



20th ASSITEJ World Congress

# 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI



**2021 General Assembly  
of ASSITEJ International  
Minutes**



# 20th ASSITEJ World Congress

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### **ASSITEJ General Assembly Session I**

Date: 24 March 2021

Time: (GMT 01:09:50)

Place: Virtual ZOOM. The seat of the meeting is Cape Town, South Africa, being the seat of the President.

National Centres and Individual Members Present:

Argentina, Australia, Belgium, Brazil, Canada, Chile, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, India, Ireland, Israel, Italy, Japan, Korea, Latvia, Lithuania, Luxembourg, Mongolia, Netherlands, New Zealand, Nigeria, Norway, Pakistan, Poland, Russia, Serbia, Singapore, South Africa, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom, United States of America, Uruguay, Zambia

Networks:

IIAN, ITYARN, Small Size, Write Local Play Global, Young Dance Network

151 out of 165 possible votes are present. 76 votes needed to pass an ordinary motion.

### **AGENDA**

1. Welcome by the President to the ZOOM room
2. Introduction of Open Space
3. Presentation of the 2021-2024 Draft Working Plan
4. Discussion of Themes
5. Work in Open Space ZOOM rooms
6. Conclusions and summaries of themes
7. Closure

#### **I. Welcome by the President**

Yvette Hardie (South Africa), President of ASSITEJ, welcomed the delegates from around the world to the ZOOM room and thanked them all for their engagement and participation. The first virtual General Assembly takes place with its seat being Cape Town, South Africa, but its official venue being Tokyo, Japan/online.

Yvette Hardie explained about the translators/translations available, she explained the interpretation button and the languages. Members can listen in Japanese, French, Russian, Spanish, and English.

She explained the use of the live transcription button which can be used but which is not always very reliable. However, it provides a written record of the meetings.



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### 2. Introduction of Open Space to Discuss ASSITEJ Working Plan

Yvette Hardie speaks about the importance of this first session, the Visioning Session. The Key question is: *What should ASSITEJ be focusing on in the next term (2021-2024)?*

The Executive Committee put together a draft working plan, collected from the conversations during this past term, which is open to change. Members will give their input to this plan today. It will then be voted on in session 3. The ASSITEJ Executive Committee will then create working groups to tackle specific areas of the plan. The three current working groups are Policies, Protocols and Fundraising; Projects; Promotions and Publications. They are expected to integrate the various aspects of the working plan into their areas of work.

### 3. Presentation of the 2021-2024 Draft Working Plan

All delegates were asked to review the draft Working Plan Document sent to them before the meeting. See Addendum A. Working plan (Draft).

Sue Giles (Vice President) shares her screen to do an overview of the Working plan. The Working Plan contributes to the following areas of focus from the Constitution of ASSITEJ:

- Promotion and support of exchange of experience between artists from all countries
- Encourage circulation and exchange of play, texts, and other literature pertaining to theatre for children and young people.
- Collection of material and documentation of theatre for children and young audiences
- Promotion of theatre for young audiences through all media
- Cooperation with other international organisations with related interests
- Support proposals made by centres and networks that spotlight the work of ASSITEJ to appropriate national and international authorities and agencies
- Organisational work

### 4. Discussion of Themes

Yvette opens the room to suggestions on *What ASSITEJ should focus on in the next term 2021/2024?*

Those present are asked to suggest their ideas for themes for discussion in smaller breakout rooms. The themes were raised by Chat (See Addendum B. Chat from ZOOM meetings).

Yvette explains that there will be 24 breakout rooms, 25 including the main room, in which the 24 themes will potentially be discussed. After all the suggestions are made, 37 themes are proposed and these are reduced to 24, with each facilitator and group being assigned a theme.

The themes were summarised as follows:

1. Sustainability - environmental, sustainable development goals
2. International communication - translation tools / communication between centres



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3. Inclusivity
4. Capitalising on 4IR (technology)//digital theatre
5. Access - what does this mean?
6. Rebuilding networks/ strategies for promoting collaboration
7. Solidarity mobility funds/reviewing funding models
8. Equity, diversity, the nexus between excellence and diversity - decolonisation of aesthetics
9. Active global citizenship
10. Child participation
11. Small Size /theatre for babies 0-2
12. Safety online/policies around child safety
13. The place of the artist in post-covid world; independent producers and artists in a changing world
14. Education - theatre and performing arts in schools; drama, dance, puppetry, and the arts in the curriculum
15. Children's mental health, the mental health and wellbeing of artists; theatre as medicine
16. Taboo subjects such as sexual education - through theatre
17. New aesthetics / methods of aesthetic exchange between cultures hybrid forms to expand our reach
18. Resource sharing initiatives
19. Strengthening audience base
20. Skills development
21. Sharing script developments and practice, intellectual property
22. Advocating for place of arts in public policies
23. Financial sustainability - ASSITEJ? Artists? fundraising
24. Artistic freedom within ASSITEJ

It was noted that the document should broaden the definition of theatre to 'performing arts' as per the suggestion in the amendments to the Constitution.

### 5. Work in Open Space ZOOM Rooms

There is a selected facilitator in each room to lead and document the conversations. Members have the ability and option of leaving one discussion room for another or staying in one room. The goal is to keep breakout rooms to 12 people maximum. People are encouraged to go in and out of rooms to ensure discussion of each topic. The following facilitators were assigned to the rooms.

- Room 1 - Louis
- Room 2 - Sue
- Room 3 - Barbara
- Room 4 - Julia
- Room 5 - Jan
- Room 6 - Meike
- Room 7 - Bebe
- Room 8 - Yannick



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- Room 9 - Paulo
- Room 10 - Jon
- Room 11 - Cristina
- Room 12 - Seok Hong
- Room 13 - Daniel
- Room 14 - Gonzalo
- Room 15 - Shoaib,
- Room 16 - Emilie
- Room 17 - Francois
- Room 18 - Theis
- Room 19 - Ingvild
- Room 20 - Tatiana
- Room 21 - Pamela
- Room 22 - Lalu, replaced by Lindiwe
- Room 23 - Roberto
- Room 24 - Ernie

Some members needed help getting into their chosen room. Some ZOOM rooms did not have many takers. Some had a lot of participation. Each of the managers of the rooms were asked to take notes which were shared with the Executive Committee. See Addendum C. Working Notes from the Open Space.

Everyone discusses the topics in their respective rooms. GMT: 02:05:32

Everyone returns to the main room. GMT: 03:02:21

### **6. Conclusions and Summaries of Themes**

Yvette remarked that there were still 116 participants present; it is great to have not lost too many people from the breakout rooms. Due to time constraints, Yvette asks to hear a sentence from each of the groups on what they discussed:

Emilie Robert (Room 16): ASSITEJ should share what is “Taboo” in their particular context. How can we be innovative about doing that?

Louis Valente (Room 1): We at ASSITEJ need to make a change, make a balanced change, remembering sustainability has a wide definition and includes the impact on societies and audiences.

Sue Giles (Room 2): We must pay attention that the world has many languages and call for flexibility from all our parts.

Barbara (Room 3): Training and a book of good practices a real conclusion is very much needed for people to get inspired and implement their ideas in their own local contexts.





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Julia Dina Hesse (Room 4): ASSITEJ International makes accessible everything going on in digital festivals right now. Learn ways to use new technologies that make us not forget the humans behind the screens.

Jan Baanstra (Room 5): ASSITEJ International should reinforce solidarity campaigns focused on the access for an audience of children with concrete actions.

Meike Fechner (Room 6): Networking, even in the digital world, still needs people, time, and patience. For ASSITEJ to be/become a platform that initiates and supports collaboration, it needs to set up structures to share ideas and resources.

Bebe de Soares (Room 7): How can ASSITEJ International create a statement of advocacy for robust funded countries to take home the value of global ASSITEJ and why it should benefit locally to contribute to less funded ASSITEJ countries?

Yannick Boudeau (Room 8): Equity must be considered at least to folds. 1- equity for children and 2- equity for artists so concretely thinking about creating a tool kit that can be shared to all ASSITEJ centres.

Paulo (Room 9): Active global citizenship, the importance of children as Citizenship and viewing and valuing children as active beings rather than 'becomings'. Inviting their active participation by involving them from the addition to the creation.

Jon Dafydd-Kidd (Room 10): Harnessing the voices of children and young people both as participants and influences with specific time spent discussing teenagers and understanding their language.

Cristina Cazzola (Room 11): Need to geographically map the situation on Babies Theatre connected with the accessibility of information and the ongoing process of implementation of that information, that is needed to set that is connected with the possibility of sharing already existing practices and the implementation of aesthetics that is connected with the need of making advocacy on fundraising connected with the specific city of the artistic proposal that is unbalanced on the artistic cost and not sustainable as an income from ticket sales. Chain reaction.

Seok-hong Kim (Room 12): No one came into his discussion, he felt lonely. Think about a child alone online. Online safety for a child.

Daniel H Fernández (Room 13): Difficult to talk about Theatre post Covid19 because theatre is in covid. ASSITEJ International must try to come up with a program to reintegrate artists, to lead in solidarity and a programme to help facilitate the artists today.

Gonzalo Moreno (Room 14): Very urgent to develop a specific working group. Artistic training and experience are for the mental and emotional development from the earliest years especially this



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time of all performing arts and it is important to ensure equal access, sharing resources and controlling policies. Have an academy of trainers for artists internationally.

Shoaib Iqbal (Room 15): Mental health and well-being is a big issue among children and youth, the impact of covid-19 and lockdown. We need to address this issue with plays and quality campaigns to take social space to promote, that art and theatre is in fact key for humankind.

Francois Fogel (Room 17): How to make the best with the situation of covid-19? How to create concrete collaborations instead of just talking about aesthetics? Either from the point of view from the artist or the programmer. How to know if what I think is right for other communities?

Tatiana Bobrova (Room 20): ASSITEJ academic performing arts, including digital formats, the workshops by the remarkable artists of TIA, to share best theatre practices between national centres and to present best examples of Theatre adaptations by demands of post Covid-19 times.

Pamela Udoka (Room 21): With devised work, the owner of the rights is the person who puts all the material into a structured form - usually the playwright. To avoid controversy, there should be a simple agreement before the process of creating that work commences. Everyone then knows what they're entitled to. ASSITEJ International should come up with a document that protects the rights of its members just like the musicians have.

### **7. Conclusion**

Yvette Hardie thanked all those present for being part of the meeting, and for contributing to the 2021-2024 Working Plan. The Current Executive Committee will take away all the ideas from this session to be incorporated into the Working Plan which will be presented back to the group in the Third General Assembly Session on 26 March 2021.

See Addendum D. Working Plan 2021-2024 Final  
The President closed the meeting at 03:14:04 (GMT)



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### **ASSITEJ General Assembly Session 2**

Date: 25 March 2021

Time: (GMT: 01:40:13)

Place: Virtual ZOOM, the seat of the meeting is Cape Town, South Africa, being the seat of the President

#### National Centres and Individual Members Present:

Argentina, Armenia, Australia, Austria, Belgium, Brazil, Canada, Chile, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Korea, Liechtenstein, Luxembourg, Mexico, Mongolia, New Zealand, Nigeria, Norway, Pakistan, Russia, Serbia, Singapore, South Africa, Spain, Sweden, Switzerland, Ukraine, United Kingdom, United States of America, Uruguay, Zimbabwe.

#### Networks:

IIAN, ITYARN, Small Size, Write Local Play Global, Young Dance Network

### **AGENDA**

1. Welcome, introduction to schedule and procedures.
2. Nomination and ratification of voting commission and voting processes.
3. Approval of the minutes of 2017.
4. Looking to the past: questions to reports
  - 4.1 President
  - 4.2 Working groups
    - 4.2.1 Policies, Protocols & Fundraising, including
    - 4.2.2 Publications & Promotions
    - 4.2.3 Projects
  - 4.3 Treasurer
  - 4.4 Secretary General
  - 4.5 Network reports
  - 4.6 Questions to the Network reports
  - 4.7 Ratification of reports

#### **I. Welcome, introduction to schedule and procedures**

- I.1 Yvette Hardie, President, welcomes everyone to the meeting.
- I.2 Attendance and technical information around the ZOOM Webinar Functionality

ASSITEJ participants in the webinar were made aware that this is not the standard ZOOM meeting room; attendees do not have control over their microphones or cameras. If they would like to contribute, they must either raise their hand to be unmuted or write out their thoughts in the chat using the 'Q & A' function.



Louis Valente provides a complete list for the voting so that there will be less uncertainty.

## **2. Nomination and ratification of voting commission and voting processes**

2.1 Yvette Hardie (President of ASSITEJ International) We will start by ratifying the voting commission. We need to establish who is present in the room, and who is eligible to vote currently.

She updates the participants about the 3 people invited to be on the voting commission.

- Philip Hardy: Chair of the voting commission.
- Niclas Malmcrona
- Birute Baneviciute

The two questions put forward by Yvette Hardie, for the poll.

Question: Do you ratify the voting commission?

Question: Do you ratify the voting processes, as proposed by the EC?

Yvette sees questions on the ZOOM chat and addresses them before moving forward.

Cecilie G. Lundsholt: Does one person from each National Centre vote and that counts as 3 votes or does one person vote from the National Centre and that counts as 3 votes? This was unclear.

Yvette Hardie: Ideally for these poll votes, there are 3 people in a room; we've asked you to bring 3 delegates to the meetings. Ideally there are 3 separate people voting on the voting commission or on any of the polls we might put up. However, if you are only one person representing a full member - you have 3 votes.

Yvette asks that participants clarify their status in the chat. The voting commission will make the necessary adjustments.

The Voting Commission counts the votes for the voting list to ensure how many eligible votes there are. To have a vote that counts in terms of our constitution, we need to get 50% of eligible votes.

Participants input their voting numbers into the chat.

Total number of eligible votes: 155

Therefore 78 votes are required for a simple majority.

### 2.2 Approval of the Agenda



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Yvette asks to approve the AGENDA. She asks Benji (technical support) to set up a voting poll for that. Everyone should have seen the AGENDA on the website. It is still available to participants to check again.

AGENDA for today:

Looking to the past, all of the working of the ASSITEJ Executive committee. I.e., President, Secretary General, Treasurer, the Working Groups and the Network reports.

Yvette asks if participants approve the AGENDA, to please vote in the poll.

Voting starts.

Someone asks about Networks having the right to vote.

*01:47:31 Bebe de Soares TeVeo ASSITEJ CHILE: The networks have the right to 1 vote or 3?*

Yvette clarifies: Some networks are full members; some networks are corresponding members. So, it depends on the status of the network.

Louis asked to clarify/share which networks are full, and which are corresponding members:

- ITYARN: 3 votes
- Small Size: 3 votes
- Young Dance Network: 3 votes
- Write Local Play Global: 1 vote
- IIAN: 1 vote
- Next Generation Networks: Not eligible for voting

Yvette shares the results of the poll. The AGENDA has been approved.

Answer	% Of Votes
Yes	99%
No	0%
Abstain	1%

### 2.3 Vote for Ratification of the Voting Commission.

Next poll is launched.

Yvette's video freezes.

Louis Valente asks Philip Hardy to make the call when the poll closes.

The poll ends with a majority vote: Yes



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Philip shares the results of the poll.

Do you ratify the Voting Commission?

Answer	% Of Votes	Choice Type
Yes	98%	Single Choice
No	0%	Single Choice
Abstain	2%	Single Choice

Do you ratify the voting processes as proposed by the EC?

Yes	98%	Single Choice
No	0%	Single Choice
Abstain	2%	Single Choice

Yvette reconnects.

### 3. Minutes from 2017

Next on the AGENDA is the minutes from 2017. Participants were asked to read through the minutes before the meeting. See Addendum E. Minutes from 2017.

Next poll: Do you approve of the minutes from 2017?

Yvette does a scroll through of the minutes to make sure everyone is aware of them.

Yvette asks if there are any objections to the minutes. There are none.

The poll to approve the minutes of 2017 goes up for people to vote.

Yvette in the poll at 16:34.

Results:

Question	Answer	% Of Votes	Choice Type
Do you approve the minutes from the 2017 General Assembly?	Yes	98%	Single Choice
Do you approve the minutes from the 2017 General Assembly?	No	0%	Single Choice
Do you approve the minutes from the 2017 General Assembly?	Abstain	2%	Single Choice



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### 4. “Looking to the Past” Reports:

#### 4.1 President's Report:

See Addendum F. President’s Report

Yvette Hardie asks if there are any questions about the report, any comments or discussions. Attendees have two options as to how they would like to participate. They can either raise their hand and Nicci will unmute them or they can put their question into the Q&A section, and they will get a response there.

Current setup has all the reports as a single poll at the end, participants are asked to take note of their choice for each poll.

#### 4.2 Working Group Reports

##### 4.2.1 *Policies, Protocols and Fundraising Working Group by Sue Giles*

See Addendum G. Policies, Protocols and Fundraising Report

Sue: In the PDF of the report, there was reference to particular areas of work around child participation. Sue adds the link that was missing from the report to the chat: [Child participation](#)

Yvette Hardie clarifies that the link is related to the work that Clíodhna Noonan has been doing around child participation over the last year-and-a-half since she was awarded the Open Call for ideas. Several ideas were awarded funding.

Yvette Hardie asks if there are any questions. As there are none, she moves on.

##### 4.2.2 *Publications and promotions working group by Francois Fogel*

See Addendum H. Publications and Promotions Report

No comments were made with regards to this report.

##### 4.2.3 *Projects working group by Stefan Fisher-Fels and his team*

See Addendum I. Projects Working Group Report

A participant asks for the link to the new magazine. Yvette reminds everyone that it is on the website: ASSITEJonline.com platform. She asked if someone could put the link into the chat: [ASSITEJ Magazine](#)

#### 4.3 *Treasurer's Report*

See Addendum J. Treasurer’s Report



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4.3.1 Yvette Hardie shares her screen to show the treasurer's report.

Total liabilities equal 105.091,72 USD

The reserve fund was not touched.

It has been increased from 64.173,41 USD to 68.489,14 USD

Yvette Hardie commends ASSITEJ Italy for their fundraising intervention around Take a Child to the Theatre which raised 4.734,46 USD to be used in various festivals in Pakistan, Zimbabwe and Zambia.

She feels it is a concrete way that the organisation contributes to activities across the world. It was disappointing that there weren't more national centres coming on board with the initiative; something to look into for the future.

### Solidarity Rotation Fund

- Created in Cape Town.
- People are able to take loans against this fund if they're not able to pay their membership fees.
- People pay back a portion of the fund.

### Assets

COVID19 has affected the expenditure in certain areas.

The income for membership fees is much larger than anticipated because we've had a longer term as EC.

We have not attracted much advertising revenue; this aspect is not working very well.

### Fundraising

We raised less money than hoped, including less money from donations and friends of ASSITEJ. However, losses have been less than was anticipated in certain aspects, for example, EC not traveling.

### Promotion and Communications

Managed to do a lot with a very small budget.

### Projects

Yvette highlights travel expenses.

There was a small expenditure on the magazine.

### Fund for ASSITEJ World Congress

There was of course a large amount that has been put to the development of this platform that we are currently on. Estimated amount was 30.302,50 USD, which is what EC anticipates will be spent (also based on anticipated income from online)





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Yvette Hardie highlights the 50% responsibility of funding this platform by ASSITEJ International and ASSITEJ Japan.

Costs and losses will be shared. The EC estimates anticipate a small loss. Upside is that the platform will be available to be used into the future.

### Unforeseen Costs

Money currency variations and fluctuations need to be taken into account.

### Seed Fund

- 10.000,00 USD
- Three projects were awarded funding.
- Projects will be discussed further at the congress

### Fundraising and European Project

Group in charge of the project are working on applying for various funding applications to Creative Europe looking at a large-scale Cooperation Project.

(Call has been postponed).

The Executive Committee is looking at ways to raise funds for the organisation using the mechanisms mentioned in the [Treasurer's Report](#) (click for the link).

### Mission Budget

Yvette Hardie draws attention to the suggested amendment to the Constitution: “The Mission budget set has a guiding function and is not binding. Therefore, the Executive committee, if it deems it appropriate, may modify it in order to facilitate the achievement of the objectives proposed by the working plan adopted at the General Assembly.”

Yvette Hardie speaks about why this is necessary.

1. In the light of Covid-19, we need to have a degree of freedom in order to adapt to any massive exterior changes that could not be foreseen.
2. If executive work is to be successful with any of the funding applications that we are currently putting in for, that would affect the ASSITEJ budget, and we would need to adjust.

### Membership Fees

Currently this is the major form of income - used for solidarity purposes.

Mission Budget 2021/2024 will be discussed at a later stage.

Yvette Hardie stops screen sharing

### 4.3.2 Discussion of the Treasurer's Report



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Katariina Metsalampi:

Thank you for the report; we can see you've been working very hard. Regarding Friends of ASSITEJ, we would have liked contact to have been made, so that they could remember about their status and put in some effort to help ASSITEJ.

Yvette Hardie: ASSITEJ has sent out some emails around Friends of ASSITEJ to invite people to become friends. An email went out asking people to renew their sponsorship and we didn't get a lot of response from that. But definitely this is an area we can work on.

Yvette Hardie has seen how beautiful the solidarity around the Congress has been. Many people have donated for those less fortunate to attend the World Congress. Yvette asks people to continue to be supportive and donate the price of a coupon as the content is available until the 11th of April.

### 4.4 The Secretary-General's report by Louis Valente Sorenson

See Addendum K. Secretary General's Report

Louis Valente repeats that it is a new step for ASSITEJ to be involved in a very direct way in organising one of the events. It is also a new step that ASSITEJ is directly involved in dealing with the finances.

The report speaks to this deeper engagement and cooperation for the online Congress, and we look forward to all the attendees we will have, and the reports coming out of this experience. Which countries do they come from? What are the final economic results? Who are we not reaching? There is definitely more work to do in terms of creating accessibility for online participation.

Tom Maguire: Coming out of Covid-19, a lot of the expense that previously was created by the EC travelling for their meetings has been avoided by going digital. As Louis has pointed out, going digital has offered us some greater accessibility. How are the EC planning to learn from the experience of going digital, both economically and in terms of accessibility?

Yvette Hardie responds:

The ASSITEJonline.com platform is a permanent platform. This is our domain, so we can do whatever we want. We believe there will be a digital element to our future allowing people to be able to engage online as well as in person.

It is not for us as the outgoing Executive Committee to determine exactly what shape the future takes that is in fact the job of the new incoming Executive Committee as part of the conversation that we were having yesterday and the room around the Open Space where issues of sustainability and issues of collaboration, International collaboration, solidarity, activism all of those were being discussed by the members and those are all going to form part of the working plan which will be presented in tomorrow's session. So, there are thoughts around that.



We still feel the need to meet physically but we may need to meet less often and what we've certainly seen as the EC is that it is possible to meet and work at a distance. It does make a difference when you're a group that knows and trusts one another already. I think there will be challenges for the incoming committee in starting off in having never met face to face and everyone not necessarily knowing one another. That's just a personal point of view and it is the business of the new EC to take these ideas forward.

<https://ASSITEJonline.org/> is here to stay.

#### 4.5 Networks Reports

##### *4.5.1 Write Local Play Global*

See Addendum L. WPLG Report

Jenny Koppera: The work that we've been doing most recently has been in preparation for this festival, with our playwright slams and numerous other workshops happening right now. It's really nice to be here and participate in this platform. We are excited about expanding the artistic council and continuing the reach of playwrights that we are interacting with. A lot of that will be based around the development of the Write Local Play Global website, which is more accessible, and we hope to be building within that this year. Hopefully there will be a sort of gathering place where playwrights can do an excerpt of their work and it will be a way of connecting with them. This was made possible since Write Local Play Global was one of the recipients of the Call for Ideas funding. <https://www.writelocalplayglobal.org/>

##### *4.5.2 IIAN by Jon Dafydd-Kidd*

See Addendum M. IIAN Report

(International Inclusive Art Network)

IIAN is a global network of people dedicated to either learning about, promoting or implementing inclusion. It's currently working on a number of different strands, and we've been creating our first strategic plan which will hopefully span the next three years.

Catch the Wave - IIAN will hold First World Congress in Denmark 2022

There will be an open call for disabled artists, performers, professional inclusive workers to present pieces of work on that day.

We are launching a membership later this year, an invitation to join as a commitment to ASSITEJ.

Let's continue to build and share our network practices through that.

<https://iianonline.wordpress.com/>

#### Discussion of IIAN Report:

Meike Fechner:

ASSITEJ International has agreed to host IIAN's finances. As ASSITEJ Germany we can say we have made the mistake of hosting other people's finances and it's very hard to get out of this obligation.

- How is this going to be done?
- Is there a time limit?



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- How will you deal with other people, national centres, more networks also wanting to handle finances?

Yvette Hardie:

It's been very difficult for networks generally to gather their network fee and to pay the fees across to the International Association, as they often don't have the mechanism set up.

What we have offered, (open to any of the networks), is that individuals can pay their individual fees to ASSITEJ International. ASSITEJ would then keep an audit of what has been received and would let IIAN know once the fees are covered.

Whatever is due to them, if more has been received than they need for their membership, it can then be put to the use of hosting an IIAN person at an ASSITEJ event or for some other purpose that IIAN chooses. So ASSITEJ would utilise the fees on behalf of IIAN but within the work of ASSITEJ more generally.

### 4.5.3 *Small Size* by Katariina Metsalampi:

See Addendum N. Small Size Report

Small Size has a growing membership, and we are all working to support and make advocacy for the arts for the very young ones. <http://www.smallsizenetwork.org/>

### 4.5.4 *Young Dance Network* by Gabi dan Droste:

See Addendum O. YDN Report

- It's a new network
- Very active over the last period in terms of setting themselves up and becoming a member of ASSITEJ.
- There's a meeting tomorrow to discuss future projects.
- Young Dance Network already have a website: <https://www.youngdancenetwork.com/>

### 4.5.5 *Next Generation* by Aamir Nawaz:

See Addendum P. Next Generation Report

- Next Generation have submitted reports and have set up in places like Serbia, Pakistan, Japan and Korea.
- They have 95 members on the Facebook group.
- They want to expand the network by inviting other centres to join.
- <https://www.facebook.com/groups/582142538574066/>

### 4.5.6 *ITYARN* by Tom Maguire:

See Addendum Q. ITYARN Report

Broadly it has been moving at a steady pace since 2019, when we needed to reconvene because of the passing of the previous chair, Geesche Wartemann. We have 104 members across 38 countries. We want to undertake research across the Field of TYA through

- Academic researchers
- Practitioners/researchers



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The culmination of that work has been the presence of ITYARN in running the conference and the symposiums. We published at the end of last year, a collection of essays, about Diversity, Culture and Representation, with assistance from ASSITEJ SA. Thank you to outgoing chair, Manon van de Water. Tom will be taking over as chair of the board.

ITYARN also has a website: <http://www.ityarn.org/>

### *End of the Reports*

#### 4.6 Questions to the Network Reports

Katariina asks: Should those who wrote up the report abstain in the voting poll as they are responsible for it?

Answer:

Yes, and in some cases, you wouldn't vote at all, because your country should have three representatives who would take the vote.

Cecilie G Lundsholt: In regard to the Treasurer's report and the fundraising for Creative Europe, certain names should be removed from the report; it sounds like an endorsement for election to the EC and might be seen as inappropriate.

Roberto Frabetti: The aim was to thank people and it was not to be inappropriate by endorsing these people as candidates for the EC.

Yvette: We are grateful for the work people have put in outside of the executive committee and within the fundraising committee. We will accept that this is not a recommendation, but a matter of thanks.

#### 4.7 Ratification of the Reports

First part of the poll

01:08:30 Poll has ended.

Results:

Question	Answer	% Of Votes	Choice Type
President's report	Yes	97%	Single Choice
President's report	No	0%	Single Choice
President's report	Abstain	3%	Single Choice
Secretary General's report	Yes	97%	Single Choice



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Secretary General's report	No	0%	Single Choice
Secretary General's report	Abstain	3%	Single Choice
Policies, Protocols and Fundraising report	Yes	96%	Single Choice
Policies, Protocols and Fundraising report	No	0%	Single Choice
Policies, Protocols and Fundraising report	Abstain	4%	Single Choice
Publications & Promotions report	Yes	96%	Single Choice
Publications & Promotions report	No	0%	Single Choice
Publications & Promotions report	Abstain	4%	Single Choice
Projects report	Yes	96%	Single Choice
Projects report	No	0%	Single Choice
Projects report	Abstain	4%	Single Choice
Treasurer's report	Yes	94%	Single Choice
Treasurer's report	No	1%	Single Choice
Treasurer's report	Abstain	5%	Single Choice
WLPG report	Yes	96%	Single Choice
WLPG report	No	0%	Single Choice
WLPG report	Abstain	4%	Single Choice
IIAN report	Yes	96%	Single Choice
IIAN report	No	0%	Single Choice
IIAN report	Abstain	4%	Single Choice
Small Size report	Yes	95%	Single Choice
Small Size report	No	0%	Single Choice
Small Size report	Abstain	5%	Single Choice
Young Dance Network report	Yes	97%	Single Choice
Young Dance Network report	No	0%	Single Choice
Young Dance Network report	Abstain	3%	Single Choice



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Part 2 of the poll goes up.

Yvette reminds everyone of the General Assembly tomorrow and what it consists of:

- Looking at issues from the centres and networks for discussion.
- Constitutional amendments that have been suggested both by members and by the Executive Committee (2/3 majority needed for voting).
- Proposed working plan for 2021-2024 to be discussed and ratified.
- Discuss the budget for 2021-2024 and ratify.
- Asks that everyone look at the constitutional amendments in particular. It is very detailed, and a lot of thought needs to go into them.

01:11:40 Poll 2 ended

Question	Answer	% Of Votes	Choice Type
Next generation report	Yes	95%	Single Choice
Next generation report	No	0%	Single Choice
Next generation report	Abstain	5%	Single Choice
ITYARN report	Yes	94%	Single Choice
ITYARN report	No	0%	Single Choice
ITYARN report	Abstain	6%	Single Choice

Maria Inez: Please, if possible, change the format of the General Assembly from Webinar to Meeting, so that we can see everyone who's talking. It is very paralyzing not to see faces. If that were possible in the next General Assembly, please make that happen. Thank you.

*This is taken for consideration by the Executive Committee and the Technical team.*

*General Assembly 2 ends at 01:14:55 GMT*



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### **ASSITEJ General Assembly Session 3**

Date: 26 March 2021

Time: Exact time not recorded.

Place: Virtual ZOOM, the seat of the meeting is Cape Town, South Africa, being the seat of the President

#### National Centres and Individual Members Present:

Argentina, Armenia, Australia, Austria, Belgium, Brazil, Canada, Chile, Croatia, Cuba, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Korea, Latvia, Liechtenstein, Lithuania, Luxembourg, Mexico, Mongolia, New Zealand, Nigeria, Norway, Pakistan, Russia, Rwanda, Serbia, Singapore, South Africa, Spain, Sweden, Switzerland, Ukraine, United Kingdom, United States of America, Uruguay, Zimbabwe. Al-Harah Theatre. Ziguzajg International Arts Festival. Bradipoteater

#### Networks:

IIAN, ITYARN, Small Size, Write Local Play Global, Young Dance Network

### **AGENDA**

1. Welcome and Introduction
2. Voting Commission ratifies roll call and quorum
3. Discussion of working plan proposal 2021 – 2024 / Ratification of the working plan
4. Discussion of the budget 2021 – 2024 / Ratification of the budget
5. Issues of the Centres & Networks - discussion
6. Discussion of constitutional amendments / Voting for constitutional amendments

#### **1. Welcome and Introduction**

Yvette Hardie welcomes 117 participants, the Executive Committee and guests in the panellists' room to the General Assembly session 3.

Yvette Hardie reminds the room of the request made by Maria Inez to use a more open set up in the ZOOM room to see everyone's faces. However, today's meeting will have the same set-up as session 2, as it makes this type of meeting easier to handle and uses less bandwidth for all participants.

Yvette Hardie reminds everyone of the translation and subtitles buttons, and the chat feature. She asks that any official questions and correspondence please go through the Q & A feature.

Update: There are 121 participants in the room

Yvette hands over to Louis Valente and the voting commission to explain how session 3 is going to work.





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### 2. Voting Commission: Roll Call and Quorum

Louis Valente: Part of the voting (the votes for the Executive committee), will take place outside of this meeting in an email vote. The email was originally going to be sent after the second session meeting but was delayed being sent after the end of the third session. If there are any changes or amendments made to the constitution that have a close outcome, these will be moved to the online platform. The votes for the Executive committee are on the online platform system which is more secure. Even the people who aren't here today will be able to cast their votes.

Louis Valente to do a roll call of everyone who is voting from each of the respective countries. He asks participants to write into the chat who is present at the meeting, representing each country in response to the roll call. Participants will be able to see the roll call page as he will be screen sharing it.

Those within the register are eligible to vote. Louis Valente starts taking roll call.

21:53: Register has been taken and there are 99 eligible voting participants, therefore the quorum is 50.

### 3. Discussion of the Working Plan

Yvette Hardie suggests starting with the discussion of the working plan in order to give more time for the constitutional amendments.

Yvette Hardie speaks about the first Open Space session, the presented working plan and what was discussed in the room. She presents back what was added to the working plan coming from the Open Space session. Yvette Hardie puts emphasis on the changes made to the document. These are highlighted below in yellow.

#### 3.2.1

Organisation, promotion and support of national, regional, and international programmes, congress, conferences, festivals, study tours, exhibitions, and other activities.

- Provide support for members through letters of support on request, according to the protocol for support, and through solidarity fundraising for artists from less resourced regions to participate.
- Focus on global accessibility and the use of multiple languages and translation tools to ensure better communication.
- Focus on sustainability, with reference to the sustainable development goals, and looking at sustainability environmentally, socially, artistically, and economically.

#### 3.2.3

Encouragement of circulation and exchange of plays, texts, and other literature pertaining to theatre and performing arts for children and young people.

- Support “Write Local. Play Global.” And ITYARN to ensure that texts are circulated, and to support the dissemination and translation of plays as well as of research materials.



### 3.2.4

Collection of material and documentation on theatre and performing arts for children and young people.

- Create toolkits to support the work of the Association, focusing on child participation, integration of technology (4IR), taboos in different cultures, artists rights and equity (for children and for the artists) within the Association.
- Support the networks to create tickets or mapping projects in their fields, for example, Theatre for babies (Small Size), Dance in a digital era (YDN), etc.

### 3.2.5

Promotion of theatre and performing arts for children and young people through all media.

- Create a three-year strategy for ASSITEJ World Day of Theatre and Performing Arts for Children and Young People. (You will notice that the words **theatre and performing arts** have been amended to the working plan document, in preparation for the constitutional change. In the case that this constitutional change is not approved, the document will be updated)
- Use these Awards to explore and discuss what is meant by excellence in a global context. (This came up in conversations of decolonization around aesthetic practices and sharing aesthetics from different vantage points)

### 3.2.6

Cooperation with other international organisations with related interests.

- Co-create with ITI (and other associations) on a project around sustainability.

### 3.2.7

Introduction and support of proposals made by centres and networks in order to advance the work of Theatre and performing arts for children and young people to appropriate national and international authorities and agencies.

- Advocate for recognition of Theatre and performing arts for young audiences as an intrinsic part of the lifelong artistic education of all children and young people and create a working group for arts education which can advocate to this end.
- Advocate for theatre and performing arts for young audiences as being intrinsic to health and well-being, and to The Recovery of society post-COVID.

### 3.2.8

Yvette Hardie says nothing new was added but a few points were highlighted in blue which the EC felt were especially pertinent to the conversations that happened in the Open Space.

- Find innovative ways to work with multiple languages and translation, to achieve greater participation and better communication.
- Create a sustainability framework that not only serves to guide Association across the term but can also be used as a model for all members.



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- Continue to focus on inclusive at and access to the Association, within our systems and our practice.
- Continue to explore child participation, within the association and within Theatre and performing arts practices.

Yvette Hardie, prompted by a discussion on the chat, speaks about 4IR (the Fourth Industrial Revolution) and the mix of digital and reality that we have to adapt to. Lalu Mokuku suggests writing 4IR out in full.

Roberto Frabetti: Small Size is not only theatre for babies. Theatre for babies is part of the Small Size Project, but the Small Size mission is much larger.

Yvette Hardie: I don't think the implication was to say anything about Small Size as a network. It was to say that because Small Size is looking at a theatre for children from ages 0 to 6 years old and babies fall into that age group, if there is a particular call for research around theatre for babies, Small Size is the space in which that research can happen since you are covering the age group 0 to 6.

The ASSITEJ Executive Committee is only a group of 15 people. There's only so much that that group can take responsibility for. This is why, for example, in the exchange of play texts, we give responsibilities to Write Local, Play Global, and to ITYARN for research. In the same way, we're suggesting that Small Size takes responsibility for the conversation around the theatre for babies.

Pierre (via Q & A): UNIMA can be approached for the collaboration with ITI and sustainability.

Yvette Hardie: Next Monday there will be a panel discussion between the international organisations which include ITI, IDEA, IETM, The Festivals Academy, OISTAT, UNIMA, IATC, etc. 10 organisations will be part of that conversation, looking at how international associations can collaborate more, particularly at the time and hopefully some of those suggestions can be both proposed and discussed in that meeting. Yvette invites participants to be part of that meeting. (Nicky put a link to the meeting in the chat)

Yvette opens the floor, asks if anyone has any questions, suggestions or problems. There are none.

The poll to ratify the Working Plan 2021/2024 goes up.

*Do you ratify the proposed Working Plan?*

Yes	98%
No	0%
Abstain	2%



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### 4. Presentation of the Mission Budget

See Addendum J. Treasurer's Report - Mission Budget

Yvette Hardie presents the Mission Budget. There were no questions about the Mission Budget. (Participants were asked to look through this before the meeting)

*Do you ratify the Mission Budget?*

Yes	95%
No	0%
Abstain	5%

### 5. Issues for Centres and Networks

No formal emails were sent through to Louis Valente.

There was a suggestion from ATINA (ASSITEJ Argentina) about the constitution which will be addressed.

Yvette opens the floor for people to voice their concerns.

Conclusion: there are no major issues that need to be raised by centres or networks.

### 6. Changes to the Constitution

With the current proposed changes to the constitution, there has been a lot of back-and-forth discussion. These proposals were ready for the World Congress, in May 2020, but because of COVID19, the World Congress was postponed. From 2017 onwards, there has been an ongoing revision that has been happening. It is always difficult to find the right model.

