English as their first language. Translation should be prioritized within the festival organization and all speakers are asked to provide aids such as power point presentations and notes, to assist with better communication.
6. The venue for the General Assembly should be able to accommodate simultaneous translation into at least 3 languages (the language of the host country, English and one additional language), as well as having conference facilities such as a screen, projector, suitable sound (microphones) and lighting etc. The stage of the speakers should be centrally located, and clearly visible to all attending as well as with good acoustics.

7. The Organising committee will work to ensure the smooth running of the event, which includes attention to the registration, accommodation, transportation, and festival access for the delegates. Delegates are expected to cover their own costs in attending the World Congress and Festival, including registration fees, but the Host may raise funds to cover the accommodation of certain delegates or constituencies of delegates, should they wish to do so, in order to encourage representative participation from all parts of the world.
8. The Host is expected to cover the accommodation, meals, local transport and registration packages of the 16 member Executive Committee (15 elected members and the Secretary-General's assistant) for the full period of the event (minimum 9 days), as well as providing them with a meeting room in order for them to fulfil their mandate at the World Congress and Festival. The EC meeting will start on XX (arrival day) and will conclude on XX (to leave the day of XX). The current EC must be present from XX-XX for election purposes.
9. It is recommended that the Host provide accommodation for anyone invited to present a workshop, seminar or conference paper, if possible.
10. The Host is expected to market and publicise the event within their own country, region and globally, in association with the ASSITEJ Executive Committee.
11. The Host is required to organize or see to be organized a full range of activities. The following are the main activities of the Congress and Performing Arts Festival:

CONGRESS AND GENERAL ASSEMBLY

GENERAL ASSEMBLY:	
Length	4 session days, including 1 day of ASSITEJ Encounters
Focus	The business meeting of the association, including all voting
Lead by	ASSITEJ Executive Committee
Space	Venue for 300 persons Enough chairs/tables to seat 3 persons x numbers of members, plus chairs for observers.
Needs	Simultaneous translation – sound devices; conference equipment, including video projection, microphones; preferably the capacity to vote electronically

ASSITEJ Artistic Encounters:	
Length	1 day in the General Assembly
Focus	This is determined by the ASSITEJ EC in connection with the working plan and dramaturgy of the three year period. Additional elements: overview of ASSITEJ projects; promotion of ASSITEJ products such as magazine; sharing of ideas with and between ASSITEJ members about the theme and how this theme relates to the performances, networks may also be involved in elements of the encounter
Lead by	ASSITEJ Executive Committee
Space	Venue for 250 persons – chairs and open space to move; may also require several parallel venues for smaller groups to work
Needs	Video- screen, microphones etc.

PERFORMING ARTS FESTIVAL

Productions

- The festival will be known as XX, and will take place over 9-12 days. It will comprise at least 25 productions, with at least 5 performances from the HOST, and at least 15 international performances.
- There should not be more than 40% of the total number of performances from any one continent. At least 60% of the total number of performances should be from countries that do not get significant programming or touring opportunities.
- There should be representation of all or most regions of the world, with particular attention paid to the Global south and/or to countries, which are less visible within regular performing arts festivals.
- No company that has been selected for an ASSITEJ Artistic Gathering in the past 3 years or the previous ASSITEJ Congress should be selected for the Main programme at the Congress. This will not apply to international co-productions provided one company has not been programmed in the past 3 year period, and this will not apply to any Fringe or side-programmes.
- It is the responsibility of the Executive Committee to communicate with the Host about the history of programming.
- No company should apply with more than 1 work.
- The work selected should be created within the last two terms (or 6 years).
- There will be no more than 2 productions from any one country, apart from the Host country, and then only in exceptional circumstances.
- There should be a regional focus within the festival.
- The productions might be asked to connect to a theme or focus which ASSITEJ is working on.
- There can be showcasing of the 2020 ASSITEJ Award winners, if applicable, in the 2023 Festival or Conference programme.

