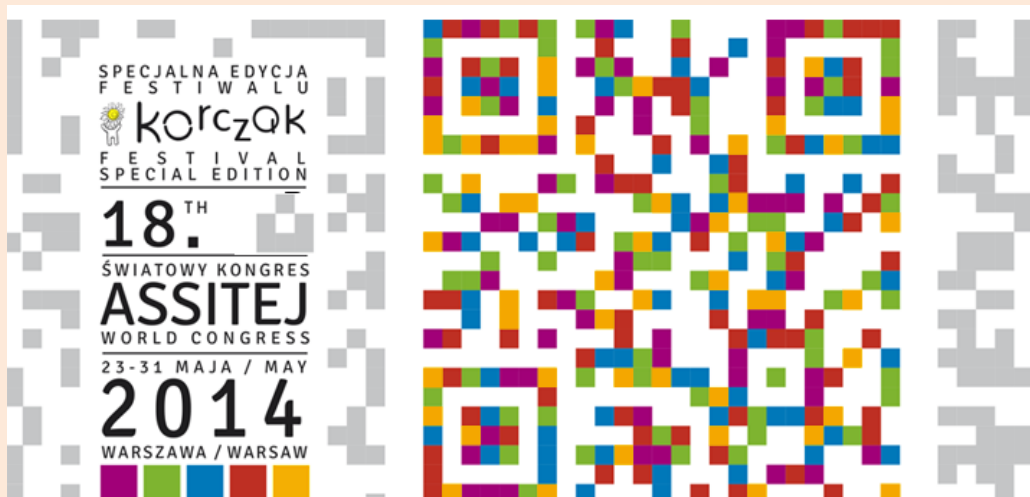


18° ASSITEJ World Congress Report Warsaw Poland May 2014





Introduction

The 18th ASSITEJ World Congress and Festival was held in Warsaw, Poland from May the 23rd -31st this year. It was organised in coordination with ASSITEJ Poland within the framework of the Korczak International Festival of Theatre for Children and Young People.

We want to thank our Polish colleagues for their enormous effort that made it possible to hold this important event for our organisation and to tell them that it fills us with pride that the Festival was dedicated to the emblematic figure Janusz Korczak, an extraordinary man, defender of the cultural rights of children during the Second World War.

The Congress was held in the Warsaw Palace of Science and Art, which proved to be a unique place for holding an event of this kind. We are sure that this emblematic building will stay in the memory of all who took part.

The program and activities of the Congress were intense. Delegates from over 50 countries attended the General Meeting, as well as representatives of the following work networks: IIAN, ITYARN, Small Size Network and Write Local Play Global.

It should be pointed out that all those attending were very aware of the intense, consistent work carried out by the Executive Committee during the period 2011-2014 in order to achieve a modern, inclusive executive organisation.

It is interesting to note that for the first time the General Secretary ship of ASSITEJ will be outside of Europe, with its office in Mexico. This undoubtedly opens up an opportunity for a greater participation of the Spanish-speaking countries in ASSITEJ.

The very full agenda included forums, symposiums, conferences, meetings of work groups and workshops. Impossible here to make a recount of everything that happened.

As is customary in our Congresses, there were numerous receptions. Institutions and Embassies of various countries supported their delegations, which led to the opportunity to meet representatives of the different delegations in a relaxed, festive atmosphere.

Special mention should be made of the large number of delegates in the ASSITEJ activities, such as the **Open Space**, the **Artistic Encounters** and the **Forums and Symposiums**. We should also mention the large number of Polish young people who took part in the organisation and logistics of both the Congress and the Festival.

Below we include brief reports by the members of the Executive Committee on the main events connected with ASSITEJ's work agenda.



Open Space

Date: 2014-05-23, 14 – 17 Hrs

Place: Palace of Culture and Science, Hall 6, 6th Floor

Ideas for a new era ... ASSITEJ open space 2014

How Can We Make Better Theatre for Young Audiences?

Assitej Congress, Warsaw, 23 May 2014



How does open space work?

- 1 invite people to answer a BIG QUESTION
- 2 ask everyone to suggest a topic for discussion
- 3 set up meeting spaces and give each topic a time slot
- 4 the one who calls the meeting writes the report
- 5 publish unedited reports as soon as possible



Everyone says who they are...



... Someone leads the event



... People write their topic, question or statement, on a sticky note ...





What people wanted to say ...

- we must make theatre as necessary to children as water
- theatre or performing arts?
- we need a fusion of theatre and education
- collaboration of all kinds
- specialism or ghetto?
- we are not brave enough
- don't teach children what is right and what is wrong
- listen to children
- be with children more, learn how they play and think
- ask children what they think
- do not be commercial
- is our theatre for children or parents?
- how can we persuade parents that art is essential?
- how do we sell our plays to parents?
- how do we share the process with the audience?
- we need the latest trends
- we must use new forms of theatre language
- who says what is good art for children?
- surprises are vital in making good plays for children
- we must trust children

At an Open Space event, not all the topics proposed get to be discussed. No matter. The ideas are there to spark a thought in someone else...

Theatre or performing arts?

- ASSITEJ as an organisation covers a lot of ground – other forms, dance, new media, cross art form etc - should we change the name and the acronym
- Or should we change our idea of what theatre is?
- The dangers of silo purism - If we worship a particular form and that becomes our obsession, then sometimes the 'theatre' of it is not the first thing
- Theatre – what is its essentials? What makes it different? What is the art form of theatre and how diverse is it?
- Live encounters between artists and audience



- Separation of terms is a reality – we talk of dance, of theatre and of visual art being completely different things - and yet the increasing combination of these forms is what makes us ask the question
- Theatre definition is specific to every individual – therefore cannot be one that satisfies everyone
- If we make divisions between different art forms our voice is weaker – as an organisation we are stronger with the voice of all art forms behind us
- Perhaps it's our audience that gives us commonality – the age of our audience – the fact that its children we are focused on. Does this place us firmly in the ghetto?
- Diversity of art forms is essential to reach all the ages we deal with.
- One danger is that there is a hegemonic approach to what theatre is.

What is the alternative danger of having an 'anything goes' banner?

- A story about the 'theatre' taught in schools where children make plays and they are dreadful – based on a kind of tv soap / bollywood aesthetic and churned out. They have not got access to good, simple, affecting work. We need strong concepts behind the work for excellence. Theatre must have meaning
- Some national centres have already shifted their organisations names to include other art forms and to call it 'performing arts' or simply 'arts'
- Can we give something with theatre that no other form can give?
- Theatre is changing: At the moment there are a million options and they are all in the in the air, thrown up like a pack of cards. This can feel messy, disparate, unorganised, but it is all part of change.

Collaboration of all kinds

- Collaboration takes us away from comfort into evolution
- Share knowledge that we do not know
- We artists tend to repeat what got applause yesterday and this stops us evolving
- Theatre should repeat the world but often we don't meet the world – stuck in our own groove. Open Space
- Collaboration means diversity and diversity is not possible without collaboration
- A real talk is only when you assume the other person could be right



- Opening not closing
- Originality
- Surprise
- Flexibility
- Is theatre possible without collaboration?
- Inspiring each other, back and forth, two ways, ping-pong
- It often doesn't work – you should choose your partners carefully
- Except that sometimes the most challenging of collaborative partners takes you to the place you would never go
- Collaborating with children – does it matter if they don't completely understand that they ARE collaborating? The act of it is an attitude as much as anything – once you are open to collaboration, going back seems impossible.
- Collaboration is complex and can be complicated. These two things are not the same. Complexity is good, complication is difficult.
- What is the talent of the artist? To choose, frame and select, to see the important peak moments, to identify where the strength lies for an audience that doesn't know the process.
- Should the process be visible in the collaboration? Should audience see how as well as what?
- We are not brave enough

Specialism or ghetto?