What the EC is proposing has come out of discussions since 2017; these are things we feel will really assist the organisation to align the constitution to the values and principles that we are putting into action already.

These changes will bring us up to date in certain respects, for example:

- Language within the constitution which was outdated
- Processes that were outdated (because of the current circumstances)

ASSITEJ wants to reflect in our constitution exactly what we are doing right now, and to ensure access equity, diversity and inclusivity; making sure that those things are powerfully reflected in our constitution.

Yvette Hardie will go through the changes with everyone.



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See Addendum R. Proposed Constitutional Changes

Reminder:

A constitutional change requires the highest number of votes, a two-thirds majority needed.

This will be done as a double process:

- If we have a 75% majority decision, using the ZOOM poll, that will be accepted as two-thirds.
- If it is less than 75%, then that specific constitutional change will be sent to you via email. From the email would you have time to think, reflect on and discuss it with other ASSITEJ Members, before sending in your vote.

One proposal was submitted by the member, ASSITEJ Argentina. The rest of the proposals were submitted by the EC.

In the interim, we've had conversations between ASSITEJ Argentina and the EC and are making a proposal which we feel covers the concerns that are presented by the member, but it also is in line with our constitution and with our legal status in Italy, which is where our organisation is based.

### Proposal submitted by ASSITEJ Argentina - Atina, Maria Ines Falconi:

See Addendum R. Proposal by ASSITEJ Argentina

ASSITEJ Argentina (on behalf of the Ibero-American network) proposes a change in the inclusion of new members for the three categories.

We propose that when a National Centre, Individual Member or Professional network applies for the Membership, in case of being accepted by the EC, they could have one year of "provisional membership" before being confirmed as a full member.

During that year they will have the rights of members, but they will not pay any fee up to the moment they are confirmed after a year.

This will allow the new member to get in contact with ASSITEJ and participate actively and will also allow ASSITEJ to evaluate the activity of this new member. In that way, it will not be necessary to expel members who apply for membership that afterwards they do not make concrete. This issue was presented in the meeting between the EC and the Ibero American Representatives in Montevideo 2019.

Maria Ines Falconi: We have seen, in our region, Latin America, but in other regions too that many centres apply for membership and then disappear the day after. They don't connect, they don't pay, and they don't leave contact details.

If a new centre applies for membership with ASSITEJ, they can have one year to be in contact with the Association and have time to pay the fee and reorganize. It would probably be more secure.



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We proposed this as a provisional membership, but this *provisional membership is not allowed in Italian Law*.

Yvette Hardie: Solution. The EC has suggested two amendments. One is that the EC has already proposed a kind of one-year free, if the centre presents some difficulty to pay the fees, but this will not be provisional membership. For the communication and activities part, the EC suggested putting in a new article which addresses this.

### Proposals submitted by the EC:

#### *Amendments concerning Article 1.1- NAME*

- “Mankind” changed to “Humanity”.
- Theatre and the performing arts.
  - Theatre (by itself) is a very broad expression and the kind of work that is happening for children and young people, includes: Dance theatre, Circus theatre, Musical theatre, etc.
  - The ASSITEJ name is widely known, changing the acronym would not work; thus ASSITEJ wants to add this broader description to the constitution.
- 1.1.1 - PROPOSED
  - ASSITEJ recognises the essential right of all children and young people to enrichment through the arts and their own cultural traditions, especially theatre culture.

Theatre in particular, and the performing arts in general, respects its young audiences by presenting their hopes, dreams, and fears; it develops and deepens experience, intelligence, emotion, and imagination; it inspires ethical choices; it increases awareness of social relationships; it encourages self-esteem, tolerance, confidence, and the free expression of opinions.

Katariina: Worried about the translations of all the word changes. Words have different meanings in different languages. Is the proposal only for the English language? Or have the EC already made proposals for other languages?

Yvette Hardie: The working language of the association is English. The important thing is to get it right in English. Then with the translations, ASSITEJ needs to make sure that with each translation, every word is an accurate reflection of what is being said in English.

Louis Valente: So far it has been translated into the video sessions but there is work around finding the proper translation that takes us into the different languages. We need to accept this change as the English wording and as the official language of ASSITEJ. Then we will work on the other languages.

- 1.2.3 - Actual

ASSITEJ is dedicated to artistic, cultural, political, and educational efforts *and no decision, action or statement of the association shall be based on nationality, political conviction, cultural identity, ethnicity or religion*.



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- 1.2.3 - Proposed

ASSITEJ is dedicated to artistic, cultural, political and educational efforts *and no act of the Association and its members may discriminate on the basis of age, gender, ethnicity, disability or ability, economic standing, sexual orientation, cultural identity, national origin, political or religious conviction.*

Maria Ines Falconi: Even though the statement is very specific, this could lead to the issue of not mentioning something that would be relevant 2-3 years from now. That would be seen as a new kind of discrimination. So, it should have a more general reference by being wider in the concept.

Yvette Hardie: Good suggestion, What word/sentence should we use to capture that idea? “Any other basis or difference”? “Any other identities”? “Any form of discrimination proposed”?

Yvette Hardie disconnects/experiencing network issues.

She reconnects after a few minutes.

Maria Ines Falconi suggests that in the case Yvette cannot continue with the meeting due to network issues, someone should be ready to take over.

Yvette indicates that that would be Sue Giles (Vice president).

Yvette Hardie:

There are 2 completely new clauses added to the constitution.

1. Child safety and child rights.
2. Representativity and inclusivity.

Both of these are to do with our values, that the EC have been putting in place and creating Policy documents around. The EC wants to state these values more clearly in the constitution.

- 1.2.4 - Totally new

*Child safety and child rights.*

*ASSITEJ is committed to promoting the safety, participation and empowerment of all children and will support no action that harms children physically, sexually, emotionally, psychologically or culturally.*

Clíodhna raised a point: In regard to 1.2.4, what if a child cries before or after a performance? curious to know what these actions refer to? emotionally or psychologically?

Yvette Hardie: There are situations like that, where they are completely beyond the control of the artists in that case. The reasons for the crying may have nothing to do with the performance. It may have some other context to it but what we are looking at is the intention. What is the intention behind the action? If we can see there's an action taken with the intention to harm sexually, physically, emotionally, psychologically or culturally, we would not support that. We are committed to promoting the safety, participation and empowerment of all children.



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Louis Valente: To the point of Cliodhna, I think it's important, she raised the question of whether we can be held responsible for things going on in different corners of our sector. We cannot be. This clause speaks to ASSITEJ wanting to promote the safety of children.

Yvette Hardie: It also speaks to what we do and don't support.

From the chat, Lindiwe Msiza: Does this include online child safety?

Answer: It would include online safety. In any context.

To add to a point on cyberbullying would make the statement too specific. We are committing our artists and members to promote safety, participation and empowerment of all children in their own actions and for them not to give support to any action that indicates intentional harm.

- 1.2.5 - Totally new

*ASSITEJ advocates the representativeness and exclusivity of membership for itself and all its members, working with transparency and using democratic principles to ensure that gatekeeping practices (i.e. controlling access to the association) is avoided internally and within its members.*

Renumbering

1.2.4 will become 1.2.6

1.2.5 will become 1.2.7

1.2.5

There's a suggestion from Janet: "within its member organisation" should be added at the end.

Yvette Hardie and the EC do not want to use that type of language, the reason being ASSITEJ also has individual members. We want this to apply to our individual members as much as to the National Centres and to the Networks.

Vicky suggests "membership" over "members"

Yvette agrees

### 4.2 Article 4 - Categories of Membership

Proposed: Suggested some additions, just to make it clear about corresponding an individual membership.

*A member can also choose the corresponding membership if its economic conditions do not allow it to fulfill the full membership.*

This is the current practice by the EC. The EC would make this proposal if a member were not able to fulfill the requirements for the full membership. They can then choose corresponding membership, but it wasn't clearly stated in our constitution, so this is an addition based on practice.





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### 4.3.3 Individual Memberships

#### 4.3.3.2

*Individual membership is a non-voting membership and needs to be renewed after every three years.*

#### 4.3.3.3

*Individual members are encouraged to work over time towards a change of status that will allow them voting rights in another capacity of membership*

#### 4.3.3.4

*Individual members are strongly encouraged to actively collaborate with other members of ASSITEJ to embark on projects or programs which advance the aims of the Association*

### 4.3.4 National Centres, particular conditions of membership.

#### 1. Additional memberships

*Theatres or artists, living and operating in a particular country, may be members of more than one National Centre, provided they are first members of the National Centre of the country of residence, and that they meet the requirements of membership of both organisations.*

#### 2. Neighbour membership

*Theatres or artists operating in countries without national centres and where there are no real possibilities to develop a National Centre in the country at this time, can apply to join a geographically nearby National Centre, who may accept them under a clear set of criteria to be determined by the National Centre.*

### Renumbering

Current 4.3.4 will become 4.3.5

Maria Ines Falconi feels you can collaborate with other centres, but you should not have two memberships. You have to choose between the national centre of your place of residence and the international membership. Because the economy and circumstances are completely different to each place.

Yvette Hardie: The point being made here is that it is also up to the National Centres whether they want to admit members from other countries as members to their own organisation. There are several partners that need to come together to make this happen. The National Centre themselves needs to be willing to open their membership to these members who already have membership of another National Centre. Many of us already have up to four memberships with ASSITEJ. I am, for example, a member of ITYARN and Write Local. Play Global. I am participating in other networks and potentially could be a full member of that network as well.

Meike: [by Chat] Can someone explain the difference it makes to be a member of more than one Centre? I don't see why this is a problem.



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Yvette asks Meike to make a point to the floor so everyone can hear it.

Meike: The old rule came from an idea that would be good for the National Centre not to accept theatres from other countries. I feel it was an old idea that aimed at regulating members, but now we are talking about individuals or theatres like the Agora theatre in Belgium that works for the German-speaking minority in Belgium and also for the other people in Belgium. There is a reason to be a member of ASSITEJ Germany and ASSITEJ Belgium. Individual membership is not a problem at all.

Yvette speaks to Eibhlinn's point on the chat: Eibhlinn speaks of the right to self-determination. She says that in her country, Northern Ireland, members should have the right to decide whether they are members of ASSITEJ UK or TYAI. In the same way a citizen can decide whether to be a UK citizen or an Irish citizen. Yvette agrees with this point and says that people should have the right to associate with where they feel comfortable and where they feel they belong.

Question from the chat: What about the right to vote and representation?

Yvette Hardie: National Centres have different categories of membership. For example, some centres have 'students' as a category and then they may or may not give students the right to vote. In the same way a National Centre could decide on which categories of members are able to vote and these are not. This is all within the self-determination of the centre.

Louis Valente: A suggestion is that there be a separate poll entirely for this issue specifically for people to voice their concerns about this clause.

Lars: It's also about the networks. There should be some similarity in how we do things when people are members of several networks/centres. Also how do we work the prices? Should we say that if you join a second network, you pay 15% off or 25% less? So, there is one rule for everyone? This way, every network doesn't have to define their own rules but rather, there is something that we can lean up against. So, it's not just a random jungle.

Yvette Hardie: If these particular proposals for ways of being a member of a National Centre were to be accepted, the new EC, the new working group would put in place the policies and protocols necessary for these types of memberships. It is the principle of the matter we are trying to agree on.

Yvette notes that both of these membership plans are potentially contentious and that maybe we need to separate them out and think about how these could be applied and vote for them separately.

### 6.2 Article 6 - Application, Resignation, Suspension, Expulsion.

#### 6.2 Totally new

*Membership will become effective and will be recorded in the "Members Book" after the payment of the*



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annual fee. Only after this effective admission, will the name of the member be included on any public listing of members.

### 6.3 Totally new

*If a prospective member knows that they are unable to pay the annual member fee for proven and objective conditions of economic difficulty, they must specify this in their application. They can request the Executive Committee to support their membership for the first year, in a spirit of solidarity, to be revised on an annual basis. In the absence of this explicit request, non-payment will result in the non-activation of the membership.*

### 6.4 Totally new

*Independently of the fact that the new member has paid his membership fee or has requested the solidarity support from the Executive Committee, at the end of the first year of membership, ASSITEJ and the new member commit themselves to verify the status of the sociative relationship and of the functioning of the National Centre or the Network, thus allowing the activation of all those procedures that are necessary to support the member in its activities and in its social mission to help it, at the same time, in fully meeting its obligations to the Association as provided by the Constitution.*

### Renumbering

The articles from 6.2 to 6.5

### 7.3 Article 7 - Income, Funds, Financial Year and Budget

- 7.3 Proposed

The mission budget set has a guiding function and is not binding. Therefore, the Executive Committee, if it deems appropriate, may modify it in order to facilitate the achievement of objectives proposed by the Working Plan adopted by the General Assembly.

- 7.5 Totally new

The Executive Committee can waive or reduce the annual fee for those members who might find themselves in heavy and documented economic distress.

The Executive Committee may also identify and use other instruments such as Solidarity funds or Mutual fees to sustain the membership.

### Renumbering

The articles 7.5 and 7.6

Yvette Hardie: All of these are to do with how we can support members.

Mutual Fees: One National Centre pays the fees of another National Centre, or one member pays for another member, in addition to themselves.

Yvette Hardie: Good point from Tessa: There should be no gendered language in the constitution. Back in 6.4, change “his” to “their”. The entire document will be checked for that.



- 7.3 Proposed

The mission budget set has a guiding function and is not binding. Therefore, the Executive Committee, if it deems appropriate, may modify it in order to facilitate the achievement of objectives proposed by the Working Plan adopted by the General Assembly.

There was a need to change the Mission Budget as there was a need to go online as a Congress and for there to be money/funding put into this platform.

Julia: Two questions regarding the new paragraph 7.5. If the EC can waive or reduce the annual fee for those members, why do you need the corresponding membership?

Yvette Hardie: The waiving would happen in a situation when we see heavy and documented economic distress, e.g., Collapse of a currency or a typhoon that creates a situation where people are obviously not going to be in a position to pay. That's different from being in a situation where right now it's difficult for us to raise the fees, but if you give us enough time for the next year, we can do some activities and raise the fees and we can still keep our corresponding membership. We can still have a vote and participate in the life of the Association. At the moment, our only income is the membership fee, so we can't afford to waive the fee for everyone who says they're in economic distress.

Julia: (First question resolved) Second question: the Solidarity Fund and the Mutual Fees, the Solidarity Fees are good to have, but the Mutual Fees, I was wondering if it is transparent? Who will give the money to which country? And how do we make sure there are no old structural dependencies created. In the Solidarity Fund, you just give the money, and the EC can give it to everyone who needs it. There are no dependencies, no direct links between the one who gives it and the one who receives it. Why would we need this in addition?

Yvette Hardie: There is that danger of course, but all financial transactions within ASSITEJ are completely transparent and we would be making all of those things known. Everyone has access to the minutes of the EC meetings. Secondly, there are times when there's a particular relationship between National Centres. E.g., ASSITEJ South Africa working with Wales in a British Council Project for which we raised funding. Perhaps it is possible for that British Council funding to be used to pay some of our fees, or because of that relationship, one party feels it should assist the other. There are some cases, where, because of work that is happening between them, there might be a valid reason why there may be a mutual fee. I do hear your concern; it is something that can be discussed. At the moment, those are the instruments we are using.

(Both questions resolved)

### 9.2.2. Article 9- Voting Rights

Proposed



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- 9.2.2. All voting (whether in person or online) requires a voting commission to audit the vote and check its reliability. This commission will be appointed ahead of the General Assembly meeting and will operate according to the voting regulation as decided by them together with the Executive Committee.

Here the EC is updating the clause to include online voting.

- 9.2.3 online voting can happen in two ways: for simple decision making (for example, the acceptance of an agenda), the voting can take place by Simple online poll; for more complex decisions, the online voting process will be permitted over sufficient period of time to allow for participation in all time zones (I.e., not less than 24 hours). Online voting should use mechanisms where the security of the vote, the anonymity of the vote and the integrity of the world cannot be called into question.

- 9.2.3.  
Voting by proxy is permitted, where this is required.

In the past, one country would give a proxy to another country to vote on their behalf because they weren't able to travel. There have been situations in which certain countries cannot join online, due to technological restrictions in their countries, in which case, giving a proxy to another member to vote on their behalf may be relevant. Most of the time, people can still vote via email, so proxies are less required than they might have been before.

- 9.3.3.  
A Special meeting of the general assembly may be called by the Secretary grand general three weeks in advance on the written and Justified request of two-thirds of the members or at the discretion of the Executive Committee, in the case of an emergency or extraordinary circumstance.

- 9.3.4.  
While the physical meeting of the General Assembly is to be prioritised, access to meetings by technology should be made available for those unable to travel. All meetings of the General Assembly may take place partially online (blended format) or fully online, using video conferencing, online voting and similar technology. The seat of the assembly shall be the one where the President is.

- 9.5.3.  
Participating either in person (whether physically or online)  
Reduced time of notice for a Special meeting due to the availability of the online platform.

### 10.2.2. Article 10- Executive Committee

- 10.2.2.  
The committee must be notified three (3) months in advance for physical meetings and two (2) weeks in advance for online meetings.



- 10.2.3.

In addition to four meetings of the Executive Committee, smaller working group meetings may be called, either physically where this is convenient, or online.

Definitions Added - Totally New:

**Application:** The act of applying for membership as a Full, Corresponding or Non-voting member.

**Rejection:** When application for membership is not accepted by the Executive Committee of ASSITEJ for some specific reason of not meeting the criteria for a membership.

**Non-activation:** When the application for membership is not accompanied by communication around payment of the membership fees, and these fees are not paid, in order to activate the membership.

**Resignation:** When a member of ASSITEJ elects to leave Association for reasons of their own.

**Suspension:** When a membership of acetate by a Full, Corresponding or Non-voting member is put on hold for a defined period of time in order for that member to meet certain criteria identified by the EC related to obligations of membership

**Expulsion:** When the Full, Corresponding or Non-voting member will no longer be considered part of the association, due to non-compliance with one or more of the obligations of membership. 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 gatekeeping activity; refusal to adhere to the Constitution of ASSITEJ; bringing ASSITEJ into disrepute.

**Solidarity funds:** Contributions that are made by members, on top of their annual fee, towards a fund that supports another member in the payment of their fees, so they can remain as voting members. The member who is seeking assistance from the Solidarity Fund makes an application to ASSITEJ.

**Mutual fees:** One National Centre pays for another National Centre's membership to ensure their engagement.

**Online meetings:** Meetings which use technology, such as ZOOM, Skype, other forms of video conferencing or WhatsApp, to facilitate the meeting. All efforts should be made to ensure equity of participation in meetings, so that members are not disadvantaged by lack of access to technology.

Constitution document finished.

Yvette Hardie asks that if there are no more comments or questions, that we go ahead and vote.



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Yvette Hardie suggests that we vote on acceptance of all the changes in the constitution in one poll (apart from 4.3.4.1 and 4.3.4.2) as proposed by the EC and a separate vote for 4.3.4.1 and 4.3.4.2. Any objections to the proposal?

Imran Khan: When you say we go for all changes in one vote, does this include the proposal by ASSITEJ Argentina?

Yvette Hardie: Yes, it would. Not the proposal ASSITEJ Argentina put in as a separate document. ASSITEJ Argentine looked at our proposals for 6.2 and 6.3 and they agreed that those covered part of their concerns and we then added 6.4 to cover the additional part of their concern. 6.2, 6.3 and 6.4 replace ASSITEJ Argentina's proposal.

We could send 4.3.4.1 and 4.3.4.2 as two separate votes in the email along with the votes for the place of the next meetings.

Birute Baneviciute: Why can't we vote on a second poll only for those clauses? Because if there is an agreement, then we don't need to have them sent via email.

Yvette Hardie: We can try that.

Yvette asks Benji to please release a poll which would read "Do you vote to accept all the constitutional changes as proposed by the EC with exception of 4.3.4.1 and 4.3.4.2?"

Louis Valente: Reminder: that when the poll is released, it is only the people who we ticked off in the call of the voting members at the beginning of this meeting that can vote and the few additional people that came in late and we have been in direct correspondence within the chat. So, if you are an observer, you should not be voting or if there are already 3 other members from the centre or network that you are part of, voting, you should not be voting. Only present voting members may vote.

Poll 1 has been launched:

Do you vote to accept all the constitutional changes as proposed by the EC with exception of 4.3.4.1 and 4.3.4.2?

Yvette Hardie brings attention to the Japanese team, who are in a building which closes at a particular time. They need to leave but have voted in the important poll. She thanks everyone sitting on the other side of the world voting at some awful hour of the morning or night. We appreciate your dedication to this organisation; you are extraordinary!

Birute Baneviciute: I see a question from Jerry Adesewo from Nigeria, he is asking how to know if your name is ticked, and I see his name isn't ticked on the form.

Yvette asks for the Voting Commission to confirm who is voting from Nigeria.



Birute Baneviciute: From Nigeria, Pamela Udoka and Jerry Adesewo can vote.

Philip Hardy: At this point, I think we can close the vote with 85% who voted.

*Do you vote to accept all the constitutional changes as proposed by the EC with exception of 4.3.4.1 and 4.3.4.2?*

Yes	97%
No	1%
Abstain	2%

Next poll launched: Do you ratify the addition of 4.3.4.1? (Additional membership)

Philip Hardy: Ending voting at 95% have voted.

*Do you ratify the addition of 4.3.4.1? (Additional membership)*

Yes	84%
No	3%
Abstain	12%

Next poll: Do you ratify the addition of 4.3.4.2? (Neighbour membership)

*Do you ratify the addition of 4.3.4.2? (Neighbour membership)*

Yes	93%
No	2%
Abstain	5%

Yvette Hardie: Thank you everyone very much. There were a lot of changes, there were a lot of different variables in there, and it's wonderful that they have passed. Thank you to our Voting Commission: Philip, Birute and Niclas for your work.

That brings us to the end of today's meeting. The next meeting is tomorrow, Saturday, same time, same place and tomorrow we're going to have a little more fun. It'll be in a meeting format and will





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be slightly less formal because we're going to have an opportunity, amongst other things, to meet the Executive Committee members. Everyone is very eager to see the proposed EC for the 2021-2024 term. You will ask the candidates questions as a very important part of tomorrow's meeting.

Thank you so much everyone for your hard work and for staying on an extra half an hour. Thank you, National Arts team, for being utterly brilliant!

Everyone unmutes and applauds

Meeting ends: 01:59:39 (GMT)



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### **ASSITEJ General Assembly Session 4:**

Date: 27 March 2021

Time: Exact time not recorded.

Place: Virtual ZOOM, the seat of the meeting is Cape Town, South Africa, being the seat of the President

#### National Centres and Individual Members Present:

Argentina, Armenia, Australia, Austria, Belgium, Brazil, Canada, Chile, Croatia, [Cuba - by skype], Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, India, Iran, Ireland, Italy, Japan, Korea, Latvia, Liechtenstein, Lithuania, Luxembourg, Mexico, Mongolia, New Zealand, Nigeria, Norway, Pakistan, Russia, Rwanda, Serbia, Singapore, South Africa, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom, United States of America, Uruguay, Vietnam. Al-Harah Theatre; Ziguzajg International Arts Festival

#### Networks:

IIAN, ITYARN, Next Generation, Small Size, Write Local Play Global, Young Dance Network

#### Eligible to vote:

Marked as present 101 votes out of 174.

### **AGENDA**

1. Welcome and Introduction
2. Questions to the bid for the 21st ASSITEJ World Congress in Cuba (*presentation pre-recorded*)
3. Questions to the bid for ASSITEJ Artistic Gathering 2025 in France (*presentation pre-recorded*)
4. Questions relating to the online voting procedure
5. Meet the candidates for the Executive Committee

#### **1. Welcome and Introduction**

Yvette Hardie: Welcome everyone! We have 157 participants in the room. Yvette reminds everyone of the translation button at the bottom of the screen.

She apologised for the delay in the start of the meeting due to technical difficulties with getting the Cuban delegation into the room. The reason: ZOOM is an American platform and is not available in Cuba. So, they are being brought in through another means through the great ingenuity of our partners, the National Arts Festival, who have managed to make it work beautifully.

Yvette introduced the ASSITEJ Japan team who have made an entire festival happen on the ground. There are children and young people in Japan who are accessing the theatre. We want to take this moment to say thank you to ASSITEJ Japan for being such wonderful partners in the 20th World Congress and we'd like you all to say hello to us and introduce yourselves to us.



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Kenjiro Otani, please introduce the ASSITEJ Japan team to the room.

Audio problems: Kenjiro is one of the translators and he is translating, so none of the other translators can hear his English translation. If everyone selects English just for now, we will consecutively translate from Japanese.

Hisashi Shimoyama: Good day. As mentioned, we are very sad that we cannot welcome you to Japan. However, in Japan, we are in the middle of the Mirai Festival and also the ASSITEJ World Congress. This whole Covid situation made us discover such a huge thing and I believe the manifesto that ASSITEJ is creating will be a very important thing for all of us. We are aiming to share our Japanese manifesto at the end of the events. Now we are doing the festival with the hope that we will be able to deliver the performing arts for children in Asia and also around the world. I am also the artistic director of *ricca ricca\*festa* in Okinawa, Japan and today was the last Grand Finale for the festival. This year unfortunately had only Japanese companies and artists at the festival; however, we are planning to have two festivals one in January and one in July and we really hope to meet as many people as possible at the festival and I'm looking forward to meeting all of you and talking with you all. Thank you very much.

### **2. Questions to the Bid for the 21st ASSITEJ World Congress in Cuba (presentation pre-recorded)**

See Addendum S. Presentation of Cuba

ASSITEJ Cuba presented the bid.

Yvette Hardie: Thanks, ASSITEJ Cuba for the effort and energy that has gone into preparing this bid. In Uruguay, there was a sense that it would be impossible for the Ibero-American community to host a Congress, and yet here you are offering a Congress in Ibero-America. We are so grateful to you; we celebrate all the efforts that have gone into making this work.

Are there any questions from the floor? Does anyone have anything that they would like to share or say or ask at this time?

ASSITEJ Vietnam: Hello everyone. Thank you for this wonderful opportunity. We all remember the 2017 Congress in South Africa. What a pity that we couldn't come to Japan this time and I hope the pandemic will go soon and then we can have an opportunity to see each other. During this last year we performed about 100 shows. We hope that this year, when the pandemic is well-controlled, we can perform much more.

Yvette Hardie: Thank you. Any questions or comments?

Yvette reads comments from the chat for ASSITEJ Cuba from ASSITEJ France, Uruguay, etc.

Aamir Nawaz (ASSITEJ Pakistan): I'd like to thank the Cuban delegation for a wonderful presentation. In the presentation you said that there are a lot of festivals already happening in Cuba, Havana - how will this festival stand amongst all those international festivals?



Yvette Hardie: Question from Kate Cross: Will the 21st Congress be in Cuba and online? From the ASSITEJ side, this platform, ASSITEJonline.com, is an ongoing platform. So, we will continue to use it. I'm certain that we'll find a way to share what is happening in Cuba using the online platform for those who are not able to travel. But obviously we still need to discuss the details of that and what we'll be able to share and what could be live streamed, what level of blending we would need. We want to always have an online component in the future because we feel it offers access to people who might not otherwise be able to travel. Personally, I want to be in Cuba, and I want to get those hugs.

Maria Ines Falconi (ASSITEJ Argentina): The Ibero-America Network is behind Cuba and has been working together from many years ago but now especially because of the Congress. It will be a very good team project. A very good opportunity to work together.

### **3. Questions to the Bid for ASSITEJ Artistic Gathering 2025 in France (presentation pre-recorded)**

See Addendum T. Presentation of France

Yvette Hardie invites the French team to say a few words about their bid and invites questions and comments on the bid. Yvette prompts Emilie, Francois and Cyrille.

Emilie Robert (ASSITEJ France): So, we are very enthusiastic for the Artistic Gathering in 2025, not only because it's a big anniversary, but also because we are fully ready for it. We would like to share our common values in France and all around the world with the French professional artists. Our organisation is strongly representative of all the professions of performing arts for young people. I think it's the time for us to share this with you and of course 2025 is far ahead, maybe even further than we first imagined because of the pandemic crisis and international crisis, making it difficult to know exactly how the world will be and what we will be doing in 2025. We see it as an opportunity to work with the EC and with ASSITEJ during the next years to build the Artistic Gathering together. I think it's a very interesting challenge. I hope everyone has seen our documents, so I don't have to go through all the legal things. We want to underline that child participation, diversity, equity and sustainability are the major points of this presentation and this application. Perhaps you're wondering why we have two cities from France in the room. Because of the pandemic situation and the major elections that were expected, we couldn't be sure of which city would be relevant and able, but we're sure that one of them will do it and we're sure that we can find ways to share between two cities.

Cyrille Planson (ASSITEJ France): We are in a cooperation with Marseilles. We want this event to be a great opportunity for the youth in France and all over the world. Emilie told you about the participation of children and the youth. We have to imagine something very strong with the next generation. We want to invite some young artists and professionals to work together and to have a strong collaboration with children during the process of creation. In France, we have a new research programme, and it will also be an ambition for us to organise and to chair with ITYARN



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some cooperation. We all need to shine a light on the diversity of arts and culture a few years after this terrible pandemic.

Francois Fogel (ASSITEJ France): Emilie and Cyrille have talked a lot about a project. It is 5 years' time, so there will be many things to reconsider and rethink. Only 10 years ago we came back into ASSITEJ with a new membership, and this became even more real when the EC came to Quimper at the end of 2019. The French TYA community has felt a real need to meet international professionals and to do so in the best conditions possible.

Yvette Hardie: Thank you very much. Do we have any comments or questions for the French team? I think it's so beautifully symbolic that the 60th anniversary should be celebrated in France where the organisation was born.

No comments or questions from the room.

### **4. Questions Relating to the Online Voting Procedure**

Yvette hands over to Louis Valente to explain the Voting Commission

Louis Valente: Last night I sent emails to all members. Full members should have received 3 emails with 3 separate ballots. Corresponding members received 1 email. Follow the instructions in the email and submit your votes. I have made a small video and I will post the link to it here. The Voting Commission will be available for questions for 30 minutes after this meeting closes. The online voting system is in the hands of the Commission, to have all procedures clear and no conflicts of interest. Please contact Niclas, from the Voting Commission, on the email address: nm@ASSITEJ.se, if you did not receive the ballots or if you cannot understand them.

Yvette Hardie indicates that she received this email yesterday. It is headed ASSITEJ, but the actual email address is noreply@electionrunner.com. If you haven't received your email, double check that.

Louis Valente reminds everyone that the deadline for the Voting is 28th March, at 11:59 (GMT) to cast their vote. Members are asked to please vote before tomorrow night, because once the poll closes, you won't be able to vote.

### **5. Meet the Candidates for the Executive Committee**

See Addendum U. Presentation of Candidates for the EC

Yvette Hardie: Now we will meet the EC candidates. In the main room we will play the videos for all the bids and for the candidates. So, for those who feel they know the candidates and don't have any questions for them, you can watch the Cuban and French videos along with the videos of the candidates. This is also being broadcast on Facebook live, giving our broader membership an opportunity to also view those videos.



To meet the candidates in person, you have the opportunity to move between 7 breakout rooms. The list of the rooms is put into the chat. Yvette reads them out:

- Room 1: Sue Giles, Uyanga Ayurzana, Cecilie Lundsholt, Gonzalo Moreno
- Room 2: Louis Valente, Minoovash Rahimian, Barbara Maficka, Yannick Boudeau
- Room 3: Tatiana Bobrova, Jan Baanstra, Selloane (Lalu) Mokuku
- Room 4: Ernie Nolan, Cristina Cazzola, Shoaib Iqbal
- Room 5: Pamela Udoka, Paulo Merisio, Jon Dafydd-Kidd
- Room 6: Seok Hong Kim, Omar Javier Álvarez, Emelie Robert
- Room 7: Bebê de Soares, Kentaro Miyamoto, Julia Dina Hesse

Each room has one of the old EC members in it. A range of languages is in each room as well to help with facilitation of translation. The interpreters have created - through Google meets - the capacity for members to ask them to accompany them into a room. Yvette Hardie asks the interpreters to explain how that works in their own language channels.

Yvette Hardie says once the breakout rooms are available, everyone is free to go to them or stay. For those who are in a breakout room as a candidate, please choose the room as per the chat. At half-past, members come back to the main room if they would like to hear more about the voting. However, if members have all the information they need, they are welcome to leave. There will be no formal closure of this meeting.

Yvette Hardie indicates that in the main room, the videos will start playing.

*France video plays*  
*Cuba video plays*

Christopher Blois-Brooke explains how members may get in and out of the breakout rooms.

*Candidates video plays*

Yvette Hardie: All these videos can also be seen online at the General Assembly site.

Everyone is now back in the main room: 127 participants.  
This is now a moment to help anybody who needs help with the voting process specifically. For those who don't need help, thank you for staying with us. The meeting went longer than intended. We will see you again on Tuesday for the last General Assembly (Session 5).  
Don't forget to vote!

Stephan Fischer-Fels: Don't forget about the Encounters! Encounters are the heart of the whole thing. It is a wonderful, creative and artistic moment of exchange for all the people who are missing



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each other. In 1 hour, it starts and that is the first part, in a few days, there is the second part. Both are linked together since we're packing a suitcase for the future.

Yvette Hardie hopes to see everyone at the Artistic Encounters. It is a very important part of this Assembly where we get to play together as artists and where we get to plan for the future.

Yvette Hardie hands over to Niclas Malmcrona for Voting questions.

Meeting officially ends: 01:41:08 (GMT)



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### **ASSITEJ General Assembly Session 5**

Date: 30 March 2021

Time: 11:46:06 (GMT)

Place: Virtual ZOOM, the seat of the meeting is Cape Town, South Africa, being the seat of the President.

#### National Centres and Individual Members Present:

Argentina, Armenia, Australia, Austria, Belgium, Brazil, Canada, Chile, Croatia, [Cuba], Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Korea, Latvia, Liechtenstein, Lithuania, Luxembourg, Mexico, Mongolia, New Zealand, Nigeria, Norway, Pakistan, Russia, Rwanda, Serbia, Singapore, South Africa, Spain, Sweden, Switzerland, Ukraine, United Kingdom, United States of America, Uruguay, Zambia. Al-Harah Theatre; Ziguzajg International Arts Festival

#### Networks:

IIAN, ITYARN, Next Generation, Small Size, Write Local Play Global, Young Dance Network

Marked as present 112 votes out of 174.

### **AGENDA**

1. Welcome and Introduction
2. Roll Call for Voting commission
3. Awarding of Honorary members
4. In memoriam
5. Announcement of vote of the 21st World Congress & ASSITEJ Artistic Gathering 2025
6. Thanking old EC and stepping down of President
7. Announcement of elections of President and Secretary General 2021-2024
8. Announcement of elections for positions on the Executive Committee
9. Proposal & ratification of positions for treasurer & vice-presidents
10. Any other business

#### **1. Welcome and Introduction**

Yvette Hardie welcomes everyone to the last General Assembly meeting (session 5) for the 20th ASSITEJ World Congress, including all the members of ASSITEJ, our honorary members, our honorary president, Wolfgang Schneider, and our soon-to-be honorary members. Yvette Hardie explains the translation/interpret button and all the languages available.

#### **2. Roll Call for the Voting Commission**

Yvette Hardie hands over to Louis Valente, Secretary-general, to run the roll call so that we can see who is in the room, in terms of voters and observers.





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Louis Valente explains how the roll-call works. It is only for those representing a National Centre or Network, with the right (eligibility) to vote.

Louis Valente takes roll call. GA 5 Registration. After the check, there are more members in the room and they are welcomed.

Yvette Hardie thanks the Voting Commission and Louis Valente for their work.

### 3. Awarding of Honorary Members

Yvette Hardie starts off with the awarding of Honorary Members. Various members of the Executive Committee will step forward to present a candidate in each case.

Honorary Membership is an honour that we give to someone whose work and energy has contributed to the life of this Association, they have given of themselves to ASSITEJ very specifically.

The first person we would like to honour in this way and who we would ask the general assembly to ratify as an honorary member is Mr Asaya Fujita. Kenjiro Otani to do the presentation.

The video Kenjiro wanted to play is unavailable, while Kenjiro finds the video to play for his own device, Yvette Hardie asks if it may be possible to move on to the next candidate and come back to Mr Fujita.

Yvette Hardie presents the next honorary member being Nina Hajjianni.

*Do you ratify Nina Hajjianni as an ASSITEJ Honorary Member?*

(There are a few issues with the poll going up as no one can see it and Philip Hardy can't see the results. Nicci clarifies the issue and the poll goes up).

Yes	98%
No	0%
Abstain	2%

Yvette Hardie invites Stephan Fischer-Fels to present the next Honorary member, Vigdis Jakobsdottir.

*Do you ratify Vigdis Jakobsdottir as an ASSITEJ Honorary Member?*



Yes	100%
No	0%
Abstain	0%

Yvette Hardie invites Seok-hong Kim to present the next Honorary member, Sookhee Kim.

*Do you ratify Sookhee Kim as an ASSITEJ Honorary Member?*

Yes	98%
No	0%
Abstain	2%

Philip Hardy reminds everyone that if you are not listed, you should not be voting.

Yvette Hardie invites a video of Francois Fogel to present the next Honorary member, Diana Krzanic Tepavac.

*Do you ratify Diana Krzanic Tepavac as an ASSITEJ Honorary Member?*

Yes	99%
No	0%
Abstain	1%

Yvette prompts a video of Manon van de Water presenting Tulin Saglam as a candidate.

*Do you ratify Tulin Saglam as an ASSITEJ Honorary Member?*

Yes	97%
No	0%
Abstain	3%

Yvette invites Pamela Udoka to present Etoundi Zeyang as an ASSITEJ Honorary member.



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*Do you ratify Etoundi Zeyang as an ASSITEJ Honorary Member?*

Yes	96%
No	1%
Abstain	3%

Kenjiro Otani presents Asaya Fujita as an ASSITEJ Honorary member.

*Do you ratify Asaya Fujita as an ASSITEJ Honorary Member?*

Yes	100%
No	0%
Abstain	0%

Sue Giles: We are now at the point of proposing the honorary president’s award. Yvette Hardie is the proposed Honorary President of this Congress.

Sue reads out Marisa’s tribute to Yvette.