Selection Process

- The selection criteria, the selection team and the system of selection will be defined by the Host and the Executive Committee of ASSITEJ together.
- The call should be clearly articulated and should allow for comparisons between the productions on a number of relevant criteria. ASSITEJ will assist with the setting up of the call to ensure ease of working.
- Producers and festivals from under-represented regions, or programmes with children and young people, can be asked to propose a production for the Congress, which can then be selected by the Selection committee. This will promote different voices in the selection process.
- ASSITEJ recommends the selection of an International Advisory Committee to assist in the work of curating the festival and to ensure representivity of all or most regions of the world at the Festival.
- No person should be used for the Selection process for an ASSITEJ event twice within any 3 year period, and wherever possible, new voices should be included in the Selection panel.
- No EC member with an interest in the companies proposing work should be chosen to be part of the Selection committee.
- Timelines for selection to be determined by the host in collaboration with ASSITEJ.

- ASSITEJ EC is to be given updates on the selection process over the period leading up to the festival.

ITYARN (International Theatre for Young Audiences Research Network) CONFERENCE

NOTE: 1 day minimum.

- Conference involving a keynote lecture (usually from the country where the event is taking place), readings of papers, seminars and symposia usually at the start or just before the Congress.
- Presentations will be selected by ITYARN.
- All logistical arrangements will be made by the Hosts.

OTHER WORKSHOPS, SEMINARS, SYMPOSIUMS

Workshops:

- These are practical working sessions, skills acquisition and development, skills and knowledge sharing, and spaces to catalyse new ideas. They should be led by experts in the field who will propose topics for selection.
- Workshops in local art forms/approaches/disciplines are encouraged as a way of exposing delegates to the culture of the Host.
- Length: 3 hours – held over several days

Seminars:

- These are lectures by international experts who are invited to attend especially for the purpose of delivering a paper on a topic of interest and importance to ASSITEJ.
- There should be a space for interaction with and questions from the audience.
- 1-2 hours.

Symposia:

- A symposium is a discussion on topics of interest and importance to ASSITEJ from a panel of experts in the respective fields: these should be sourced from international experts who are invited to attend (in best-case scenarios), but could also come from those already attending the event, or from the EC or from local ASSITEJ centres.
- They may be connected to one of the Networks.
- There should be a space within the symposium for interaction with and questions from the audience.
- 2-3 hours long.
- Anticipated Symposia are Small Size Symposium; IIAN Symposium

General

- All Networks that are ASSITEJ members should be given a space in which to host an activity or activities within the frame of the Congress. These focus days or events will be negotiated by the Host with the specific Network representatives and can take different forms. (Networks include WLPG, ITYARN, NEXT GENERATION, Small Size, IIAN, Young Dance Network, etc)

- ASSITEJ EC will propose the topics for these interactions, in collaboration with the Host, and in relation to the through-lines determined by the EC over the three-year period.
- The ASSITEJ EC will in some cases lead or facilitate the topics they propose, or will invite experts to do so. The Host may propose areas of particular interest to them in addition to the topics proposed by the EC. All topics will be approved by the ASSITEJ EC. All logistical arrangements will be made by the Hosts.

NEXT GENERATION RESIDENCY PROGRAMME

- A special platform will be developed for a group of participants in the Next Generation Programme: a group of young (under 36) and emerging artists who are seeking international exchange and collaboration opportunities and who apply to attend this opportunity.
- The programme aims to encourage a 'next generation' of artistic leaders dedicated to performance for and with young people.
- This Next Generation residency could include any of the activities suggested above (symposia, workshops, seminars, forums and other interactions).
- This group will include 2 alumni from a previous Next Generation programme to facilitate the platform, to share previous experiences and to support new participants.
- Apart from these two facilitators, Next Generation participants should not have been part of a previous Next Generation Residency programme run by ASSITEJ international.
- Next Generation participants will be selected by the ASSITEJ EC, in collaboration with the Host.
- The Host will be responsible for the costs of their local travel, accommodation, per diems and the programme they attend. ASSITEJ can give partial support for the travel of several of the Next Generation candidates, on application to ASSITEJ, and dependent of funding by Friends of ASSITEJ. This process is handled directly by the EC.
- A minimum number of 25 participants + 2 alumni.

OTHER ACTIVITIES

ASSITEJ actively encourages creative spaces for interaction between members. These could include Open Space discussions, round-tables, long table discussions, face-to-face encounters, "speed-dating" type meetings etc.