- We are not part of the mainframe – have we done this to ourselves?
- Double/ different standard alongside adult theatre
- Does TYA put children in a ghetto (stop them seeing adult work/classics)?
- TYA needs to justify more
- Maturity of TYA sector is empowering creatively
- Recognise the specialism within TYA
- Buddy programme – bring another festival – challenge groups like ITI/IETM – theatre institutes – bring people to our festivals
- We need to be proactive, not reactive
- Stop complaining
- Position ourselves and our quality

Open Space



- Bring networks together
- Make ourselves present in the room
- Rewrite our vocabulary
- ASSITEJ – should we look outside our field for workshops?
- Support experienced artists to collaborate outside TYA





We are not brave enough

- To be brave enough is to be good enough as an artist.
- TYA is too much about formula. We play it too safe.
- Do we know how far we can push without crossing “the line”?
- We need to EXPERIMENT more.
- CONTEXT matters. A lot!
- We often give the kids the punch without the impact.
- Children feel and understand much more than we think / dare to believe. We have to be careful not to underestimate them.
- We should tell stories which really matter to us. We must believe in what we are doing – that way being brave comes naturally.
- Do we have a contract with parents/teachers to keep the kids ‘safe’?
– As a result we censor ourselves.
- We have a RESPONSIBILITY to understand and know what we are doing.
- ‘Responsible’ does not equal ‘safe’.
- The young audience NEEDS us to perform at our very best.
- Interesting fact: In German brav means obedient and in Italian bravo means clever

Don't teach children what is right and what is wrong

- When we do theatre for young audience following word become problematic as they restrict the vision and approach of the audience towards the performance
- They are: Teaching, preaching, Moralistic, Message etc.
- The words that we may concentrate on could be Provocative, Transformative, Communication, Exchange, Discussion, Questioning, etc.



Trust the young audience!

Artist or pedagogues and teachers do not underestimate children as the audience.

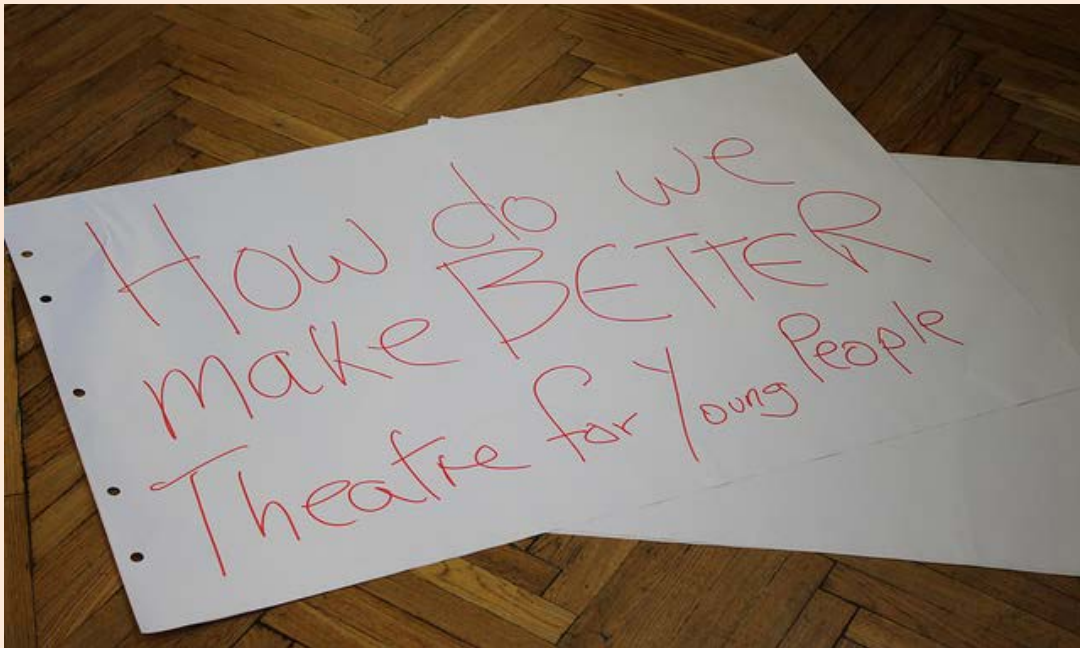
Do not dump your audience either technically or with the content.

Children's audience is in the constant change and it is always different.

Be constantly aware of it and try to explore in which way it moves.

Always debate about and with TYA, look for the specifics.

Be simple and yet profound.





Ask children what they think

- Post-performance discussion important to hear
- So many decisions made by the teachers
- Adults are the decision makers
- Need permission from teachers/adults to have “access” to children
- Teachers are not “sensitive” to the arts
- Children are often told what they would like to see – we don’t ask them
- German speaking countries – professionals prepare the children for the performance
- As an artist still want to do our ideas – want to spend time with children to gather opinions not necessary “ask what they think” (not what they want to see but discuss what they saw)
- Teenagers in Croatia –learn what theatre is only through school – learn only about one type of theatre (big venues) – new, exciting performing venues and content
- Performances should be free (sponsored by the Minister of Culture) danger for private theatres
- Introduce a subject in schools about theatre (arts) which would be optional and held by professionals (practitioners would choose the performances)
- Macedonia – the Government chooses the performances, other STRUCTURES prevent us to get in touch with children’s needs
- Most children go to theatre only with schools – not with families (but they do go to the cinema)
- Theatre is radical – it makes us think – adults don’t want to really know the opinion of the children



Don't make commercial shows!

How to sell performances to parents?

- Which is more important – artistic value or earning a living?
- Mainstream shows are easier to sell to parents
- Russia – 2 stages – big and small – experimental shows are staged on the small stage and commercial on the big stage
- More connection between the parents and practitioners – make a platform/ forum that parents can ask questions
- India – give free performances for teachers and principles
- Publicity – reach to grown-ups who make the decision
- Social media – have a webpage for communication (video content, essays, direct communication)
- Let the parent know that the show is “safe” (not artistically)
- Am I an artist or a businessman?
- There is no “formula” for a good theatre – the diversity of forms is important – it is vital to get the parents to the theatre (as they take the children to the cinema) and they can judge the performance by themselves (get to know different types of theatre)
- Bad experience - they don't come back (while they do go see other movies even if they see a bad one)
- Make the shows more attractive
- Children often can be relaxed in the theatre because adults make them sit still and not interact
- Extra content – once a week/month special show with workshops – give the whole package, not just a performance (parents leave the time for themselves and children get to perform and research about the topic)
- Merchandising – a new possibility to engage more (take some tools from big, commercial shows)



How do we share the process with the audience?

- To be with children in workshops no related to the show. Listen to the children. To learn to listen to the children.
- To do workshops related with the show. They show essence of the themes. You can see two directions about the theme you are talking about. They can change your point of view. Workshops first, then they see the show and then the artists come back to work with children.
- Children are involved in the show. Children see rehearsals. Special professionals who know how to work on that. Also artists coming to schools to work with children.
- Artist communicates with the audience spontaneously.
- We need to meet children. Children are complex.
- Children have rhythm
- The show is a part of a process and it's very important to receive the feedback of the children.
- Is a process that links show, workshops and different activities with children.
- The importance of the children experimenting as actors.
- Personal perspectives



Why are we afraid of contemporary art forms?