*Do you ratify Yvette Hardie as the ASSITEJ Honorary President?*

Yes	100%
No	0%
Abstain	0%

Yvette Hardie expressed her gratitude and wished that Marisa had been there live, but luckily this is on Facebook live and she will be able to experience it there.

Bongile Gorata Lecoge-Zulu sings a tribute to Yvette, “Special Star”.

Yvette Hardie: Thanks to Bongile for that tribute.

#### **4. In Memoriam**



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The last period has seen us lose many really important people in the Association and in our national centres; people who have contributed to the life of ASSITEJ in different ways. This will be a moment to celebrate them as well. Everyone was asked to bring a jug of water and something to pour your water into, and we suggest that you turn your cameras off for this moment. Philippa Kabali-Kagwa, a storyteller and facilitator from Cape Town will lead us in celebrating the names of those people who have passed on.

As you hear the voice of Philippa singing, and as you read the names of those people who have passed, please pour the water slowly into the receptacle to honour those who have passed, and hold those memories close.

Everyone turns their cameras off.

Philippa sings and the tribute plays. See Addendum W. In memoriam list of names

Yvette Hardie: Thank you to Philippa for holding that space for us.

### 5. **Announcement of Vote of the 21st World Congress & ASSITEJ Artistic Gathering 2025**

Next on the agenda is the announcement of the vote for the 21st World Congress and the ASSITEJ Artistic Gathering in 2025. Yvette hands over to the voting commission.

Phillip Hardy: This year was very difficult. And the EC created a wonderful election process through election-runner and we found that we had 174 listed potential votes and 164 actual votes. 94% is the amazing turnout we had for all the elections. All we needed was a Quorum of 82 votes to pass each of the proposals. So, congratulations to the committee for this great voting procedure with Election-runner.

Philip Hardy hands over to Niclas Malmcrona

*Niclas Malmcrona shows the results of the vote for the next world Congress in Cuba.*

Approve	164
Disapprove	0
Abstain	0

Congratulations to Cuba, we'll meet in Cuba in 2024.

*Niclas shares the results of the vote for Artistic Gathering in France 2025.*



Approve	160
Disapprove	1
Abstain	3

Congratulations to France; we'll meet again in 2025.

### 6. Thanking Former EC and Stepping Down of EC and President

Yvette Hardie: It's now the time for us to step down as the EC. It is my great honour, pleasure and privilege to thank the EC from the last time for serving ASSITEJ in the period 2017-2021. It was a longer time than anticipated. Thank you to this extraordinary group of people.

Yvette Hardie shared her screen to show a slideshow tribute for the EC. Each EC member was paid tribute through a message and an animal origami figure representing them, done by an artist/actor based in Cape Town, Marty Kintu.

Yvette Hardie: As I step down as President, I want to thank all of those who I have had the privilege of working with in previous terms. My journey with ASSITEJ started in 2006 when I met Niclas Malmcrona, and that meeting changed my life frankly and then in 2007, we launched ASSITEJ South Africa. I want to thank Niclas, who was then Secretary-general and I also want to thank my first President, Wolfgang Schneider, who is here as Honorary President, for pushing me to take on the role of Treasurer for that first term and for introducing me to this extraordinary organisation. And I want to thank the Secretary-generals that followed: Ivica Simic and Marisa Gimenez Cacho, as well as all the people in the Executive Committee over the period, some of whom we have honoured here today. All of them have contributed so much to this association and to my life. This has been an incredible journey of learning for me and I couldn't have done it without the one person who I think you all probably recognise, my husband Simon. He has been incredibly supportive; he has quite literally sustained me through this work. He put up with my many absences, both physical and mental. He has been my sounding board in the difficult moments and I couldn't have done this without him, so thank you.

Thank you to all of you. It's been an extraordinary privilege to serve you.

I now relinquish the President's gavel to Sue; I am symbolically handing it over to you now. Thank you. (She does so visually)

Everyone gives Yvette a round of applause.

Marisa Gimenez Cacho joins and Sue indicates that she read out what Marisa wrote but that Marisa is invited to say something now.



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Marisa Gimenez Cacho: When I joined the Artistic Encounter, it made me feel so happy, you cannot imagine. I realise how much the association means to me, how much Yvette means to me. I was really happy, I became happy from my soul. I didn't know it was going to be like that. I am happy that I heard the farewell of Yvette. Good luck to the new EC. The best for you, Sue and I think the association is doing great these past years and there's a lot ahead and in my best wishes. Yvette, I love you too.

Sue Giles hands over back to the Voting Commission.

Niclas Malmcrona: I want to say sincere thanks to Yvette. We met 15 years ago in South Africa and I think ASSITEJ has made an incredible journey under your leadership. Thank you so much, Yvette. I'm sure everyone here hopes that they will meet you again in the future.

### 7. Announcement of Elections of President and Secretary General 2021-2024

Niclas shares the results of the vote for the next president of ASSITEJ, Sue Giles.

The votes are submitted through [www.electionrunner.com](http://www.electionrunner.com) managed by the Voting Commission.

Yes	154
No	5
Abstain	5

Niclas shares the results of the vote for Secretary General of ASSITEJ, Louis Valente.

The votes are submitted through [www.electionrunner.com](http://www.electionrunner.com) managed by the Voting Commission.

Yes	163
No	0
Abstain	1

Louis Valente: Thank you. I look forward to working with all of you. It is a very hard job but it is also a big pleasure and you are a wonderful membership. I am happy to be with you for the next term.

Sue Giles: Thank you for placing your trust in me as President for the next term. It's an enormous and terrifying privilege and a great responsibility. I promise to be a listening ear and a strong voice to act in the interests of the association's constitution and to work with the Executive Committee to actively seek new energy, voices and opinions as well as trusting in our great history and in our



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stories. I follow in the footsteps of an incredible human, who's shown us all the importance of generosity, compassion, transparency and respect in our complex association. Yvette Hardie has led this Association for 10 years with courage, grace, determination and care. She is a really hard act to follow, but she's a friend and a mentor, as well as a great example of brilliant leadership and I know I can count on her support. I also count as my friends, all the Executive Committee members I've worked with over 7 years and I know they will always be there. I am so eager to work beside Louis Valente in this next term, our Secretary General, who's always looking at a better way to do things, to make more possibilities and more clarity in involvement for everyone.

In the next term we're keen to invite more of our members to be involved in the work of ASSITEJ, staying connected in new ways we've created. working towards greater access, inclusion, equity and respect across all activities. I'm looking forward to knowing you all better, to hearing the stories and histories, and meeting those emerging in the field. I am looking forward to all of us sharing moments of glorious celebration and fun in whatever form we can and I'm looking forward to more artistic exchange and discussion and to advocating passionately the rights of all children and young people to Theatre and the Performing arts. ASSITEJ International is an astounding Association. Thank you so much.

Sue Giles takes on the duties of the chair and proceeds with the meeting.

### 8. Announcement of Elections for Positions on the Executive Committee

Sue hands over to the Voting Commission to speak about the election results of the new Executive Committee

Niclas Malmcrona reads out the results of the voting for the EC in alphabetical order and shares it on his screen.

The votes are submitted through [www.electionrunner.com](http://www.electionrunner.com) managed by the Voting Commission.

Elected Executive Committee:

Seok-hong Kim	ASSITEJ Korea
Ernie Nolan	TYA USA
Bebe de Soares	ASSITEJ Chile
Julia Dina Hesse	ASSITEJ Germany
Selloane (Lalu) Mokuku	ASSITEJ South Africa
Shoaib Iqbal	ASSITEJ Pakistan
Cristina Cazzola	ASSITEJ Italy
Tatiana Bobrova	ASSITEJ Russia
Yannick Boudeau	ASSITEJ Belgium
Minoovash Rahimian	ASSITEJ Iran
Emilie Robert	ASSITEJ France
Jon Daafydd-Kidd	ASSITEJ UK



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Pamela Udoka

ASSITEJ Nigeria

Sue Giles: We congratulate all the new Executive Committee and thank everybody who stood for election at this time. All the candidates are so strong and it's an extraordinary shame we can't work with everybody in the same way but we will be working with people in as many ways as we possibly can. The new Executive Committee will now go into a breakout room, where we're going to decide on who the vice president and the treasurer is going to be. We'll be away for a maximum of 15 minutes and then we'll come back and ask for ratification of those proposals from the General Assembly. This is a process where the Executive Committee makes this decision, we will ask for your ratification when we come back out again.

### 9. Proposal & Ratification of Positions for Treasurer & Vice-Presidents

Benji sets up the breakout room for the EC.

Slide show and music plays in the main room highlighting the festival on the ground in Japan. The EC returns.

Proposal for Treasurer: Ernie Nolan

Proposals for Vice Presidents:

- Bebe de Soares
- Pamela Udoka
- Seok-hong Kim

Geographically we have tried to spread the Vice Presidents where they could be most useful in terms of building in those particular regions and building on existing work.

Poll is Launched.

*Do you ratify Ernie Nolan as ASSITEJ Treasurer?*

Yes	95%
No	2%
Abstain	3%

*Do you ratify Bebe de Soares as ASSITEJ Vice President?*





Yes	84%
No	8%
Abstain	9%

*Do you ratify Pamela Udoka as ASSITEJ Vice President?*

Yes	78%
No	10%
Abstain	12%

*Do you ratify Seok-hong Kim as ASSITEJ Vice President?*

Yes	80%
No	10%
Abstain	10%

[Click Here for GA 5 Poll Reports](#)

The results are therefore ratified.

Sue Giles: Thank you so much everybody. Thank you to the Voting Commission for your amazing work this entire congress.

### **10. Any Other Business**

Sue Giles asks if there is any other business to put before the General Assembly.

In closing, Sue thanked everybody for being part of this extraordinary event online. Working so hard in such difficult circumstances, she thanked the technical team for their support throughout the congress.

Pierre Tremblay: Of course, I'd like to share my thanks with all the members, I think I'm going through a very nice General Assembly that went very well. I congratulate all those that have been elected. I want to send a message to all of us who are going through rough times because of the pandemic and give everyone courage. Some can go through this rather more easily than others so



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I'm sure that every member will share with me the feeling of courage to keep going for the next years. So, I wanted to share that and remember that we were still going through rough times.

Sue Giles: Thank you Pierre; those are very important words to hear at this time. It takes enormous courage for everyone to put the time in to do the work that we do in the circumstances that we're in and I in Australia feel ridiculously lucky to be able to work again.

Louis Valente: Reminder of the ASSITEJ awards ceremony tomorrow at 14:00 GMT. Today we had the Honorary memberships which are people that have served the Association. Tomorrow the ASSITEJ awards are more external, towards our communities, towards our sector and I invite you to watch the awards ceremony tomorrow because it's a very special moment and we need to give it attention as a community.

Kim-Peter Kovac: I've been part of ASSITEJ International for 20 years. It's been a wonderful journey with the past and present EC, all the members of the association, all the wonderful candidates who stood for the EC. I think we all have to remember that the future of our world depends on the stories that we tell our children and if we tell them the right stories then our world will become better. That's what all of us at ASSITEJ are dedicated to do and many thanks to everybody who continues to tell those stories to our children.

Sue Giles: Thank you Kim Peter. Thank you all. Let's continue to collect those stories. And to have those stories live within our history and in our present and in our future.

Yvette began this General Assembly by banging the gavel on the President's box. I will be using the history book of ASSITEJ as my plinth and this is my hammer. (She does so).

Thank you ASSITEJ International members!

Closing time: 15:20:50 (GMT)



# ADDENDA

## Addendum A

### WORKING PLAN 2021-2024 (DRAFT)

The proposal for the Working plan for ASSITEJ is reconciled with the Constitution and its Aims and Means:

#### Article 3.1 – Aims

- 3.1.1 To work for the rights of children and young people to artistic experiences especially designed and created for them.
- 3.1.2 To work for the recognition and acknowledgement of theatre for children and young people.
- 3.1.3 To work for improvement of the conditions of theatre for children and young people all over the world.
- 3.1.4 To improve the common knowledge of theatre for children and young people worldwide, 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.
- 3.1.5 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 country.
- 3.1.6 To help to form in all countries, ASSITEJ centres and networks which function in accordance with the mission, constitution, and policies of the Association. These centres and networks shall unite all theatres, organizations, and people interested in theatre for children and young people.
- 3.1.7 To help to establish international artistic networks that work on a multinational basis on different aspects of artistic work for young audiences to increase the artistic competence of the artists and for their benefit.

#### Article 3.2 – Means

The means of achieving these aims will be:

- 3.2.1 Organization, promotion and support of national, regional, and international programmes, congresses, conferences, festivals, study tours, exhibitions, and other activities.

ASSITEJ will

- Strategically support regional initiatives and development, using EC meetings, online connections and members as mechanisms.
- Implement regional workshops as requested by members, to fulfil the needs of ASSITEJ centres in a region, and to share expertise and experience.



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- Provide support for members through letters of support on request, according to the protocol for Support.
- Organise annual international meetings (Artistic Gatherings and the World Congress).
- Develop a three-year artistic dramaturgy for these, in order to promote exchange, building of networks and new directions in TYA.
- Initiate, and adopt as members, new artistic networks, as these seem necessary and desirable.
- Focus on global accessibility and sustainability.
- Continue online engagement with members, using the new [www.ASSITEJonline.org](http://www.ASSITEJonline.org) platform and other means.
- Initiate, organize and support projects in fair cooperation with theatres, networks, national and regional centres particularly with regards to creating access for children to theatre and the performing arts, stimulating artistic exchange, resisting intolerance and bias, and through giving the designation of “ASSITEJ International project”, where applicable.

### 3.2.2 Promotion and support of exchange of experiences between artists from all countries.

#### ASSITEJ will

- Explore ways to increase diversity and enhance equity by securing mobility of members from countries with fewer funding possibilities to attend the events of ASSITEJ and continue the practice of offering online opportunities to engage.
- Maintain the Next Generation Residencies programme and encourage similar programmes of exchange on a national and regional basis.
- Support a Next Generation Placements programme to encourage younger artists to gain experiences in different parts of the world through engagement with members and festivals.
- Host Next Generation Alumni sharing opportunities at annual events.
- Devise educational and training projects for skills development and mentorship in order to develop TYA in the countries and regions that have need of such a development, through Regional Workshops, online platforms (ASSITEJ Online Academy/[www.ASSITEJonline.org](http://www.ASSITEJonline.org)) and other programs.
- Initiate and support international and intercultural theatre projects of co-operation and exchange using international meetings and festivals, on the ground and online, as platforms.
- Continue online coffee session discussions, regionally and globally.
- Develop marketing and fundraising strategies to promote and fund such projects.

### 3.2.3. Encouragement of circulation and exchange of plays, texts, and other literature pertaining to theatre for children and young people.

#### ASSITEJ will

- Support “Write Local. Play Global” and “ITYARN” to ensure that texts are circulated, and to support the dissemination and translation of plays.



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- Motivate national centres to make connections with these networks, in order to amplify local publications of plays or research.
- Provide spaces at Artistic Gatherings, and other ASSITEJ events, as well as on the website, to promote and share plays and texts.

### 3.2.4. Collection of material and documentation on theatre for children and young people.

#### ASSITEJ will

- Continue the upkeep of the ASSITEJ Archives, focusing on making this more user-friendly and accessible for all members of ASSITEJ and all those interested in research.
- Collect and share abstracts through ITYARN to demonstrate the breadth and depth of research currently available.
- Explore ways of mapping the activities of TYA on a national, regional and global scale.
- Present evidence of the connection between arts, well-being and mental health, as per the ASSITEJ Manifesto
- Use the ASSITEJ online.org platform to centralise articles, best practice and discussion opportunities between members.

### 3.2.5. Promotion of theatre for children and young people through all media.

#### ASSITEJ will

- Maintain and produce the Website, the monthly Newsletter, an annual Magazine/E-zine and ASSITEJ-related books and other publications.
- Maintain a proactive and vibrant social media presence which reaches out to all and is inclusive.
- Work towards new ways of fair translation so that communications are for all members.
- Create a three year strategy for ASSITEJ World Day of Theatre for Children and Young people
- Promote the ASSITEJ World Day for Theatre for Children and Young People, globally, through campaigns and the production of compelling media.
- Promote the ASSITEJ Award for Artistic Excellence, the Applause for Lifetime Achievement Award, the Inspirational Playwrights Awards and the ITYARN Geesche Wartemann Emerging Scholars Award, in order to put focus on TYA, both inside and outside the association.

### 3.2.6. Cooperation with other international organizations with related interests.

#### ASSITEJ will

- Continue to seek connections and collaborations with other international theatre organizations;
- Develop strategic cooperative ventures with these associations to lobby more broadly for the necessity of theatre for all children and young people.
- Build on the World Performance Week as a mechanism for cooperation between the international associations;



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- Use the World Performing Arts Capital project of ITI-UNESCO as a means to bring attention to and strengthen practice in theatre and the performing arts for young audiences;
- Develop strategic relationships with non-theatre based NGOs, institutions or peak bodies which share common values and interests.

3.2.7. Introduction and support of proposals made by centres and networks in order to advance the work of theatre for children and young people to appropriate national and international authorities and agencies.

ASSITEJ will

- Advocate for recognition of theatre art for young audiences as an intrinsic part of the life-long artistic education of children and young people.
- Advocate for theatre for young audiences as a basic human right, and the right of every child.
- Promote and advocate for theatre that is inclusive of and sensitive to people of all abilities (theatre for, by and with), while incorporating principles of inclusivity in its own working methods.
- Explore different methods of child participation, including participation in the work of the association, creation methods with children and methods to amplify children's voices
- Support members to activate the ASSITEJ Manifesto in their own contexts.

3.2.8 Organisational Work: 2021 - 2024

ASSITEJ will

- Work on strategies and practical projects for fundraising or income generation to ensure the sustainability of the association and its members, including a Solidarity fund, ASSITEJ Auctions, Friends of ASSITEJ, resource-sharing initiatives and other strategies, both local and global.
- Actively recruit new memberships from countries currently not represented in the international body.
- Increase online participation in the association, including ASSITEJ Gatherings, the World Congress, regional and national meetings and other conversations, and to share exchanges, knowledge and expertise with members from countries who struggle to participate in person at events: livestreaming, virtual conferencing, podcasts, online radio, online workshop setc; while continuing to promote and protect the importance of in-person meeting, live theatre and the performing arts.
- Find innovative ways to work with multiple languages and translation, to achieve greater participation and better communication.
- Increase participation from members of the association in the working meetings of the Executive Committee, in order for members to better understand the role and function of the EC.
- Provide workshops for members to explore ways for their national centres or networks to function more effectively using the National Centre Toolkit as resource material.



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- Create a sustainability framework that not only serves to guide the Association across the next term, but can be used as a model for all members.
- Continue to focus on inclusivity and access to the Association, within our systems and our practice.
- Continue to explore child participation within the Association, and within theatre and performing arts practices.



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### Addendum B

#### Chat from ZOOM Room

01:09:50 Imran Khan: Hello from India

01:09:56 Jurga Knyvienė, Kaunas City Chamber Theatre: Hello from Lithuania

01:09:58 Brian Mullan: Hi everyone from Belfast

01:10:04 Manuela Runge, ASSITEJ switzerland: hello from switzerland zürich

01:10:10 Bülent Sezgin: Hi everyone from Turkey, İstanbul

01:10:19 Birute Baneviciute: Hello Ukraine and everyone from Lithuania ASSITEJ!

01:10:25 Rhona Matheson: Hi from Edinburgh, Scotland, I'm here representing Small Size

01:10:26 Fanny SPIESS - France: Hi from France evrybody !

01:10:39 Paulo - Portuguese Spanish: Hello everybody, from Brazil

01:10:40 Estelle Derquenne France ASSITEJ: Hello from France !

01:10:41 Cliodhna Noonan: Good morning from Skerries in Dublin!!!

01:10:44 Stavros Stavrou: Hello from Cyprus!

01:10:45 YOUNG DANCE NETWORK Sanja Frühwald: Hello from Vienna!

01:10:50 Manuela Runge, ASSITEJ switzerland: Great to see you - to feel connected!

01:10:53 Betsy Dentzer: A sunny hello from Luxembourg!:-)

01:11:02 Lindiwe Msiza: Hello everyone, Lindiwe from ASSITEJ South Africa

01:11:22 Diana Krzanic Tepavac: Hello to everyone from Belgrade, Serbia

01:11:23 Selloane Lalu Mokuku: Welcome Lindiwe

01:11:32 Mercedes Rusch: Hello all from Uruguay

01:11:36 Julia Dina Hesse\_german/french: Hello World from Germany :)

01:11:40 Lindiwe Msiza: Thank you Madam Chair

01:11:40 Bengt Andersson: Hallo everyone from Sweden

01:11:44 Vicky Ireland: Hello from London!

01:11:48 Belinda McElhinney: Hello everyone from Scotland

01:11:50 Elaine Ng: Greetings from Singapore!

01:11:52 Larus Vilhjalmsson: Hi everyone from cold and hot Iceland,

01:11:53 Selloane Lalu Mokuku: Welcome everyone - So glad to have you here today

01:11:59 Ernie Nolan: Greetings from Nashville!!!

01:12:06 helena\_tiren: Hello from Italy

01:12:26 Ginni Manning WLPG: Hi everyone, happy to be here as part of WLPG

01:12:26 Jon Dafydd-Kidd IIAN / UK: Shwmae - greetings from Wales, UK

01:12:26 LINDA EROLI: Welcome from Italy too!

01:12:33 Tessa- ASSITEJ AUSTRALIA she/her: Hello from Gadigal and Bidjigal lands of the Eora nation in Sydney, Australia

01:12:35 Artur Ghukasyan: Hello from Armenia! Great to see you all :)

01:12:36 Florence Goguel: Hello from France !

01:12:40 Софья Апфельбаум: Hello from Russia





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- 01:12:45 Selloane Lalu Mokuku: Welcome Ginni
- 01:13:07 Stephen Colella: Hello all from Canada!
- 01:13:19 Ginni Manning WLPG: Hi Lalu!
- 01:13:56 Kim Peter Kovac: Greeting, long-time friends and new friends!
- 01:14:18 Pamela Udoka: Hello from Nigeria
- 01:15:06 Cristina Cazzola- French and Spanish: So exciting to see you all. Welcome from Italy
- 01:15:17 Fanni Szántó: Hello everyone from Budapest, Hungary!
- 01:15:19 Omar Alvarez: Hello everyone! Happy to stay here
- 01:15:58 Jenny Koppera - WLPG: Hello all from Michigan! Glad to see you all!
- 01:20:07 Maria Sepulveda: Hello everyone! Happy to stay here, from Santiago de Chile
- 01:20:45 Kim Peter Kovac - WLPG: WLPG has been, over the past few days, working out ways that information on new plays can be shared on the WLPG website - with information in various languages other than English
- 01:22:37 Ryan Bruton: You can find the Raise Hand function in the Reactions icon
- 01:23:00 Larus Vilhjalmsson: Inclusivity
- 01:23:17 Belinda McElhinney: Second inclusivity
- 01:23:25 Selloane Lalu Mokuku: Capitilising on 4IR
- 01:23:31 Gessica Carbone: Access
- 01:23:32 Pilar Santelices: inclusivity
- 01:23:44 Pierre Tremblay ASSITEJ Canada: Rebuilding networks after pandemic!
- 01:23:56 Bebe de Soares/TeVeo ASSITEJ CHILE: Solidary Mobility Funds
- 01:23:57 livia patrizi: Equity
- 01:24:01 Omar Alvarez/ARGENTINA: accesibility
- 01:24:03 Lina Tal: theatre education in schools
- 01:24:08 Omar Alvarez/ARGENTINA: exchanges
- 01:24:11 Uyanga Ayurzana: ASSITEJ online academy
- 01:24:14 Louise Katerega (she/her): Inclusivity
- 01:24:14 Luanne Poh: I agree. Building diverse and inclusive societies is so important nowadays.
- 01:24:17 Elaine Ng: Active Global Citizenship
- 01:24:19 Selloane Lalu Mokuku: Digital Theatre
- 01:24:26 Uyanga Ayurzana: Small Size - baby theatre
- 01:24:29 Katariina Metsalampi: children participation
- 01:24:59 Vicky Ireland: If children's voices are involved world wide, on-line safety?
- 01:25:07 Lindiwe Msiza: Children's safety against online bullying - Protection for our young audiences from cyber attack
- 01:25:07 Luanne Poh: On the topic of inclusivity, I should add accessibility so all children and theatre practitioners can participate in theatre.
- 01:25:09 Ruby Lim-Yang, Singapore: new ways of engaging children
- 01:25:10 Uyanga Ayurzana: regional and international workshops and training



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- 01:25:17 Jurga Knyvienė, Kaunas City Chamber Theatre: education on performing arts for school teachers
- 01:25:20 Samer Bitar: Exchange methods between different theatrical cultures
- 01:25:21 Florence Goguel: New esthetics, multidisciplinary
- 01:25:32 Imran Khan: Something that we discussed in 2012: Theatre as medicine
- 01:25:38 Natalie Tse: Second Small Size-baby theatre; also looking deeper into inclusivity not just in terms of marginalised communities but how even children/babies of the general population are sometimes not included because of age or abilities of neurotypical children
- 01:25:41 Pierre Tremblay ASSITEJ Canada: Be part and contribute with our action for reconstruction and mental health after pandemic
- 01:25:42 Stavros Stavrou: Communication between national centres
- 01:25:44 Imran Khan: Desperately required in these difficult time
- 01:25:53 YOUNG DANCE NETWORK Sanja Frühwald: Diversity
- 01:26:00 Imran Khan: The kind of mental pressure that children are going through
- 01:26:02 Estelle Derquenne France ASSITEJ: The place of the artist in a post-covid recovery policy
- 01:26:11 Shoaib Iqbal - ASSITEJ Pakistan: Theater in Education with Teachers and in Schools
- 01:26:17 Uyanga Ayurzana: resource sharing initiatives
- 01:26:29 Marina Barham: Funding children and youth theater production
- 01:27:05 Lars Werner: Diversity as a theme
- 01:27:24 Larus Vilhjalmsson: Strengthening Audience Base
- 01:27:28 YOUNG DANCE NETWORK Sanja Frühwald: And dance too :)
- 01:27:34 Sasha Manuilenko: Workshops for theatre makers for skills development
- 01:28:11 Lars Werner: Diversity in order to mix different culture, disabilities, ages, religions ect.
- 01:28:24 Bebe de Soares/TeVeo ASSITEJ CHILE: Hybrid formats as a chance for broader geographic representation
- 01:28:49 Gertrud Exner: Artistic qualities in different countries, exchanging artistic ideas. What inspires you, what characterizes your culture?
- 01:28:59 Katariina Metsalampi: Mental health- cultural health
- 01:29:06 Kim Peter Kovac - WLPG: Sharing of both script information and the practice of devising theater - WLPG wants to help with this
- 01:29:17 Vicky Ireland: Drama and the arts in the curriculum i
- 01:29:33 Jurga Knyvienė, Kaunas City Chamber Theatre: once more: broadening "theatre" definition to "performing arts" in policies, documents, notions
- 01:29:42 Vido Gyuri Vidovszky: How to help re-building trust after covid. The mental effects of this period.
- 01:30:08 Wendy Bable: The nexus between "excellence/quality" and diversity; decolonizing aesthetics (this can fall within diversity perhaps)
- 01:30:37 Bebe de Soares/TeVeo ASSITEJ CHILE: second that @Wendy
- 01:30:56 Louise Katerega (she/her): Me too.



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- 01:30:57 livia patrizi: Create a third and highly artistic space between Art and Schools, through art practice and art reception, mediated through artists and teachers in cooperative settings.
- 01:32:10 Eleni Anastasiou: sexual education through theatre
- 01:32:59 Omar Alvarez/ARGENTINA: strategies for promote collaboration projects
- 01:33:18 Jan Baanstra - ASSITEJ NL: I like the suggestion of Omar
- 01:33:45 Lars Werner: I was wondering if ASSITEJ can be a platform, where artists freely can express themselves artistically, if they don't have that opportunities in their own country?
- 01:33:57 Sasha Manuilenko: artistic mobility after covid
- 01:34:17 Shoaib Iqbal - ASSITEJ Pakistan: Financial Sustainability for TYA - Arts Management and New Models
- 01:34:19 Kim Peter Kovac - WLPG: Agree on intellectual property, mental health of children, arts education
- 01:34:44 Wendy Bable: Yes to Shoaib's proposal
- 01:34:53 Kim Peter Kovac - WLPG: Love Shoaib's suggestion and he's a great arts manager
- 01:35:17 Imran Khan: I second that
- 01:35:28 Diana Krzanic Tepavac: sustainability of ASSITEJ International in financing
- 01:35:53 Rhona Matheson: Smallsize/Theatre for babies was referenced a couple of time but not in the list - it may be that it can sit within another theme.
- 01:36:35 Pamela Udoka: The mental health issue is key. Both for the children and practitioners. Also linking it with post pandemic
- 01:36:39 Lindiwe Msiza: It's a separate element
- 01:36:51 Selloane Lalu Mokuku: Separate
- 01:37:20 Vicky Ireland: Separate - younger children need sensible rules to join in
- 01:37:26 Marina Barham: Burn out and well being of theater makers
- 01:37:56 Louise Katerega (she/her): Probably within child participation? Children and young people as leaders (and working for equity within that)
- 01:38:30 Samer Bitar: exchange
- 01:38:34 YOUNG DANCE NETWORK Sanja Frühwald: exchange
- 01:38:44 YOUNG DANCE NETWORK Sanja Frühwald: It was exchange
- 01:39:10 helena\_tiren: Formation for artists
- 01:39:39 Ceren Oran - YDN: The value of artists experience & work. Offering / Transforming tools/ Performing/ teaching / consuming it on digital platforms.
- 01:40:02 Larus Vilhjalmsson: Audience development
- 01:40:12 livia patrizi: Just a note why I brought up Equity: Diversity helps us to recognize and be aware of discrimination. Equity is an active attitude and practice to achieve the goals of more diversity, more inclusivity, more accessibility etc. within the arts
- 01:40:13 MARÍA FALCONI: ASSITEJ fundraising
- 01:40:25 Clíodhna Noonan she/her TYA Ireland: Independent producers and artists in a changing world
- 01:41:05 Katariina Metsalampi: the cultural health- dropped away?



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- 01:41:16 Selloane Lalu Mokuku: Reviewing funding models with different agencies
- 01:41:31 FR - Emilie Robert - ASSITEJ France: maybe "broadening definition" could go with "new aesthetics"
- 01:41:32 Selloane Lalu Mokuku: Yes
- 01:42:03 Uyanga Ayurzana: drama and the arts in the curriculum can go with education theatre in schools
- 01:43:41 Cleiton Echeveste: I agree
- 01:44:14 Selloane Lalu Mokuku: Lets add to it
- 01:45:59 François Fogel: Place of artist post covid is also political
- 01:46:02 Gino Coomans - ASSITEJ Belgium: Interesting to link it
- 01:46:03 Rhona Matheson: Yes
- 01:46:15 Lindiwe Msiza: Diversity and Inclusivity go together
- 01:47:15 Gertrud Exner: 17, 18, 19 could go together
- 01:47:26 FR - Emilie Robert - ASSITEJ France: I agree
- 01:47:30 Rhona Matheson: Should we have a theme around environment/climate or is that being viewed through sustainability?
- 01:47:48 Cristina Cazzola- French and Spanish: Yes please sustainability widely intended
- 01:47:59 Clíodhna Noonan she/her TYA Ireland: 19 - what is the value of international networking?
- 01:48:35 Stephen Colella (he/him) - ASSITEJ Canada: Yes it can
- 01:48:35 Cristina Cazzola- French and Spanish: We can add this specificity on n.1
- 01:48:47 Ginni Manning WLPG: Yes Clíodhna
- 01:48:48 YOUNG DANCE NETWORK Sanja Frühwald: You are missing 16
- 01:49:13 Uyanga Ayurzana: 21 can go with 18?
- 01:49:23 Bebe de Soares/TeVeó ASSITEJ CHILE: 18 +20 could go together
- 01:49:55 François Fogel: Advocating and place of arts in public policies???
- 01:50:16 LINDA EROLI - ASSITEJ Italy: I agree with Françoise
- 01:50:20 LINDA EROLI - ASSITEJ Italy: Françoise
- 01:50:33 Florence Goguel: Me too
- 01:50:38 Uyanga Ayurzana: 14 can go with 16?
- 01:50:54 Vicky Ireland: I agree with Françoise. We must get the ear of politicians
- 01:50:54 Cristina Cazzola- French and Spanish: artistic freedom within ASSITEJ also this goes with
- 01:50:54 YOUNG DANCE NETWORK Sanja Frühwald: Me too! Advocacy
- 01:50:58 Stephen Colella (he/him) - ASSITEJ Canada: 23 (strategies) could go with #6
- 01:51:31 Ruby Lim-Yang, Singapore: engagement of policy makers
- 01:51:44 YOUNG DANCE NETWORK Sanja Frühwald: Please add dance to theatre in schools / curriculum
- 01:52:03 Lindiwe Msiza: Yes
- 01:52:45 Bebe de Soares/TeVeó ASSITEJ CHILE: yes
- 01:52:45 Wendy Bable--IPAY Board President: I need to step away for a few moments but will be right back.



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- 01:52:51 Jan Baanstra - ASSITEJ NL: for me it is the same for access, what kind of access are we talking about?
- 01:53:04 Julia Dina Hesse\_german/french: Sustainability on and offstage
- 01:53:29 Bebe de Soares/TeVeó ASSITEJ CHILE: separate
- 01:53:34 Ruby Lim-Yang, Singapore: linked yes
- 01:53:36 Bebe de Soares/TeVeó ASSITEJ CHILE: sorry Sue
- 01:54:36 Gino Coomans - ASSITEJ Belgium: agree
- 01:54:36 Elaine Ng: I'm wondering if active global citizenship and child participation should go together? Also if Sustainability is relating to Sustainable Development Goals then again they can be grouped together with Active Global Citizenship? We can have Financial Sustainability as an independent topic
- 01:54:50 YOUNG DANCE NETWORK Sanja Frühwald: Please add dance to theatre in schools / curriculum
- 01:55:03 YOUNG DANCE NETWORK Sanja Frühwald: Point 14
- 01:55:14 Manuela Runge, ASSITEJ Switzerland: +1
- 01:55:47 Bebe de Soares/TeVeó ASSITEJ CHILE: 14. performing arts
- 01:56:21 Katariina Metsalampi: 11, precision please
- 01:56:22 Ceren Oran - YDN: The value of artists' experience & work. Offering / Transforming tools/ Performing/ teaching / consuming it on digital platforms
- 01:56:23 Jan Baanstra - ASSITEJ NL: can we specify access?
- 01:57:19 Ruby Lim-Yang, Singapore: +-
- 01:57:58 Katariina Metsalampi: Please, 11, theatre for babies means babies 0-2 years?
- 01:58:25 Lindiwe Msiza: Drama, Dance and the Arts in schools should be discussed in greater length
- 01:59:04 Vicky Ireland: Lindiwe, yes this is very urgent
- 02:01:20 ASSITEJ: 1. sustainability environmental, 2. sustainable development goals 3. International communication - translation tools / communication between centres inclusivity 4. Capitalising on 4IR (technology)//digital theatre 5. Access - what does this mean? 6.Rebuilding networks/ strategies for promoting collaboration 7. solidarity mobility funds/reviewing funding models 8. equity diversity, the nexus between excellence and diversity - decolonisation of aesthetics 9. active global citizenship 10. child participation 11. Small Size /theatre for babies 0-2 12. safety online/policies around child safety 13. the place of the artist in post-covid world; independent producers and artists in a changing world 14. education - theatre and performing arts in schools; Drama, dance, puppetry and the arts in the curriculum 15. children's mental health, mental health and well being of artists; theatre as medicine 16. sexual education - through theatre - taboo subjects? 17. new aesthetics/ methods of aesthetic exchange between cultures
- 02:02:31 Ryan Bruton: If you need assistance to move into a room then please post here with the room number you wish to move to
- 02:02:44 YOUNG DANCE NETWORK Sanja Frühwald: In which room would this fit? The value of artists' experience & work. Offering / Transforming tools/ Performing/ teaching / consuming it on digital platforms (from Ceren)



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- 02:02:54 Katariina Metsalampi: I I Katariina
- 02:03:01 Selloane Lalu Mokuku: Thank you all.
- 02:03:41 Iryna Zapolska ASSITEJ Ukraine: I I Iryna
- 02:04:05 Fanny SPIESS - France: room 8 please
- 02:04:21 Maria Sulistyani: my internet is not stable for now.. so sorry that i need to leave..  
🙏
- 02:04:29 Maria Sulistyani: thank you everyone
- 02:04:34 Maria Sulistyani: i am so sorry for this
- 02:04:56 Birute Baneviciute: I wan to go to 5
- 02:05:10 Pilar Santelices: Hi, Im having trouble too
- 02:05:32 Pilar Santelices: Can't find my name and I'd like to go to room 17
- 03:02:21 Cristina Cazzola- French and Spanish: We spoke about that adopting logic yesterday in the chain reaction meeting !!
- 03:03:00 Omar Alvarez/ARGENTINA: It's an excellent point to develop more!
- 03:03:48 Birute Baneviciute: Thank you much, see you tomorrow!
- 03:05:04 Julia Dina Hesse\_german/french: Yes, Bebê, totally! This form of redistribution and sharing of resources also is an important factor for sustainable development.
- 03:06:37 Lindiwe Msiza: Its a paragraph
- 03:12:00 Lindiwe Msiza: Yes I'll share from Public Space Arts
- 03:12:38 Sue Giles: phew
- 03:13:02 Imran Khan- ASSITEJ India: Great Day.Thanks everyone for inspiring
- 03:13:16 Shoab Iqbal - ASSITEJ Pakistan: Amazed by the ideas, and their breadth and depth so far, wow! Thanks all for such rich conversations, what a great day I.
- 03:13:32 Sue Giles: yes indeed
- 03:13:35 Imran Khan- ASSITEJ India: Thanks to Executive Committee for hosting it so well and ensuring these discussion.
- 03:13:45 Tessa- ASSITEJ AUSTRALIA she/her: So great to be a part of this. Thank you everyone for the great chats!
- 03:13:52 Barbara Małacka / Small Size: Thank you very much for the session! See you soon!
- 03:13:53 Jan Baanstra - ASSITEJ NL: thanks
- 03:13:54 Philip Hardy: Great session - well done!
- 03:13:54 Jurga Knyvienė, ASSITEJ Lithuania: Thank you!
- 03:13:56 Yves Simard ASSITEJ Canada: Thank you see you tomorrow
- 03:13:57 LINDA EROLI - ASSITEJ Italy: Thanks
- 03:13:59 Lindiwe Msiza: Public space theatre is a democratic way to reach children through history and culture (addressing the past, present and future).
- 03:13:59 Iryna Zapolska: Thank you much, see you tomorrow!
- 03:14:03 Tanja Turpeinen - ASSITEJ Finland: Thank you!
- 03:14:03 Stephen Colella (he/him) - ASSITEJ Canada: Thanks everyone!
- 03:14:04 Paulo - Portuguese Spanish: Thank you



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## **Addendum C**

### **Working Notes from Open Space - What Should ASSITEJ Focus on in the Next Term 2021-2024?**

#### Themes

1. Sustainability - environmental, sustainable development goals
2. International communication - translation tools / communication between centres
3. Inclusivity
4. Capitalising on 4IR (technology)//digital theatre
5. Access - what does this mean?
6. Rebuilding networks/ strategies for promoting collaboration
7. Solidarity mobility funds/reviewing funding models
8. Equity, diversity, the nexus between excellence and diversity - decolonisation of aesthetics
9. Active global citizenship
10. Child participation
11. Small Size /theatre for babies 0-2
12. Safety online/policies around child safety
13. The place of the artist in post-covid world; independent producers and artists in a changing world
14. Education - theatre and performing arts in schools; drama, dance, puppetry and the arts in the curriculum
15. Children's mental health, the mental health and well being of artists; theatre as medicine
16. Taboo subjects such as sexual education - through theatre
17. New aesthetics/ methods of aesthetic exchange between cultures hybrid forms to expand our reach
18. Resource sharing initiatives
19. Strengthening audience base
20. Skills development
21. Sharing script developments and practice, intellectual property
22. Advocating for place of arts in public policies
23. Financial sustainability - ASSITEJ? Artists? fundraising
24. Artistic freedom within ASSITEJ

*Note: document should broaden the definition of theatre to 'performing arts'*

Room 1 - Louis  
Room 2 - Sue  
Room 3 - Barbara  
Room 4 - Julia  
Room 5 - Jan  
Room 6 - Meike



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- Room 7 - Bebe
- Room 8 - Yannick
- Room 9 - Paulo
- Room 10 - Jon
- Room 11 - Cristina
- Room 12 - Seok Hong
- Room 13 - Daniel
- Room 14 - Gonzalo
- Room 15 - Shoaib,
- Room 16 - Emilie
- Room 17 - Francois
- Room 18 - Theis
- Room 19 - Ingvild
- Room 20 - Tatiana
- Room 21 - Pamela
- Room 22 - Lalu
- Room 23 - Roberto
- Room 24 - Ernie

### Room 1 - Louis

Environmental sustainability  
both in the narratives in stage & in the productions

As a sector we should try to transform and take responsibility in our own sector.  
Important to broaden the conversation - to not only talk about the environment, but also social sustainability and how to ensure that the sector has to be part of the conversation.