Opening

An event, with some artistic content and suitable dignity, that reflects the spirit of ASSITEJ and the nature of the festival to be presented.

Open space

Before or during the Assembly. All ASSITEJ members are welcome to propose their own topics for discussion around a central question. Facilitated by the EC, this is an opportunity to share ideas about the nature of our association, to contribute ideas for the working plan and to get feedback from our members.

3 hours.

WLPG Playwright Events

Organised by Write Local Play Global, these events may include a 'playwrights slam' where 8-10 playwrights read excerpts of one of their pieces in a relaxed and informal setting. Other formats are 'Sparks', which are even shorter extracts. There are usually four of these events within the context of an ASSITEJ World Congress and Festival.

ASSITEJ Awards

The ASSITEJ Awards will be given at a separate event, specially prepared for the purpose. There may be a performance as part of the ceremony. See section on ASSITEJ Awards on Page 40 or on the website <https://www.assitej-international.org/en/Awards/>

These Awards are:

- The ASSITEJ International Artistic Excellence Award
- ASSITEJ Applause for Lifetime Achievement Awards
- The ASSITEJ Inspirational Playwrights Awards (WLPG)
- The Geesche Waterman Distinguished Scholar Award (ITYARN)

Closing

An event, with some artistic content, that reflects the spirit of ASSITEJ and concludes the festival in a suitable manner.

ASSITEJ Auction for fundraising for Next Generation

An activity aimed at raising funds for this programme, usually accompanied by a Friends of ASSITEJ event, to celebrate those who have contributed and to thank them for their contribution.

SOCIAL ACTIVITIES

Parties, launches, celebrations, informal teatime conversations, etc.

Some of these may be organized by regional networks, by National Centres, by ASSITEJ or by the Host.

MONITORING & EVALUATION & REPORTING

- The Host, together with the Executive Committee, is expected to monitor, evaluate and document the Congress and to ensure that a narrative and financial report is produced, as well as documentation of the event through photographs and video materials, for future promotion purposes.
- The Host is also expected to document the festival, both through photographic and video recording. Podcasts, interviews, photo essays, articles, social media postings and other forms of documentation can be used.
- A 15-20 minute film may be created which reflects the content and spirit of the World Congress, to be used for future marketing and documentation purposes. This could be developed in collaboration with the Promotions group of the ASSITEJ EC
- The Final Narrative and Financial Report should be presented to the Executive Committee by the end of the year in which the Congress took place.

Narrative Report

- Qualitative information: Report on the content of the Artistic Encounters; Report on the General Assembly; Report on the presentations/activities of the Networks;

Discussion and reflection on the Artistic content of the Festival; Evaluation of organisation and administration of the Congress; Analysis of the success or failure of all aspects of the Congress; A collection of reflections and responses from attendees, audience members, collaborators and funders; Comments on the economy of the Congress/Festival.

- Quantitative information: Participation figures, Audience figures, List of ASSITEJ representatives, Numbers of countries participating, No of performances; List of activities within the Congress including no. of Seminars, Symposiums, Workshops, Other events etc; List of funders and partners; List of marketing materials used; List of print, online and other media.

Financial Report

- The Financial report will include: Summary of the budget – income (funding, registration fees, and ticket sales) and all expenses.

8.2.2 Congress Call for Proposals

ASSITEJ National Centres that wish to host the next World Congress and Performing Arts Festival of ASSITEJ to be held in their country should present their bids according to the guidelines in this document.

The Executive Committee (EC) of ASSITEJ will consider and evaluate these bids 3,5 years prior to the next ASSITEJ World Congress. The EC will comment on the bids, giving the bidding countries the opportunity to improve their bids prior to the World Congress. They will invite the Members to present their bids at the already selected ASSITEJ World Congress and Performing Arts Festival, approximately 3 years before the next, undetermined, World Congress and Performing Arts Festival.

Based on these presentations, the Members will thoroughly debate the bids and will then cast a vote on the bid to be selected for the next World Congress and Performing Arts Festival (henceforward referred to as Congress).

These bidding rules and guidelines will be reviewed and revised as needed by the ASSITEJ Executive Committee (EC) before a new selection process is initiated.