- Contemporary art is not learnt in schools
- Children are open to everything, they don't have expectations, but parents do, they are anxious - they also need to be educated
- Sometimes not understanding but "getting into" the show is required, one needs to stop being too intellectual
- Children used to be good students, give correct answers- new forms allow not to give answers but just to explore
- Children nowadays can't sit still and just listen to music, for example, their perception has changed. Should theatre distract them from the endless media stream?
- Children when they are present change the way the show is watched - you can think a show is for adult - bring children in and you'll realize it's for kids (almost identical shows presented for adults and children - actually are different shows)
- Trust your audience



How Can We Make Better Theatre for Young Audiences?



Some of the people who took part ...

Sarah Argent, Kevin Lewis, Haruka Kuroda, Ali Fitzgibbon, Stefan Fischer-Fels, Diana Kržanic Tepavac, Nina Hajiyianni, Asaya Fujita, Vigdis Jakobsdottir, Imran Khan, Maria Ines Falconi, Thom Browning, Roberto Frabetti, Ashish Ghosh, Marisa Giménez Cacho

Next Generation ... and many more from India, China, Lichtenstein, Japan, USA, UK, Ireland, Uruguay, Germany, Canada, Iceland, Macedonia, Serbia, Belgium, Italy, Croatia, Argentina, Mexico...



Opening Gala

Date: 2014-05-23, 18 – 20 h

Place: Dramatyczny Theatre, Main Stage







General Assembly

Dates: 2014 05-24, 09 – 16 h ; 05-25, 09 – 15 h; 05-27, 09 - 15 h

Place: Palace of Culture and Science, Hall 1, 4th Floor





Centers present:

Argentina, Angola, Armenia, Australia, Austria, Brazil, Canada, Cameroon, Croatia, China, Czech Republic, Cuba, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, Ireland, Israel, Italy, India, Japan, Korea, Liechtenstein, Luxembourg, Lithuania, Mexico, New Zealand, Norway, Netherlands, Nigeria, Poland, Romania, Russia, Saudi Arabia, Serbia, Slovenia, Slovakia, South Africa, Spain, Sweden, Turkey, United Kingdom, USA, Vietnam, Zambia.

Networks present:

ITYARN, SMALL SIZE, WRITE LOCAL PLAY GLOBAL IIAN (International Inclusive Arts Network)

By proxy:

Rwanda for South Africa, Senegal for Cameroon, Switzerland to Germany, Armenia for Russia and Jordan for USA

Introduction:

Yvette Hardie, President of ASSITEJ, opened the General Assembly and welcomed all the delegates from all over the world.

The host and Vice President of ASSITEJ Poland, Maciej Wojtyszko, addressed the audience, expressing pleasure and honor for organizing the Congress in Poland and wished everyone a successful meeting.

Ivica Šimić, Secretary General of ASSITEJ explained the voting system and presented new members.

Nomination of Voting Commission. Verification of the members' rights to vote. Proxies.

On recommendation of the Executive Committee, the General Assembly agreed to the following voting commission:

Niclas Malmcrona (Sweden)

Jenny Wake (New Zealand)

Philip Hardy (Ireland)

The present votes of the General Assembly on the first day amounted to 128 votes and 3 proxies (Rwanda to South Africa, Switzerland to Germany and Senegal to Cameroon).



The simply majority was 65 and 2/3 made 85 votes.

Approval of the Minutes of the General Assembly 2011

Vigdis Jakobsdottir and Philip Hardy seconded the Minutes. The General Assembly unanimously endorsed the Minutes of the General Assembly held in Copenhagen-Malmoe, Denmark-Sweden.

Report from the President

President Yvette Hardie reported on the work of the Executive Committee and of the President during the last three years. The report covered the following topics:

- Thanks to the hardworking EC
- Implementing change: New constitution brings new way of working in association: annual meetings drive a faster pace; new membership systems opens up possibilities for collaboration and exchange in new places and for dealing with some of the issues of the past with national centres.
- Variety of meetings of the EC
- Global artistic cooperation: International Associations - ITI, UNIMA, IDEA, AITA/IATA, ETC, IATC and others have held two meetings and a third during this congress to frame a concrete agreement around projects of mutual interest and a strong advocacy voice. ASSITEJ launched an Avaaz campaign to protest against the removal of Creativity (and the arts) as a UNESCO priority: 13 314 signatures were collected, and engaged all major international arts organisations in a common action.
- Ensuring a secure future
- Celebrating our own: Recognition of four achievements/awards, two from 2013, two from 2014. Hisashi Shimoyama, producer of Kijimuna Festa in Okinawa, received the 63rd Art Encouragement Prize from Japan's Minister of Education, Culture, Sports, Science and Technology. Kim Peter Kovac of TYA/USA received the Medallion



Award from the Children's Theatre Foundation of America, for long-time artistic excellence. Tony Mack, former ASSITEJ Vice President, received the Order of Australia, his country's highest order, for his longtime service to the field of theater for children and young people. ASSITEJ South Africa received the national Naledi award for their contribution to theatre in 2013 and the Western Cape Cultural Affairs award for outstanding contributions to the performing arts in 2014.

- Structuring the work – Working groups
- Policies & Protocols Handbook

Report from Policies and Protocols working group

Yvette Hardie presented the report for Policies and Protocols working group and the Policies and Protocols Handbook, which can be found online at www.assitej-international.org/about/policies-and-protocols-book/

Two votes followed:

1. Does the Association need the Code? Outcome: one objection, all others in favor
2. Do we accept this version of the Code, as presented to the General Assembly? Outcome: unanimously in favor.

Report from Publications working group

Kim Peter Kovac presented the Publications working group team. Marisa Giménez Cacho, editor of the Magazines, explained the purpose and development of the Magazine in the last three years.



Report from Promotions working group

Nina Hajiysianni presented the promotions activities since 2011. Her visual presentation is online [at prezi.com/mdzmw_askw4y/what-is-assitej/](http://prezi.com/mdzmw_askw4y/what-is-assitej/)

Report from Projects working group

María Inés Falconi presented the Project working group team and main means of their work. Projects discussed are:

Workshops – Open Space, Artistic Encounters

Artistic Gatherings (International meetings)

Collaboration with networks

Taboo Workshops

Exchange of artists – Next Generation

Dance network

Future projects

Secretary General Report

Secretary General Ivica Šimić presented a report on the period from 2011 – 2014 as he performed the duty of the Secretary General including the work of the whole Executive Committee. His report covered the following topics:

- Creative potential of the working groups
- Advocacy and promotion of the association
- Office in Zagreb
- Membership Policy: New constitution – new possibilities for members
- Developments of some National centres
- New members
- Specific cases – Macedonia and Belgium
- Work in Asia (specially China)
- Work in Romania
- 50th Anniversary of ASSITEJ
- Maintenance of the website and the newsletter
- Meetings of the association
- Projects out of the working plan (ASSITEJ-pedia and ASSITEJ Academy)
- Publications of ASSITEJ



Treasurer's report

Treasurer Noel Jordan presented the financial report for the period 2011-2014. His report covered the following topics:

- Current status of the accounts (Paul Harman, Paypal, Epicentar)
- Revised budget from Delhi
- Philip Hardy and Paul Harman responsible for audit of the financial report
- New bank account and new treasurer
- Problems with payments
- Income – adverts, membership fees
- Fundraising, auction
- Expenditure – Magazine, technology expenditure, EC expenses, assembly accounting system

The General Assembly unanimously adopted the reports.