How are the sustainable development goals relevant to TYA and how we can influence the surrounding society? How can we as a sector contribute practically?

If you take touring theatre away, you take away the sustainability for the audiences outside the big cities and the cultural life of these villages.

International exchange is very important but we cannot go on as we are used to. To have longer tours. How do we build relationships with our closest neighbours rather than depending so much on intercontinental flying?

Touring is not the only reply but to go a step forward. Find ways of creating exchange in other ways of formats other than touring. What can performing arts look like after covid?

Creative Carbon Scotland and other toolkits are available out there. Scotland is creating a vision of performing arts and sustainability including well-being. Social, financial, etc.  
<https://www.creativecarbonscotland.com/>





When things are really important we can prioritise to meet. The virtuality is fine but sometimes we need to be together. And this can be justified.

We need to find a middle way.  
Planetary garden, a project in France.

In the ASSITEJ events we should have space for new formats to find the way to find hybrid artistic formats. I think we need to discuss and exchange about finding new ways.

Others expressed that we need to feel the audience. And have the live feeling

What can we do? We should discuss sustainability in an overall format.

- Could we make all the festivals biannual?
- Recycling the set design. We have to discuss it in a consistency and planned way. it should be the overall issue of the coming years dramaturgy.
- There might be a lot for festivals that will die after the crisis.
- Coordination between festivals. Have longer visits.
- Rethink international touring: for example, that two performers from Argentina come to Denmark, set up the performance and then it can tour locally,
- ASSITEJ can help to put people together.
- Stay home and take care of your own garden. BUT you should still need to meet with other people in the world. Is it not sustainable if we plan not to meet each other. We need to have a big picture.

What can we do online and what is essential to do out of the online space? The system wants us to be isolated, so we need to insist on sharing and keep the ancient idea of the touring storytellers. But we don't need to take a plane to have this conversation we have today. The compromise! And being more collaborative. Stop artistic tourism.

ASSITEJ EC should replace some of the traditional meetings with digital meetings, maybe half of them? The crisis has taught us a lot.

Discussion meetings can be online, but artistic exchange needs to be physical. We don't need to do the giant ASSITEJ meetings we are used to.

It is important to define the meanings of sustainability. Social, ecological, economic etc. and also Subcategorizing. And that we can make concrete easy

For example, sustainable producing, mobility, giving voice to "Fridays for future," fairness etc.

It is a very big theme. We need to analyse what is central to ASSITEJ and articulate a strategy. And Include one working group with young people - we should not start without them.



We should make this the dramaturgy for the next term. Ideally without being too much a simple echo of the trend.

#### Room 2 - Sue

- Topic of language and international communication
- Not having the language for other parts of the world hampers success, people feel lack of cultural safety and empowerment
- Finding tools as a resource so that articulation is possible
- Our tools are getting better - let's build on this
- E.g.: language in Beijing - raising acceptance and tolerance to work with the challenges that different languages create.
- We need to digest the work process in a different way and be accepting of different time and process
- Making more work in specific languages where people are
- Where does language contribute to new communication - new ways of working
- Action: experimental workshop in multiple languages without translation
- Language is vital for cultural identity - cultural identity is being submerged still in many countries
- Action for ASSITEJ: practice and training in working with/listening to languages other than your own - learning to wait. English speakers slow down. Also, more information shared in cultural nuances
- The sentence: We have to pay attention that the world has many languages and call for flexibility from all our parts.
- Translation means global connection - 15 years ago nothing was translated in ASSITEJ
- Connecting with centres - making friendships between centres - smaller centres joining forces
- Our members of our own centres look overseas before to their own centres - how to keep our members working and thinking locally as well as outside

#### Room 3 - Barbara

ASSITEJ together with the networks (as they have a professional insight of a particular audience/artist or issues) may provide training, workshops and/or book of good practices to share the knowledge, inspire and help artists develop inclusive ideas in their own contexts.

1. Definition of inclusion / inclusivity.
2. Questions:
  - How to make theatre accessible?
  - How to represent a group that is not being represented well (ex. disabilities, various backgrounds, sexual identity, economical, minority)?
  - What about the labels? Do we have to label?
  - Did COVID-19 make theatre more or less inclusive?
  - How to reach audience with disabilities?
  - Does art need to be adapted to become more inclusive or should we create art that is primarily inclusive?
3. Different perspectives:



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- Artists with disabilities - how to reach them, how to train them, how to make them more visible
  - Audience with disabilities - how to reach them, how to encourage them, how to prepare
4. Ideas for ASSITEJ's actions:
- ASSITEJ together with the networks (as they have a professional insight of a particular audience/artist or issues) may provide training, workshops and/or book of good practices to share the knowledge, inspire and help artists develop inclusive ideas in their own contexts.
  - There is a big need to learn about inclusivity in performance arts - some countries didn't implement almost any concepts where others have a lot of experience.  
*(note: only 4 people entered the room - mostly seeking for inspiration but also sharing their experiences)*

### Room 4 - Julia

- ASSITEJ should archive all the festivals: data, videos, research how other international festivals deal with this situation in Covid, to learn from it. Make a collection of best practices, so we can learn from one another
- How can we help children to access theatre in this period?
- Julia: technology is there any audience interactive discussions,
- ASSITEJ Korea: two online festivals, shows presented online, lots of difficulties,
- Turkey: kids can reach online performances, quality of the performances is not sufficient in ways of tools and shooting, different cameras/angles, locations....
- Funding for special recordings, not just live streaming,
- Explore hybrid formats of live shows and streaming them, specific programmes digitalizing
- Network capacity is a key point: fast, big data, lots of cables...
- Digital festivals reach much more international audiences, more exchange, bigger platforms
- Attending digital festivals is possible without travel budget
- ASSITEJ international could initiate international Festivals of one region/continent and share it with the world
- France is looking for more international exchange and online platforms a big chance
- Human part is super important, sometimes you forget that you are a full human being sitting behind a screen, so it is crucial to invent new forms of using technical and interacting with digital forms

### Room 5 - Jan

Access comes in multiple forms on different platforms. How do we make TYA accessible on the internet? How do we contribute to economic access globally? How do we create access for different voices within our own internal organizations and within the external environment with stakeholders? Creating access starts with a vision and the strengths of TYA. We live in a world of polarities, where dualism is mandatory.

Art and art for children is the tool to overcome differences. How can we combine social goals with artistic goals?



Raising a question is the start of a dialogue in a world where we are not starting with the question but with the answer. Creativity and emotions are connected and are the motor behind flexibility. The cortex (the mind) takes a long time to adapt to new circumstances, that is why creativity is needed. If you would like to adapt it all starts with flexibility and expression.

ASSITEJ International should reinforce solidarity campaigns focused on the access for audiences of children with concrete actions.

#### Room 6 - Meike

Stephen Colella Canada chose the room because ASSITEJ Canada was defunct for a while and it was interesting to see how it was revived - who is out there, how do we create connections to our members beyond newsletters - working away from centralised communication that goes through the board - more peer to peer conversation, volunteers can't do it

Strategic cooperation with other institutions: Unima, etc. - find parallels and common objectives i.e. world performance week as an idea that could be strengthened .

IIAN /Nishna - champions project being revised after a year, challenging communication that needs juggling and how much can be done / being realistic about what one person can do

How can the networks within ASSITEJ work together and communicate about their overlap?

- People are at the centre of communication in our networks. How can we build our networks around people rather than the other way round?
- What form of safe spaces do we need for open exchanges?
- Use projects / events / festivals as networking platforms for national centres and others and initiate collaboration between festivals from different continents / regions (could ASSITEJ promote this?)
- Communication is at the centre of networks
- Room for conflict - when things become complicated we need to have safe place to discuss things: inclusion, budgets, sustainability
- Can a purely online network work?
- How can we empower our members to communicate and facilitate this dialogue (I\*d love to do that, but how do I do it again?)
- How much is about topics and how much is just about creating a space (open topic areas)
- Communication needs a reason / a clear motivation
- Collaboration is also about making inequality in the world visible and about solidarity: sharing resources and knowledge, funds
- EC has to find strengths and connect them with those who don't have access to resources, but need to be careful about equitable relationships and power relation need to be kept in mind so that it doesn't turn into a one way relationship



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- How diverse, equitable and connected is the digital space - does it make us impatient, how does it not leave room for mistakes
- Networks need time and patience - also now with all the digital possibilities (should not be forgotten)
- New interests stimulate international collaboration (we want to work on this, but don't know how - so where is a possible partner?)
- How can ASSITEJ really become a platform (what can it offer - informally and formally? informal links as prerequisite for formal collaboration) - what can national centres do - actively - to turn ASSITEJ international into such a platform (like offer projects for collaboration - national centres should not wait for ASSITEJ international to call, but offer something, take initiative and then ASSITEJ international can link ideas and people and needs to be very transparent about this=
- Exchanges of ideas are vital - how can ideas about the role of TYA in communities be shared (connect global and local perspective): needs courageous people who step forward with an idea that is relevant in their community and that they want to discuss with colleagues from other regions: Ideas! and visions! create directions!
- (Re)building networks: linked to sustainability - what is networking now and how can networks be sustainable?
- How can we find places where we can have one-to-one conversations (to replace the coffee breaks and journeys we used to have? - mentoring, partnerships, building relationships?)
- How can we find meeting places for an open development of artistic ideas (nature as an inspiration - maybe a set of nature photography on ASSITEJ-international.org?)

Networking even in the digital world still needs people, time and patience. It has to be and become a platform that initiates and supports collaboration. It needs to set up structures to share ideas and resources.

### Room 7 - Bebe

- Solidarity mobility funds/reviewing funding models
- Fondos como lograr? depende del gobiernos siempre
- Como financiar la participacion de cada centro?
- Criacion de un fondo solidario internacional por los centros nacionales
- Financiar un festival promovido pelas redes que no tienen fondos
- What is the value of the "robust funding" countries of the GLOBAL ASSITEJ
- If sharing funds with less structural funds could happen?
- A collective initiative stating the desire to have greater global diversity
- And how to fund it locally with their own cultural funding
- Connection of culture with tourism - sponsors, institutional support
- European Union = to have a project of ASSITEJ that is relevant to apply
- In the US = put your money where your mouth is
- Declarations of solidarity are not enough
- Individuals contributing with funds to support artists in the margin to be at the table
- In a time of such difficulties, there is enormous generosity
- Help with regions, friends and with common language



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- We should think about sharing the resources available
- We need to articulate the value of all cultures
- Why are mobility funds so important?
- How can ASSITEJ create a statement of advocacy for “robust funded” countries on the value of the GLOBAL ASSITEJ of why it would benefit locally to contribute to the less funded global ASSITEJ
- How can we create projects and fund them locally, but sharing the resources internationally?

### Room 8 - Yannick

Decolonisation of aesthetics

Communities: Who is included of what is quality

A joint effort

Needed to be trained about making feedback

What is quality? The way the art can be readable to those who are not from that culture.

As a consultant to be paid for your expertise.

To recognize that lots of us are privileged.

To empower people so they feel it is an attractive thing.

First Nation Artists in the ASSITEJ network

To see things with multicultural lenses.

Fight against the “White quality excellence”

To be more culturally inclusive.

What do we consider worthy and not?

Representation of indigenous and marginal individuals.

How do we talk about the work with a less narrow lens?

Does ASSITEJ International have an Equity Action Plan or something similar? to create new policies and procedures to improve representation and address these gaps. To enable a long-term empowerment and change not just a short-term tick box

We need to commit also to all children so they can receive the best offer we can do.

Relation between school/theatres to reach all the kids.

Idea of an equity statement from ASSITEJ? If not, there should be one (shared and compiled with the whole network).

“A diversity manifesto” (UK). “An equity manifesto” (?) done in a collaborative way.

In which way we can guarantee the access for children to theatres. We should create good practices.

Find a way between practice and theory in terms of equity (for children and artists)

Knowing the statistics then you can see when you need to focus.

North/South hemisphere Western/Eastern hemisphere



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Use the opportunity of technology to reach out as many children as possible and to make hemispheres connect better.

Make sure that all voices are heard and when.

Equity must be considered at least two-fold: equity for children and equity for the artist. So concretely, we should think about creating a sort of a toolkit that could be shared to all centres containing the different experiences, that can be used (only some elements as situations are different) in the different regions of the world.

### Room 9 - Paulo

- Listen to the children
- Children as citizenship
- Local perspectives and global perspectives
- Post-pandemic perspective
- Regional workshops - social developments
- Shared experiences with the communities - how to bring it to young audiences
- How can we come out of the pandemic more inclusive?
- Share experiences from a decolonial perspective
- Next generation / residence / have experiences / cross countries experiences
- How to get funding for this program?
- Listen to the voices and share experiences
- How to foster the development that children are included in the programming - curators (where fit?)
- Maybe some coffee sessions
- Viewing and Valuing Children as active beings rather than becomings, inviting their active participation by involving them from the ideation to the creation
- The circumstances now - really connect the children
- Projects - were we invite different parts of the world



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### Room 10 - Jon

Empowering children in a meaningful way.

How do we translate this empowerment into our work, and the journey of who is leading who?  
(Artist and Child)

Strategic - through all ASSITEJ, collating voices of children from all over the world to share voices.  
Responsive frameworks to involve children - what is it though?

Using theatre tours as a method to connect children/YP in the development of the relationships.

Take the theatre to children and engage them with discussions.

Child participation both as practical engagement, but also as strategic.

How do you open the space and work of the children for the wider public in a meaningful way?

- Using digital platforms to support this.

How do you connect this work to the politicians?

Facilitating the conversation of the children and their families, and creatives after an educational, participative experience 'on stage'.

How do we extend the journey of a child's participation beyond just the singular engagement?

Connection to the research and science to support (this link to ITYARN).

- Connection to education and impact on curriculum and other places in society.
- Bringing children in during the process can make theatre a valuable life path option - we must support this.
- Children don't have a fixed structure of life like adults do, they are more open. So, we can harness this to benefit larger society.

Really important to talk with teenagers particularly. How do we engage teenagers in going to theatre, but also exploring the content and subject with them to build work around? Creating this work can have therapeutic outputs ... but we *\*must\** find the *\*right\** language for teenagers. It's always changing, and we need to learn it and use it. And follow through with the dialogue after performances.

Can we connect with teenagers in their space - online? What forms can we structure around teenagers to support their engagement.

Connecting to young people who are interested in real action - great. But what about those who feel it is safe in their own room and accessing things through their own devices.





How do we reach those young people who prefer to be behind a device in their own rooms?

We need to really explore the connections between theatre and other things they interact with (Hungary exploring digital game play in theatre - not as TIE, but still keeping the element of choice and control over the outcomes. It aligns more with game play to create immersive theatre for teenagers. Game mechanics).

New formats of involvement in participation, online and in person. ('Super Connection'-book).

Is our goal through participation currently only to create work/productions? How do we work together at an organisational level? We must develop the policies/governance to support this.

Using post performance workshops to evaluate the work and make active changes to the work as a response. Does this impact organisational?

The importance of pre-performance workshops to benchmark (alongside the opportunity to consult them in the creation process).

Bringing young people into rehearsal processes to add another dimension of engagement and understanding. Cultivating opportunities for children/YP questions about the process, not just end result.

Cultivating theatre mano (sp? – Lithuanian for 'Theatre lovers').

#### Room II - Cristina

Need for geographically mapping the situation on baby's theatre and a propre process of accessibility of that information to make advocacy, fundraising and reinforce health and rights to culture from the beginning children's life.

Setting a process to geographically map ad guarantee accessibility of information and ongoing process of implementation.

This process should be connected with the possibility of sharing already existing practices to implement aesthetics.

This process will aim to:

- Raise awareness of the importance for health of babies of specific cultural proposal
- Make advocacy and fundraising connected with the specificity of this artistic proposal (that is unbalanced on artistic cost and not sustainable as income from ticket selling)

*How to Do It:*

- Mapping - learning and making better THROUGH RECURRENT STRUCTURED ACCESSIBLE SUSTAINABLE activities.



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- ASSITEJ Academy can propose exchange of practices on baby theatre ensuring that this is a global meeting and exchange place on aesthetics for babies.
- Produce material to share with members to advocacy at national level to raise the awareness of the importance of activities for early babies, on baby's rights in culture connected to support fundraising activities

### NEEDS:

- Spreading awareness of the importance of cultural health for babies from the first day of life.
- Take care of the different position that baby theatre has in different countries
- Set an agenda of activities to spread to spread this awareness.
- Connection with raising the awareness and fundraising opportunities.
- Need for geographically mapping the situation of baby theatre.
- Need of renewing and actualizing the proposal for babies at the languages, forms, and aesthetic level
- Exchanging practice and aesthetics through mapping to renew and actualize the aesthetics and the languages and form.
- Need to convince institutions and parents to pay a ticket for the babies.
- Think about concrete activities during the year and spread globally to advocacy on the need of babies for participating in artistic activities.
- Lack of information on what we do on theatre for babies
- Setting a global structured process to share tools, practice and achieve goals to better make advocacy and fundraising.

### OPEN QUESTIONS

- What is the role of Small Size in collecting and developing all this info?
- Are there global rules in babies' theatre or not anymore?
- What are the differences, if there are any, and how do these differences generate different aesthetics?
- Issue of sustainability since small audiences mean a very small income

#### Room 12 - Seok-hong - No Conversation Here

*Sue - collaboration with USA for creating a tool kit around online and IRL child safety for practitioners - also cultural contexts - this would be really fascinating to see the variety of policies (or lack thereof) and approaches.*

#### Room 13 - Daniel

The place of the artist in a post-covid world; independent producers and artists in a changing world

The first thing that came up is that it is very difficult to talk about post-covid because we are in Covid. With different realities throughout the world, from the total absence of support from some states and the total closure of theatres to other less terrible realities.



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But in all realities, it emerged that more or less many artists have been left without work, many artists have had to change jobs.

To the question of what ASSITEJ can do in the next three years, the following proposals emerged:

- Generate a fundraising program, for those artists from countries that have not been able to return to work. Covid Fund.
- To think of training programs so that artists who cannot return to work in person can obtain technological tools that will allow them to develop in this new era.
- Design programs to help reintegrate artists who have stopped working.
- Encourage governments, producers and festivals to show solidarity with artists.
- Increase and strengthen support for the Next Generation project, as a way to encourage new artists in these times of low activity.
- Some kind of campaign like "As soon as the schools open let the children go back to the theatre".
- Transform the campaign TAKE A CHILD TO THEATRE into an annual campaign.
- COVID to think about what's next.
- Strengthen Online training. (I think the idea of the Academy could cover this aspect).
- Strengthen the exchange with other regions, with other artists as a way to think together. (Coffee sessions...?)
- To think about what the new bases will be, the new places where the theatre will exist. (Coffee sessions...?)

### SOLIDARITY - TOOLS - TRAINING - EXCHANGE

#### Room 14 - Gonzalo

It has been a very enriching room. Thank you very much to all those who have contributed.

Everyone in the room agreed that it is key point that it should be incorporated into the working plan.

It is very urgent to develop a specific area of work on this issue in ASSITEJ.

Artistic training and experience are fundamental in mental, emotional and cultural development, from the earliest years, especially at this time (of all the performing arts). It is important to ensure equal access.

Some ideas:

- Platform for sharing resources and cultural policies
- Academy of trainers
- Create an international working group for arts education
- Link to IDEA?
- Link to Manifesto?



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### Room 15 - Shoab

Children are not seeing each other.

Message is, other people are dangerous. How is this going to impact on children and young people?

Online has added another layer of complexity to it.

Boredom is also another issue due to lockdowns, and they are bored. What they can do for such a long period of time.

Mental health needs attention as there are lots of stigmas around it.

- There has to be more plays addressing it
- New plays to raise these issues
- Dance performances to touch it again

Maria:

We don't know what children are learning as new abilities in this pandemic.

Social ability is disappearing

Uncertainty around mental health, we enter an unknown world and it has an impact.

How much is being lost? And how much is gained?

Connect with other professionals and international organisations that is working with children like UNICEF, Doctors Without Borders

Talk about mental health through public campaigns and already designated days

Diana:

Stress to the government that mental health is part of our life and it can be supported with art. At policy level, the mental health of the nation, the government can support and use art in it.

Piere:

Teenagers and young adults are impacted with huge mental problems in these times in Canada, and this needs to be dealt now.

They only talk about the impact on the economy, not the impact on people.

Ceren:

We are not equipped to deal with what it is.

Mental health of the artists is also very essential.

Imran:

Vaccine is the word that Govt. is jumping to.

Arts is the vaccine of people that can help people in any manner. Provide this vaccine to everyone.

Arts is the vaccine for humankind.

Reeli:

Schools understand a bit more now what the meaning of art is now. There is a bit more opportunity for action now.



ASSITEJ Korea:

Government does support the TYA sector in arts a lot. Support and wellbeing for the artists are required.

Mental health is not included as part of well-being in Korea. Well-being is food and a roof over your head.

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Mental health and well-being is a big issue among children and youth as an impact of Covid-19 and lockdowns. We need to address this issue with plays and policy campaigns and take social space to promote that art and see theatre as the vaccine for humankind.

#### Room 16 - Emilie

Some thoughts we shared: performing arts should not take direct responsibility on sexual education. The idea is to share some discussions after the show and it is always interesting to see what the taboo in the different cultures are, to learn how the subjects are experienced all over world, #cultural diversity. Maybe ASSITEJ could give some clues about the taboo or “sensitive topics” in the different culture

How could ASSITEJ be innovative about that? Could be linked to #metoo everywhere and better sex education in school. Doesn't have to be explicit but it could come along, and we would like to know how it is discussed elsewhere in the world. Related to the role of arts in education in young people's life even if it doesn't have to be so every time.

#### Room 17 - Francois

New aesthetics/ methods of aesthetic exchange between cultures hybrid forms to expand our reach.

*Themes:*

- Is what I believe is right on the stage (dramaturgy, scenography...) right in one other country? (As an artist; as a programmer)
- Explore the boundaries between TYA and performances for adults, compare how is this perceived in the diverse cultures
- How could we make the best of what came out because of the crisis and all the changings we have to handle: aesthetics, ZOOM, new body languages... / How to rehab from this period?
- Who defines what is new and valuable? Gatekeeping. Where are the criteria?

*Tools:*

- A wish for more artistic exchanges at the “ground” level: open and light ways of asking “What are you occupied by, now”. All little spaces around the world.
- New, sometimes playful, experiments born from the COVID crisis, through the internet. Need is the mother of invention, keeping that momentum.
- Proposing spaces to be shared between companies



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### Room 18 - Theis

*What are we talking about when we say, “Resource sharing initiatives”?*

Resources can be many things: People, Money, ideas, knowledge, plays, techniques, skills, abilities, perspectives. The beauty of the word “resource” is that it can embody ANYTHING, both physically and abstract.

We discussed the proposition that *the need to share ideas, skills and practises is more important than the need to share money (although that is also important).*

When I think about resource sharing initiatives, I’m thinking -That’s what ASSITEJ is. It’s the very core of the organization. Everything we do comes from the need to share - both out of passion and profession.

The ASSITEJ Artistic Gatherings was mentioned as an important resource sharing initiative. Also, the ASSITEJ Networks.

*What initiatives could be made by National ASSITEJ Centres, ASSITEJ Networks, institutions and artists?*  
The list of possibilities is endless.

*What can ASSITEJ International do to strengthen and support resource sharing initiatives?*  
For the time being: Have Coffee sessions!

The young dance network reports that they see a need for archiving to keep the knowledge and research that dance artists produce and develop. And archiving dance knowledge does propose some challenges!

One specific action could be to facilitate a form of online database for people of every kind of skill. Sometimes, you have an idea for a project and you lack skill and knowledge about something specific. Wouldn’t it be fantastic to be able to find your new project partner anywhere in the world?

### Room 19 - Ingvild

### Room 20 - Tatiana

- To share best theatre practices between national centres
- To create ASSITEJ Academy Performing arts including digital formats: the workshops by remarkable artists of TYA
- To launch different digital theatre projects to increase networking between artists and artistic communities
- To present best examples of theatre adaptation enforced by demands of post-Covid times



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- To develop listening skills and to build up digital skills of artists

### Room 21 – Pamela

Yes, it was agreed that in devised work that usually the owner of the rights is the person who puts all the material into a structured form. That is usually the playwright, but to avoid controversy, there should be a simple agreement for the process of creating that work commences. More people may own rights, including the musicians, set designers, actors etc. Then everybody will understand what they are entitled to in terms of royalties.

ASSITEJ should come up with a document that speaks to and protects the rights of its members, the artists.

### Room 22 - Lalu

### Room 23 - Roberto

### Room 24 - Ernie



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## **Addendum D**

### **WORKING PLAN 2021 -2024 FINAL VERSION**

**Approved by the online General Assembly of ASSITEJ at the 20th ASSITEJ World Congress in Japan & Online, March 2021.**

The Working plan is reconciled with the Constitution and its Aims and Means:

#### **Article 3.1 – Aims**

- 3.1.1 To work for the rights of children and young people to artistic experiences especially designed and created for them.
- 3.1.2 To work for the recognition and acknowledgement of theatre and performing arts for children and young people.
- 3.1.3 To work for improvement of the conditions of theatre and performing arts for children and young people all over the world.
- 3.1.4 To improve the common knowledge of theatre and performing arts for children and young people worldwide, 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.
- 3.1.5 To give people working with theatre and performing arts 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 and performing arts for children and young people in their own country.
- 3.1.6 To help to form in all countries, ASSITEJ centres and networks which function in accordance with the mission, constitution and policies of the Association. These centres and networks shall unite all theatres, organizations, and people interested in theatre and performing arts for children and young people.
- 3.1.7 To help to establish international artistic networks that work on a multinational basis on different aspects of artistic work for young audiences to increase the artistic competence of the artists and for their benefit.

#### **Article 3.2 – Means**

The means of achieving these aims will be:

- 3.2.1 Organization, promotion and support of national, regional, and international programmes, congresses, conferences, festivals, study tours, exhibitions, and other activities.

ASSITEJ will

- Strategically support regional initiatives and development, using EC meetings, online connections and members as mechanisms.
- Implement regional workshops as requested by members, to fulfil the needs of ASSITEJ centres in a region, and to share expertise and experience.





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- Provide support for members through letters of support on request, according to the protocol for Support, and through solidarity fundraising for artists from less-resourced regions to participate.
- Organise annual international meetings (Artistic Gatherings and the World Congress).
- Develop a three year artistic dramaturgy for these, in order to promote exchange, building of networks and new directions in TYA.
- Initiate, and adopt as members, new artistic networks, as these seem necessary and desirable.
- Focus on global accessibility and the use of multiple languages and translation tools to ensure better communication.
- Focus on sustainability, with reference to the sustainable development goals, and looking at sustainability environmentally, socially, artistically and economically.
- Continue online engagement with members, using the new [www.ASSITEJonline.org](http://www.ASSITEJonline.org) platform and other means.
- Initiate, organize and support projects in fair cooperation with theatres, networks, national and regional centres particularly with regards to creating access for children to theatre and the performing arts, stimulating artistic exchange, resisting intolerance and bias, and through giving the designation of “ASSITEJ International project”, where applicable.

### 3.2.2 Promotion and support of exchange of experiences between artists from all countries.

#### ASSITEJ will

- Explore ways to increase diversity and enhance equity by securing mobility of members from countries with fewer funding possibilities to attend the events of ASSITEJ and continue the practice of offering online opportunities to engage.
- Maintain the Next Generation Residencies programme and encourage similar programmes of exchange on a national and regional basis.
- Support a Next Generation Placements programme to encourage younger artists to gain experiences in different parts of the world through engagement with members and festivals.
- Host Next Generation Alumni sharing opportunities at annual events.
- Devise educational and training projects for skills development and mentorship in order to develop TYA in the countries and regions that have need of such a development, through Regional Workshops, online platforms (ASSITEJ Online Academy/[www.ASSITEJonline.org](http://www.ASSITEJonline.org)) and other programs.
- Continue online coffee session discussions, regionally and globally.
- Initiate and support international and intercultural theatre projects of co-operation and exchange using international meetings and festivals, on the round and online, as platforms.
- Develop marketing and fundraising strategies to promote and fund such projects.

### 3.2.3. Encouragement of circulation and exchange of plays, texts, and other literature pertaining to theatre and performing arts for children and young people.

#### ASSITEJ will



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- Support “Write Local. Play Global” and “ITYARN” to ensure that texts are circulated, and to support the dissemination and translation of plays as well as of research materials.
- Motivate national centres to make connections with these networks, in order to amplify local publications of plays or research.
- Provide spaces at Artistic Gatherings, and other ASSITEJ events, as well as on the website, to promote and share plays and texts.

3.2.4. Collection of material and documentation on theatre and performing arts for children and young people.

ASSITEJ will

- Continue the upkeep of the ASSITEJ Archives, making this more user-friendly and accessible for all members of ASSITEJ and all those interested in research.
- Use the **ASSITEJonline.org** platform to centralise articles, best practice and discussion opportunities between members.
- Collect and share abstracts through ITYARN to demonstrate the breadth and depth of research currently available.
- Explore ways of mapping the activities of TYA on a national, regional and global scale.
- Present evidence of the connection between arts, well-being and mental health, as per the ASSITEJ Manifesto.
- Create toolkits to support the work of the association, focusing on child participation, integration of technology (4IR), taboos in different cultures, artists rights and equity (for children and for the artists) within the association.
- Support the networks to create toolkits or mapping projects in their fields, so, for example, theatre for babies (Small Size), dance in a digital era (YDN), etc.

3.2.5. Promotion of theatre and performing arts for children and young people through all media.

ASSITEJ will

- Maintain and produce the Website, the monthly Newsletter, an annual Magazine/E-zine and ASSITEJ-related books and other publications.
- Maintain a proactive and vibrant social media presence which reaches out to all and is inclusive.
- Work towards new ways of fair translation, so that communications are for all members.
- Create a three year strategy for ASSITEJ World Day of Theatre and performing arts for Children and Young people
- Promote the ASSITEJ World Day for Theatre for Children and Young People, globally, through campaigns and the production of compelling media.
- Promote the ASSITEJ Award for Artistic Excellence, the Applause for Lifetime Achievement Award, the Inspirational Playwrights Awards and the ITYARN Geesche Wartemann Emerging Scholars Award, in order to put focus on TYA, both inside and outside the association.
- Use these Awards to explore and discuss what is meant by excellence in a global context.

3.2.6. Cooperation with other international organizations with related interests.



ASSITEJ will

- Continue to seek connections and collaborations with other international theatre organizations.
- Develop strategic cooperative ventures with these associations to lobby more broadly for the necessity of theatre and performing arts for all children and young people.
- Build on the World Performance Week as a mechanism for cooperation between the international associations.
- Co-create with ITI (and other associations, perhaps) on a project around sustainability.
- Use the World Performing Arts Capital project of ITI-UNESCO as a means to bring attention to and strengthen practice in theatre and the performing arts for young audiences.
- Develop strategic relationships with non-theatre based NGOs, institutions or peak bodies which share common values and interests.

3.2.7. Introduction and support of proposals made by centres and networks in order to advance the work of theatre and performing arts for children and young people to appropriate national and international authorities and agencies.

ASSITEJ will

- Advocate for recognition of theatre and performing arts for young audiences as an intrinsic part of the life-long artistic education of all children and young people, and create a working group for arts education which can advocate to this end.
- Advocate for theatre and performing arts for young audiences as a basic human right, and the right of every child.
- Advocate for theatre and the performing arts for young audiences as being intrinsic to health and well-being, and to the recovery of society post-COVID.
- Promote and advocate for theatre and performing arts that is inclusive of and sensitive to people of all abilities (theatre for, by and with), while incorporating principles of inclusivity in its own working methods.
- Explore different methods of child participation, including participation in the work of the association, creation methods with children and methods to amplify children's voices.
- Support members to activate the ASSITEJ Manifesto in their own contexts.

3.2.8 Organisational Work: 2021 - 2024

ASSITEJ will

- Work on strategies and practical projects for fundraising or income generation to ensure the sustainability of the association and its members, including a Solidarity fund, ASSITEJ Auctions, Friends of ASSITEJ, resource-sharing initiatives and other strategies, both local and global.
- Actively recruit new memberships from countries currently not represented in the international body.
- Increase online participation in the association, including ASSITEJ Gatherings, the World Congress, regional and national meetings and other conversations, and to share exchanges, knowledge and expertise with members from countries who struggle to participate in person at



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events: livestreaming, virtual conferencing, podcasts, online radio, online workshops etc; while continuing to promote and protect the importance of in-person meeting, live theatre and the performing arts.

- Find innovative ways to work with multiple languages and translation, to achieve greater participation and better communication.
- Increase participation from members of the association in the working meetings of the Executive Committee, in order for members to better understand the role and function of the EC.
- Provide workshops for members to explore ways for their national centres or networks to function more effectively using the National Centre Toolkit as resource material.
- Create a sustainability framework that not only serves to guide the Association across the next term, but can be used as a model for all members.
- Continue to focus on inclusivity and access to the Association, within our systems and our practice.
- Continue to explore child participation within the Association, and within theatre and performing arts practices.



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### **Addendum E**

#### **19th ASSITEJ General Assembly Minutes**

Cape Town, South Africa

May 22-25, 2017

#### **National Centres and Individual Members Present:**

Angola, Argentina, Australia, Austria, Belgium, Botswana, Brazil, Cameroon, Canada, Chile, China, Croatia, Cuba, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Korea, Lichtenstein, Lithuania, Mexico, Mozambique, Namibia, Netherlands, New Zealand, Nigeria, Norway, Poland, Russia, Serbia, Singapore, South Africa, Spain, Sweden, Switzerland, UK, Uruguay, USA, Vietnam, Zambia, Zimbabwe

#### **Networks Present:**

IIAN, ITYARN, Next Generation, Small Size, Write Local. Play Global

#### **By Proxy:**

Nepal, Pakistan, Romania, Slovenia, Sri Lanka, Turkey, Singapore (late proxy)

#### **AGENDA**

- I. Introduction
  - a. Welcome by the President
  - b. Welcome by the Host
  - c. Secretary General: Practical information; voting for the agenda
  - d. Presentation of all members with a focus on new members
2. Nomination of Voting Commission
3. Approval of the Minutes of the General Assembly 2014
4. Reports from the Executive Committee
  - a. President – Overview of work of the Association
  - b. Review of the working plan, including the reports of the working groups:
    - Policies & Protocols
    - Publications
    - Promotions
    - Projects
  - c. Secretary General
  - d. Treasurer



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- e. Feedback from floor and acceptance of reports
5. Network Reports:
  - a. Small Size
  - b. Write Local. Play Global
  - c. IIAN
  - d. ITYARN
  - e. Next Generation
6. Issues submitted by Centres
  - a. Argentina
  - b. Czech Republic
  - c. Germany
  - d. Korea
  - e. IIAN
  - f. Next Generation
  - g. Nigeria
  - h. South Africa
  - i. Sri Lanka
  - j. Vietnam
7. Proposed Changes to the Constitution
8. Working Plan Proposal: 2017 – 2020
  - a. Content of proposed working plan
  - b. Budget Proposal: 2017 – 2020
  - c. Voting on the working plan and budget
9. Biddings for:
  - a. ASSITEJ Artistic Gatherings 2018 – 2019
  - b. ASSITEJ World Congress 2020
10. Discussion of the Bids
11. Presentation of the Outgoing EC by President
12. Presentation of the candidates for:
  - a. President
  - b. Secretary General
  - c. Executive Committee
13. ASSITEJ Artistic Encounters



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14. Open Space Discussion of Working Plan
15. Voting
  - a. Place for the Congress
  - b. Artistic Gatherings
16. Founders of ASSITEJ
17. Friends of ASSITEJ Recognition
18. Elections of President:
  - a. Formal stepping down of President
  - b. Election of President
19. In Memoriam: Orna Porat
20. Elections of Secretary General:
  - a. Formal stepping down of previous Secretary General
  - b. Election of Secretary General
21. In Memoriam: Nat Eek, Ann Shaw, Scott Copeland
22. Election of the Executive Committee
23. Awarding of Honorary Members
24. Report back on Open Space discussions
25. Welcoming of new EC by President
26. Any Other Business
27. Closure

### I. **Introduction**

#### a. **Welcome by the President**

Yvette Hardie (South Africa), President of ASSITEJ, welcomed the delegates from around the world and thanked them all for their engagement and participation in the first World Congress that takes place in the African continent. She declared the 19<sup>th</sup> ASSITEJ General Assembly open.