Criteria for Selection:

In evaluating proposals and selecting the World Congress site, the Members will consider criteria including the host country, the host city, the Congress venue, finances, proposals for performing arts festival and related events.

8.2.2.1 Criteria for Selection of the Host Country

Host country's financial commitment is demonstrated by:

- A letter of invitation from the partners in the bid, indicating financial support; and,
- Letters of invitation from sponsors in the host country.
- The Host country is politically and economically stable, and can support a non-political forum, aligned with the principles of ASSITEJ.
- The infrastructure for communications (availability of phones, faxes, and internet) and transportation (international airports, railways and other ground transportation) in the host country is good.

- Organizational plans for Congress management, including financial management, are concrete and realistic.

8.2.2.2 Criteria for Selection of the Host City

- The city shall be located conveniently close to an international airport, railway, road and / or sea connections.
- Local hotels shall provide attractive and suitable accommodation for the numbers of attendees anticipated.
- Accommodation room rates shall range from high-standard to low-priced, budget accommodations, and prices shall be appropriate to the quality of the accommodation. Discount rates for students shall be provided.
- The host city shall offer amenities for a comfortable, safe, and pleasant visit.
- The Host City shall pay attention to the access needs of a diverse range of delegates and participants and have a plan for inclusion developed as part of this bid.

8.2.2.3 Criteria for Selection of the Congress Venue

- Congress venue can accommodate all meeting/exhibition spaces and equipment needs. See Annexure A.
- Congress venue can accommodate planned functions and special events. See Annexure A.
- Congress venue is conveniently located for local transportation and the selected hotels for the Congress.
- Congress venue can support interpretation services for a minimum of three languages (English, one international language to be determined by the EC, one local language to be determined by the Host, in cooperation with the EC), at least for plenary sessions (General Assembly, most important symposia, ITYARN Conference).

8.2.2.4 Criteria regarding Finances

- Reasonable Congress fees with special rates for students and delegates from developing countries.
- Host country contributions.
- Support from likely sponsors.
- Inclusivity plan resourced

8.2.2.5 Criteria for Performing Arts Festival

- A rich programme consisting of a minimum of 25 performances in total (each with several showings, sufficient to ensure that audiences are able to view a significant proportion of the programme).
- The performances should include significant international representation, from different regions of the world, representative of the state of theatre for children and young people currently. No country, apart from the host country, should be represented by more than two productions, without sufficient and compelling reasons being given.
- The diversity of work will include attention to age groups, to accessibility, and to a range of disciplines and styles.
- The programme should include a minimum of 5 local performances, and a minimum of 15 international performances.

- Organizational plans for Performing Arts festival selection processes and management, including financial management, are concrete and realistic.
- See additional criteria in Annexure A.

8.2.2.6 Additional Criteria:

- Capacity to host the Executive Committee for the full 9 day programme, inclusive of accommodation, breakfast and lunches, and a minimum of 2 additional days for EC meetings (minimum of 11 days, approximately 20 people)
- Capacity to host delegates:
 - from under-developed countries or non-member countries for at least the 4-5 days of the General Assembly (TBD, but a minimum of 10 people),
 - from the Next Generation programme (approximately 25 people) for the full 9 day period
 - and to some extent, those presenting on the conference, symposia, seminars and workshops programme, for at least 2-3 days in each case (TBD, but approximately 10 people)
- Congress programme should include all ASSITEJ topics, as determined by the EC for the three year term.
- Congress should include all ASSITEJ networks, as current at the time of the Congress, in special platforms (e.g. ITYARN conference, Playwrights' Events, IIAN focus day, Small Size focus day, Young Dance Network Events, etc.)
- An Open Space shall be provided before the start of the Congress, for Members to engage with the EC around a central question
- An ASSITEJ Awards Ceremony should be accommodated within the programme.
- Sightseeing options shall offer a range of activities for participants and visitors, which are reasonably priced and of high quality.

Proposal Format

Proposals shall be presented on paper and electronically (on a flashdrive for example) and should not exceed 25 pages. In addition, a reasonable collection of useful photographic and tourism material can be attached.