Registration of the Association



The EC had investigated various options for the seat of the association. It had concluded that Italy has the simplest procedures, and the best framework for our type of association. Roberto Frabetti gave a short report on the procedure of the registration and the technical details.

The General Assembly voted unanimously in favor of the Registration.

The General Assembly voted in favor to register the Association in Italy with a majority of 97%.

Changes of the Constitution

Yvette Hardie, presented changes on the Constitution.

Modified articles: 3, 7.1, 9.3.2, 9.3.3, 9.4.1, 11.2.9, 11.5.2, 11.5.4, 13.2

Added articles: 1.25, 2 (whole), 4.3.4, 6.5, 7.2, 7.3, 7.5, 7.6, 9.4.3, 9.6 (whole), 10.2.3, 10.3.8, 10.3.11, 10.3.12, 11.5.9

The General Assembly voted with 65.9% in favor of the proposal to rename the International meeting into Artistic Gathering.

The General Assembly voted with 96.2% in favor of the changes of the Constitution.

The General Assembly voted with 95.5% (149 votes for, 2 against, 5 abstain) in favor of the two additional clauses in Article 11 of the Constitution.

Issues submitted by centers

Issue submitted by IIAN

Issue submitted by Ireland

Working plan Proposal: 2014 – 2017

Ivica Šimić presented the Working plan 2014-2017 proposed by the EC.

The General Assembly approved the EC's report on the Working plan 2011-2014 with 99,3%. General Assembly

The General Assembly adopted the Working plan 2014 - 2017 with 95,9 %.

The General Assembly supported all proposals.

Budget Proposal: 2014 -2017 – Treasurer

Treasurer Noel Jordan presented the proposal for the Budget 2014 – 2017.



The General Assembly adopted the proposal of the budget for 2014 – 2017 with 93,7%.





Presentation of the ASSITEJ projects / networks

IIAN

Talleri McRae and Daryl Beeton presented the report of the work and aims of the Inclusive International Arts Network.

NEXT GENERATION

Aditee Biswas and Norifumi Hida presented their report on being part of the Next Generation project in Okinawa, Linz and Delhi in the past two years.

WLPG

Jenny Koppera presented the Write Local Play Global network and their progress since the last Congress.

SMALL SIZE

Michael Lurse and Natasa Vizintin presented the work of the Small Size network.

ITYARN

Manon van de Water presented her report on the ITYARN (International Theatre for Young Audiences Research Network) network.

Kijimuna Festa

Mr. Shimoyama presented the Kijimuna Festa and International meeting in Okinawa in 2012.

Linz International meeting

Stephan Rabl presented last year's International meeting (Artistic Gathering) held in Linz within the Schäckpir Festival.



Presentation of the outgoing EC by President

Ivica Šimić presented the members and counselor of the outgoing Executive Committee:

President Yvette Hardie (South Africa)
Vice-President Kim Peter Kovac (USA)
Vice-President Stefan Fischer-Fels (Germany)
Vice-President María Inés Falconi (Argentina)
Treasurer Noel Jordan (Australia)
Counselor Stephan Rabl (Austria)
Vigdís Jakobsdóttir (Iceland)
Nina Hajiyanani (UK)
Marina Medkova (Russia)
Imran Khan (India)
Asaya Fujita (Japan)
Marisa Giménez Cacho (Mexico)
Etoundi Zeyang (Cameroon)
Diana Kržanić Tepavac (Serbia).





Presentation of the candidates for the venue of ASSITEJ Artistic Gatherings 2015 and 2016, and for the ASSITEJ World Congress 2017

Berlin, Germany

ASSITEJ Germany presented the bid of Augenblick Mal Festival to host the ASSITEJ Artistic Gathering in 2015 in Berlin.

Stockholm, Sweden

ASSITEJ Sweden presented the bid of Bibu Festival to host the ASSITEJ Artistic Gathering in 2016 in Stockholm.

Birmingham, UK

TYA Ireland and TYA UK presented the bid of On the Edge Festival to host the ASSITEJ Artistic Gathering in 2016 in Birmingham, UK.

Cape Town, South Africa

ASSITEJ South Africa presented the bid of National Arts Festival I to host the 19th ASSITEJ World Congress in 2017 in Cape Town, South Africa.

Presentation of the candidates for President, Secretary General and the Executive Committee

Candidates for the President:

Yvette Hardie (South Africa)

Candidate for the Secretary General:

Marissa Giménez Cacho (Mexico)



Candidates for the Executive Committee:

Stefan Fischer-Fels (Germany)
Asaya Fujita (Japan)
Nina Hajjianni (UK)
Vigdís Jakobsdóttir (Iceland)
Imran Khan (India)
Kim Peter Kovac (USA)
Diana Kržanić Tepavac (Serbia)
Etoundi Zeyang (Cameroon)
Daniel H. Fernandez (Argentina)
Sue Giles (Australia)
Yin Xiaodong (China)
Leo Vukelić (Croatia)
François Fogel (France)
Adi Beerli (Israel)
Roberto Frabetti (Italy)
Christoph Thoma (Austria)

ASSITEJ ARTISTIC ENCOUNTERS

These took the form of two three-hour sessions on Facing the Audience.

Voting

The Voting Commission introduced the voting procedure and checked the present countries.

Two more proxies were made: Armenia for Russia and Jordan for USA. The following countries were present for the final vote:

The number of total votes is 159 votes and the simply majority is 80.

Venue of the Congress

The General Assembly voted for the 19th ASSITEJ World Congress 2017 to be held in Cape Town, South Africa with a majority of 96.2% (151 votes for, 4 against it and 2 abstentions).



Artistic Gatherings

The General Assembly elected Berlin, Germany to host the first ASSITEJ Artistic Gathering in 2015 by 98.1% (155 votes for, 0 against and 3 abstentions).

The General Assembly elected Birmingham, UK to host the second ASSITEJ Artistic Gathering in 2016 by 81% (129 votes for UK and Ireland, 30 for Sweden and 0 abstentions).

Honorary titles bestowed by outgoing Executive Committee

The General Assembly unanimously endorsed as Honorary Members of ASSITEJ:

Ivica Šimić
María Inés Falconi
Peter Manscher
Tony Mack
Vicky Ireland
Stephan Rabl

Election of President

The General Assembly of ASSITEJ elected Yvette Hardie President of ASSITEJ for 2014 – 2017.

Election of Secretary General

The General Assembly of ASSITEJ elected Marissa Giménez Cacho Secretary General of ASSITEJ for 2014 – 2017.



Election of Executive Committee

The following candidates were elected as members of the Executive Committee of ASSITEJ for 2014 – 2017:

Stefan Fischer-Fels (Germany)
Imran Khan (India)
Vigdis Jakobsdottir (Iceland)
Nina Hajiyianni (UK)
Asaya Fujita (Japan)
Sue Giles (Australia)

François Fogel (France)
Daniel H. Fernandez (Argentina)
Roberto Frabetti (Italy)
Adi Beerli (Israel)
Diana Kržanić Tepavac (Serbia)





Treasurer

The General Assembly of ASSITEJ elected Roberto Frabetti for Treasurer of ASSITEJ for 2014 – 2017.