#### b. **Welcome by the Host**



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Sherri Le Mottee, Chair of the Board of ASSITEJ South Africa, welcomed everyone to Cape Town and talked about the pros and cons of the city. She mentioned that creative arts give hope and the power of transformation to bring something new and different; a space to offer comfort and it is critical to the work of movements like ASSITEJ. Le Mottee reminded everyone that although we normally talk about the future when mentioning children and young people, they are the present, they are here now.

### c. **Secretary General: Practical information; voting for the agenda**

Marisa Giménez Cacho (Mexico), Secretary General of ASSITEJ, went over the agenda and the voting process, as well as practical matters like explaining the translation equipment available (in French and Portuguese).

General voting will be by a raise of hands using color-coded cards to distinguish full members (3 votes) from corresponding members (1 vote).

**The General Assembly accepted the agenda by a simple majority vote.**

### d. **Presentation of all members with a focus on new members**

Delegates from all the present countries introduced themselves.

## 2. **Nomination of Voting Commission**

Yvette Hardie presented the recommendation from the Executive Committee for the Voting Commission: Katariina Metsalampi (Finland), Niclas Malmcrona (Sweden) and Philip Hardy (Ireland).

**The General Assembly accepted these candidates as the Voting Commission by a simple majority vote.**

The Voting Commission, along with Marisa Giménez Cacho and Roberto Frabetti (Italy) verified the rights to vote of those members present.

## 3. **Approval of the Minutes of the General Assembly 2014**

**Vigdís Jakobsdóttir (Iceland) proposed the minutes to be accepted as a true record, seconded by Pamela Udoka (Nigeria).**

## 4. **Reports from the Executive Committee**

### a. **President – Overview of work of the Association**

*(See full report as Addendum A)*

Yvette Hardie began her report by mentioning this term had been a significant one because ASSITEJ turned 50 years. There was a ceremony in 2015 in Berlin together with ASSITEJ Germany and ASSITEJ France to celebrate the historic moment and recognize those who were part of building the family.





#### -Dramaturgy:

The dramaturgy selected for this past term was One Step Beyond, with three particular areas of focus: Intergenerational Exchange (always at the heart of TYA; this focus was explored at the AAG15 Augenblick mal!), Interdisciplinary Exchange (how to use different means of communication and disciplines; explored at the AAG16 On The Edge), and Intercultural Exchange (these conversations have begun and will continue to take place during Cradle of Creativity).

#### -Communication with centres:

Yvette said communication is much of what a president does; to lobby for our ideals. She mentioned one of the very important forms for this was letters of support, and particularly at this moment for ASSITEJ Turkey. The National Centre in Turkey is in a very difficult situation right now and specifically Tülin Saglam who has been censored by the government. Yvette asked the delegates to think how we can continue to practically engage with those who may not be able to be present in engaging with us.

#### -World Day:

There were three very important messages given this term: in 2015 by Malala Yousafzai and Giulia Clara Kessous, in 2016 by Jenny Sealy and in 2017 by Francisco Hinojosa.

#### -International Cooperation between Associations:

Work towards the idea of international collaboration and cooperation with other international associations, building on relationships to go further. Yvette attended the Congresses for UNIMA and IATC; those for ITI and IDEA were postponed due to conditions of political turmoil and economic uncertainty.

Present in Cape Town are leaders from the different associations: Idoya Otegui (UNIMA), Rob Van Genechten (AITA/IATA), Bert Determann (OISTAT) and Octavian Saiu (AICT/IATC). Robin Pascoe (IDEA) was not able to attend but sent a video message for ASSITEJ.

The four leaders were invited to present themselves to the General Assembly and say a few words.

Yvette Hardie shared that this year had been the first time the World Performance Week had taken place, where the above associations join to celebrate their specific days and to make sure the world understands the importance of live performance.

#### -National Centres' Handbook:

Yvette said the EC had wanted to examine how ASSITEJ supports its National Centres and decided to create a Handbook, which is not meant to be an instruction manual, but rather a highlighting of procedures and other examples that have worked for different places and to see what people are doing to make their centres work.

The EC has participated in refining the questionnaire and have arrived at some findings: 72% of the centres are non-profit and none are full profit; 72% charge a membership fee (with a vast range of



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fees). We are now looking into how centres are operating and communicating. The questionnaire will be sent out to all National Centres so that they can participate in the creation of the toolkit.

Another main task has been organizing the General Assembly, for which Yvette thanked the EC for their support and ideas as well as organizations and funders who made it possible. She shared with the Assembly, that this term had a superb EC team who worked very hard with programs and activities like the Regional Workshops, Next Generation Residencies and Placements, Artistic Gatherings, etc.

### b. **Review of the working plan, including the reports of the EC working groups:**

#### • **Policies & Protocols**

Sue Giles (Australia) talked about the main activities for this working group which were:

##### *-Fundraising*

There is an immediate disadvantage to having a membership fee, which is that ASSITEJ can't give tax reductions, and this provides a great challenge. The working group explored methods like crowdfunding, donations, partnerships, auction, Friends of ASSITEJ and the initiative of the Solidarity Fund.

##### *-Awards*

New awards were announced at this Congress (Inspirational Playwrights Award and ASSITEJ Applause for Lifetime Achievement). The selection criteria and process for an ITYARN research award are in development.

##### *-New Networks*

Looked into Education, Dance and Music Theatre Networks.

##### *-ASSITEJ Artistic Gatherings and World Congress*

Memorandums of Understanding were created.

##### *-New Protocol Guidelines*

ASSITEJ Communication Policy, Data and Information Storage Policy and Guidelines for Communication at ASSITEJ Artistic Gatherings.

##### *-International Collaborations*

Collaboration with UNIMA and ITI for the World Performance Week.

##### *-Inclusive Association*

Received positive call to action from IIAN.

##### *-Financial Systems*

Association has been registered and financial accounting is performed in Italy.



-EC Book

Record of the meetings and activities of the EC.

- **Publications**

Manon van de Water (USA/Netherlands) gave the report for the working group.

There have been three ASSITEJ Magazines during this period:

2015 – “One Step Beyond: Intergenerational Exchange” (presented in Berlin; this was a special edition with two sections one for the 50<sup>th</sup> Anniversary and the other for the theme of Intergenerational Exchange).

2016 – “One Step Beyond: Interdisciplinary Exchange” (presented in Birmingham).

2017 – “One Step Beyond: Intercultural Exchange” (presented in Cape Town).

The ASSITEJ Newsletter has been created and sent out to members on a regular monthly basis, 34 in total during this three-year period.

The newsletter is now linked to the ASSITEJ website homepage, where readers can see the introduction by EC members and the most important news of the association as well as different news and articles from the centres.

- **Promotions**

François Fogel (France) and Nina Hajiyanni (UK) presented the report for this working group.

The main project has been the World Day campaign, which is the one global campaign that connects all the members. They talked about the aims of the campaign (promotion, advocacy, opportunities to connect) and the tools that have been used for this (message, film, press release, social media, toolkit, logo). The last film made for this campaign, by ASSITEJ Norway, was a wonderful film that communicated quality and diversity of art made for children.

A new and more dynamic website was created for this term, trying to make it more accessible and multilingual (English, Spanish and French).

- **Projects**

-ASSITEJ Artistic Gatherings:

Wolfgang Schneider (Germany) gave a report on the ASSITEJ Artistic Gathering 2015 in Berlin, Germany. He mentioned it all started with the idea of intergenerational exchange and the importance of bringing the next generation together. The AAG15 had also been a space for much cultural exchange: for ASSITEJ Encounters, presentations, networking and promotion; there was a lot of artistic impulse through participation. The ceremony to celebrate the 50 years had been a real bilateral collaboration with France, the country where everything started for ASSITEJ.

Wolfgang mentioned it had been a great success, especially for German TYA companies because the idea and practice of coproducing is still happening today.



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Steve Ball (UK) gave a report on the ASSITEJ Artistic Gathering 2016, *On The Edge*, in Birmingham, UK. He informed that this event had been a coproduction between TYA UK and TYA Ireland. The symposium part of the program was led by TYA Ireland and TYA UK led the performance program. There was a total of 14 productions and a budget of about half a million EUR; the Arts Councils of UK and Ireland had been generous with the funding, as well as the City Council of Birmingham. The team of OTE had an external evaluation made as well as further feedback. They recognized the cultural diversity in UK and Ireland and secured further funding in order to address this. Steve shared that when the name 'On The Edge' had been decided, it was also to coin a phrase that UK and Ireland were islands on the edge of the world; they had not anticipated Brexit, but are confident that OTE proved the UK is continuously committed to cooperate and collaborate. A printed version of the *On the Edge* report was distributed among delegates.

Stefan Fischer-Fels (Germany), Diana Krzanic Tepavac (Serbia), Daniel H. Fernández (Argentina), Imran Khan (India), Vigdís Jakobsdóttir, and Nina Hajjianni gave a report on the activities of the **Projects Working Group**, which consisted of:

### *-Artistic Encounters:*

These have been taking place for the last two terms and they've improved each time. This is where artists face other artists and TYA professionals. A dialogue and exchange about the art and work of creating TYA. It is important to address relevant questions for the here and now, so they are fluid and flexible and are adapted to each gathering.

For the first time the AAG15 had a more theoretical focus with very powerful impulses. It focused on dynamic questions having to do with intergenerational exchange. The Encounters led people from different parts of the world to think of practical projects and how to work together. These encounters brought young artists into the discussions and were less hierarchical and more of a fruitful discussion dialogue.

For the AAG16, the idea of interdisciplinary exchange was widened to artistic identity and freedom of speech.

The last Encounter for this term will happen here in Cape Town. Intercultural Exchange has a deeper meaning that we want to find out about.

There will also be an *Open Space* to brainstorm of possibilities and ideas in the field; we can give ideas for the dramaturgy of the next three years.

### *-Next Generation Residencies:*

This program helps bring young artists into ASSITEJ, to connect with other people from around the world, to develop skills and think about international exchanges. Residencies are always within a festival and for a group. The program in Warsaw had 23 participants from 23 different countries, Berlin had 42 participants from 21 countries, Birmingham had 22 participants from 15 countries, and Cape Town has 28 participants from 19 countries.



#### *-Next Generation Placements:*

The idea of this program is to invite and welcome young artists into ASSITEJ, with an opportunity to learn and work with artists in a different country. Placements are individual and provided by a host in a prominent festival. The last 3-year period had exciting and diverse offers.

There was a total of 9 different offers (Germany, North Ireland, South Africa, UK, Germany, Serbia, Italy and Croatia), we have received 73 applications from 13 countries to participate and 10 artists have been selected and invited. There is an open call for new offers yearlong, and there are currently 5 new offers (Croatia, Germany, Norway and 2 from Serbia).

The program's main problem is financial. ASSITEJ has formed a financial support grant with the money raised through the Auction that could supply support for 5 grants of \$500 USD; 4 grants were given this period.

#### *-Auction:*

Many young artists and practitioners from around the world are interested in the Next Generation programs and although we would like to include everyone, many cannot afford it and the EC is committed to raise funds to support these young artists to participate. The Auction is a very important project for this and has been successful because of the members around the world. This year, it will take place on May 24 at Artscape where the EC will also be running a bar with drinks from all over the world and the money raised at the bar will also go to support Next Generation.

#### *-Regional Workshops:*

The idea was presented at the last Congress as a new ASSITEJ Project. Two workshops took place last year, one in Cameroon in November and one in Uruguay in December. The first project was coordinated by ASSITEJ, ASSITEJ France and ASSITEJ Cameroon, dedicated to playwriting and entitles 'Shaping Stories'. The second was a dance workshop with 25 professionals from Uruguay, Venezuela, Spain, Chile, Brazil and Argentina.

The third workshop will happen in Cape Town from May 23-25 with a group of 16 participants from Benin, Burkina Faso, Cameroon, Guinea, Madagascar, Congo, Rwanda and Togo.

From the evaluations of the participants, it is clear these workshops have been a great experience and contribution for them. One way forward is to focus on the regional level and connect artists in continents and regions.

The workshop is a place to develop skills and share experience. One centre is linked with other centres in the region to host workshops for TYA artists. The first step is to think about the skills needed and then ASSITEJ can help with workshop leaders; centres must find the necessary funding.

#### **c. Secretary General**

*(See full report as Addendum B)*

Marisa Giménez Cacho gave a summarized report on the last three years of the Secretariat, which consisted of the following points:



*-Transfer of the office from Croatia to Mexico City:*

No physical documents were received, and this was the beginning of a more digital era for ASSITEJ. A partial EC meeting was held in the framework of the IberoAmerican Theatre for Children and Young People Festival and Congress in August 2014, where meetings with Yvette and Marissa Garay took place regarding the organization of the work for the Secretariat.

*-Funding of the office:*

The office in Mexico was financed by the Mexican Fine Arts Institute and the Ministry of Culture but it wasn't easy, it meant a lot of negotiations to obtain the necessary funding in time. The approximate support received was of \$44,367 USD per year.

*-Communication with centres:*

75 out of the 98 members have regular communication with the Secretary General.

*-New applications for ASSITEJ membership:*

In 2014 applications were received from Chile for individual membership and from Next Generation to become a network.

In 2015 applications were received from Georgia and Namibia for individual membership and from Belgium, Kazakhstan, Kenya and Mozambique to become National Centres.

In 2016 applications were received from Bulgaria and Egypt for individual membership and from Chile and Peru to become National Centres.

In 2017 applications were received from Ukraine for individual membership and from Bulgaria and Pakistan to become National Centres.

Only those who have paid their fees are now members, the rest have not become official members.

*-ASSITEJ 50<sup>th</sup> Anniversary/ASSITEJ Artistic Gathering 2015 Augenblick mall!:*

The Secretariat worked in coordination with ASSITEJ Germany for the Gathering and Jubilee ceremony. This implied many letters, emails, listings, budgets, designs, production of the magazine, etc.

*-ASSITEJ Artistic Gathering 2016 On the Edge:*

The Secretariat worked in coordination with TYA UK. This implied many letters, emails, listings, budgets, designs, production of the magazine, and everything ran smoothly. The performance selection, symposium organization and selection of international participants in the different projects was in the hands of TYA UK and TYA Ireland.

*-19<sup>th</sup> ASSITEJ World Congress and Festival Cradle of Creativity:*

Collaboration with ASSITEJ South Africa for this Congress and for the elaboration of: invitation letters, lists of delegates, calendars, schedules, meetings, encounters, public moments, production of magazine, brochure, etc.

*-Arrangements and negotiations for EC meetings:*



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For this 3-year term, these meetings took place in Perth, Australia, Berlin, Germany, Kristiansand, Norway, Birmingham, UK, Yaoundé, Cameroon, Seoul, South Korea and Cape Town, South Africa.

### -Website:

Sustained, nurtured and updated by the Secretariat.

### -Newsletter:

Began with the previous format and changed to new format in May 2015.

Website homepage changes every month with content of the current newsletter; both the website and newsletter have the same structure.

### -Magazine/ASSITEJ promotional leaflets:

Follow up on process (edition, design and printing) of the magazine.

Campaign for selling ads as a way of funding.

Design of yearly promotional leaflets and ASSITEJ double page advertisement by the Secretariat designers in Mexico.

### -Twitter and Facebook:

Updates and posts of the main calls and activities.

### -World Day Campaign/Logos:

Creation of various logos for ASSITEJ.

Promotion of World Day using toolkit, messages, film and logo.

### -Emails:

Many, many emails sent and received; we insisted much in participation.

### -International Invitations:

Festivals in China, Korea, Italy, Denmark, Japan, Cuba and Spain.

### -Archives:

The Secretary General is in charge of keeping records for the work of the office: administrative, protocols, policies, reports, etc and having internal ASSITEJ archives as digital files. However, to have a rich and complete ASSITEJ archive in Frankfurt collaboration from all centres is needed; it is important to send hard copies of materials such as: posters and programs of the main TYA events in the centre and or country, books, magazines, awards, etc. In charge of the archives in Frankfurt is Jürgen Kirschner and ASSITEJ Germany is very involved with this work.

## d. **Treasurer**

(See full report as Addendum C)

Roberto Frabetti explained it was very important to be transparent in the use of the resources, which are mainly the membership fees.



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The association currently has **96 members** of which **78 are National Centres**, **4 networks** and **14 individual members**, from a total of **90 different countries (excluding the various memberships of the networks)**.

Regarding the membership fees, Roberto said there was a good level of solidarity from the members, given that 25% of the members pay 59% of the total income from membership fees (they pay over \$300 USD/EUR), and 56% of the members pay 33% of the total income from membership fees. However, the situation is a bit unbalanced and Roberto asked everyone to consider their level of fee and, if possible, try to increase it since this money supports the activity of the association.

There are new procedures that are linked to ASSITEJ's new registered status and procedures governing the financial transactions of ASSITEJ.

Roberto described the proposal of the *Solidarity Fund*, which is a rotational fund and the fundraising proposal to support the campaign *Take a Child to the Theatre*.

He explained the financial situation of the association through different tables:

### *-Statement of assets and liabilities*

Roberto mentioned there are \$49,000 USD of reserve, but since we are not an association that creates profit, this money must be used. There was a special fund created in order to allow 2 centres to participate in the current Congress. Other debts refer to extra hotel nights for the EC who must stay one more night due to flight availability, payment for Marissa Garay (EC executive assistant) and payment to ASSITEJ Norway for the World Day video.

### *-Profit and loss account (SG office)*

The Ministry of Culture in Mexico gave the support for the Secretariat through ASSITEJ, paying the grant through our bank account. The money was all spent.

### *-Profit and loss account (income)*

In Warsaw, the approved budget was of \$58,000 and the result was \$65,000, which is 13% more. The relation in USD and EUR in Warsaw was significant, and now with the depreciation and increase in fees we are still above.

The advertisements collected in 2017 covered 90% of the costs of the magazine; 10% was practically covered by the Secretariat who covered some costs for the 2014 and 2015 magazines.

Traditional funding is very difficult for ASSITEJ; in this term all the result of fundraising was from the Auction.

The ASSITEJ account is in EUR and the present budget in USD, so we must always keep in mind exchange rates and their variations.

Friends of ASSITEJ donations were \$2,500 by six people. Roberto thanked Hassan Erkek (Turkey), Paul Harman (UK), Kim Sookhee (Korea), Katariina Metsalampi, Philip Hardy and Sue Giles.

### *-Profit and loss account (expenses)*





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Nine EC members requested reimbursement for air travels in 3 years, and 5 did not request any. The mission budget for Next Generation stated \$1,500 and we spent \$2,000; \$500 were raised from the Auction in 2014.

Support for this Congress in South Africa was of \$16,000, which was more than double than what was expected.

Roberto said ASSITEJ was able to accept payments by bank transfers, PayPal and, in very extraordinary cases, Western Union.

Roberto commented that the goal is not to create a profit but to use the money to support the aims of the association.

*-Income and costs (percentages)*

Income from membership fees (68%) can support the costs for management.

Roberto commented that investments in projects is very little.

He invited all members to respect the time for paying fees, which are due January 1<sup>st</sup>.

### Audit:

Paul Harman, who was in charge of the audit along with Noel Jordan, vouched and confirmed Roberto's report. Paul shared he had looked into many documents (bank accounts, double-entry system) and they all clearly showed where they come from and what they are for.

### e. **Feedback from floor and acceptance of reports**

**The General Assembly approved the reports given by the President, Executive Committee, Secretary General, Treasurer and the Financial Report by a simple majority.**

### 5. **Network Reports:**

Yvette reminded everyone that networks are now full members of ASSITEJ; they are autonomous, can lead activities, propose projects and have criteria they must fulfill. At the moment there are four voting networks and the Next Generation network is trying to solidify what it is. Yvette said it was important to remember that networks had been included as a mechanism of inclusivity. She also said networks had given people an opportunity to become involved in some aspect of ASSITEJ, where there is no National Centre. Countries represented within networks have not been counted yet, and this will surely increase the number of countries in ASSITEJ to over 100.

#### a. **Small Size**

Katariina Metsalampi, Chair of Small Size reported on the network.



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Katariina gave a short introduction on what the network is about. She mentioned that the network was founded in 2007 and it is there second time in an ASSITEJ Congress as a full member. This time they will be participating with a Focus Day.

Katariina said Small Size began with 38 members from 20 countries and currently has 60 members from 27 countries, working around the world with their own events and research and using the network as a kind of meeting point. There are also common events like the Small Size Days that take place since 2015 at the end of January.

### b. **Write Local. Play Global**

Jenny Koppera (USA) and Karin Serres (France) gave the report on the network.

Jenny and Karin explained what WLPG is about, and said it is open to all theatre practitioners interested in TYA writings.

They explained that the network now has a newsletter of its own and is active on social media. They have also brought a lot of work to the previous Artistic Gatherings and the Congress to promote and incorporate playwrights. During the current Congress they have several events happening like 'A Sense of Play', various playwriting slams (including an African slam) and the creation of an Epic Poem.

### c. **I IAN**

Vicky Ireland (UK), Secretary of IIAN, gave the report on the network.

One of the main goals for IIAN is to make sure nobody is left out, no child and no artist. IIAN was recognized as a network in the 2014 Congress in Warsaw. Initially the network was supported by the Arts Council in England and now support from the Kennedy Centre in USA.

Vicky suggested that anyone who is interested in inclusivity within their events should add it to their initial budgets. She thanked the steering group from OTE who contacted IIAN from the start for planning, and there was accessibility in many formats. She challenged ASSITEJ centres to find their IIAN leaders and come back to the network to get involved.

Vicky shared the IIAN Declaration with the General Assembly and said the network would look into the details for creating their own award.

### d. **ITYARN**

Manon van de Water presented a report on the network.

Manon mentioned the network currently has members from five continents. In 2014 ITYARN published a book from selected essays from the Warsaw Congress edited by Geesche Wartemann (Germany) and Mary McAvoy (USA), and another book was presented in 2015 from the 3<sup>rd</sup> TYA Critics and Researchers International Forum. There have been a total of 4 Forums and the 5<sup>th</sup> one is now being planned for July.

Other activities from the network have been the ITYARN Public Moments with board members and students from the University of Hildesheim. Events in between: conferences in Beijing, organizing symposiums in Birmingham together with Philip Hardy, and the ITYARN Conference before the current Congress, which was spread over two days.



The network now has a new website (<https://ityarn.wordpress.com/>) where people can register online.

e. **Next Generation**

Nina Hajianni and Minoovash Rahimian (Iran) gave the report on the network.

Nina explained the network is different from the program of residencies and placements. The network is an informal community of alumni that has existed as an online group. The network has many questions regarding its purpose, how to strengthen and how it can allow participants to continue to connect. One of their goals is to think of where spaces can be created and how new concrete activities can be developed beyond ASSITEJ, as well as to develop other models of Next Generation programs.

Minoovash shared some of what her experience has been within Next Generation. She was part of the cohort in 2014 in Warsaw and was later invited to be a leader of the program in 2015 in Berlin. Each year the Next Generation group has some sort of presentation and manifest, and she wrote the one for 2015 along with Diana Rojas. Minoovash was also invited to Birmingham but was not able to obtain a visa. However, together with two other Next Generation participants (from Tel Aviv and Brisbane) she managed to work on a presentation and video for a project they would like to develop and haven't been able to because of political reasons. They are currently looking for someone to support them with a residency.

Nina said the network should be able to advocate for support from other bodies because Next Generation participants ultimately want to create work and spaces for discussion. The network could also have a strong role in creating placement opportunities.

6. **Issues submitted by Centres**

a. **Argentina**

María Inés Falconi presented two issues on behalf of the centre:

1. The last General Assembly voted for the registration of the association in Italy, and one of the aims was to apply for funding to private/public institutions. ASSITEJ Argentina considers external funding is needed for ASSITEJ Projects. The Ibero-American network considers the possibility of a committee dedicated exclusively to applying for funding.

Yvette Hardie responded that this was an excellent idea, that the Policies & Protocols working group had tried to have fundraising as a portfolio but hasn't really worked. She asked if the proposal was for a support committee to the EC, and María Inés affirmed that it was a proposal for a special committee for funding and applications, integrated by people from different regions.



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Yvette suggested that people who feel they have expertise in this region could volunteer and maybe one member of the EC could also sit there as a link. She said perhaps it could come from the regional networks so there is geographical representation. Louis Valente (Denmark) asked for it not to be an obligation to have someone from every region in order to make it feasible for people to attend meetings. Yvette proposed they could meet annually at Artistic Gatherings and exchange emails or Skype conversations in between. Bebe de Soares (Chile) said the main issue was not finding opportunities to apply for, but having the time necessary for applying, to which María Inés said the idea is for this special committee to complete the application.

Yvette proposed that, if there was general agreement from the Assembly, the new EC can put this forward since it will require management and discussion.

### **The General Assembly agreed to have a special committee for fundraising applications, by simple majority.**

2. María Inés expressed that all present members had paid a fee to attend the Congress and many times it is very complicated for countries to obtain the money since the fee is very high. She said that some centres have been asking for some time now that at least one member of each delegation can attend for free so there is representation from everyone. It would be fair and equal for everyone to have the same right to attend.

Yvette commented that from her experience as a Congress host, it is very difficult to dictate what the funds raised can be used for. Funders are different around the world and they will choose to cover particular things; in South Africa, for example, African funders weren't interested in hosting international delegates. She then said it could probably be proposed in the ASSITEJ budget for next term, but only for those centres that are in good standing. Imran Khan agreed that it had to be related to the participation of all centres but that doing this uniformly wouldn't serve, because many countries can and should pay. Rather, he proposed looking for a system that allows those who can't have access to Congress, to attend. María Inés agreed and also added that it could be a condition for the hosts to support those centres who apply for this benefit.

Yvette asked Roberto Frabetti if the support that has been given to Congresses in the past could be configured to say it will be for Next Generation and for one delegate per country, if required. This money can be to cover the registration fee for a certain number of countries and if the quote is not used then it goes back into the budget. Roberto responded it was probably more a part of the contract between the host and ASSITEJ, and it is very important we have the opportunity to organize the Congress and registration fees are a contribution to the organization.

It was agreed that the EC will continue to discuss the issue.

#### **b. Czech Republic**

Vladimír Hulec presented three issues on behalf of the centre:

1. The first was an invitation to Czech festivals and events.
2. African Festival in Prague would like to contact African countries to create a special program.



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3. Invitation to be a part of the program for the Prague Quadrennial 2019; will look into the possibility of a Next Generation event.

### c. **Germany**

Meike Fechner gave a short presentation on the ASSITEJ Archives, on behalf of Jürgen Kirschner. She mentioned all members can contribute to the archives and Jürgen has designed a special circle of communication. Material can be submitted at any time, the idea is to make the archives truly international. These archives are part of the intergenerational exchange that has been talked about; to document experiences and knowledge for the next generations.

### d. **Korea**

Seok-Hong Kim presented two issues on behalf of the centre:

1. There are too many children dying in actuality in the Middle East and around the world. How can ASSITEJ help in these circumstances with substantive action?

2. How can we have access to the archives in Germany? Is there a website accessible to everyone?

### e. **IIAN**

Katrine Gabb stated IIAN wanted to propose a change to the ASSITEJ statement to include the terms: ability, gender and sexual orientation. This because it is important to ensure that no child is left behind in being involved in theatre.

Yvette Hardie clarified this was a statement on the ASSITEJ website that the EC fashioned to explain what ASSITEJ is and includes terms that echo phrases from the Constitution.

The EC will make the change/addition on the website.

### f. **Next Generation**

Nina Hajjianni mentioned the network was looking for support for the development that was previously outlined in the Next Generation report.

### g. **Nigeria**

Pamela Udoka raised the issue of the acceptance of non-ASSITEJ members in the Next Generation program. She said this takes control away from the country's ASSITEJ centre and should be a benefit reserved for ASSITEJ members.

Yvette shared that the EC has previously had this conversation and discussed whether the centre should have a role in this decision. In general, it was felt that this program brings people who are unexpected, who can then join the centre. She gave the example with the Next Generation program in Cape Town, where the host asked the participants if they were members of ASSITEJ and if they weren't, encouraged them to become members. This is the way it has been done until now and we will see the results at the end of this experience.



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Selloane Mokuku (South Africa) said this probably depends on each country and context and proposed it become an obligation for certain countries.

Yvette said she worried about closing it down and losing inclusivity because many times they do become members so it can be used both ways. There have been centres in the past where the board has been very selective about who they put forward for opportunities. Selloane then asked that the information should be shared because it may be important to help the centre, as a matter of principle. Pamela then said it wasn't necessarily a matter of the centre holding ultimate power, but for ASSITEJ or the host to ask the centre if they know the person who is applying. Nina Hajjianni suggested developing a mechanism in the way calls are made as well.

Ralph Chimankire (Zimbabwe) also said it would help for the centre to assist the applicant and complement to become a team and spread the word of ASSITEJ. Washington Masenda (Zimbabwe) agreed that this was a way to respect a centre and their service, and to use the centre as a channel and help the centre to grow.

Marisa Giménez Cacho also reminded people that the members are one thing and the artists are another. Next Generation is an opportunity for artists and ASSITEJ is financing the structure to invite them. The tricky thing is to choose the people who will improve their work through the NG program. Marisa mentioned there had been good and bad examples of participants from Mexico, those who took the opportunity and have done wonderful work and grown as artists, and others who were only fishing for opportunities to travel.

Yvette said this was something that needed further discussion, and that for the Cape Town experience, they had tried to compromise by letting centres know, receiving feedback and then encouraging people to engage with their centres. At the end, there will be an evaluation from the host and proposals to continue improving, along with the Next Generation network.

### h. **South Africa**

Yvette spoke about maintaining global connections in times of financial and political crisis and how to be smarter about using technology, which is becoming more affordable and accessible. Some of the possible options the EC could work on are online workshops or podcasts that speak to specific skills.

### i. **Sri Lanka**

The centre submitted the following issue: Assistance to strengthen the ASSITEJ Asia Network.

### j. **Vietnam**

Truong Nhuan raised the issue of how to take art to poor children who cannot come to theatres in developing countries. He mentioned he would like to learn from other countries' experience in developing TYA.

## 7. **Proposed Changes to the Constitution**

*(See full proposals as Addendum D)*



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Yvette Hardie read the proposed amendments, from the EC, to the Constitution.

In order for the amendments to pass they must be approved by 2/3 of the General Assembly (106 votes).

### Article 7.3

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

To:

*Every time it meets, the General Assembly shall ratify the accounts for the period between one General Assembly and the next against the mission budget set at the previous General Assembly.*

**The General Assembly approved the proposed change by 2/3 majority (151 votes in favour).**

### Article 7.4

*Members more than six (6) months in arrears lose the right to vote in the General Assembly.*

To:

*Members who have not paid fees for the year in which the General Assembly is meeting, lose the right to vote in the General Assembly.*

**The General Assembly approved the proposed change by 2/3 majority (168 votes in favour).**

### Article 10.1.4

Add:

*This permanent deputy is able to exercise a proxy vote on behalf of the existing Executive Committee member for the duration of the meeting, in order to let him or her participate fully.*

María Inés Falconi asked what happens when someone who wasn't voted for, replaces someone who was as a deputy. Yvette clarified that the Constitution states elected members must say who their deputy will be in case they are not able to attend.

**The General Assembly approved the proposed change by 2/3 majority (150 votes in favour).**

### Article 9.2.2

*Voting by proxy is permitted, and the proxy must be given in writing.*

*A centre or network wishing to transfer its proxy must do so in writing.*

*A delegation from a national centre or a network can hold proxy for only one other national centre or network.*

*A national centre or network with full membership can hold proxy for any full or corresponding member.*



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*A national centre or network with corresponding membership can hold proxy only for a national centre or network with corresponding membership.*

To:

*Voting by proxy is permitted. A centre or network wishing to transfer its proxy must do so in writing.*

*A delegation from a national centre or a network can hold proxy for only one other member (whether national centre or network).*

*A full member (whether national centre or network) can hold proxy for any full or corresponding member (whether national centre or network).*

*A corresponding member (whether national centre or network) can hold proxy only for another corresponding member (whether national centre or network).*

**The General Assembly approved the proposed change by 2/3 majority (131 votes in favour).**

Articles 9.3.2, 9.6.1, 9.6.2, 10.3.8 and Definitions

*Change all mentions of ASSITEJ International Meetings/Global Gatherings to ASSITEJ Artistic Gathering.*

**The General Assembly approved the proposed changes by 2/3 majority (131 votes in favour).**

Article 10.1.3

*The Executive Committee has the right to co-opt persons as members of the Executive Committee. The Executive Committee also has the right to appoint Counsellors for the period of its mandate, who may attend, without voting rights, meetings of the Executive Committee during their time in office.*

To:

*The Executive Committee has the right to co-opt persons as members of the Executive Committee. These persons will have full voting rights.*

Article 10.1.4

*Counsellors may come from a country already represented on the Executive Committee.*

**The General Assembly approved the proposed changes by 2/3 majority (161 votes in favour).**

Article 10.3.12

*The Executive Committee is entitled to request an external Audit of the accountings of the Association should this be required.*

To:





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*The Executive Committee is required to audit the accountings of the Association. This can take place through an internal audit from a recognized member of the Association. The Executive Committee is also entitled to request an external audit of the accountings of the Association should this be required.*

**The General Assembly approved the proposed change by 2/3 majority (161 votes in favour).**

### Additional clause 12.3 and 12.4

*If the seat of the association is held in a country where English is not the language of communication, all essential official documentation will be translated into the language of the seat, as required by the laws of that country.*

*The Association will make every effort to be inclusive of non-English speakers in all communication and activities, wherever possible.*

Regarding 12.4, María Inés Falconi said 'every effort' was not enough; perhaps it should be clearer and say to have all documents translated into specific languages. Yvette Hardie stated this would be a problem because we go back to a situation where we have multiple languages and it is not possible to translate everything. We should look more at the way in which it operates and being more responsive to languages of particular places. We are trying to put the spirit of what we feel the association tries to do at the moment; if people come along afterwards, they can understand it is important to be inclusive to all non-English speakers, but not describing how to do that.

This is the aim of the constitution; then in the Policies & Protocols Handbook we can suggest how to do it.

Kim Sookhee asked what the criteria had been for choosing the available translation languages for this Congress (French and Portuguese) and Yvette explained they were the colonial languages in Africa. Yvette responded that the EC felt the choices would be most inclusive of African delegates and that this was the priority.

**The General Assembly approved the proposed changes by 2/3 majority (161 votes in favour).**

### Article 9.8.4

*A centre or network with full membership may have only one representative on the Executive Committee.*

To:

*Each centre or network with full membership may have only one representative on the Executive Committee.*

### Additional clauses 9.8.5, 9.8.6, 9.8.7

*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 voting members).*

*The number of network positions in the Executive Committee cannot exceed the number calculated as a proportional number of network members voting as opposed to national centre members voting.*

Kim Peter Kovac (USA) clarified it should be 50% of the votes and not of the voting members, and Yvette agreed to correct the mistake.

Regarding having two candidates from the same country, Bebe de Soares asked if there was a problem that she was Brazilian and was a proposed EC candidate from ASSITEJ Chile but there was also another proposed EC candidate from ASSITEJ Brazil. Yvette clarified this was fine since she had been proposed by Chile.

**The General Assembly approved the proposed changes by 2/3 majority (162 votes in favour).**

## **8. Working Plan Proposal: 2017 – 2020**

### **a. Content of proposed working plan**

*(See full proposal as Addendum E)*

Yvette Hardie went over the new working plan proposed by the EC. She said it would be discussed in detail during the Open Space where anyone could give input.

The working plan consists of the aims of the association and the means to achieve these.

### **b. Budget Proposal: 2017 – 2020**

*(See full proposal as Addendum F)*

Roberto Frabetti presented the Mission Budget 2017-2020, containing the results of the 2014-2017 budget, prudential budget (historical criteria and other calculations), conditional budget (if we are able to achieve this income) and total budget (if income is achieved, it can all be spent).

Regarding the membership fees, Roberto explained the prudential budget has 7% less against the final budget because it is possible that the position of the EUR changes and a large part of the fees are paid in EUR. He also said it could be that fees are increased, there are new members, there is a coin depreciation, members increase their own fees, etc.

Within the EC core costs, the amount for travel reimbursement increased because it wasn't all used this term.

In this case, the mission budget presented is with a loss because part of the reserve would be used; there could be a profit if there are no unforeseen costs.



c. **Voting on the working plan and budget**

Yvette said that even though the working plan will be refined through the Open Space, the Assembly would need to vote on whether we can take it forward to explore at that point, or if there is something not being proposed.

Pierre-Paul Savoie (Canada) and María Inés Falconi asked to receive the working plan via email in order to go through it since it was too much information, and vote on it the next day. Carlos de Urquiza (Argentina) agreed and said this was a very intense 3-year working plan that should've been presented a month earlier so that the General Assembly could study it and formally accept it having previously analysed it. We cannot know if the proposed project and priorities can be realized with the budget proposed by the treasurer. He agreed that it was too late now, but asked that for the future the working plan should be sent beforehand to all centres in order to have a clearer opinion; this would also be more democratic.

Yvette agreed, but also said it is very difficult to prepare the budget before the end of the financial period because the situation is clear only in the last month. It is a difficult proposal to realize but Yvette agreed to try and work on a draft that could be sent in the future, even if it is not the final proposal. The final version of the working plan is usually refined during the last EC meeting, which happens right before the Congress.