Host Country Information

- Name of the Host Country and contact information for the ASSITEJ National centre responsible for Congress coordination.
- List of ASSITEJ Members within the host country, and partner organisations in the bid.
- Letters of Invitation to the ASSITEJ President from governmental, national and local sponsors, within the host country.
- Host Country Introduction - Brief narrative on the host country's geography, history, system of governance, time zone(s), economy, culture, traditions, artistic achievements and theatre for young audiences scene. Aspects of the infrastructure relevant to the Congress and Performing Arts Festival should be described, such as communications and transportation.
- Motivation for hosting the World Congress – the reasons why this National centre is applying for the World Congress and how they see it assisting in the development of theatre for young audiences in the world.

- Organizational Plan - Narrative that describes the organizational structure, staff and resources of the lead ASSITEJ Member Organization for Congress management and coordination.

Financial Information

- A general financial plan for this event should be described in this section, including the percentage of anticipated costs to be covered by proposed Congress participants' registration fees, the host country, ASSITEJ, donors and sponsors.
- A summary of any details concerning finances as stated in the letters of invitation to ASSITEJ, and other donor commitments.
- Information on potential sponsors for the Congress.

Host City Information

- Location:
Describe city's location relative to international airports, railways, bus and/or boat connections, and cultural and other features unique to the city, and especially related to theatre for young audiences.
- Accommodation:
Provide information on number of accommodation options, including number of beds, room rates per night, location relative to the Congress Centre, and any special facilities offered, including facilities for disabled persons.
- Local amenities for a comfortable visit:
Describe local restaurants convenient to Congress area, shops, banking services, public transportation, entertainment and cultural attractions, apart from ASSITEJ Congress itinerary, general language capabilities of local merchants and business people.

Congress Venue(s)

- Narrative that describes specific location of the Congress Centre, and distance of the centre from major transportation hubs (airport and ground transportation).
- Narrative that describes facilities for hospitality at the Congress Centre, such as message and information services, on-site registration centre, tourism information centre and media room, office space for 10 officers, medical and health facilities, including facilities for disabled persons.
- Narrative that describes facilities (number of seats, room arrangements, AV equipment and simultaneous interpretation equipment/services) for the following sessions:
 - Theatre seating up to 2000 for opening and closing ceremonies
 - Plenary Sessions
 - Parallel Sessions
 - Satellite meetings
- Narrative that describes facilities for exhibitions of Centres' activities (Arts Market) including numbers of stalls or tables accommodated.
- Narrative that describes facilities for special events, such as receptions, parties, and Executive Committee meetings.

Performing Arts Festival

- Narrative should describe the number and types of theatres available, the size and infrastructure of these, the types of performances expected to be shown, and the general focus of the performing arts festival.

Social Programme and Tours

- Narrative should describe options for sightseeing, day excursions and pre-Congress and post-Congress tours. In particular, it should include information on location, transportation and estimated costs. Some of these should be theatre-related.

8.2.3 Selection Process (2020) for the 21st ASSITEJ Congress to be held in 2023

(NOTE: These time frames will change from period to period, but this gives a broad idea.)

By October 2019: The Executive Committee approves and distributes the ASSITEJ Congress Bidding Rules and Call for Proposals to all Members in countries where ASSITEJ is represented. The ASSITEJ Secretariat will ensure that all National Centres receive the call.

By February 18, 2020: Proposals are received by the ASSITEJ Secretariat, for the EC's review. The EC analyzes proposals and ranks the applications for further consideration. (It is proposed that if there are more than 3 bids, the EC will select the three best bids to be presented at Congress on the basis of this ranking. This change will need to be voted into our constitution in 2014, if agreed to by the General Assembly)

By March 18, 2020: The bidding National Centres are invited to present to the Members at the 20th World Congress and Performing Arts Festival, and are given feedback on their bid documents according to the EC's analysis. They should provide detailed documents and a slide/video presentation on the venue and facts relevant to their proposed Congress. The bid summaries are circulated amongst the Members through the Secretariat.

In May 2020, the best bids will be presented to the ASSITEJ Members. The presentation should be given in person by a representative of the ASSITEJ National Centre responsible for Congress coordination, preferably the person who would be the Chair of the Congress Organizing Committee. Before this meeting the Members should receive an agreement between ASSITEJ and the potential host country that outlines respective responsibilities for finances, facilities, and services, and which should be unilaterally signed by the potential Host. After the presentations by bidding countries, the Members should thoroughly debate the bids within the context of the "Congress Proposal Evaluation Form" (See Annexure C) and then, vote for the best candidate.