Vice-Presidents

The General Assembly of ASSITEJ unanimously elected Stefan Fischer-Fels, Asaya Fujita and Vigdis Jakobsdottir Vice-Presidents of ASSITEJ for 2014 – 2017.

Counselor

The General Assembly of ASSITEJ accepted the proposal for rotating African Counselor of ASSITEJ for 2014 – 2017.

The General Assembly of ASSITEJ accepted unanimously the proposal for Manon van de Water to be Co-opted to the ASSITEJ EC for 2014 – 2017 (NOTE: Manon is a voting member).

Welcoming of new EC by incoming President

Yvette Hardie welcomed the new EC and wished them a successful mandate.





Closing

Yvette Hardie thanked the delegations of the 18th ASSITEJ Congress for their work and patience through the voting procedures, and closed the 18th General Assembly in Warsaw, Poland.

*Full minutes can be found on the ASSITEJ website





ASSITEJ ARTISTIC ENCOUNTERS

Date: 2014-05-26, 10 – 13 h; 15 – 18 h

Place: Palace of Culture and Science, Hall 1, 4th Floor

Artist discussions

Actors, directors, producers/programmers and writers from around the world had fruitful discussions in the morning on a series of statements based on the theme: Facing the Audience. We debated whether or not it was true that children are the most demanding audience, whether theatre for young audiences is educational and if TYA should always show the beauty of life.

Facing the audience

In the afternoon, we literally 'faced our audience', when a group of Polish teenagers was kind enough to join us to discuss their views on TYA, including some of the themes from the morning session. This proved to be an extremely lively and fun session. Amongst the things the teenagers called for was to see more plays about themselves, their own realities on stage, but some also spoke about the necessity to see 'the world' on stage. They want to see action on stage, but also spoke about the theatre space as 'rest' from the fast paced outside world. Asked whether they would like to prefer to see people their own age perform teenage characters, they said they had no problem identifying with older actors portraying young people, if they are good performers.

Audience feedback

The latter half of the afternoon session was devoted to discussion on audience feedback and how we use it to nourish our artistic work. Artists from Australia, Ireland, Germany and Italy gave short presentations where they told us how they use engage the audience in dialogue either to deepen the artistic experience or to directly affect the work in progress. Amongst other things we heard about feedback without an adult present at all and artistic discussions with the audience where the stage is turned into a relaxed living room area. We learnt about 'Critical Response Process' and a programme where the young audience gets training to be able to write good quality theatre reviews. This sharing of ideas was a wonderful end to an inspiring day!



Reflections from group work

Children are the most demanding audience?

PRODUCERS 1 • Children are the most responsive audience • The theatre experience is broader than the actual performance time. Discussion / suggestion / feedback • The age is a defining factor

DIRECTORS I • “Demanding” has different meanings across cultures. • Children are not demanding. They just are. It’s us who find them demanding. • Children question like scientists. (Without an agenda / history) • Children can appreciate terribly terribly terribly bad theatre just like adults.

DIRECTORS II • Just like adults they can like bad and good theatre. • Children are more vocal. Feedback from them is more direct. This can be fed more directly back into the practice. • Children are not demanding but the form of TYA is demanding.



ACTORS • The audience needs real true communication • We can't ignore the needs of the audience • Children are demanding because they are the most participating interacting audience. • An actor must commit to accepting the demands of the audience. • Because of the lack of history they don't have the same prejudices. They don't have the same references to understand the language of the theatre.

PRODUCERS 2 • You can't cheat the children as an audience. • If you don't break the magic of the performance, the children will be able to engage. In their work, producers should make sure the magic is always there. • As a producer you need to know what, how and when to say things in/thorough the theatre. • Is the adult audience less demanding?

WRITERS (NB: The group also included psychologists.) • Demands or expectation? • Acceptance = Demanding • Depends on age and culture how playwrights write for children • The way of creation. Are they writing as they think children are thinking or reflecting on the child within themselves? • Sometimes the playwright needs to serve the needs of the teacher.





All theatre for young audience is educational?

PRODUCERS 1 • All theatre cannot be educational. ('Fun' is something negative in this context). • All theatre has some form of educational value. • TYA is like a gift box – some of the many things it contains are elements of education. • The level of engagement is crucial to the experience and far more important than the educational value.

DIRECTORS • Children are learning all the time anyway. • Sharing is learning. • 'Teachers work with the mind – artist work with the soul.' (But teachers aren't heartless and the artists also work with the mind). • It's OK for the theatre just to be fun.

DIRECTORS II • All theatre is educational • Theatre is like life. It's an ongoing experience. • The experience for the children is educational for the adults coming to the theatre with them. • TYA is education for theatre makers. Idea: Can ASSITEJ create an educational space so we (as practitioners) can understand the theatre pieces better in their cultural context?

PRODUCERS • From a producers' point of view - no. • Sometimes it's educational because there is an economical reason behind it. • The word educational as different in cultures. In an experiential way it is always educational. • Going to the theatre is educational but the performance isn't always.

ACTORS • Theatre is a living experience and difficult to make divisions between educational or not. • Let's show a flower and it can become a didactic artistic experience or educational. • Theatre is much more than cognition. • Theatre has to relate to a social reality. • Actors are not educators, we re communicating.

WRITERS • Informally educational (mind, heart, life). Yes. • Very different from what happens in a classroom. • Educational in a more broader meaning. • Can be therapy – it is therapy. • We can not teach the young audience how to feel but they will learn about their emotions through theatre.

Theatre for young audiences should show the beauty of life?

PRODUCERS • TYA should be both dark and light. • As producers we need to know when how what is appropriate. • TYA should reflect the truth about life.

ACTORS • We have to reflect life whether it's beautiful or not. As actors we should always have this question in mind. PLAYWRIGHTS (Blank page). • We portray life. Not just the beauty of it DIRECTORS • Sorrow can be beauty and sadness can be beauty, The space of the theatre is the place where children are allowed to enjoy

DIRECTORS I • Theatre shows the beauty of life. Lights AND shadows. • Impossible to show only the beauty of life. • In the craft there can be beauty. The subject matter can be beautiful or ugly.

PRODUCERS • TYA should show life • There is no beauty without ugliness. • Where is the beauty in theatre ? • There should be a variety of approaches in TYA





International Inclusive Arts Network - Presentation

Date: 2014-05-26, 15 – 19:30 h

Place: Palace of Culture and Science, Hall 5

iian

Daryl Beeton and Talleri McRae presented the news and information about one of the newest network members of ASSITEJ International - IIAN. Their first point, greeted with great applause was that since IIAN is the International Inclusive Arts Network everyone in ASSITEJ is part of the (IIAN) whether they know it or not.

IIAN is a broad network that understands disability as a social, environmental barrier rather than an individual impairment. IIAN celebrates inclusive theatre that is for, with, and by people with disabilities. This means that IIAN supports artists, artistic teams, audiences, and participants.



Children with disabilities are one of the world's largest minorities, representing an untapped audience, and as an environmental limit, disability is, by definition, a catalyst for artistic creativity.

IIAN sees inclusivity as a world changer; as people see themselves on stage, they are not only given value but empowered to do the same, changing the face of the theatre arts from within.

IIAN will serve as a resource not only to ASSITEJ members, but to the organization itself, to make ASSITEJ events and artistic gatherings as accessible and as inclusive as possible.