Stefan Fischer-Fels suggested approving the working plan and budget since it was the work of the EC, but advising the new EC to integrate the ideas of the Open Space.

Pierre-Paul agreed that discussion time is needed at the next Congress before voting on the working plan.

Yvette asked the General Assembly to vote in principal on the working plan and budget and entrust the new EC with how they work to include the material from the Open Space.

**The General Assembly agreed in principal on the proposed working plan for 2017-2020 by simple majority.**

**The General Assembly agreed in principal on the proposed budget for 2017-2020 by simple majority.**

9. **Bidding for:**

a. **ASSITEJ Artistic Gatherings 2018 – 2019**

ASSITEJ Artistic Gathering 2018

-ASSITEJ China:

Mr. Yin Xiaodong, Chairman of ASSITEJ China and President of the China National Theatre for Children, presented the bid to hold the ASSITEJ Artistic Gathering 2018 in Beijing on July 6-14.



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The Gathering would be hosted jointly by ASSITEJ China and the China National Theatre for Children, who will make an application for support to the Ministry of Culture in China. Both organizations annually host the China Children's Theatre Festival and international theatre forums, among other events. China National Theatre for Children has two main venues that would be used, as well as other smaller venues nearby. The Gathering would be an excellent showcase for Chinese performances and an international platform to promote what happens around the world.

### ASSITEJ Artistic Gathering 2019

#### -ASSITEJ Croatia:

Leo Vukelić, President of ASSITEJ Croatia, presented the bid to hold the ASSITEJ Artistic Gathering 2019 in Cakovec and Rijeka on October 19-29. The Gathering would be hosted in collaboration with the Cultural Centre in Cakovec and the Rijeka City Puppet Theatre in the time of two festivals: National ASSITEJ Festival in Cakovec and Review of Puppetry in Rijeka. There will be a special train to travel between both regions and different packages accessible to international delegates.

The idea is to hold 20 Croatian and 20 international theatre productions, as well as hold spaces for the different activities of the networks.

Leo introduced members of the team who were present: Renata Carola, Romano Bogdan, Magdalena Lupi Alvir, Miran Hajos.

#### -ASSITEJ France:

The bid to hold the ASSITEJ Artistic Gathering 2019 in Nantes on April 3-7 was presented by François Fogel, Gregory Vandalele, Estelle Derquenne, Karin Serres and Nicolas Marc on behalf of Scènes d'enfance - ASSITEJ France and the Festival Petits et Grands. The festival is one of the most important for young people in France and Europe and has institutional as well as governmental support; it is a biannual event dedicated to the whole family. A significant part of the performances are addressed to early childhood and conventions are organized to gather professionals from the performing arts.

#### -ASSITEJ Norway:

The bid to hold the ASSITEJ Artistic Gathering 2019 in Kristiansand on September 2-8 was presented by Eivind Haugland, Hilde Annette Aakre and Cecilie Lundsholt on behalf of ASSITEJ Norway and the SAND International Festival of Performing Arts for Young Audiences. SAND Festival is an ASSITEJ Norway festival, so the event would be an exclusive ASSITEJ event happening in one main venue and common meeting points for delegates. The idea is to have around 10-15 productions, seminars, workshops, encounters, and for all delegates to be able to attend the events in order to create a common frame of reference. The Gathering will include a Next Generation program and is looking into inclusivity in terms of accessibility and languages.

#### b. **ASSITEJ World Congress 2020**

Kenjiro Otani presented the bid to hold the ASSITEJ World Congress 2020 in Tokyo on May 21-31, on behalf of ASSITEJ Japan, TYA Japan and TYA Asia Network. The name of the festival will be *For the Unknown Future*. Smaller local festivals in other cities will take place right before the Congress so



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people outside Tokyo can see what the festival and ASSITEJ are about. The General Assembly and Encounter would take place from the 25<sup>th</sup> to the 29<sup>th</sup> of May.

Regarding a timeline, Kenjiro mentioned they would begin to take applications in January 2019 with a deadline of April 2019 for international applications and June for domestic ones. Decisions would then be ready by the end of August 2019.

The organizers are thinking of inviting 20 international productions and 30 domestic and Asian productions, as well as a Next Generation program that includes a performance with them. The Congress will ask for support from the networks as well.

Kenjiro presented the 60 Japanese delegates who were present and supporting the bid in Cape Town.

### 10. Discussion of the Bids

Ernie Nolan (USA) asked Croatia, France and Norway if there was any possibility of moving their bid for 2021.

Leo Vukelic said it was the only possibility for them to be the kick-off of Rijeka as the European Town of Culture, so 2021 would not be possible for them.

François Fogel said the current agreement given to ASSITEJ France ends in 2020, so it will be the end of a cycle and they are not sure if they will have the same support afterwards.

Hilde Annette Aakre said that although SAND has seen a large development over the last few years, it is not an ongoing situation and they currently have support and funding from local authorities, and 2019 is a strategic opportunity to boost the festival and its development.

### 11. Presentation of the Outgoing EC by President

Yvette Hardie invited the outgoing EC to come forward:

Marisa Giménez Cacho (Secretary General), Roberto Frabetti (Treasurer), Asaya Fujita (Vice President), Vigdís Jakobsdóttir (Vice President), Stefan Fischer-Fels (Vice President), Sue Giles, Nina Hajjianni, François Fogel, Imran Khan, Diana Krzanic Tepavac, Daniel H. Fernández, Manon van de Water and Razi Amitai.

Yvette mentioned this has been an extraordinary collection of people who worked very hard throughout the last years. She thanked them all and the work they each did and said it had been a privilege to serve with them and invited those not standing again (Marisa, Vigdís, Nina, Imran, Diana and Razi) to say a short goodbye.

### 12. Presentation of the candidates for:

#### a. President

##### South Africa – Yvette Hardie

She began by saying she had thought of stepping down, but then came to the conclusion that the last six years have been to learn what it means to be president, and the last three years she mainly focused on the Congress, so she would also like to leave feeling this will all be rooted within the association



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and will go beyond. She assured the General Assembly that she would step down in 2020 and asked everyone to think in the future of the association and how to nurture the new leadership.

### b. **Secretary General**

#### Denmark – Louis Valente

He gave a short presentation on himself and his work in TYA. Louis mentioned it was important to have access to the office in Spanish and he would maintain this connection that Marisa Giménez Cacho achieved.

Louis commented that he had a strong board of 11 members behind him who would be supporting the Secretariat. The decision was made together with the Danish Theatre Centrum, a national centre financed by the Ministry of Culture with a lot of knowledge and a long tradition of TYA in Denmark; this is where the current ASSITEJ Denmark office is located and where the ASSITEJ Secretariat will be.

### c. **Executive Committee**

The 22 candidates gave a short presentation on themselves and why they would like to form part of the ASSITEJ EC.

Argentina – Daniel H. Fernández

Australia – Sue Giles

Brazil – Paulo Merisio

Chile – Bebe de Soares

China – Yin Xiaodong

Croatia – Leo Vukelic

Estonia – Toomas Tross

France – François Fogel

Germany – Stefan Fischer-Fels

Hungary – Gyuri Vidovszky

India – Udaya Bhanu Garikipati

Israel – Yonit Dayani

Italy – Roberto Frabetti

Japan – Asaya Fujita

Korea – Seok-Hong Kim

Nigeria – Pamela Udoka

Norway – Cecilie Lundsholt

Poland – Ewa Piotrowska

Russia – Tatiana Bobrova

USA – Ernie Nolan

UK – Mark Powell

ITYARN – Manon van de Water



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### 13. **ASSITEJ Artistic Encounters**

The Artistic Encounters took place on May 24<sup>th</sup> as an informal, interactive experience and sharing around intercultural exchange facilitated by the EC. See notes on this session.

### 14. **Open Space Discussion of Working Plan**

The Open Space Discussion of the proposed working plan also took place on May 24<sup>th</sup> and was facilitated by the EC. See notes on the group discussions at this session.

### 15. **Voting**

The Voting Commission gave out the voting ballots to each National Centre and Network via a roll call.

Niclas Malmcrona read the voting procedure from the ASSITEJ Constitution.

EC candidates must receive 50% of the votes from the General Assembly and there will be a maximum of 13 members elected, apart from President and Secretary General. If more candidates receive 50%, the 13 candidates with higher number of votes will be chosen. If candidates 13 and 14 have the same number of votes, there will be an additional election.

No delegation can vote for more than 13 candidates or it will be a void ballot.

Candidates for Artistic Gatherings and Congress also need 50% of the votes.

The total of present votes was 163, so 50% will be 82 votes.

#### a. **Place for the Congress**

**The General Assembly voted for the 20<sup>th</sup> ASSITEJ World Congress 2020 to take place in Tokyo, Japan with a total of 158 votes.**

#### b. **Artistic Gatherings**

##### ASSITEJ Artistic Gathering 2018

**The General Assembly voted for the ASSITEJ Artistic Gathering 2018 to take place in Beijing, China with a total of 148 votes.**

##### ASSITEJ Artistic Gathering 2019

The first round of votes was as follows:

Croatia – 37 votes, France – 55 votes and Norway – 69 votes. None of the candidates reached 50% of the votes.

Croatia was eliminated from the second round for receiving the lowest number of votes.



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The second round of votes was as follows:

Out of 164 valid votes France received 74 and Norway received 90.

**The General Assembly voted for the ASSITEJ Artistic Gathering 2019 to take place in Kristiansand, Norway with a total of 90 votes.**

### 16. Founders of ASSITEJ

The video made for the 50<sup>th</sup> Anniversary of ASSITEJ was shown to the General Assembly.

Wolfgang Schneider said a few words regarding the founders of ASSITEJ and the history of the association. He mentioned that ASSITEJ is not made through national policy or political framework, but rather by an organization of individuals, artists and new personalities working in the field, which is based on the idea of UNESCO.

Wolfgang mentioned a few people present who were legends of the association like Honorary President Harold Oaks (USA), Stephan Rabl (Austria), Vicky Ireland, Paul Harman, Kim Woo Ok (Korea), Niclas Malmcrona and Adolf Shapiro (Russia) who has been present at every World Congress since 1965. He also mentioned the National Centres represented at the very beginning (USSR, Czechoslovakia, German Democratic Republic/Federal German Republic, France, UK, USA, Israel, Netherlands, Spain, Belgium and other countries coming together. ASSITEJ is like a little United Nations - an organization coming together with a very strong idea for the rights of the child and as an instrument to promote the performing arts.

Wolfgang shared his first experience with ASSITEJ that had been in Adelaide in 1987.

He mentioned the connections with Africa had begun with the EC meeting in Nairobi, Kenya in 1993 and future ones in Zimbabwe and Rwanda.

Wolfgang said that in times of so much nationalism, racism and intolerance, it was also time for more movements without national definitions but with the best professionals in TYA.

### 17. Friends of ASSITEJ Recognition

Marisa Giménez Cacho informed that Friends of ASSITEJ is a very important way to support the Next Generation program and ASSITEJ would like to recognize those people who have contributed.

A presentation with pictures of the current Friends of ASSITEJ was shown and explained that the different levels depend on the amount donated.

Gold level friends: Kim Sookhee (Korea), Hassan Erkek (Turkey), Harold Oaks (USA), Ann Shaw (USA), Vicky Ireland (UK), Peter Manscher (Denmark), Paul Harman (UK), Oleg Labouzin (Russia), Niclas Malmcrona (Sweden), Nat Eek (USA), Marina Guo (China), Jeremy Turner (UK), Katariina Metsalampi (Finland), Fumie Naiki (Japan), Stephan Rabl (Austria), Wolfgang Schneider (Germany),





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Kim Woo Ok (Korea), Michael Ramlose (Denmark), Ivica Simic (Croatia), Jessica Machin (Australia), Yuriko Kobayashi (Japan).

Silver level friends: Sue Giles (Australia), Sameer Khoury (Israel).

Bronze level friends: Peter Westphael (Denmark), Luiza Monteiro (Netherlands), Peter Jankovic (Denmark), Soren Ovesen (Denmark), Philip Hardy (Ireland), Kim Peter Kovac (USA), Claudia Mayer (Sweden), Birgitta Granbacka (Sweden), Bernt Höglund (Sweden), Annette Eggert (Denmark), Tony Mack (Australia), Felicia Moritz Malmcrona (Sweden), Henrik Köhler (Denmark), Tülin Saglam, Ragnhild Sorvig (Norway), Klaus Eggert (Denmark).

Marisa invited people to become Friends of ASSITEJ and reminded existing friends that they could keep contributing. She mentioned there had been two events the previous night linked to Friends of ASSITEJ: a cocktail where they were able to get to know the Next Generation participants, and the ASSITEJ Auction.

Sue Giles came forward to talk about the Auction.

The total amount raised was of 39,350 ZAR, which is equal to 2,717 EUR and 3,055 USD, and an extra 6,000 ZAR was collected from the bar.

### 18. Elections of President:

#### a. Formal stepping down of President

Yvette Hardie thanked everyone and officially stepped down from her role as President.

#### b. Election of President

The total number of votes of the General Assembly had increased at this point to 165.

**The General Assembly elected Yvette Hardie as President of ASSITEJ with 158 votes.**

### 19. In Memoriam: Orna Porat

A short film made by ASSITEJ Israel in memory of Orna Porat was shown to the General Assembly.

A short presentation was made remembering Marjorie MacLean (Canada) and Vicky Ireland said a few words.

### 20. Elections of Secretary General:

#### a. Formal stepping down of previous Secretary General

Marisa Giménez Cacho was grateful to the Assembly for the recognition given to her achievements and work as Secretary General.



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She thanked those who invited her to participate for the first time in an ASSITEJ event in Montreal and Buenos Aires, which took her to continue attending ASSITEJ events. She said that although she had been somewhat sceptical of ASSITEJ at the beginning, she realized the importance the association could have too many artists in different countries and the more you are involved with ASSITEJ, the more it gives you back. She shared that her first term in ASSITEJ had been for learning about the dynamic and functioning of the association, her second term was more proactive mostly focused on her work on the magazine, and then she was invited to become Secretary General for her third term.

Marisa said the Secretariat is a position of service to the ASSITEJ community, very much executive/office work that brings with it situations which you can learn a lot from. The experience that this job brings contributes to professional growth. It is a privileged position since it offers the opportunity to serve, which we did with a lot of passion and devotion and now it is time to deliver the position to someone else.

She thanked Yvette for her support and capacities as President.

Marisa officially stepped down from her role as Secretary General.

### b. **Election of Secretary General**

The total number of votes had increased at this point to 166.

**The General Assembly elected Louis Valente as Secretary General of ASSITEJ with 155 votes.**

### 21. **In Memoriam: Nat Eek, Ann Shaw, Scott Copeland**

A short film made by TYA USA in memory of Nat Eek, Ann Shaw and Scott Copeland was shown to the General Assembly.

Kim Peter Kovac shared a few words and said all three had been important people at the beginning of ASSITEJ and had served as great mentors.

### 22. **Election of the Executive Committee**

Over 84 votes were necessary in order to be elected, and the General Assembly voted as follows:

**Argentina – Daniel H. Fernández (elected with 113 votes)**

**Australia – Sue Giles (elected with 139 votes)**

Brazil – Paulo Merisio (not elected with 66 votes)

**Chile – Bebe de Soares (elected with 105 votes)**

China – Yin Xiaodong (not elected with 61 votes)

Croatia – Leo Vukelic (not elected with 52 votes)

Estonia – Toomas Tross (not elected with 29 votes)

**France – François Fogel (elected with 127 votes)**



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**Germany – Stefan Fischer-Fels (elected with 154 votes)**

Hungary – Gyuri Vidovszky (not elected with 49 votes)

India – Udaya Bhanu Garikipati (not elected with 52 votes)

Israel – Yonit Dayani (not elected with 50 votes)

**Italy – Roberto Frabetti (elected with 146 votes)**

Japan – Asaya Fujita (not elected with 64 votes)

**Korea – Seok-Hong Kim (elected with 132 votes)**

**Nigeria – Pamela Udoka (elected with 130 votes)**

**Norway – Cecilie Lundsholt (elected with 107 votes)**

Poland – Ewa Piotrowska (not elected with 20 votes)

**Russia – Tatiana Bobrova (elected with 92 votes)**

**USA – Ernie Nolan (elected with 91 votes)**

UK – Mark Powell (not elected with 65 votes)

**ITYARN – Manon van de Water (elected with 106 votes)**

The new EC met shortly and decided on the proposals for Treasurer and Vice Presidents as follows:

Treasurer – Roberto Frabetti

Vice Presidents – Sue Giles, François Fogel, Daniel H. Fernández

**The General Assembly accepted the proposed Treasurer and Vice Presidents from the EC, by simple majority.**

### 23. Awarding of Honorary Members

Yvette Hardie explained that the EC normally identifies those people who have given a special service to the association and nominates them for honorary membership at the General Assembly.

The people selected as Honorary Members by the EC were:

Kim Peter Kovac, Katariina Metsalampi, Young Ai Choi (South Korea) and Marisa Giménez Cacho.

**The General Assembly ratified the four proposals of Honorary Members for the term 2014-2017, by simple majority.**

### 24. Report back on Open Space discussions

Yvette shared there had been discussions on the working plan the previous day and most of the feedback did not change the proposed plan, but only meant additions.

The moderators of each group gave feedback on the different discussions.

#### Budget and Fundraising

Roberto Frabetti shared there had been discussion on fees, percentage of members, and how to balance the member fees better.



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There was also discussion around the fundraising committee.

### New Ideas, Dreams and Questions

Sue Giles said it had been an opportunity for people to talk about the big pictures for ASSITEJ and some kind of grounding aims about the change we want to make with the association. There was also discussion around the idea of our power as an activist organization; child participation and inclusivity were also major issues discussed. In terms of inclusion, the group talked about looking for a way that ASSITEJ can place a budget to ensure access is possible wherever we go.

### Regional Workshops

Daniel H. Fernández and François Fogel first presented the project to their group and then asked about the priorities in their regions and what the priorities should be for ASSITEJ to support. There were many interests but the most prominent were: workshops to understand the audience and create direct issues; dramaturgy; support that enforces networks; funding countries where there is no other funds available and designs of all sorts.

### ASSITEJ Centres and Membership

Yvette Hardie mentioned some of the things discussed within the group like: having the translation of the Handbook made by the National Centres; an online calendar to collect all events in one space; ways to combat one single person holding on to information and power. The group also spoke of concrete projects as a way to increase sense of membership benefits for National Centres.

There was also discussion around practical assistance for members without resources.

### Artistic Encounters and Gatherings

Vigdís Jakobsdóttir said there had been many practical suggestions within the group: not having events clash with the Encounters; being creative to help and facilitate with translation; Artistic Gatherings should have more of a developing focus like a continual education event, creating regular spaces for creative interaction; bring successful Regional Workshops back to Congress, and having Open Space at the beginning of the General Assembly.

### Dramaturgy of the Three Years

Stefan Fischer-Fels said that parting from Japan's *For the Unknown Future*, it could be something called Past, Present and Future. Past would refer to the mistakes, achievements, and traditions where we come from. Present would be to understand the complicated world we live in, and words to describe it. Future would be looking into what TYA will be like in the future. Another idea was to link Encounters and mottos more, also with the skills of artists; to look at the context of the texts; perspective of acting/directing, and have three different looks into the future. Another idea was how we make theatre, how we see it and how we dream it.

### Inclusivity and Representation in ASSITEJ

Nina Hajjianni said the group talked about: the aims in relation to the website and how it affects the mission of ASSITEJ; promote values of diversity beyond disability as distinct from anti-discrimination; reference identities in relation to the needs of children and artists; continue working on schemes like



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the Solidarity Fund, representation in the Festival and Congress program and the role of IIAN; consider the language of the host country; bringing local communities into the festival as much as possible, and the inclusion of children as participants and young artists.

### Networks

Manon van de Water and Diana Krzanic Tepavac said the group discussed how networks should be clearly announced because this time not everyone was aware that the ITYARN Conference was starting the days before Congress. ASSITEJ artistic projects should be listed as such on the website, and forms for applications and reports on these projects should be simplified and made friendlier. Regarding new networks, there should be a clear need for them so there are not too many and they become diluted.

### World Day

Imran Khan said there was a suggestion to approach national television in different countries to show the World Day video. This video should also be used to promote ASSITEJ as a global association, which can help with things like fundraising in the future. Different languages should be used wherever possible to promote World Day.

The proposed additions were for: 3.7.4, 3.8.1, 3.8.2, 3.8.5

**The General Assembly accepted the addition of article 3.7.4 by simple majority.**

**The General Assembly accepted the addition of article 3.8.1 by simple majority.**

**The General Assembly accepted the addition of article 3.8.2 by simple majority.**

Regarding article 3.8.5, Eivind Haugland asked what was meant by having children included in decision-making, and Sue Giles explained that there is a great deal of practice about collecting opinions from children because they are rarely allowed power, so it would be great to explore ways to have children really present in matters that concern them.

**The General Assembly accepted the addition of article 3.8.5 by simple majority.**

## 25. Welcoming of new EC by President

Yvette Hardie congratulated the new EC and thanked them for their willingness to step up.

## 26. Any Other Business

### Solidarity Fund

Sue Giles read the proposal from the EC for a Solidarity Fund that had already been presented during the first day of Congress.



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Pierre-Paul Savoie inquired about the percentages (75% - 25%) and if this was because we were expecting to support centres more. Roberto Frabetti explained that the main objective is to support members and guarantee support to centres and networks in real distress, as well as guarantee the rights of members to vote in Congress. The EC believes the fund will be achieved and if it is not used for membership they would like to use it for projects. The fund is to show we want participation from all countries. If a centre or network would like to request the fund a second time, they must pay back minimum 50% of what was given to them, or they will not be able to ask again for 3 years since this is a rotation fund used to support members.

Pierre-Paul also asked if part of the current reserve would be transferred to the Solidarity Fund, but Sue answered that the intention is for this to be a completely new fund.

Eivind Haugland asked about there being an idea of a plan to pay back since the beginning of the application, to which Sue mentioned it would probably have to be a case-by-case scenario.

Roberto also expressed this is a way for members who are in difficulties, to contact the EC and the treasurer so they are aware of the situation and can find a solution.

Yvette commented that the EC has worked on this Solidarity Fund through the entire term, has discussed it, looked at it again and again, and they request the General Assembly to give it an opportunity and try it for the next term.

**The General Assembly accepted to give permission to the EC to apply the Solidarity Fund and give members the opportunity to request it, by simple majority.**

### 27. Closure



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## Addendum F

### President's Report

*Presented to the members verbally in video recording to be seen before the General Assembly*

# 20th ASSITEJ WORLD CONGRESS: President's Report 2017-2021



## 2017-2021 in a flash

- A period **of turbulence and change** for the sector, for our organization, for artists and for children and young people
- A period of **resilience and adaptability**
- A period **of solidarity and learning** from one another
- A period **of increased participation** from the global south – in the wake of the 2017 World Congress
- A period **of increased attention to three key areas**, articulated at our 2017 World Congress in Cape Town: inclusion, child participation and translation
- A focus on National centres - how to prevent gatekeeping and increase access, by supporting National centres to function optimally
- A focus on **diversity, equity and sustainability** in ASSITEJ in response to the worldwide social justice movements





## Responding to the Pandemic

### Before

- Meeting physically with the EC two or three times a year, hosted by national centres and festivals, and using these occasions to connect to the local, national, and/or regional scene, in order to provide connection and support
- Opportunities for sharing contexts and challenges
- Work between meetings, largely through email with occasional skype meetings or whatsapp calls

### After

- Last physical meeting In March 2020, in Frankfurt, Germany – our last physical meeting
- In place of our Congress, during the same period in May, we held a Special Meeting to deal with certain urgent matters (including the delay of the Congress)
- We also instituted a series of coffee sessions on zoom and FB live, bringing people together from different regions of the world, and ensuring that at this time we felt a sense of solidarity.
- ASSITEJ manifesto - a document that was contributed to by people from over 100 countries, to support their advocacy. The document details the responsibilities of all role-players, as well as looking inwards to the responsibilities that we as citizens, artists and members of ASSITEJ should be taking up. It commits us to action.
- Coffee sessions also were spaces to share responses to the pandemic and to look at issues such as Inclusivity and Diversity, to share best practices from national centres, to look at issues of programming in TYA, to consider stress management and personal empowerment, and to consider children's voices. These sessions have received more than 50 000 views on FB



## Job description

11.2 The President shall:

11.2.1 Preside over all General Assemblies, Special and Executive Committee meetings;

11.2.2 Work towards the realisation of the aims of ASSITEJ, as determined by the General Assembly, through implementing the policies of the Association, and proposing projects and practices to accomplish these;

11.2.3 Lead and manage the activities of the Association through motivating and directing the work of the Executive Committee, in alignment with the working plan as adopted by the General Assembly;

11.2.4 Work to ensure that ASSITEJ maintains and develops international and regional contacts through networking, and actively seeks out opportunities that will serve the members of the Association;

11.2.5 Work to ensure that ASSITEJ develops and maintains relationships with relevant stakeholders in theatre, education and children/youth affairs, for the good of the Association;

11.2.6 Propose fundraising strategies, and together with the Executive Committee, work towards the financial and organisational sustainability of the Association;

11.2.7 Communicate the vision of the Association to members, interested parties, the media and the broader public;

11.2.8 Represent the Association at regional or international meetings, or delegate an Officer or member of the Executive Committee to do so on his/her behalf;

11.2.9 Sign or countersign cheques, correspondence, applications, reports, contracts and other documents on behalf of the Association, being entitled to delegate some of these functions, totally or partially, to the Treasurer or Accountant, with explicit mandate of the Executive Committee.

11.2.10 During voting procedures, take the deciding vote in the event of a tie, when decisions cannot be taken by simple majority.







## Personal Work as President

- Communication with members, through contributing to and editing our newsletters, through emails and other forms of contact
- Engagement with other international associations and organisations: This includes sitting as a member of the UNESCO/ITI Advisory Panel for World Performing Arts Capitals, reaching out to other organisations for collaborative events and speaking on a variety of international platforms, where it seems ASSITEJ is becoming more recognized as a global force
- Considering how to activate the archives and how to improve our archiving to make these more engaging and accessible; working with Performing Dialogue and HowlRound to see what possibilities there are for a more outward facing organization which shares its work, history and achievements more broadly and more creatively
- Fundraising – you will hear about this work specifically within the Policies and Protocols report, but essentially a special fundraising meeting in Copenhagen was held, a fundraising working group was develop and we have been working on different levels of fundraising: within the membership, and towards grants from the EU, Creative Europe, and other opportunities
- Sustainability of the organization: discussions around alternative methods of fundraising and organizing to ensure a secure base for future development and growth



## Engagement and Advocacy

### 2017-2021:

Annual World Day Campaign around the message “Take a child to the theatre”, through the President’s message and messages from relevant spokespeople

### 2017:

- *Global Theatre for Young Audiences* - National Childrens’ Theatre Festival - Beijing China
- **EC Meeting - Mantua, Italy**

### 2018:

- **Panoptikum Festival, EC meeting - Nuremberg, Germany**
- *Situation of TYA, festivals, and network in Asia and the Asian Network of TYA and Exploration of New Markets of TYA* - Tokyo, Japan
- *Arts Education and Freedom*, keynote address - Hildesheim University, Germany
- *Theatre for the very Young*, Conference - Beijing, China
- *Cultural Leadership – lessons from the arts.*- ISM Business school, Vilnius, Lithuania.
- *Theatre and peace-building*, keynote - Ricca Ricca Festa, Okinawa, Japan
- **ASSITEJ Artistic Gathering, Beijing, China**
- *Directing for young audiences* workshops; *What is ASSITEJ?* Talk - ANT Festival, Lagos, Nigeria
- *What is the role of ASSITEJ?* - Baboro festival, Galway, Ireland
- *Kickstarting Creativity in Education* - Festival El Més Petit de Tots, Barcelona, Spain





## Engagement and Advocacy

### 2019:

- *Planning for Impact in Artistic Contexts* at IPAY - Philadelphia, USA
- *BETWEEN CONFRONTATION AND EMPATHY – Bridging via Arts Education* at Theatre and Education Conference - Duesseldorf, Germany
- *Educating for the arts, Educating for audiences, The State of Arts Education and Audience Development in SA* – Israel/Palestine
- **EC Meeting in Montevideo, Uruguay**, inclusive of meeting with Ibero-American network
- ASSITEJ Austria: 30 year anniversary
- *Planning for impact in events, a conversation* - Edinburgh International Childrens' theatre festival, Scotland
- *Children's rights to culture, Keynote* – Johannesburg, South Africa, DFL conference
- *Possibilities of TYA in East Asia* at riccaricca festa, and keynote in Tokyo linked to the Congress on the reasons why children need theatre - Japan
- **ASSITEJ Artistic Gathering: Kristiansand, Norway**
- *Life on Mars* - Milan, Italy
- *Youth work, youth education and the importance of international youth exchange in South Africa, keynote* - "Expanding perspectives globally", Cologne, Germany
- Culture Forum; *Culture and Children Panel Discussion* - St Petersburg, Russia
- **ASSITEJ EC meeting in Quimper, France**



## Engagement and Advocacy

### 2020

- *Purpose and Potential Impact of the World Congress in Japan* - Tokyo, Japan
- **Mini EC Meeting in Frankfurt, Germany**
- *What is the value of ASSITEJ?* - Hakawy Festival, Cairo, Egypt

### Sample online engagements

- Hosted with the EC over 30 ASSITEJ coffee sessions – global
- Arts Education Winter School – Im4theArts, South Africa
- *ENGAGE : Online Forum on Arts for Young People* – ThinkArts, India
- *Diversifying Performances for Young Audiences* - Baboro Festival, Ireland
- *Accessibility and Diversity in the Performing Arts* – European Theatre Forum 2020
- *Let's Play, Let's Create, Let's Connect - the importance of theatre for whole child development* – China
- *CREATIVE EDUCATION: COMPETENCIES FOR NONCOMPETENCE* - Beograd, Serbia
- Online celebration of ASSITEJ Lithuania's 20th anniversary





## Working plan 2017 -2021

- The Executive Committee has paid attention to the themes of:
  - Inclusion and accessibility,
  - Child participation, and
  - Translation
- Each of the Working Groups will be speaking to the aspects of the working plan which particularly involved them
  - Policy, Protocols and Fundraising
  - Promotions and Publications
  - Projects



## Thank you

- The Executive Committee of ASSITEJ has responded in an extraordinary way to the challenges of the time. It has been an absolute privilege to work with a group of people who are so deeply committed to artists, to children and young people and to this organization.
- Thank you to them and to all the members of ASSITEJ globally, whose work inspires us to make this organization the dynamic, responsive, supportive and creatively generative space that I believe it is.





20th ASSITEJ World Congress

## Addendum G

### Policies, Protocols, and Fundraising Working Group Report

## Policies, Protocols and Fundraising working group report. 20<sup>th</sup> ASSITEJ World Congress

Group members:

President Yvette Hardie,  
Vice President Sue Giles,  
Treasurer Roberto Frabetti, EC member Bebe de Soares, with input from Secretary General Louis Valente

The overview of the work of the group is available in text and translated into Japanese, Spanish and French



## Focus on sub themes proposed by Congress in 2017

Inclusivity

Language and Translation

Child Participation





## Inclusivity



Our Inclusivity focus increased through partnership with ASSITEJ Network IIAN (International Inclusive Arts Network) who reviewed the language of inclusivity in our organisational documents

A Universal Access statement was added to the Policies and Protocols Handbook

An Accessibility Guide for 20<sup>th</sup> World congress was created and is visible on [www.assitejonline.org](http://www.assitejonline.org)

Online work brought new voices to the ASSITEJ community and new possibilities in access for those who have not been able to engage before.



## Language and Translation



3.8.2 ASSITEJ will explore and experiment with different ways of approaching translation and overcoming language barriers at Artistic gatherings and Congress

Through the Call for Ideas - a new fund proposed and voted on at the Congress in 2017 to seed ideas that work for the aims of ASSITEJ - two proposals were selected that addressed this particular focus of language and intercultural engagement.

Write Local Play Global's approach to multilingual inclusion was created and shared in 2019 <https://www.writelocalplayglobal.org/>

Collaborative inter-lingual methodology Co Transcreation will be shared through toolkit videos created by Afief Ismail and Vivienne Glance, in a session during this congress on May 27. <https://assitejonline.org/show/co-transcreation/>

In our Coffee Sessions we explored the online possibilities of simultaneous translation, instant transcription, and live translation with generous contributions from members; we explored online tools for translation and broadened our approach to communication.





## Child Participation



3.8.5 ASSITEJ will explore methods to include children to participate in the life of the association, in artistic practice, celebration and decision-making.

The Call for Ideas not only contributed to two major projects but also offered an award fund for ideas. Clíodhna Noonan organised global conversations on the topic of Child Participation throughout 2020. [Her report can be found here:](#)

Child participation continues to grow in importance and was a strong theme during the Coffee Sessions as well as throughout the Manifesto.  
<https://www.assitej-international.org/en/2020/09/assitej-manifesto-2/>

The creation of a Child rights and safety policy embeds this focus in our operations  
<http://www.assitej-international.org/wp-content/uploads/2020/01/ASSITEJ-Policies-Protocol-Handbook-Dec-2019-FINAL.pdf> page 32



## Work area #1 Policy and protocols review and maintenance

We reviewed and updated MOUs for Artistic Gatherings and Congresses to ensure inclusive language, the new focus on online engagement and did detailed work on the financial arrangements between ASSITEJ International and Hosts.

We created a Conflict of Interest policy and inserted it as an agenda item at every meeting;

An EC book was created by Roberto Frabetti as a record of the agenda for each meeting and all deliberations and decisions, ensuring transparency and the consistent documentation of the work of the EC, while meeting the administrative requirements of the laws of our Italian seat.

The Policies and Protocols Handbook was updated to contain new policies of Child Rights and Safety, Universal Access statement and for inclusive language throughout.

We wrote EC job descriptions so that the work of the EC was shared and understood by current and incoming members.





## Work area #2 Fundraising

The Fundraising Working Group was formed after the 2017 congress - Yannick Boudeau, Clíodhna Noonan, Lene Thiesen, Roberto Frabetti, Louis Valente, Bebe De Soares, Yvette Hardie and Sue Giles, with input from Pilar Santelices, Meike Fechner and Seok-hong Kim.

Take a Child to the Theatre campaign - ASSITEJ Italy and La Barracca instigated a fresh look at the campaign by enlisting theatres to directly ask their audiences to contribute to this fund.

Creative Europe project: the development of an application with partners within Europe and in non-European countries driven by Roberto Frabetti and Yannick Boudeau

We worked on and applied for funding for work on the archives through the Creative Europe call "Bridging culture and audiovisual content through digital" with ASSITEJ Germany/ASSITEJ Denmark, Dialogue, Bibu and ASSITEJ Serbia; unfortunately this was unsuccessful.

We continue to explore financial solutions to support greater equity of participation including the current offer of bulk-buying tickets and sponsoring others' inclusion to the Congress.

The Solidarity Fund is another way of ensuring the continued participation of members and Friends of ASSITEJ directly contributes to Next Generation participation.



## Work Area #3 Advocacy and Awards

We created advocacy arguments for National Centres offering members clear statements to help their own efforts in the National Centre Toolkit, and for fundraising appeals.

The Manifesto brought advocacy arguments together around the central issue of the Rights of the Child to Arts and Culture.

<https://www.assitej-international.org/en/2020/09/assitej-manifesto-2/>

We reviewed process, procedures, decisions around criteria etc of all awards and accepted the new award created by ITYARN - Geesche Wartemann Research award for Young Scholars.





## Work Area #4

### Support for National Centres

*3.2.7 Create a series of case studies of national centres, and share this information to assist in the running, maintaining and development of national centres.*

EC worked on strategies to address the access of non-professional members to national centres, as well as the issue of gatekeeping.

The National Centre Toolkit was developed with information from National Centre surveys, using advice, examples and case studies from member centres.

National Centre toolkit workshop was developed and this was presented at the Artistic Gathering at Kristiansand

A Coffee Session for National centres to share ideas of how to respond to the pandemic was also held.

In order to continue to understand the diversity of our membership, an Annual National Centre report was created in survey form.



## Work Area #5

### Membership participation

*3.2.8 Strategise to create informal partnerships or networks to strengthen the capacity of national centres to be more inclusive, vibrant and active with ongoing communication between members of the association and the EC*

We instigated Open EC meetings, so that potential EC members can get an idea of how the work of the Association happens. These meetings were highly successful encouraging greater involvement and connection. Open EC meetings occurred in Nuremburg, Uruguay and Kristiansand.

In Uruguay, a meeting took place between ASSITEJ EC and the Ibero-American network, where the idea of an Artistic gathering or Congress in Ibero-America was floated and discussed, as well as other interests and concerns.

We have created Constitutional amendments around access to membership for individuals and companies without access to National Centres.

*3.1.6 Initiate, and adopt as members, new artistic networks, as these seem necessary and desirable*  
The Young Dance Network was accepted as a member of ASSITEJ







## COVID-19 and our response

With the pandemic, came an urgent focus on policies around equity and access, for theatre practitioners and for children and young people.

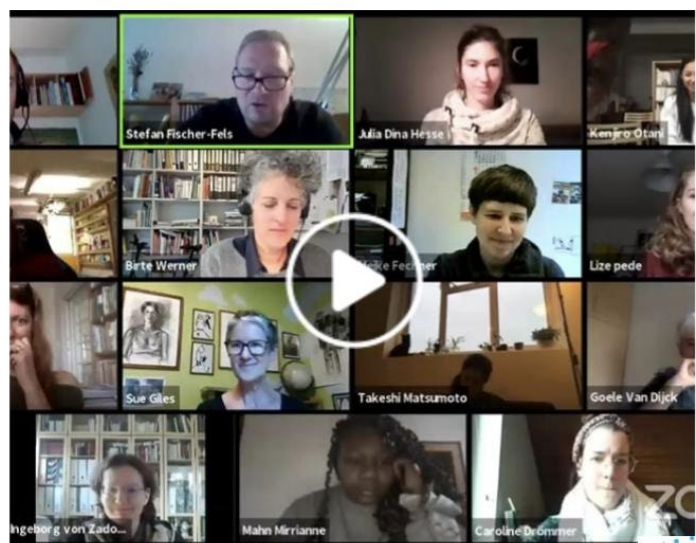
Our work linked into the following point from our Working Plan 2017-2020:

*3.8.4 ASSITEJ will find innovative online means to include in conversation, and exchange knowledge and expertise with members from countries who struggle to participate in person at events.*



## Coffee Sessions

The ASSITEJ EC hosted over 30 Coffee Sessions in 7 time zones reaching more than 50 673 views on FB live.