A formal decision on the 21st ASSITEJ World Congress & Performing Arts Festival site and proposed dates shall be announced by the President of ASSITEJ after the votes have been counted.

Proposal Submission

Preliminary Proposals should be submitted by the due date to:

ASSITEJ Secretariat

e-mail: sg@ASSITEJ-international.org

Website: www.ASSITEJ-international.org

Annexure A: ASSITEJ Congress Bid Evaluation Form

2.1 Evaluation of the Host Country

Excellent / Good / Poor

Different theatrical region or continent from previous Congresses	4	3	2	1	0
Financial commitment demonstrated	4	3	2	1	0
Political & economic stability	4	3	2	1	0
Organizational plan for Congress management	4	3	2	1	0
Infrastructure for communications & transportation	4	3	2	1	0
Standing of ASSITEJ Membership	4	3	2	1	0
Subtotal _ _ _ _ _ [24]					

2.2 Evaluation of the Financial Commitment Demonstrated

Excellent / Good / Poor

Financial soundness of the proposal	4	3	2	1	0
Financial support guaranteed	4	3	2	1	0
Amount of registration fee	4	3	2	1	0
Assistance to developing countries and Next Generation participation	4	3	2	1	0
Subtotal _ _ _ _ _ [16]					

2.3 Evaluation of the Host City

Excellent / Good / Poor

Convenience of city to air, rail, bus &/or boat connections.	4	3	2	1	0
Accommodation - consider the elements below:	4	3	2	1	0
Quality of rooms for price					
Number of rooms available					
Range in room prices (budget-priced to high-standard)					
Proximity to Congress Centre					
City amenities for a comfortable visit - consider the elements below:	4	3	2	1	0
Shops, banks, restaurants					
Public transportation					
Cultural & Theatre-related attractions	4	3	2	1	0
Subtotal _ _ _ _ _ [16]					

2.4 Evaluation of Congress Venue

Excellent / Good / Poor

Location	4	3	2	1	0
Facilities & equipment for hospitality, sessions and art market	4	3	2	1	0
Interpretation services	4	3	2	1	0
Facilities for special events	4	3	2	1	0
Subtotal _ _ _ _ _ [16]					

2.5 Evaluation of Performing Arts Festival

Excellent / Good / Poor

Performing Arts Festival has team or advisors with experience of hosting / programming international festivals	4	3	2	1	0
Logistics of performing arts festival (venues, transportation, costs)	4	3	2	1	0
Vision of performing arts festival	4	3	2	1	0

Side-festival / Fringe / Regional festival	4 3 2 1 0
Range of theatre types / genres / audience experiences	4 3 2 1 0
Organisational plan for Festival Management	4 3 2 1 0
Subtotal _ _ _ _ _ [24]	

2.6 Evaluation of Additional elements	
Social Programme and sightseeing tours	4 3 2 1 0
Subtotal _ _ _ _ _ [4]	

TOTAL _ _ _ _ _ [100]

Annexure B

ASSITEJ Congress venues are:

- 20th – Tokyo, Japan, 2020
- 19th – Cape Town, South Africa, May 2017
- 18th – Warsaw, Poland, May 2014
- 17th - Copenhagen, Denmark & Malmoe, Sweden, 20-29 May 2011
- 16th - Adelaide, Australia, 2008
- 15th - Montreal, Canada, 2005
- 14th - Seoul, Korea, 2002
- 13th - Tromsø, Norway, 1999
- 12th - Rostov on Don, Russia, 1996
- 11th - Havana, Cuba, 1993
- 10th - Stockholm, Sweden, 1990
- 9th - Adelaide, Australia, 1987
- 8th - Moscow, USSR, 1984
- 7th - Lyon, France, 1981
- 6th - Madrid, Spain, 1978
- 5th - East Berlin, GDR, 1975
- 4th – Albany & Montreal, United States & Canada, 1972
- 3rd - Venice, Italy, 1970
- 2nd - The Hague, The Netherlands, 1968
- 1st - Prague, Czechoslovakia, 1966