Their network presentation was greeted with great enthusiasm by all delegates - it was an inspiring and energetic call for action.



The Honorary Presidents Award of ASSITEJ

Date: 2014-05-27, 20 – 24 h

Place: Palace of Culture and Science, Hall 3, 2nd Floor



Liesbeth Coltof (NETHERLANDS)

Award goes to Liesbeth Coltof as the jury considers that her work presents a perfect connection between drama relevant to actuality, music, physical theatre and aesthetics including all this elements in an inspiring balance. We highlight the complexity between originality and theatricality in her work.

Her work is inspiring for artists from many countries like Austria, Palestine, Russia, Switzerland, USA, Bosnia through the collaborative projects she initiated. She has been engaged artistically and socially with the international theatre. Especially during the last years as artistic director of Toneelmakerij she has run the company successfully even with economic difficulties.

1st. Mention

Lütz Hubner (Germany)





For the high quality level of his dramaturgy devoted to young audiences and his support to international to artists.

2rd. Mention

Tristek-p (Switzerland)

For her respect for childhood in an experimental work which gives importance to narrative and aesthetics.

3rd. Mention

Company TPO (Italy)

For their innovative and creative way of using technology

4th. Mention

Magnet Theatre (South Africa)

For the original style of their work and the wide range of activity going from professional theatre to theatre with youngsters.





Auction – In favour of the Next Generation Placements program fund

Date: 2014-05-27 20 – 24 h

Place: Palace of Culture and Science, Hall 3, 2nd Floor



On Tuesday 27th of May an auction was held as the second part of The Honorary Presidents Award program. It was an evening of goodwill and sharing that marked the end of the General Meeting in the best possible way. It was amusing, it was exciting and it was successful - 820 Euros raised from the sale of donations went to the ASSITEJ fundraising program, which will enable two young artists to participate in the Next Generation Placement program.

EC members who have engaged in the roles of auctioneers, Diana Kržanic Tepavac, Stefan Fischer-Fels and Imran Khan, made a great effort to show the profound significance of this event and at the same time to create exciting atmosphere marked with great fun. The ultimate goal was to support an exchange of different cultures.





Auction

The money collected from this auction will provide important support to emerging theatre practitioners and artists from developing countries who wish to gain new experiences through encounters with other theatre cultures and practices. According to Elliot Moleba (one of the beneficiaries of the fund in the first edition, 2013-14) there is no doubt about how it works and what the outcomes are: "You realise that the TYA world is so big and yet so small, and all that is needed are deep, meaningful conversations between the different generations to learn what has come before, in order for us young people, as the Next Generation, to know what roles we can play in taking it forward..... My NGP experience was a time to see international TYA productions, to discuss, to share and grow as an artist and as a person."





Plenary Session ITYARN and ITYARN Seminar

Date: 2014-05-28, 11 - 12:15 h; 13:30 - 15:30 h

Place: Palace of Culture and Science, Hall 1, 4th Floor



ITYARN, the International Theatre for Young Audiences Research Network, the research network of ASSITEJ, had its Third International Theatre for Young Audiences Research Forum at the XVIIIth ASSITEJ World Congress in Warsaw on May 28, 2014. The topic was TYA and Perceptions of the Contemporary Child. Starting with a keynote by Erika Hughes on Janus Korczak, a varied plenary of three papers discussed audience perceptions and the neurosciences, children's participation in theatre and the relationship between theatre, pop-culture and the classics. Four seminars of 5-6 papers each followed in the afternoon and led to lively discussions. The day closed with summaries and a reception. (for the full schedule see <http://ityarn.org>).





At the ITYARN board meeting immediately following the event several issues were discussed. ITYARN would like to publish a selection of the papers, in addition to the keynote and plenary papers. All participants were asked to evaluate the papers of their seminar and peer review them for potential publication. The publication will be edited by Geesche Wartemann and Tulin Saglam as ITYARN board members with member Mary McAvoy. Manon van de Water stepped down as Chair of ITYARN as she will start a three year service term at the Assitej EC. Geesche Wartemann is the new Chair. The board will continue with seven board members from seven different countries until the next meeting and the Global Encounter in Berlin. Erika Hughes is taking over as webmaster.





ITYARN Schedule

10- 10:45 am Keynote

Erika Hughes, Assistant Professor, Arizona State University

Re-imagining Korczak: Children, Empowerment, and Structures of Memory-Making

11-12:15 am Plenary Session

Young Ai Choi, Professor, Korea National University of Arts

Jackie Chang, Director, Neuroscience Art Centre, Medical Corp. Eunsung

TYA and Perceptions of the Contemporary Child

Geesche Wartemann, Professor, University of Hildesheim

Children as Experts: Contemporary Models and Reasons for Children's and Young People's Participation in Theatre

Manon van de Water, Professor, University of Wisconsin-Madison

Technology, Pop Culture, and The Classics, or: What and Why for Whom?

1:30-3:30 Seminars

Seminar I. Facilitator: Geesche Wartemann, University of Hildesheim

Tom Maguire, University of Ulster

Regulation, Research and the Creative Gap: The Context and Practice of TYA in Contemporary Northern Ireland

Stephani Etheridge Woodson, Arizona State University

Building Third Space in US Theatre for Youth

Sandra Gattenhof, Queensland University of Technology

More than just Audiences: Young People, Participation and Theatre in the Digital Age

Lorenzo Garcia, University of North Texas

Theatre for and with Children in North Texas: The Valuing of Community Memory in the Face of Power



Aracelia Guerrero Rodriguez, Assitej Mexico
Experiencing Theatre in Violent Neighborhoods

Seminar II. Facilitator: Tulin Saglam, University of Ankara

Miranda Giles, Arizona State University

What We Have in Common Core: Performing Cultural Anxieties and Cultural Difference in Arizona State University's *There Was and There Wasn't*

Paulo Merisio, CBTIJ/UNIRIO/Trupe de Truões

Breaking Some Eggs: Experiences of Reception in Theatre for Children in Brazil

Gillian McNally, University of Northern Colorado

Mary Schuttler, University of Northern Colorado

Finding Equal Ground: The Marginalization of TYA in a University Setting

Marina Petković Liker, University of Zagreb

Iva Griuč, University of Zagreb

Children's Reception of a High-Pitched Voice of Reduced Expressive Power in Theatre

Roxanne Schroeder-Arce, University of Texas at Austin
Seeking Culturally Responsive Pedagogical Practice: Teaching TYA as Other in the University Setting.





Seminar III. Facilitator: Yvette Hardie, President Assitej

Teresa Simone, Arizona State University

Hear Me, See Me: Towards a Collaborative Theatre for Deaf and Blind Youth

Ben Fletcher-Watson, Ben Fletcher-Watson, Royal Conservatoire of Scotland/University of St Andrews

The Impossible Audience? New Developments in Theatre for Unborn Children

Ha Young Hwang, Korea National University of Arts

Here Somewhere Far Remote: *The Yellow Moon* and Contemporary Korean Young Audiences

Anastasia Kolesnikova, Saratov Academic Kiselov Youth Theatre

The Story of an Experiment: International Collaboration in Theater for the Very Young

Ivana Djilas, Assitej Slovenia/University of Ljubljana

Accessibility and Equitable Distribution of Cultural Content for Young Audiences in Slovenia: Who Are We Making Theatre Performances for?