## On line Festival and 20<sup>th</sup> World Congress

[www.assitejonline.com](http://www.assitejonline.com)

We oversaw the sourcing of service providers, budgeting, design and roll-out of this platform – an investment in an accessible, flexible resource for ASSITEJ into the future.





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## **Addendum H**

### **Publications & Promotion Working Group Report**

#### 1 - The Working Group

After the 19th World Congress, it was decided to merge Promotion Group (3 persons) with the Publications Group (4 persons including Mr Fujita / Kenjiro Otani), to form a group of 4: François Fogel (France - Chair), Manon van de Water (ITYARN), Tatiana Bobrova (Russia), Seok-Hong Kim (South Korea).

Our group has been in charge of the printed and online communication of the association, in close collaboration with the Secretary General concerning the newsletter and the website.

Most of the printed and electronic documents have been produced in-house and translated thanks to the provision of software and computers by our respective institutions. A lasting collaboration has been established with the South African designer, Selim Kagee.

#### 2 - ASSITEJ Magazine

The Magazine is the referential publication of ASSITEJ. Being released at the occasion of an annual meeting, either a Congress, or an Artistic Gathering, it is published in cooperation between ASSITEJ International, and the National Centre organizing the event. The articles are published in English, as well as the original language of the authors. The layout and graphic design and the printing are entrusted to the national centre, and paid by ASSITEJ.

The typical process for issuing each Magazine runs currently over one year:

- One year ahead: Guidelines for authors update, then call for articles in the newsletter. Calls for advertisements
- 9 to 6 months ahead: International and national articles and photos deadline;
- 6 to 5 months ahead: Article and photos edited, mock-up from designers;
- 5 months ahead: Send back to authors for corrections, rejections to submitters
- 4 months ahead: Corrections back from authors, translations to and from the local language, including content from the EC (Opener by the President) and from the host national centre
- 3 months ahead: Advertisements deadline, all material sent to the designer
- 2 months ahead: Final approval of layout; 1st proof to editors, 2nd proof to editors
- 1 month ahead: Sign off for printing

Here is an example of an agreement with the host country: [Click here](#)

Two magazines have been printed and two have been published online during the term:



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<p>2018: Towards the unknown - <i>Imagining the future</i>, published with ASSITEJ China at the occasion of ASSITEJ Artistic Gatherings in Beijing. 80 pages.</p>	<p>2019: Towards the unknown - <i>Confronting the present</i>, published with ASSITEJ Norway at the occasion of ASSITEJ Artistic Gatherings in Kristiansand. 80 pages.</p>	<p>2020: Towards the unknown – <i>Beginning the journey</i>, published with ASSITEJ Japan, at the occasion of the planned 20th Congress. Issued in pdf in 2020, printed in Japan in 2021. 70 Pages.</p>	<p>2021: <i>Reflecting on 2020: Diversity</i> - The online Magazine of ASSITEJ, at the occasion of the postponed 20th congress. Online, 5 sections.</p>

### Magazine Budget (2017 – 20)

- The main expenses of the magazine are graphic design and printing.
- The only income is advertisements sold by both the national centre and the association.

Over the two “normal” years within this term, when the magazine has been printed, the total income for the association is 8 660 €, and total expenses are 11 605 € (loss: 2945 €)

In 2020, due to the postponement of the congress, it has not been printed, but will be at the occasion of the “On the ground” congress. The income is 1 391 €, and the expenses are 6000 €.

### Discussions About the Magazine

The present concept of the Magazine of ASSITEJ has been developed from 2011 on, simultaneously with the implementation of the annual Artistic gatherings. It took over from previous types of publications, as the “ASSITEJ book”.

Complementary to the development of the presence of ASSITEJ on internet, each edition is an occasion to propose an in-depth, multicultural reflection about one theme, within a cycle of three years defined at the occasion of the congress.

In many respects, the Magazine has provided great improvements to the communication of ASSITEJ, and beyond:



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- It is professionally produced and has represented a clear breakthrough in terms of the graphic communication of ASSITEJ.
- It is a yearly authentic international project, which has involved, over the years, contributors from tens of countries, with remarkable achievements in terms of cultural and economic inclusivity.
- As it is co-produced, it requires a close collaboration with the host centre of one incoming Artistic gathering, which is precious for both sides. The making of the magazine allows a progressive and very concrete exchange during the time when the gathering is conceived and prepared.
- On the ASSITEJ point of view, it expresses the values of the association and the state of arts of international TYA. It also anchors the knowledge of one country's aesthetics, sensibilities and work practices, contributing to the success of the Gathering and further international collaborations with the concerned TYA community.
- From the host country point of view, it represents a major and lasting showcase for national TYA.

However, the Magazine has been the subject of numerous discussions within the term of this EC. They mainly focused on four topics:

- The Magazine budget is not balanced, and the only potential source of income, advertisement, is at risk each year. It also represents a threat to the equality among the members, because the price of its co-production could be an obstacle for low-income members considering a bid for an AAG.
- The diffusion of the copies, beyond distribution to the people taking part in the AAGs, has never been systematically addressed, and it can be expected that an online magazine would multiply the audience greatly
- The concept of a distinctive, printed magazine, has a benefit in terms of image, but a cost in terms of carbon print. ASSITEJ Sweden has already announced that they would not print it.
- Electronic editions could allow improvements in terms of translation, multimedia contents, interactivity, accessibility. The articles can be longer.

### *Perspectives*

The online Magazine we have produced in 2021, under the constraint of the COVID crisis, explores new solutions, for instance by including two movies, with one presented in support of a text.

Its budget (1700 €) is only a third of the standard for a printed edition, whereas its potential reach is much larger.

It is part of a new web space dedicated to the live and multimedia communications of the association, ASSITEJonline.org, along with the website [www.ASSITEJ-international.org](http://www.ASSITEJ-international.org).

It proposes five sections, articulated around the COVID situation and the emerging topic of cultural diversity. Its design and web development have been entrusted to Selim Kagee, in South Africa.

In the light of this experience, it can be assumed that producing an online magazine with high standards of quality could be very reachable for the association, provided that:



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- The production budgets would be reduced only partially, as quality multimedia contents and web development have a price;
- The workload wouldn't drop.

### 3 - Online Communication

#### *The Newsletter*

Even if it is difficult to maintain, the newsletter is the more regular link between the association management and the members, and through the news they provide, between the members and the association. The Secretariat and the working group have made it a priority throughout the term, with good results in terms of opening rates.

#### *Main Features*

- 6 000 contacts in the system, in 180 lists by countries or networks.
- Each month 1080 readers (2017 – 2020)
- Opening rate stable, between 15 and 25 % / month

2015	2016	2017	2018	2019	2020
18,5 %	17,8 %	20,6 %	14,9 %	18,25 %	20,81 %

The newsletter was redefined at the same time as the website (2015). It has presently 6 sections:

- Opener
- News from ASSITEJ
- TYA news from around the world
- Calls and opportunities
- Upcoming events
- Knowledge - Experiences - Reflections

It is fed by calls to the members and has been produced in collaboration between the working group and the Secretariat. The most important articles, generally the calls and announcements from the association, are translated in French, in Spanish thanks to ASSITEJ Spain, and sometimes in Portuguese thanks to ASSITEJ Brazil.

From 2018 on, it has evolved to offer more general information, and not only pass over national centres information. Each opener author is invited to provide a TYA-related article for the next issue, written by a personality of his/her choice, within or out the field of TYA.

#### *Remarks*

In the last years, it became obvious that the workload was too heavy to maintain a monthly frequency. The EC proposed to issue it every two months in October 2020. Because of the preparation of the congress, we can hardly judge of the relevance of this decision in terms of communication.



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The newsletter remains a strategic topic for ASSITEJ, but the officers can't reasonably keep pushing their limits to issue it, at the expense of other projects. We strongly recommend that a specific and sufficient budget be allocated to its production, or even that an outsourcing be envisaged.

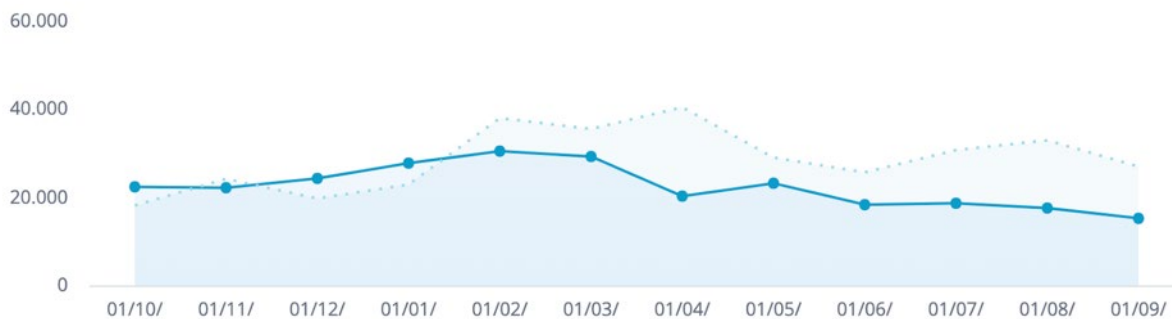
### *The Website*

The present version of the web site [www.ASSITEJ-international.org](http://www.ASSITEJ-international.org) has been launched in 2015. It has been enriched by more than 1500 articles, most of the time by the Secretariat.

The website is currently visited by 4000 to 6000 persons / month (20 to 22000 visited pages / month), with a raising from 2017 to 2019, and a clear decrease since the Covid appearance.

### *Visitors / Month in 2020 vs 2019:*

#### Visiteurs



### *Languages*

Most of the articles are read in English, only a few of them are translated into Spanish, or French. Implementing an automated translation feature, which is at this point not within the means of our association, should be considered by the next EC. It would allow to publish in several languages on the social networks as well, since the contents are generally conceived first for the website, and then shared.

### *Technical Environment*

The website has not experienced major failures during the term but could surely use a complete technical checking and update. After 6 years, the search for a new layout and features would be legitimate.

### *Most Visited Contents*

We notice that, regarding ASSITEJ's activity display on the website, visitors primarily look for practical information, information about the organisation and its events, but not so much for the political contents we would like to promote. That said, people receive the whole openers in the newsletter, and the website and Facebook page form a unified whole.



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### Perspectives

On the suggestion of Performing Dialogue, the online congress is hosted in a new space, distinct from the website: ASSITEJonline.org. It was consecutively decided to host the magazine at the same place. We consider the co-existence of the “main” website and a space dedicated to multimedia contents as an opportunity. The most interactive contents and strongest messages will thus benefit from a more direct access, and be given more exposure, while the “statutory” content will be kept at disposal on [www.ASSITEJ-international.com](http://www.ASSITEJ-international.com).

### Social Networks

#### Facebook Page

<https://upload.facebook.com/ASSITEJ.International/>

In 2021, March, the Facebook page of ASSITEJ has 9 616 followers and we strongly recommend continuing to use this venue for presentation of actual information about ASSITEJ in future. In pandemic period this social media became a most popular tool for promotion activities such as Coffee-sessions, online meetings of members and keep live spirit of ASSITEJ community.



The special general assembly and the Coffee sessions in 2020: up to 16,000 viewers on Facebook

#### Instagram

Instagram account was created in 2017 (<https://www.instagram.com/ASSITEJofficial/>)

Now it has 1 729 followers and could be a more “alive” platform for demonstration of member’s activities through a system of reposts from other members of ASSITEJ. Now Instagram is a “mirror” of posts by Facebook, but for some users it is a more acceptable platform.





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### Twitter

Twitter account (<https://twitter.com/ASSITEJ>) was created in 2009 and now has 2622 followers. It is still a popular platform for short information about interesting events and important ASSITEJ news; due to the popularity of this media, we recommend keeping a presence of ASSITEJ in it.

In time of pandemic crisis, social media became an important tool for keeping contacts with ASSITEJ members and we try to use new skills in platforms for creative forms. We tried to use the creativity of social networks to develop content and maximize communication between members

### The WDT Campaign

All ASSITEJ members are invited to promote special world day messages written every year, share the ASSITEJ film 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.



2018	Messages by Mohamad al Jounde (Syria) and Mo Willems (USA). Video by ASSITEJ Uruguay
2019	Messages by Joyee and Jojo, from Australia. Video by ASSITEJ South Korea
2020	Message by Yoshi Oida, from Japan. Video by ASSITEJ Brazil
2021	Messages by Malaika Hlatshwayo (South Africa), Luisa Crobelatti (Brazil), Suzanne Versele (Belgium), and Hinata Sakai (Japan)

### Aims of the Campaign

- To promote the World Day of Theatre for Children and Young People as an initiative of ASSITEJ
- To advocate for the cultural entitlement of children worldwide
- To create an opportunity for members of ASSITEJ to connect with a global campaign
- To link the activity of the members

### Tools

- A message from the President of ASSITEJ



## 20th ASSITEJ World Congress

- Messages written by an international arts professional whose work is related to childhood (and also the voices of children and young people involved in theatre)
- A logo
- A video, produced by an ASSITEJ member
- Press and social media campaign
- A toolkit

### World Performance Week



A concept initiated by ASSITEJ, in collaboration with other 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.

### The VIP Campaigns

From 2018 on, ASSITEJ implemented a campaign aimed to cultural managers and political decision-makers. It consists in a personal letter from the president, raising their awareness to cultural and artistic life of children and young people, and requesting their support to the local TYA community. The letter is sent in English, French, Spanish and Portuguese.



Each year, the members are invited to provide contacts for that campaign. About 750 contacts in 33 countries have been collected.

The VIP campaign has proved a high opening rate of 30-50 % depending on the country and has been opened by everyone from the offices of Presidents, to National Arts Ministries, Councils and Cultural agencies, amongst others.

### The Manifesto Campaign

The VIP campaigns served as a model for the Manifesto mailing in November 2019. At this time, the Manifesto has been translated into 14 languages in collaboration with the members (Eng, Fr, Sp, Port, Kor, Ru, Jp, Eston, Latv, Lith, Ger, Ita, Hung, Srb), and has been sent to cultural and political decision-makers through several specific mailings. The results were very encouraging in terms of opening rates (14 to 62%). Wales and Latvia received letters of support from their cultural administration / ministry





## 20th ASSITEJ World Congress

### Conclusion

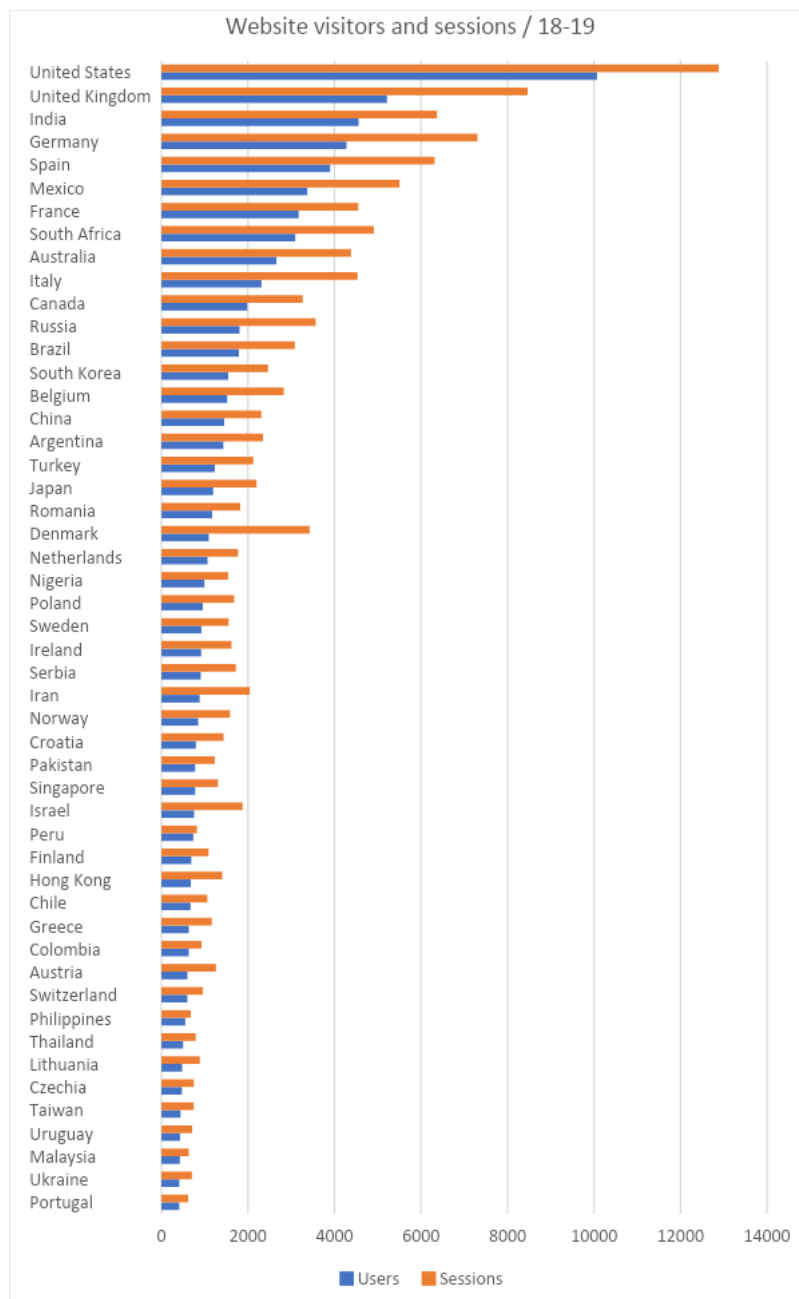
The working group would like to thank all the members of the EC for their precious and numerous inputs, their help, and the exceptional work atmosphere they provided. Our work has benefited greatly from the extraordinary commitment of the Secretariat.

François Fogel

Manon van der Water

Tatiana Bobrova

Seok-Hong Kim





## 20th ASSITEJ World Congress

### Addendum I

#### Project Working Group Report

PROJECT GROUP: Pamela Udoka, Stefan Fischer Fels Kenjiro Otani Ernie Nolan Daniel Fernandez and Cecelie Grydeland Lundsholt

*The project group has been in charge of:*

A-three-year-dramaturgy, Artistic Encounters, Icebreakers, regional workshops, Next Generation, Starting the Manifesto, Coffee Sessions, new projects within the three year period - both coming from within the project group and from the EC or projects proposed by our members that the full board have decided to move forward with.

*Our Three-Year Dramaturgy: "TOWARDS THE UNKNOWN"*

Year 1: Imagining the Future

Year 2: Confronting the Present

Year 3: Beginning the Journey

Year 4: UNKNOWN... ~pandemic~

*The main activities in the period of 2018 - 2021 have been:*

*1. Activities during the ASSITEJ Artistic Gatherings in Beijing, Kristiansand and during Congress in Tokyo.*

The project group has organized the following activities during AAG in Beijing (2018), Kristiansand (2019) and planned for Congress in 2020, now including the digital activities that will take place during Congress in 2021.

1. Open space
2. Artistic encounters
3. Ice breaking sessions
4. Awards
5. Next Generation

#### AAG Beijing

*ARTISTIC ENCOUNTER: "Imagining the Future"*

We arranged the artistic encounter over 3 days for 8 hours in total.

We have created Beijing Manifesto through the Artistic Encounter in Beijing by inventing a map for the future. Through workshops and discussions we created the Chinese Great Wall of dreams as an exhibition to be explored on the third day. Around 600 artists participated throughout the three days.

Here is the declaration of Manifesto: Beijing Declaration



## 20th ASSITEJ World Congress

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

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

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

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

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

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

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

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



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

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

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

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

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

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

### AAG Kristiansand

Artistic Gathering: "Confronting the Present"

In Kristiansand in September 2019 we confronted our present situations: survey the landscape of TYA, considering what we have achieved and what challenges and obstacles we are facing. We organized and held four 2 hour workshops for up to 200 delegates each day. Over the four days we revised the Beijing Manifesto and heard mini Pecha Kuchas from 7 different people representing all the different continents on the topics: Respect, Accessibility, Inclusivity, Innovation, Exploration, Freedom and Advocacy. We curated speed-dating, conversations across the field for TYA-artists, and explored the present. We confronted ourselves with the devils and the angels. Taking a closer look at the way we work in TYA today- what is stopping us from reaching our full potential? We ended up with a status report of where we are today. On the last day we explored the subject of sustainability with young people from the Nordic - Baltic youth program together with the delegates and started a discussion about sustainability as a global community in the TYA sector.

### World Congress Tokyo

Artistic Gathering: "Beginning the Journey"

This will be arranged online during the Mirai Festival and the 20th ASSITEJ World Congress from the 22nd of March till the 1st of April 2021.

In World Congress Tokyo we will have:

- 2 Ice breaker Session

This will be one-hour sessions where the delegates can meet and get to know new people across the world.

-4 Artistic Encounters digitally: Packing the suitcase for the future



## 20th ASSITEJ World Congress

We will host four sessions in different time zones. Each session will be 120 minutes and contain discussions, artistic exchange and an exploration of what we would like to bring forward (best practices) for the future.

-We will arrange the Awards Ceremony; Artistic Excellency, Lifetime Achievement, WLPG award, ITYARN-Geesche-Wartemann-Award.

These will all take place online.

### 2. Regional Workshops

The Regional Workshop is an ASSITEJ-driven project intended to

- offer equal opportunity, skills and knowledge for Theatre for Young Audience (TYA) practitioners in under-developed regions to get access to high level professional development.
- give TYA artists access to high level professional development in their regions.
- be a meeting place across regions.

One goal for each workshop is to leave behind as much knowledge and skills as possible. It is important for artists who participated to be able to pass the skills on and thus sustain them in the region. The workshops become the seeds for the future.

The project group made new guidelines for the regional workshops, and a new timeline for the open call and for the organization of each workshop.

In the period 2019 - 2021, after the regional workshops held in Uruguay in 2016 and 2018 and in 2016 in Cameroon, the first open call for a new Regional Workshop was held and the proposal of Brazil was chosen, which was to be held from April 21 to 23, 2020, in the city of Rio de Janeiro. This project had the partnership of ASSITEJ Cuba, ATINA - ASSITEJ Argentina and the Ibero-American Network of Performing Arts for Children and Youth.

The workshop leaders would have been Adrián Hernández Arredondo and José Agüero, from Teatro Al Vacío (Mexico-Argentina); members of Vincular - Red Latinoamericana de Creación Escénica para los Primeros Años and of the Small Size network (ASSITEJ's early years theatre network), in a workshop oriented to Early Years Theatre; and Omphile Molusi, South African playwright, linked to Write Local. Play Global. (ASSITEJ's playwriting network), in Playwriting. The Workshop could not take place due to the covid-19 pandemic, remaining pending for when there is the opening of circulation and a new "normality".

The new open call for the 2021 Regional Workshops, which was scheduled for 2020, could not be carried out either.

We believe that when all this happens, if the new EC determines it, it would be the time to renew the open calls, according to the plan presented or with a new structure according to the new reality.





## 20th ASSITEJ World Congress

### 3. Next Generation

Next Generation Programme is designed to support artistic and cultural networking, exchange and collaboration between younger artists within ASSITEJ Artistic Gatherings and the World Congress. It provides a special programme for a group of young and emerging artists from different countries as an entrance gate to ASSITEJ.

Aims of the residency programme are to:

- Bring a group of young and emerging artists together for the first time through a week-long residency programme
- Create space for an exchange of ideas and practice
- Foster future international collaborations
- Fast track younger artists/ professionals into ASSITEJ
- Develop and support new leadership

Activities for participants:

- Participation in the festival programme
- Participation in workshops & seminars (including masterclasses)
- Participation in ASSITEJ events
- Performative final presentation reflecting the theme of ASSITEJ dramaturgy for AAG / World Congress and introducing themselves

The project group has been in charge of selecting the participants for the Next Generation program.

1. Beijing 2018: Ernie and Kenjiro have helped select the members and make programs; However the Chinese team has selected the Chinese participants and the contents of the program, creating scenes from the fairy tale Cinderella.
2. Kristiansand 2019: Kenjiro has visited Oslo in the end of 2018 and worked with the Norwegian team, selecting members and making programs. During the festival, they had plenty of time to discuss and exchange ideas. They also actively participated in the Artistic Encounters and other workshops throughout the festival. At the end, they shared their experiences with the EC members.
3. Tokyo 2021: The Japanese Alumni, Nori Hida, is in charge of the program including selection of members and creation of the contents. Due to the COVID-19 pandemic, All the programs will take place online in March 2021. At the end, they will have 3 Open Forums, open to the public.

### 4. Placements

The working group made a plan for placements and how to increase the opportunities for international exchange and worked with the administration in order to update this on the web page and in social media. The initiative was put forward as a proposal to the EC board, and the proposal was sent back to the working group to work through it again.

The proposal is now to reshape placements with “The ASSITEJ Internship program” during AAG and Congress from 2022 and onwards.



At our AAG's and our Congress, we want to start up "The ASSITEJ Internship program" that goes alongside the Next Generation residency program. It is a clear proposal that the next EC board can take into consideration in the next period.

#### 5. Workshops During EC meetings

When the EC travels, the meeting is hosted by a national centre linked to a festival. Before the meeting, the General Secretary contacts the National centre and offers the host the possibility of a free workshop. The host will receive an email from the secretariat with the question "Does the host want the EC to hold a workshops when the committee is visiting?" This workshop could be for ASSITEJ members or for professionals at the festival or others. With the e-mail will be attached the list of skills. The host answers. The Secretariat informs the project group who then arranges the workshop together with the host. This work should have started with the Congress in Tokyo but was delayed due to Covid-19.

#### 6. Coffee Sessions during Pandemic May 2020 till March 2021

In May 2020 many members would have met at the 20th ASSITEJ World Congress in Tokyo. Due to COVID-19, this could not happen. The title of the three-year dramaturgy was "Towards the unknown". But we didn't think the unknown would be like this.

As a response, ASSITEJ International proposed to arrange a number of online meetings for the sector. In a time where many colleagues around the world were isolated, it had a great value to meet online. These meetings were open to all members of ASSITEJ national centres, networks and individual members, as well as to interested TYA artists.

We have launched the following online live-streaming programs and coffee sessions. (General Assembly was run by the EC):

In 2020:

May 18th: Online General Assembly

May 19th: Online General Assembly

May 20th: 1st Coffee Session / Asia and Oceania "Share your experiences of the COVID-19 situation"

May 21st: 1st Coffee Session / Europe and 1st Coffee Session / Africa

May 23rd: 1st Coffee Session / North America

May 26th: 1st Coffee Session / Latin America and 1st Coffee Session / Middle East

May 27th: 2nd Coffee Session / Asia and Oceania and 2nd Coffee Session/ Europe "Children's experiences and TYA in the time of COVID-19"

May 28th: 2nd Coffee Session / Africa and 2nd Coffee Session / France

May 29th: 2nd Coffee Session / Russia

May 30th: 2nd Coffee Session / North America

May 31st: 2nd Coffee Session / Middle East

June 2nd: 2nd Coffee Session / Latin America



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June 5th: 2nd Coffee Session / French Speaking Session

July 2nd: Coffee Session ~MANIFESTO~

July 7th: Coffee Session ~MANIFESTO~ / National Centres

August 7th: National Centre Coffee Session "Inclusivity and Diversity"

August 25th: Coffee Session ~MANIFESTO~ / Asia and Oceania

September 24th: Coffee Session between ASSITEJ and IPAY "What shapes programming in TYA?"

September 25th: Coffee Session between ASSITEJ and IPAY "What shapes programming in TYA?" / Asia, Oceania, and the Americas

November 25th: Coffee Session "Stress Management and Empowerment"

2021:

January 21st: Coffee Session "Equity and Equality"

March 1st: Coffee Session "The Voices of Children"

### 7. Future Project I: The ASSITEJ International Academy (AIA) (digital version)

Over the last period, the Project group has been working on a project we have named the ASSITEJ International Academy. We had different outlines for this work and planned to present them and to kick off in Tokyo in 2020. AIA is about learning from outstanding experts - and opening the horizon towards global perspectives.

We suggest 1 Academy Session every month. One outstanding person from the field worldwide gives an impulse of 45min (pre-recorded). After that there is a moderated 45min Session: Q&A, exchange in breakout-Rooms.

*Proposed topics for the sessions:*

Burning issues of cultural and social politics as far as they concern TYA. E.g., Access, Diversity, Fair Cooperation / Equity, Racism, Inclusion, Freedom of Speech etc.

New developments and "old knowledge" in Directing, Acting, Writing, Dramaturgy, Scenography, Child participation.

We suggest: 1 coordinator in the new EC / or responsibility in Project Group.

Counsellors can support the coordinator. They create a 3-year-dramaturgy for AIA and select artists (regarding representation from all continents).

Suggested Budget: 10 events every year. Experts get 200, - € for their input. With a total budget for experts of 2000, -€ per year.

AIA will be developed in more details by the next EC. Project Group suggests AIA will be the successor of the Coffee Sessions.

We propose that the next EC moves forward with this project and implements it in the next period.



## 20th ASSITEJ World Congress

### 8. FUTURE PROJECT II: Translations

The project group started to work on the topic translations as it goes into the heart of ASSITEJ as an international network. Language is the way we meet each other in the world. How do we make sure that we come to the table as equals?

- Exchanging
- Understanding
- Cultural translations

The project group started the discussion on how we can implement an exploration of translations (being part of next three-year dramaturgy).

We also will look at exploring different tools to make it easier to communicate within the EC and for the rest of the world.

There are many ways language is a barrier with numerous challenges that come with working across borders in a second language:

- Limited vocabulary
- Cultural differences: words having different meanings
- There is no time to stop and ask what a word means
- Most people are speaking to fast

We propose that the next EC moves forward with this project and implements it further into EC meetings and the AAG and Congress' of the future.



## 20th ASSITEJ World Congress

### Addendum J

#### Treasurer Report

20th ASSITEJ Congress – Tokyo 2020

The reporting period is from 21st May 2017 – 28th February 2021

#### Point 1- The State of the Membership of the Association

<b>Members</b>	
Total Members	94
National Centres	73
Networks	5
Individual Members	16 of 14 different countries
Total countries	87

#### **Members who have no more than 2 years of Arrears (2020 & 2021)**

Total Members	75
National Centres	60
Networks	5
Individual Members	10

#### **Members who paid the fees 2021**



Total Members	40
Percentage % on total Membership	42,55 %
National Centres	34
Networks	3
Individual Members	3
Amount paid	18.076 USD
Percentage %	72,30 % of the goal (25.000 USD)

<b>Members who pay a fee over 500 USD</b>	
Total Members	21
National Centres	21
Percentage % on total Membership	22%
Amount paid	15.750 USD
Percentage % paid by this group	63%

*This small percentage of members pay the majority of the fees to the Association.*

I am presenting this data because I would like to stress the importance of the current ASSITEJ Solidarity Fees system, that permits to maintain the minimum fees at USD 150.

This amount is very low compared, for example, to the cost of a full package in AAG (the last in Kristiansand was 236 USD/200 EUR).

I continue to underline that the *Fees are not bad taxes to be suffered*, but an active contribution; and their regular and punctual payment is fundamental for the life of the association. *We must remember that the fees, in the absence of other income, support the ASSITEJ budget by 80.5%.*

It is also a way of expressing our conscious and deliberate desire to belong to the Association.



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To this end, and in support of this ideal, I invite all the Members that do not pay maximum fee, to take a moment to verify if it is possible to *increase their participation Fee*, even a little.

At the same time, I believe that is part of our aim to support a National Centre that is unable or finds great difficulty in paying fees. Without that National Centre, if it fulfils its high function of cultural promotion, we cannot support the right of the children of that country to enjoy theatre and performing Arts.

For this I continue to push the ASSITEJ Solidarity Fund as an extremely useful tool to support members who find themselves in heavy and documented economic distress.

The fund has been approved in Cape Town in 2017, and it has also found a place in the Mission budget; both among the revenues, soliciting other modest contributions, and among the costs to support the membership.

During this period we received only a donation by ASSITEJ South Africa and no one requested the support of the Fund .

But I still think it is very useful, for this I have presented *a new simplified version which I hope will become operational as soon as possible*.

### Point 2 – The Mission Budget 2017-2021: Final Balance

The period of the Mission Budget begins on 21<sup>st</sup> May 2017 and was extended to 28<sup>th</sup> February 2021 in order to allow time for us to send you the final results before the Congress.

The ASSITEJ Financial seat is in Italy and the EUR currency is compulsory for the accounting, but given ASSITEJ's use of the US dollar as the reference currency for the budget, I converted the values to USD, using the ECB exchange rate of Friday 26 February: 1,2121 USD for 1 EUR.

Presenting the data of the Mission Budget I remind you that the ASSITEJ accounting currently uses the Double Entry Accounting System to track all the account movements and to allow for a better control of the situation (by Members, the EC members, auditors) and to facilitate the handover between the Treasurers.

I think that in this way the accounts are a good diary of what happened.

For this reason, I sent all members the 4 years of accounts (General Ledger & Ledgers) believing that they will provide you clear and useful data to understand the Association's life and the management of its activities.

I start from the end to present the final result of the whole period that is a Net profit of 4.315,73 USD against an expected loss of 10.000 (plus 14.315,73)

This is an excellent result achieved through prudent accounting, with the creation of specific funds to offset the costs of this World Congress.



It is clearly presented in Statement of Assets and Liabilities.

<b>Liabilities</b>	
<b>RESERVE FUNDS</b>	<b>64.173,41</b>
<b>FUND FOR ASSITEJ WORLD CONGRESS ONLINE EXPENSES</b>	<b>30.302,50</b>
<b>FUND FOR ASSITEJ WORLD CONGRESS PROMOTION &amp; COMMUNICATION EXPENSES</b>	<b>6.060,50</b>
<b>FUND ASSITEJ SEEDING FUND PROJECTS</b>	<b>848,47</b>
<b>FUND FOR TAKE A CHILD 2019 DONATION</b>	<b>1.818,15</b>
<b>SOLIDARITY ROTATION FUND</b>	<b>985,76</b>
<b>FEES PAID IN ADVANCE</b>	<b>151,73</b>
<b>OTHER DEBTS: ASSITEJ ANGOLA/GRANT GOETHE INSTITUTE</b>	<b>671,21</b>
<b>TOTAL LIABILITIES</b>	<b>105.011,72</b>

<b>RESERVE FUNDS</b>	<b>64.173,41</b>
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We can see that the Reserve Funds of 64,173.41 USD was not touched, but after the approval of this budget, it will be increased by the Net profit to 68.489,14 USD (equivalent to 56.504,52 EUR) . This is a very good reserve.





FUND FOR ASSITEJ WORLD CONGRESS ONLINE EXPENSES	30.302,50
FUND FOR ASSITEJ WORLD CONGRESS PROMOTION & COMMUNICATION	6.060,50
FUND ASSITEJ SEEDING FUND PROJECTS	848,47
FUND FOR TAKE A CHILD 2019 DONATION	1.818,15

The total amounts of the 4 specific funds for costs to be incurred is 39.029,60 USD. Without this prudent provision, which avoids excessive burden on future management, we would have increased the Net profit to more than 40.000 USD.

this is an incredible result and achieved this because a large amount of our activities were suspended in 2020 but also because of good management.

It should be noted that the provision for the Online Congress has been calculated assuming that revenues are 2/3 of those expected. This means that part of this fund could be transferred to the next period's activities if we achieve the expected income results, or it would have to be a limited increase if the results were even more disappointing (e.g. plus 5,000 if we reach 50%). But 2/3 offers a very conservative estimate.

The fund for Communication costs is also a lump-sum fund, estimated on the basis of existing estimates, as the costs are not yet certain. We believe that this fund is also adequately funded.

On the other hand, the two funds for the Seed Fund and Take a Child to the Theatre are certain costs, which can only vary due to changes in the EUR/USD exchange rate.

- On the subject of Take a child campaign, I would like to share with you my regret that this project approved in Cape Town did not get off the ground either.
- Unfortunately in the two editions 2018 and 2019 it only collected the adhesion of ASSITEJ Italy, which I officially thank here, which collected a total of 4.734,46 USD which were donated to support Tamasha Festival (Pakistan) and SAFe - Southern African Festival for Children and Young People (Zimbabwe) and will be donated, when the festival can take place, at Jacaranda Theatre Arts Festival (Zambia).
- The failure of the Take a child project was for me also a further proof of the difficulty in creating new and concrete funding possibilities for ASSITEJ's activities, involving new target groups of supporters, as in the case of Take a child, which was entirely financed through donations of 1 EUR from the families who came to the theatre in the various programmes in Italy.

Also in Liabilities you can find:



## 20th ASSITEJ World Congress

- Other Debts: ASSITEJ Angola/Grant Goethe Institute: 671,21 USD. The Goethe Institute of Luanda granted with 1.200 EUR ASSITEJ Angola (paying ASSITEJ International) to support the participation to Kristiansand AAG. We paid part of accommodation and travel. Then part has offset the Fees 2019 and 2020.
- Fees paid in advance: 151,73 USD. It is the Fee 2022 paid by ASSITEJ Israel - the difference is around the exchange rate
- Solidarity rotation fund: 985,76 USD. As I said before the fund was created before the AWC in Cape town, when it was used by ASSITEJ Zimbabwe as a non-refundable grant and by ASSITEJ Serbia as loan to participate to the Congress 2017. ASSITEJ Serbia has given back the loan and we received the donation of ASSITEJ South Africa of 120 EUR.