Mary McAvoy, Roosevelt University

Love rock revolution girl style now: Pussy Riot and Riot Grrl as Performative Girl Resistance

Seminar IV. Facilitator: Cheela Chilala, University of Zambia

Christine Hatton, University of Newcastle, Australia

The Tough Beauty Project: Interrogating Girl2Girl Violence through Theatre and Drama

Tamara Goldbogen, Weber State University

An Exploration of Life, Loss, and Lessons Learned in Finegan Kruckemeyer's Contemporary Fairy Tale *This Girl Laughs, This Girl Cries, This Girl Does Nothing*

Andrew Waldron, Arizona State University

Turning the Red Tide: Creative Arts Team and Aids Education in NYC, 1986-1992



Steve Ball, Birmingham Repertory Theatre
Jane Coad, Coventry University
Planting . . . and Growing Seeds for the Future

Manon Pasquier, Assitej France
Spectators Today, Audiences of Festivals for Young Audiences

Joohee Park, Sogang University
Perceptions of the Contemporary Teenager in State Sponsored and Private Korean Theatre for Young Audiences Companies

3:45-5:00 Closing and Reception





Taboo Workshop

Date: 2014-05-28, 10 -13 h, 15-18 h; -05-29, 10 -13 h

Place: Palace of Culture and Science, Hall 2

During the 18th. ASSITEJ WORLD CONGRESS and KORCZAK Festival, ASSITEJ presented Taboo Workshops, a practical international workshop/laboratory for professional theatre artists in three sessions. Artists from around the world came together to explore and experiment with the subjects we find most difficult to stage for a young audience. By asking what we dare not do in our artistic work for children, we faced important questions about our role and limitations, which will be challenged and explored through practical exercises and scene work.



The workshop was coordinated by Vigdis Jakobsdóttir and María Inés Falconi, both of them Members of ASSITEJ EC and organizers and participants of the Taboo Workshops projects that has been developed in different countries since 2008 (Venezuela, Finland, Island, Denmark, Brazil, Uruguay, Cuba, Austria and Serbia).



The workshop was presented in three separate sessions with previous applications and it was open for all the participants of the Congress and Festival, but only the first one took place. The session took three hours.

We received around 20 participants from different countries and continents. This “multicultural” characteristic of the workshops really improve the experience and the exchange.

After a first activity of games and physic activation we had a moment to talk about taboos in each one’s culture and specifically in our activity as TYA creators. After summarizing the different subjects that we found out during this exchange the participants were divided in small groups of four or five persons and they were proposed to present a short scene about the theme they select. The exchange inside the small groups is still deeper and soon they begin to propose a story with or without text.

After the presentation of these scenes (themes as abuse, discrimination, death, violence were approached) it was time for comments and reflections. Taboo workshops usually take at least two sessions and better five long ones. This allows to go deeper in the reflection and in the personal engagement. A one-day session gives the chance of introducing the theme of taboos and opens the door to personal reflection and the interest of going on investigating about these issues.





International Networks Meeting

Date: 2014-05-29, 14 – 16 h

Place: Palace of Culture and Science, Hall 6, 6th Floor

Present:

International Amateur Theatre Association / AITA-IATA CEC President

**Josef Hollos

CEC Council Representative Mary Pears

International Association of Theatre for Children and Young People /

ASSITEJ President, Yvette Hardie

Honorary President: Wolfgang Schneider

International Association of Theatre Critics / IATC Vice President, Tomasz Milkowski

Apologies

EUROPEAN THEATRE CONVENTION

International Drama/Theatre and Education Association / IDEA President,
Daniele Naudin

Secretary, Karen Libman

International University Theatre Association / IUTA Secretary, Alain
Chevalier

International Theatre Institute / ITI Secretary-General, Tobias Biancone

THEATRE WITHOUT BORDERS

Cofounder and Director, Roberta Levitow

International Puppeteers Union / UNIMA Jacques Trudeau

Welcome by Yvette Hardie

History of meetings

Purpose of meetings

Each participating organization informed about projects for cooperation

- ASSITEJ and IATC: There should be a space within annual gatherings, Congress etc; also around development of new critics (Next Generation)
- IFTR – International Federation for Theatre Research in cooperation with ITYARN



- Young critics from Poland, Lithuania, Latvia, 10 countries from around Russia to stay 5 days –these could come from UNIMA/ ASSITEJ / IATA / IATC; International festival
- 3 regions in Europe: Poland in CEC (Central Europe) There are a total of 8 regions in AITA/IATA
- IATC – new international magazine, Critical Stages; International Quarterly
- IATC: In Beijing we will be examining “The profession of the critic in the era of internet”
- International websites of the association – can we click through to one another?
- Co-operation between ASSITEJ and IDEA seems obvious; also look at IATA/AITA

International co-operation on the national, regional, continental and global levels - General Discussion

Presentation and discussion of the project “Theatre Atlas – Mapping the Performing Arts”

Prof. Dr. Wolfgang Schneider, Honorary President of ASSITEJ, UNESCO-Chair Cultural Policy for the Arts in Development, University of Hildesheim (Germany)

Presentation and discussion of the project “International Performance Week”

How could this concept be used by all the theatre partner organizations to promote their work?

Discussion of proposed Memorandum of Understanding between Associations

Suggestions for time and place of next meeting

ITI: Armenia – November 17-22 2014 or Paris – March 2015

*Full minutes can be found on the ASSITEJ website.



Write Local Play Global Playwrights

Participation of the network in the 2014 World Congress in Warsaw

Date: 2014-05-29, 19 - 22 Hrs

Place: Palace of Culture and Science, Hall 5, 4th Floor



The network was represented at the GA by Jenny Anne Koppera of the USA on all three days, with the addition of Karin Serres of France on the third day.

Jenny made a short presentation on the network to the GA, as did the other networks.

Since WLPG co-editor Kim Peter Kovac was also the lead delegate for TYA/USA, Jenny and Karin discussed the issues being voted on, including the new EC, with the other two WLPG co-editors, Tony Mack of Australia and Deirdre Kelly Lavrakas of the USA, so that the WLPG delegation was operating independently from TYA/USA

Playwright Slams

Twenty-four playwrights from twelve countries read short excerpts from one of their plays in a formal meeting room on the fourth floor of the Palace of Culture. Despite the formality of the setting, the atmosphere was very warm and inviting, and the host, Jenny Anne Koppera, gave the people in the room two breaks each evening to speak with each other informally.

Playwrights were invited by Zbigniew Rudzinski of Poland as well as myself, and recommendations came from Meike Feichner and Henning Fangauf of Germany. A call had gone out on the network email chain, and a number of writers volunteered. After the first evening, two young Polish writers asked if they could participate, and I of course said yes. The organization was by myself and Jenny Anne Koppera.



Playwrights and countries in alphabetical order by last name

May 29

Reihaneh Youzbashi Dizaji (Germany)

Hasan Erkek (Turkey)

Ashish Kumar Ghosh (India)

Marta Gusniowska (Poland)

Ulrich Hub (Germany)

Lutz Hubner (Germany)

Robert Jarosz (Poland)

Anastasia Kolesnikova (Russia)

Akos Nemeth (Hungary)

Malina Przesluga (Poland)

Karin Serres (France)

Paula Wing (Canada)

May 30

Beatriz Besteiro (Argentina)

Liliana Bardijewska (Poland)

Paulina Danecka (Poland)

Asaya Fujita (Japan)

Marie-Eve Huot (Quebec)

Rin Izumi (Japan)

Julie Jensen (USA)

Sylvia Kobuszewska (Poland)

Meredyth Pederson (USA)

Eliot Moleba (South Africa)

Monika Roszyk (Poland)

Maciej Wojtyszko (Poland)



The “Playwriting Platform” of the Congress

The WLPG co-editors were delighted that there was a great deal of emphasis on playwriting, including two days of what organizer Zbigniew Rudzinski called ‘The Playwriting Platform’ on May 29 and 30. He is largely responsible for the success of these events, and WLPG is delighted that a number of the lectures and workshop leaders (including Suzanne Lebeau and Henning Fangauf, as well as Zbigniew) are long-time WLPG members

Kim Peter Kovac also participated as one of the leaders of two discussions:

- **Is contemporary playwriting joining the TYA international community?** on the 29th, from 1:30-2:30
- **Is contemporary playwriting a driving force in theatre aimed at teenage audiences?** on the 30th from 2:00-4:00





Small Size Symposium

(Roberto Frabetti, Yvette Hardie, Barbara Małecka, Alicja Morawska-Rubczak, Wolfgang Schneider, Gerd Taube)

Date: 2014-05-30, 10 – 14 Hrs

Place: Palace of Culture and Science, Hall 5, 4th Floor



On the occasion of ASSITEJ International's 18th World Congress the Small size Network presented the following activities:

May 28th and 29th

Master class: The many faces of a theatre for early years...

A two-day long practical and theoretical workshop on Theatre for Early Years addressed to artists and educational experts or teachers. The aim of this master class was to offer theoretical reflection associated to practical activities in order to share the big developing potential of theatre for Early Years for the artistic research of Theatre for Young Audiences in general.

The sound of light: workshop on theatre and light proposed by Andrea Buzzetti of La Baracca – Testoni Ragazzi | Italy

Number of participants: 15 participants

The workshop offered the chance of experimenting, individually and in group, the several possibilities that light offers as a theatrical means of communication.

Mirror: workshop on theatre and materials proposed by Barbara Kölling of HELIOS Theater | Germany

Number of participants: 10 participants

The workshop was focused on the use of mirrors and the participants were invited to explore, individually and in group, the possible relationships generated by the interaction with this object.

The sound object or the sound of the objects: workshop on theatre and objects with Karel Van Ransbeeck, Theater De Spiegel | Belgium

Number of participants: 4 participants



The workshop started with the presentation of videos and pictures of shows, workshop, installations where the main artistic language was music. Then, in the second phase of the workshop the participants were invited, individually and in group, to experiment and interact with the sound that objects of daily life may offer.

What music should we play for little children?: workshop on theatre and music with János Novák, Kolibri Theatre | Hungary

Number of participants: 5 participants

After an introduction in which leaders presented the landscape of Hungarian music in theatre for children, in particular early years, the participants worked on song and composition.

Shadow and memory: workshop on music and dance with Myrto Dimitriadou, Katharina Schrott, Yoko Yagihara, Toihaus Theater | Austria

Number of participants: 15 participants

Focus of the workshop was shadows/lights in relationship with body and personal memories. The group experimented through the suggestions given also by live music the several dance and movement proposal offered by the leaders.

In both mornings, after the conclusion of the workshops, all the participants met together to think and to speak about the workshops they did. Through the suggestions given by the facilitators: Katariina Metsalampi, Annantalo Arts Centre | Finland, Jo Belloli, Polka Theatre | UK and Lali Morris, Baboró Int. Arts Festival for Children | Ireland, several themes on performing arts for early years were debated. As written in the presentation, the aim of these workshops was not the teaching and the transmission of a specific method to work on performing arts for early years but to give practical and theoretical suggestions in order to "activate" researches on Early Years and artistic languages.



Friday, 30th May 2014

Small size, Performing Arts for Early Years

International Symposium During the International symposium, the issue of Performing arts for Early Years has been presented and analysed from different and complementary points of view. Thanks to the high quality and professionalism of the speakers, it was possible to give the participants a deep, exhaustive landscape of the current situation of Performing Arts for Early Years, both from a qualitative and a political point of view.

Number of participants: approx. 30 people

Notes on Organizational Aspects:

From this point of view, the local organizer gave attention and tried to fulfill all the requests given by the workshops leaders and the speakers. Unfortunately, some workshops didn't have enough participants as expected and this affected the presentation of exhaustive proposals. Probably, the contemporary schedule of other activities as ITYARN Research Conference and Playwriting Platform, in the same days conditioned the number of participants in Small size activities.

It is understandable that the organization and the management of a World Congress is very complex but, in some moments, in particular before the beginning of the Congress and after the conclusion of it, communication with the Local Organiser was not clear and some points of the agreement (in particular the economic conditions) or the documents requested changed after the conclusion of the activities, when the works were already done.

The Congress webpage was quite clear, but the procedures to make the registration were complex. There were no “instruction pages” for the different categories of participants so the registration procedures were very long and complicated. Most of all, since we had to book for many people, it would have been very useful to have a tool – or at least a “human” contact that could help in this – to make several bookings at once, but even though we asked for help we saw no willingness on the organisers' side for giving any kind of help that fell out of the strict frame of their duty. The fact that there was not such a system resulted in a big lost of time for us.



4th ASSITEJ Next Generation Programme

Place: Theatre Baj

ASSITEJ is committed to engaging young and emerging artists and professional theatremakers from all over the world interested in TYA.

The Next Generation Program is an exciting and pioneering ASSITEJ initiative specially designed to welcome new faces to ASSITEJ and support young artists in developing their practice and in fostering international relationships.

22 young and emerging artists from 22 different countries were brought together for the **4th ASSITEJ Next Generation Programme:**

Former NG members

Supporters of the 2014 Warsaw NG programme:

- Nina Hajiyanni (UK)
- Ewa Piotrowska (Poland)
- Norifumi Hida (UK/Japan)
- Sara Ostertag (Austria)
- Aditee Biswas (India)
- Marie-Eve Huot (Canada)

New NG members:

- 1- Aksana Haiko (Belarus)
- 2- Ben Fletcher-Watson (Scotland)
- 3- Eliot Moleba (South Africa)
- 4- Frederike Dengler (Switzerland)
- 5- Minoovash (Iran)
- 6- Laura Puchalski (USA)
- 7- Ryo Harada (Japan)
- 8- Sonia Uwimbabazi (Rwanda)
- 9- Zubair Mushtaq (Pakistan)
- 10- Miliana Lenak (Macedonia)
- 11- Julia Heinrichs (Germany)
- 12- Cao Yuan (China)
- 13- Charlotte Lorient (France)
- 14- Julian Sierra (Argentina)
- 15- Kolesnikova Anastasia (Russia)
- 16- KIM So-Ree (Korea)

Next Generation



- 17- Irma Sofía Olmos Vazquez (Mexico)
- 18- Thom Browning (Australia)
- 19- G.C. Priyanka (Sri Lanka)
- 20- Sharon Gavrielov (Israel)



The group worked together for a week and presented a short work-in progress performance at the Festival; this is their pledge to children as artists.



We pledge

To talk to you
To listen to you
To put you first
To respect you
To trust you
To be honest with you
To make your world better
To engage with you
To reflect your world
To give you hope
To have fun with you
To play with you
To be inspired by you
To inspire you
To tell you stories





Closing Gala

Date: 2014-05-31, 18 – 20 h

Place: Dramatyczny Theatre, Main Stage