<b>Assets</b>	
<b>CASH ON HAND - EUR ACCOUNT</b>	<b>2.273,28</b>
<b>CASH ON HAND - USD ACCOUNT</b>	<b>2.772,00</b>
<b>BPM BANK - EUR ACCOUNT</b>	<b>61.069,86</b>
<b>PAY PAL ITALY - EUR ACCOUNT</b>	<b>26.272,99</b>
<b>PAY PAL ITALY - USD ACCOUNT</b>	<b>15.681,64</b>
<b>CUSTOMERS</b>	<b>1.221,31</b>
<b>OTHER CREDITS</b>	<b>36,36</b>
<b>TOTAL ASSETS</b>	<b>109.327,46</b>

### Cash Availability (Cash on hand, Bank, Pay Pal)

CASH ON HAND - EUR ACCOUNT	2.273,28
CASH ON HAND - USD ACCOUNT	2.772,00



BPM BANK - EUR ACCOUNT	61.069,86
PAY PAL ITALY - EUR ACCOUNT	26.272,99
PAY PAL ITALY - USD ACCOUNT	15.681,64
TOTAL	108.069,78

You can see that the level of deposits (108.069,78 USD) guarantees a quiet management of the Association's cash flow, even in particular situations such as the current one, when the realization of the Online Congress required two significant disbursements; one of our concern and one on behalf of ASSITEJ Japan, to advance payment for the necessary services for a total of approximately 40,000 USD.

Customers: 1.221,31 .Invoice not paid for Magazine and web Advertisements 2019 and 2020. To be honest I think that it will be difficult to recover these credits and they will have to be put at a loss in the next period.

Other Credits: 36,36 USD Corporate Taxes 2020 paid in advance (we have to pay the balance at the end of 2021). I would like to note that the corporate tax is very little.

After the presentation of the Statement of Assets and Liabilities, which gave us the state of health of the association, I will now quickly present the Profit & Loss Account comparing it with the Mission Budget voted in Cape Town.

Two elements should be taken into account.

- The first one is related to the fact that of these almost 4 years, only 2 and a half have followed the planned path, the remaining period has been completely disrupted by the Covid emergency.

It should be underlined that even in 2020 and in this part of 2021 the contribution and cooperation of most of the members was never lacking. I would therefore like to personally thank all those members who have continued to give, without interruption, their financial contribution. It is thanks to them that the Association has been able to present the satisfactory results I have described to you, and the importance to have a really good cash flow to allow us to operate.

- The second relates to the fact that the structure of the budget presented in Cape Town was divided into two sectors: the Prudential budget and the Conditional budget, where the costs are linked to income achieved. A way of allowing the possibility of supporting, with new resources, new activities or to better support the existing ones.

This prudent attitude, where there was no production of costs without adequate coverage, made it possible to manage the budget without any negative repercussions.

Profits



## 20th ASSITEJ World Congress

R I	MEMBERSHIP FEES	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
R.1.1	MEMBER FEES Overdue amount	1.300,00	1.200,00	2.500,00	2.034,97	-465,03
R.1.2	MEMBER FEES 2018	19.700,00	1.500,00	21.200,00	22.706,95	1.506,95
R.1.3	MEMBER FEES 2019	20.100,00	1.500,00	21.600,00	24.591,32	2.991,32
R.1.4	MEMBER FEES 2020	20.500,00	1.500,00	22.000,00	22.593,79	593,79
R.1.4 b	MEMBER FEES 2021	0,00	0,00	0,00	18.076,26	18.076,26
R.1.5	SOLIDARITY FUND - SUPPORT TO THE MEMBERSHIP	0,00	3.000,00	3.000,00	0,00	-3.000,00
	Total	61.600,00	8.700,00	70.300,00	<b>90.003,29</b>	19.703,29

- Member fees

If we subtract the 18,000 USD for 2021 (Thanks to all those who paid them in just two months!) that still leaves 72,000, which exceeds the goal including the Conditional Budget.

R 2	COMMERCIAL ACTIVITIES	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
R.2.1	ASSITEJ MAGAZINE - ADVERTISEMENTS 2018-2020:	18.000,00	4.000,00	22.000,00	12.183,65	-9.816,35
R.2.2	OTHER COMMERCIAL REVENUES	0,00	3.000,00	3.000,00	0,00	-3.000,00
R.2.3	WEB SITE - ADVERTISEMENTS	0,00	0,00	0,00	376,72	376,72



	Total	18.000,00	7.000,00	25.000,00	12.560,37	-12.439,63
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Commercial Activities (total: 12.560,37)

Here, however, the result is disappointing. It is true that we are missing the year of the 3rd Magazine, the year of the Congress, where Advertisements normally are rising, but we have not been able to find any other revenues and the possibility to support the Magazine with Advertisements should be re-analysed and redesigned.

R 3	FUNDRAISING	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
R.3.1	FUNDRAISING - SUPPORT FOR ASSITEJ PROJECTS	0,00	5.000,00	5.000,00	0,00	-5.000,00
R.3.2	AUCTIONS	0,00	1.000,00	1.000,00	3.109,06	2.109,06
R.3.3	TAKE A CHILD TO THE THEATRE CAMPAIGN SUPPORT	0,00	6.000,00	6.000,00	4.734,46	-1.265,54
R.3.4	SOLIDARITY FUND - SUPPORT TO THE PROJECTS	0,00	1.000,00	1.000,00	0,00	-1.000,00
	Total	0,00	12.000,00	12.000,00	7.843,52	-4.156,48

Fundraising (7.843,52)

The result was saved by the extraordinary result of the Cape Town Auction and the also extraordinary donation for Take a Child that I described above. But it's a road totally open for exploration and I refer you to point 3 of the report.

R 4	FRIENDS OF ASSITEJ & DONATIONS	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
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<b>R.4.1</b>	DONATION & FRIENDS OF ASSITEJ	2.000,00	1.000,00	3.000,00	1.267,92	-1.732,08
	Total	2.000,00	1.000,00	3.000,00	1.267,92	-1.732,08

#### Friends of ASSITEJ & Donations

A careful redesign is also needed on this item.

	<b>PROFITS</b>	<b>Prudential Budget</b>	<b>Conditional Budget</b>	<b>Total Mission Budget Estimate</b>	<b>Mission Budget Final Balance</b>	<b>Difference</b>
	TOTAL INCOME	81.600,00	29.200,00	110.800,00	111.891,84	1.091,84

#### Total Income

The overall result takes us over the target of the Total Mission Budget Estimate. The fact remains that if we divide the total by the 4 years, we have about 27,500 USD in annual revenue, of which 22,500 is from fees. This is a turnover that offers no possibility of development of activities, but only of maintaining the status quo.

<b>E I</b>	<b>EC - CORE COSTS</b>	<b>Prudential Budget</b>	<b>Conditional Budget</b>	<b>Total Mission Budget Estimate</b>	<b>Mission Budget Final Balance</b>	<b>Difference</b>
<b>EI. 1</b>	SUPPORT TO THE MEETING ORGANISERS	5.000,00	0,00	5.000,00	716,90	4.283,10
<b>EI. 2</b>	EC TRAVEL REIMBURSEMENTS FOR COUNSELLORS	2.000,00	0,00	2.000,00	817,74	1.182,26
<b>EI. 3</b>	EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	15.000,00	0,00	15.000,00	10.192,78	4.807,22
<b>EI. 4</b>	COSTS FOR ACCOMODATION ( EC MEMBERS,	2.000,00	0,00	2.000,00	5.904,85	-3.904,85



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	COUNSELLORS & GUESTS)					
	Total	24.000,00	0,00	24.000,00	17.632,28	6.367,72

### EC Core Costs – 17.632,28 USD

The difference in this chart is due to the absence of activities in 2020. Note the increase in item E1.4 due to the need to directly cover part of the costs of hosting the EC at the AAG in Kristiansand (EUR 2396) and the costs related to the mini EC in Frankfurt, at the beginning of the Covid emergence (EUR 1,587).

E 2	PROMOTION & COMMUNICATION	Prudentia l Budget	Condition al Budget	Total Mission Budget Estimat e	Mission Budget Final Balanc e	Differenc e
E2.1	WEBSITE HOSTING/DESIGN	3.000,00	0,00	3.000,00	0,00	3.000,00
E2.2	WEBSITE UPDATING - NEWSLETTER LICENSE	1.000,00	0,00	1.000,00	1.658,82	-658,82
E2.3	DESIGN FOR FLYERS, LOGOS & OTHERS (no Magazine)	4.000,00	0,00	4.000,00	2.872,69	1.127,31
E2.4	OTHER PROMOTIONAL COSTS	1.000,00	0,00	1.000,00	0,00	1.000,00
E2.5	PUBLIC RELATION COSTS (GIFTS ETC.)	500,00	0,00	500,00	242,92	257,08
	Total	9.500,00	0,00	9.500,00	4.774,43	4.725,57

### Promotion & Communication

A decrease in activity, accompanied by a good cost management. Even a partial review of the web was not considered useful.

E 3	PROJECTS	Prudentia l Budget	Conditiona l Budget	Total Mission Budget Estimat e	Mission Budget Final Balance	Differenc e
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## 20th ASSITEJ World Congress

E3.1	NEXT GENERATION PROJECTS	3.000,00	3.100,00	6.100,00	4.237,60	1.862,40
E3.2	REGIONAL WORKSHOPS	3.000,00	2.900,00	5.900,00	1.606,61	4.293,39
E3.3	SUPPORT TO THE NETWORKS PROJECTS	1.500,00	1.000,00	2.500,00	0,00	2.500,00
E3.4	SUPPORT TO THE CAMPAIGN "TAKE A CHILD TO THE THEATRE"	0,00	4.500,00	4.500,00	4.522,38	-22,38
E3.5	ASSITEJ MAGAZINE (Print, editing, shipping & other costs)	18.000,00	4.000,00	22.000,00	14.067,39	7.932,61
E3.6	ASSITEJ THEATRE DAY PROMOTION VIDEOS 2018-19-20	4.500,00	0,00	4.500,00	3.779,09	720,91
E3.7	FUND ASSITEJ WORLD CONGRESS PROMOTION & COMMUNICATION EXPENSES	0,00	0,00	0,00	6.060,50	-6.060,50
	Total	30.000,00	15.500,00	45.500,00	34.273,57	11.226,43

### Projects – 34.273,37 USD

- Reimbursements were granted for the **Next Generation**-Tokyo 2020 travels, even though the travels did not take place, but the young artists had incurred the expenses anyway.
- The contribution for the **Regional Workshops** is only inherent in the one held in Paysandù - Uruguay. We can see that the organisation of these events is very much conditioned by the scarcity of local funding, which the limited ASSITEJ contribution cannot cover.
- The result of **Take a Child** raises the overall figure, but the limits of this process have already been exposed.
- The 3rd issue of the **Magazine** is missing and this reduces the impact. The question remains how to manage this tool and its relatively high costs in proportion to the ASSITEJ budget.
- Finally, here we find the first **Fund** (E3.2). This includes the costs for the Online magazine, the Video 20<sup>th</sup> March 2021 and any other promotional costs.





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<b>E 5</b>	<b>SUPPORT FOR OTHER PROJECTS, CONGRESS, MEETING &amp; ACTIVITIES</b>	<b>Prudential Budget</b>	<b>Conditional Budget</b>	<b>Total Mission Budget Estimate</b>	<b>Mission Budget Final Balance</b>	<b>Difference</b>
<b>E5.1</b>	SUPPORT TO THE PROJECTS & CONGRESS	0,00	9.100,00	9.100,00	377,29	8.722,71
<b>E5.2</b>	FUND FOR ASSITEJ WORLD CONGRESS ONLINE EXPENSES	0,00	0,00	0,00	30.302,50	-30.302,50
	Total	0,00	9.100,00	9.100,00	30.679,79	-21.579,79

<b>E 4</b>	<b>CONGRESS</b>	<b>Prudential Budget</b>	<b>Conditional Budget</b>	<b>Total Mission Budget Estimate</b>	<b>Mission Budget Final Balance</b>	<b>Difference</b>
<b>E4.1</b>	SUPPORT FOR NEXT GENERATION & OTHERS	5.000,00	2.600,00	7.600,00	0,00	7.600,00
<b>E4.2</b>	COSTS FOR AWARDED AND AWARD CEREMONY	1.200,00	0,00	1.200,00	0,00	1.200,00
	Total	6.200,00	2.600,00	8.800,00	0,00	8.800,00

### Congress Costs

As these Costs are linked to the Congress which could not be held in person, it is not possible to compare costs. This is where the possible costs of the online Congress are entered into the Fund. I would remind you that the fund for the online Congress has been calculated assuming the lost if we reach only the 2/3 of the revenues expected.



E 7	ARCHIVES	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
E7.1	DIGITALISATION	2.000,00	0,00	2.000,00	2.424,20	-424,20
	Total	2.000,00	0,00	2.000,00	2.424,20	-424,20

#### Archives

There are no particular comments to make on this chapter.

E 6	FUNDRAISING	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
E6.1	COSTS FOR FUNDRAISING	0,00	1.500,00	1.500,00	1.486,99	13,01
	Total	0,00	1.500,00	1.500,00	1.486,99	13,01

#### Fundraising

The costs are related to the creation of the Fundraising Working Group that started operating with Nuremberg 2018, including the costs for the meetings related to European planning that I present at point 3.

E 10	SEEDING FUNDED PROJECTS	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
E10.1	SEEDING FUNDED PROJECTS	10.000,00	0,00	10.000,00	10.749,01	-749,01
	Total	10.000,00	0,00	10.000,00	10.749,01	-749,01

#### Seed Fund Projects

The Seed fund had a fixed ceiling, which was only exceeded due to exchange rate fluctuations as the grants were linked to the USD currency. In reality, the ceiling is respected in the EUR account.



E 8	ADMINISTRATIVE COSTS	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
E8.1	CORPORATE TAXES & REGISTRATION COSTS	500,00	0,00	500,00	481,20	18,80
E8.2	ACCOUNTANCY FEES	1.500,00	0,00	1.500,00	0,00	1.500,00
E8.3	BANK COSTS	2.200,00	0,00	2.200,00	2.963,35	-763,35
E8.4	OTHER ADMINISTRATIVE COSTS	400,00	0,00	400,00	0,00	400,00
E8.5	OTHER LOSSES	200,00	0,00	200,00	0,00	200,00
	Total	4.800,00	0,00	4.800,00	3.444,55	1.355,45

#### Administrative Costs

Here we should note that the overlap between the work of Treasurer and administrator has contributed to cost containment. This is important to underline for the future. The increase in bank costs is to be proportioned on the increase of the period, which means that over the 3 years and not the actual 4 years the final result would have been 2,222, in line with the budget.

E 9	FUNDS-UNFORESEEN COSTS AND CONTINGENCIES	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
E9.1	SOLIDARITY ROTATION FUND (COSTS)	0,00	0,00	0,00	0,00	0,00
E9.2	UNFORESEEN COSTS AND CONTINGENCIES 7%	5.100,00	500,00	5.600,00	747,27	4.852,73
E9.3	VARIATIONS OF RATE EXCHANGE	0,00	0,00	0,00	1.364,02	-1.364,02



Total	5.100,00	500,00	5.600,00	2.111,29	3.488,71
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### Unforeseen Costs

The flat-rate figure of 7% for unforeseen costs covered the upward movement in the EUR/USD exchange rate and still ensured a profit margin.

The Contingencies (747,27) are essentially related to two accruals for advertisements 2018 and 2019, all of which were erroneously taken to revenue in the previous period. In this budget they therefore appear as revenues as advertisements and as costs as contingencies.

LOSSES	Prudential Budget	Conditional Budget	Total Mission Budget Estimate	Mission Budget Final Balance	Difference
<b>TOTAL EXPENSES</b>	91.600,00	29.200,00	120.800,00	107.576,11	13.223,89

### Total Costs

The decrease of costs (USD 13.200) distributed over all cost items, permitted the investment made in the March 2021 online Congress.

### Point 3 – Fundraising and European Project

In the last Congress Report I did some reflections, that I report because they are still current and unresolved:

Personally, I have lot of doubts about the traditional fundraising for some objective reasons:

- For public or private grants, the international nature of the Association is a handicap;
- For the crowdfunding, we have an international target, but it is the same target of the donations;
- The fundraising needs professional expertise, creation of relationships and often a lot of time; I think that we should be realistic, keeping in mind the actual volunteer nature of the EC members.
- If we want insert this kind of income in the next budget, I think that we have to create realistic and operative plans of fundraising, finding new modalities.

During this period a Fundraising work group began to operate.

A lot of people talk about that we have to do Fundraising and so and so.... but the group received the contribute from only 3 persons out of the EC, that shared with us their high skills.

These excellent people are Yannick Bodeau of ASSITEJ Belgium, who led the process for 2 ASSITEJ European applications on Creative Europe Programme, Cristina Cazzola of ASSITEJ Italy and Jan



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Baastra of ASSITEJ Netherlands. Their skills are so precious for the future of ASSITEJ and I hope that they could be part of the next EC. It is not an endorsement, but a reflection that we can't renounce the importance of these kinds of professional skills inside the EC.

Coming back to what we did, we worked a lot on the European culture opportunities, particularly on the Creative Europe strand of the Large scale Cooperation Projects.

We are ready to present our application on the concept of the "Art of Listening to the Young Audience" that involves ASSITEJ directly, and 11 different European partners and 6 extra- European associated partners.

Unfortunately, the Call expected in November 2020 has been postponed several times. We expect it now in late spring. We are happy for the project we have elaborated and that we presented in Kristiansand. This project could free important resources for ASSITEJ to dedicate to many of its activities, such as regional workshops, Next Generation, the Magazine, not to mention an important support for the Secretariat.

In addition, we have started work on the European Network strand of Creative Europe because European resources, coming from a dimension of widespread cultural welfare, can be fundamental resources for the Association all over the world.

We are also waiting for this call in May. It is a complex path that requires us to solve some critical points, such as the activities of the Network, the composition of the staff, the co-financing.

This process could guarantee a vital turning point for ASSITEJ and could also benefit from the contribution of ASSITEJ Networks, for example Small Size, who are able to guarantee their own co-financing.

These are complex processes, where the chances of success are not predictable, but which we have decided to pursue stubbornly.

As for me, since I will no longer be part of the EC after this Congress, I can assure my collaboration and experience in European projects.

### Point 4 – The Mission Budget 2021- 2024

I hope that the Assembly will approve the amendment to Article 7.3 of the Constitution which proposes that *"The mission budget set has a guiding function and is not binding. Therefore, the Executive Committee, if it deems it appropriate, may modify it in order to facilitate the achievement of the objectives proposed by the Working Plan adopted by the General Assembly"*.

In drawing up the 2021-2024 Mission Budget I started from this point, thinking that the next three years will be really difficult to plan and every imposition will become a cage.



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For this reason, I have drawn up a Mission Budget 2021-2024 in large chapters, which the next Executive and the next Treasurer can reshape step by step, intercepting all the opportunities that arise and addressing all the various difficulties that arise.

I have calculated the possible level of membership fees, bearing in mind that the high value is also determined by the current high EUR/USD exchange rate. The costs will also be linked to the fluctuation of the exchange rate.

So, I put in the mission budget for the next three years 73,500 USD in Fees. This is a certain figure, if members continue to guarantee the contribution they have made so far, perhaps increasing it a little, why not? That is 81,70% of the budget.

<b>MISSION BUDGET 2021-2024 REVENUES</b>		<b>Mission Budget 2017-2021</b>	<b>New Mission Budget 2021-2024</b>	<b>Difference</b>
		USD	USD	USD
<b>MEMBERSHIP FEES</b>				
<b>MEMBER FEES 2019 &amp; 2020 ( paid after the 28 February 2021)</b>			1.000,00	1.000,00
<b>MEMBER FEES 2021 ( paid after the 28 February 2021)</b>			6.500,00	6.500,00
<b>MEMBER FEES 2022</b>			24.000,00	24.000,00
<b>MEMBER FEES 2023</b>			24.000,00	24.000,00
<b>MEMBER FEES 2024 (Paid before the Congress)</b>			18.000,00	18.000,00
	Total Revenues	90.411,16	73.500,00	-16.911,16
<b>COMMERCIAL ACTIVITIES: ADVERTISEMENTS</b>	Total Revenues	12.560,37	15.000,00	2.439,63
<b>OTHER COMMERCIAL REVENUES</b>	Total Revenues	0,00	0,00	0,00
<b>FUNDRAISING</b>	Total Revenues	7.843,52	0,00	-7.843,52
<b>FRIENDS OF ASSITEJ &amp; DONATIONS</b>	Total Revenues	1.267,92	1.500,00	232,08



<b>OTHER INCOME</b>	Total Revenues	216,74	0,00	-216,74
	<b>TOTAL REVENUES</b>	112.299,71	90.000,00	-22.299,71

If fees are 81,7%, other revenues are "only" 18,3%.

In the absence of plausible data, I prefer to leave the "0" on both Commercial Revenues and Fundraising. Waiting in hope that some processes find a way to begin.

It is up to the new Executive Committee to choose the right path, verifying not only whether ASSITEJ has the conditions to increase its sustainability, but also whether it is in the nature of the Association to move into a different economic dimension of greater complexity.

Chapter	MISSION BUDGET 2021-2024 EXPENSES		Mission Budget 2017-2021	New Mission Budget 2021-2024	Difference
			USD	USD	USD
<b>E 1</b>	EC - CORE COSTS	Total Expenses	17.632,28	24.000,00	-6.367,72
<b>E 2</b>	PROMOTION & COMMUNICATION	Total Expenses	4.774,43	10.000,00	-5.225,57
<b>E 3</b>	PROJECTS: MAGAZINE	Total Expenses	14.067,39	21.000,00	-6.932,61
<b>E 4</b>	OTHER PROJECTS	Total Expenses	20.206,18	15.000,00	5.206,18
<b>E 5</b>	SUPPORT FOR CONGRESS & MEETINGS	Total Expenses	30.679,79	8.000,00	22.679,79
<b>E 6</b>	COSTS FOR FUNDRAISING	Total Expenses	1.486,99	0,00	1.486,99
<b>E 7</b>	ARCHIVES	Total Expenses	2.424,20	3.000,00	-575,80
<b>E 8</b>	ADMINISTRATIVE COSTS	Total Expenses	3.470,55	5.000,00	-1.529,45
<b>E 10</b>	UNFORESEEN COSTS (5% previous costs)	Total Expenses	2.559,31	4.000,00	-1.440,69
<b>E 11</b>	SEED FUND PROJECTS	Total Expenses	10.749,01	0,00	10.749,01
		<b>TOTAL EXPENSES</b>	108.050,12	90.000,00	18.050,12



		FINAL BALANCE	4.249,59	0,00	-4.249,59
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As far as Costs are concerned, I have limited myself to finding a balance with Revenues, respecting a “pre-Covid historical trend” and bringing them back to a three-year dimension.

It is a credible structure, in an economically low-profile dimension of ASSITEJ, which can be totally modified, if, as I hope, ASSITEJ will be able to operate with another Revenue structure, as it could be possible if the European projects go well and if, in the next EC, more professionals, capable of operating seriously in the search for new resources, find space.

A balanced three-year budget, supported by a favourable Assets & Liability situation, which guarantees an adequate cash flow.

Conclusion

To conclude, I would like to remind you that ASSITEJ is now based in Italy, until such time as the Assembly legitimately wishes to transfer it elsewhere.

We are very proud of this, but we are also aware that the Association has to respond to Italian tax and company laws.

I highlight this now that I am finishing my work on the Executive Committee so that things can go well, as I think they will.

As for me, after 7 years of good work in the Executive Committee, I would like to thank all my fellows that accompanied me during this so pleasant travel, inside and outside the EC, hoping that my contribution has been useful and wishing that everyone of us is able to leave this strange time, this suspension of the Covid emergency, and begin again, to walk on our road and to live with will to live , and with children to meet other artists and to meet ourselves.

At this moment I really give you my best wishes, beg your pardon for my complicated English.

Thank you very much! Bye Bye

Roberto Frabetti





20th ASSITEJ World Congress

**Addendum K**

Secretary General Report

**20th ASSITEJ  
WORLD  
CONGRESS:  
Secretary  
General  
Report  
2017-2021**



## The job of the Secretary General

- To coordinate the work of the Executive Committee and ASSITEJ International in all or most aspects.
- So much of the work where the Secretary General (SG) has been involved is described in other reports.





## Funding

- The funding of salaries, travel and office expenses of the Secretary General have since 2017 been generously covered by ASSITEJ Denmark with support from the Danish Arts Foundation and Teatercentrum in Denmark.
- The income level of the association has not allowed ASSITEJ to contribute to the costs of the secretariat.



## Communication with members

Communication with the membership is key in work of the Secretary General. I

This is done through

- **Newsletters** (See details in the Publication & Promotion Report)
- **Mailings and meetings.** Either 1:1 or in general communications all members.
- **The communication is about:** Open calls, ASSITEJ projects & events, items for the newsletter and many individual correspondences.
- **This communication is ongoing and extensive.**
  - **There have been communication with members and artists in 101 countries and five ASSITEJ Networks:** Canada, USA, Mexico, Cuba, Haiti, Dominican Republic, Venezuela, Colombia, Ecuador, Peru, Brazil, Paraguay, Uruguay, Chile, Argentina, Greenland, Iceland, Norway, Sweden, Finland, Denmark, Estonia, Latvia, Lithuania, Ireland, UK, Belarus, Ukraine, Russia, Poland, Germany, The Netherlands, Belgium, Luxembourg, France, Czech Republic, Slovakia, Austria, Switzerland, Liechtenstein, Italy, Spain, Portugal, Slovenia, Croatia, Hungary, Serbia, Romania, Montenegro, Greece, Malta, Cyprus, San Marino, Turkey, Georgia, Armenia, Azerbaijan, Syria, Lebanon, Israel, Jordan, Palestine, Egypt, Tunisia, Senegal, Côte d'Ivoire, Nigeria, Cameroon, Uganda, Rwanda, Burundi, Angola, Zambia, Malawi, Zimbabwe, Botswana, Eswatini, Namibia, South Africa, Kazakhstan, Uzbekistan, Tajikistan, Kyrgyzstan, Iran, Saudi Arabia, United Arab Emirates, Pakistan, India, Thailand, Nepal, Sri Lanka, Mongolia, China, South Korea, Japan, Vietnam, Singapore, Indonesia, Hong Kong, Australia, New Zealand, Small Size Network, Write Local Play Global, Next Generation Network, International Inclusive Arts Network & Young Dance Network.
- Central correspondences are saved in the files of the Secretariat. These files are later sent to the Archives of ASSITEJ based in the Germany.





## Meeting members & representing ASSITEJ

### 2017:

- The International Festival of China National Theatre for Children - Beijing China
- **EC Meeting - Mantua, Italy**
- Nordic-Baltic meeting, Sweden
- Festival in Bursa, Turkey.

### 2018:

- **Panoptikum Festival, EC meeting - Nuremberg, Germany**
- Final event of "Wide Eyes", Small Size EU-Project, Galway (Ireland).
- Asian Meeting - Tokyo, Japan
- ASSITEJ Belgium's general meeting
- Meeting with Nordic Culture Point, Finland
- **ASSITEJ Artistic Gathering, Beijing, China**
- In-Forma (Italy), ASSITEJ Italy.



## Meeting members

### 2019:

- Asian meeting in Uzbekistan
- **EC Meeting in Montevideo, Uruguay**, inclusive of meeting with Ibero-American network
- 1<sup>st</sup> International Dance Congress for Young Audiences in Granada arranged by ASSITEJ Spain and Young Dance Network.
- **ASSITEJ Artistic Gathering: Kristiansand, Norway**
- Partner meeting in Shanghai
  - with ITI, International Association of Theatre Critics, International Music Council, - (OISTAT) International Organization of Scenographers, Theatre Architects and Technicians, European Theatre Convention, International Network of Theatre in Prison, SIBMAS - International Society of Libraries and Museums for the Performing Arts, World Dance Alliance and more.
- Havana, Cuba - about hosting the 21st ASSITEJ World Congress
- **ASSITEJ EC meeting in Quimper, France**





## Meeting members

**2020:**

- Mini EC Meeting in Frankfurt, Germany

**After this the Pandemic converted all meetings to digital meetings (March 2020 - March 2021):**

- 9 EC meeting
- Many EC working group meetings
- 8 meetings with ASSITEJ Japan about the 20th World Congress
- A series of meetings in the European Theatre Consortium, initiated by the Commission of the European Union.
- [European Theatre Forum 2020](#) created by the EU consortium, including the Dresden Declaration.



## Developing the membership

Being a National Centre or ASSITEJ Network is a challenging job.

The EC has created tools to contribute to the development:

- National Centre Toolkit & advocacy tools like the Manifesto & the WTD Campaign
- Workshops for National Centres & ASSITEJ Networks
- We hope in the future to stimulate a better exchange between the Centres

### **Engaging 1:1**

Previous Secretary Generals travelled a lot to have longer meetings to help new centres to develop.

If the resources allow for it in the next term, I think that many centres would benefit from a deeper 1:1 exchange with the Secretariat , the EC and other Centres.





## New members

New members since May 2017:

- **Networks:** Young Dance Network
- **National Centres (full members):** ASSITEJ Mongolia, ASSITEJ Cyprus (Emerging)
- **National Centres (Corresponding):** ASSITEJ - Côte d'Ivoire, ASSITEJ Haiti, ASSITEJ Uzbekistan, ASSITEJ Ukraine.
- **Individual Members (countries with no National Centre):** Umunyinya asbl (Burundi), Solomonic Peacocks (Malawi), Hippo Theatre (Greece), Baúl de fantasia (Colombia), Nawras Almelhem (Syria), Belarusian State Academic Theatre of the Young Spectator, Odessa State Theatre of Young Spectators (Ukraine), Teatro La Plaza (Peru), Bradipo theatre (San Marino), Papermoon Puppet Theatre (Indonesia), Quantara Association (Tunisia).



## Funding

- ASSITEJ is a strong and dynamic association but we rely to a large extent on voluntary work.
- Funding is difficult due to the international nature of our association.
- Best changes for funding are currently to be found in relation to the Creative Europe Programme of the European Union. This is partly due to the visibility of ASSITEJ in the EU consortium but mainly because the TYA sector is strong and important and because the ASSITEJ membership is extensive and active.
- If better funding is reached it should be used respecting the global nature of ASSITEJ and to free resources in our current budget to serve the aim in our working plan and constitution.





## ASSITEJ Events

An important duty for the Secretary General, the President and the EC is to cooperate with the host of the Artistic Gatherings and the World Congress.

Every event is a unique meeting between a local host, ASSITEJ EC and the global community and different cultural and organizational traditions, visions for the Performing Arts and economic possibilities.

The events are largely funded and organized by the host by also with extensive responsibilities given to the EC.

### **In this term ASSITEJ and the hosts arranged**

- ASSITEJ Artistic Gathering 2018 in Beijing, China
- ASSITEJ Artistic Gathering 2019 in Kristiansand, Norway.
- 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI 2020



## Blended format for the Congress

The pandemic ASSITEJ Japan & ASSITEJ to first postpone the World Congress and then create a hybrid event.

It seemed clear that we should maintain a festival on the ground in Japan as long as national Covid-measurements allowed it and ASSITEJ Japan felt it was the right to do. It was more difficult to decide whether we should implement an online dimension to the congress. As we came closer to 2021 it became evident that International participation in Japan was going to be very limited or completely impossible; that we were facing a choice of cancelling the international dimension or bringing it to the digital space.

### **ASSITEJ Japan & ASSITEJ International decided to add a large virtual dimension because:**

- In times of crises, it has a great value to meet, feel solidarity, and keep working instead of putting a very long hold on all international activities.
- Because the change of leadership had to happen after four years (EC elections).
- Because the virtual event potentially create access for people who are usually not able to travel and is a partial response to the climate crisis.
- Because it is an investment in an online platform for the years to come. As a global organization it seems necessary and important to have an online strategy for the reasons stated above. ASSITEJ takes a leap into the digital with [assitejonline.org](http://assitejonline.org)





## Economic implications

Normally the ASSITEJ events are largely funded and organized by the host. The decision of implementing a large virtual dimension meant that ASSITEJ had to take over the full organizational responsibility and share the economic risk of the online event equally with ASSITEJ Japan (ASSITEJ Japan is still paying all expenses of and organizes the "On Ground" festival). Because ASSITEJ receives no subsidies for the virtual event and because we have no similar experiences to use as basis for estimating the attendance this decision implies an economic risk.

With 100% of the projected tickets sales the virtual event will generate an approximated total loss of 25.000 Euros.  
With 50% of the projected income the virtual event will create an approximated total loss of 60.000 Euros.

Any loss or revenue will be split equally between ASSITEJ & ASSITEJ Japan.

It is on the basis of this that it is necessary to have a user payment connected to the participation in the festival in the same way as if it were a "normal" festival. It is a wrong presumption that because it is digital there are no expenses involved in organizing a festival.

The treasurer has allocated an amount of approx. 25.000 euros in the budget 2017-2021 to cover this expected loss.





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## **ADDENDUM L**

### **Write Local, Play Global Network - Report**

Write Local, Play Global: connecting playwrights for young audiences worldwide!

The leadership team of *Write Local Play Global* has, like everyone globally, been affected by the pandemic and lockdowns during the past year.

Our recent focus has been on the Mirai festival and the ASSITEJ Congress, with a focus on international collaborations. We are especially pleased that:

- Maria Ines Falconi, in collaboration with the Ibero-American network, is coordinating a playwright slam in Spanish and Portuguese
- We are working with IIAN in a playwright event with writers from Japan and the UK (including Kevin Dyer, one of last festival's Inspirational playwrights)
- Coordinating with UK playwright Ginni Manning and South African playwright Lalu Mokoku who are doing a workshop on their co-creation of the award-winning play *Dipalo*
- Coordinating with the Kennedy Center's New Visions/New Voices on a workshop on literal and cultural translation with Maltese playwright Simone Spiteri, French Playwright Karin Serres, and US Director Deirdre Kelly Lavrakas
- Coordinating with Rives Collins of Northwestern University and Jenny Anne Koppera of Spinning Dot Theatre toward a multi-language slam

Looking toward the future, we will begin to work closely with an expanded artistic council with members in a number of new countries, for a better geographical coverage: Simone Spiteri in Malta (also an expert on theatre for teenagers), Ginni Manning in the UK, and Lalu Mokoku and Lereko Mfono in South Africa, Maria Ines Falconi in Argentina, and Stephen Collela in Canada. This will increase activity and allow us to connect with playwrights in more parts of the world.

These efforts connecting with a stronger network of practitioners also ties in with the considerable amount of time and effort we have spent re-vamping the WLPG website to make it more flexible, responsive, and user-friendly. Additionally, we are exploring ways to set up a system to allow playwrights to post information about their new TYA plays, including ways of obtaining those plays and their potential translations through the writer's own website/email, ASSITEJ Centre, theatre company, or agent.

We look forward to working with ASSITEJ partners as we all try to move forward in this pandemic world, and congratulations to everyone involved with making this Congress and Festival a reality!





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### **ADDENDUM M**

#### **International Inclusive Arts Network - Report**

##### The Background

In 2008, ASSITEJ moved to embrace inclusion in a more positive and strategic manner. After discussions and meetings, the ASSITEJ Congress of 2011 invited the UK to run a day of workshops and talks around the subject of Disability Arts.

This was made possible with the generous support from the Arts Council of England.

In 2013, it was decided a network would form to continue the work; the International Inclusive Arts Network (IIAN).

In 2014, the International Inclusive Arts Network was proposed to the Congress and received a unanimous vote to be constituted.

##### The Need

Inclusivity – the practice of ensuring no one is left behind by providing access for all as needed.

It was decided the first area of focus within the broad spectrum of inclusivity would be Disability. There is still fear and stigma in the world surrounding difference.

IIAN seeks to challenge this stigma with courage, imagination and action.

Education that challenges limiting mind-sets is required and the arts play a significant role in changing attitudes by:

- Widening the view of ability, and promoting a richer concept of human talent and creativity
- Recognising every child as a potential audience member and participant
- Showcasing performances that cater for all peoples, disabled and non-disabled.
- Celebrating all of humanity, with humility, grace and curiosity.
- Re-framing the idea of excellence, by appreciating with our hearts as well as our brains.

##### The Progression

IIAN has:

- Presented at the SAND festival in Kristiansand, Norway for 20+ delegates. Discussions started there for IIAN's involvement in the 2020 Japanese World Congress.

Organisationally, IIAN has:

- Created an international board, appointing identified roles and responsibilities
- Revised the IIAN Constitution



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- Drafted a 4-year Strategic Plan that supports the IIAN Aims and Objectives
- Launched the IIAN Champions Project, including the first edition of the IIAN WorldMap of Inclusivity
- Formed an evolving relationship with Rose Bruford College (UK), and the students of the Theatre for Young Audiences Masters programme.
- Held IIAN Champion ZOOM meetings
- Contributed to the ASSITEJ Manifesto
- Provided service to the EC with regards to inclusive terminology on ASSITEJ documents
- Explored internal operational practices for ease of international working

### The Board

Jon Dafydd-Kidd

Lars Werner Thomsen

Amalie Holst Holtegaard

Nishna Mehta

Daryl Beeton

Vicky Ireland

IIAN would like to offer special thanks to:

Busisiwe Radebe

Clíodhna Noonan

Lynda Hill

Aisling Byrne

All of the IIAN Champions, and

Jeremy Harrison – Head of Theatre for Young Audiences Centre, Rose Bruford College London (UK).

We would also like to thank Ida Birk Hansen

### The Membership

It has been identified that to cover the basic running administration of IIAN (website, ASSITEJ membership fees, World Map) and to build an aspirational funding pot for bursaries, IIAN needs to generate income.

The network will launch a membership scheme in 2021, modelled on the tiered fees structure of ASSITEJ International membership.

ASSITEJ International has generously agreed to host IIAN finances to facilitate this. Being a member of IIAN is a statement of belief in a more inclusive future, and a commitment of your individual role in developing this inclusive world.



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### The IIAN Champions

There are currently 34 IIAN Champions from 30 countries contributing to the ChampionsProject and developing the global snapshot of inclusivity.

It is IIAN's ambition that this number grows so that all Members of ASSITEJ International are represented by a Champion, and by the inclusive practice from their country.

### Catch the Wave

In 2022, IIAN is excited to partner with Glad Teatre, AprilFestival and ASSITEJ Denmark to host the first IIAN World Congress, Catch the Wave.

Taking place alongside AprilFestival, Catch the Wave will include performance, seminars and workshops celebrating and exploring inclusive practice in theatre for young audiences.

Dates: 28<sup>th</sup> March 2022 until 1<sup>st</sup> April 2022.

### Recruitment

IIAN will be launching a call for new Board Members to join the voluntary working committee. The call will be shared through ASSITEJ International and the membership, and we welcome initial expressions of interest and conversations via [iianonline@mail.com](mailto:iianonline@mail.com)



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## ADDENDUM N

### Small Size Network - Report



This four-year period saw many changes in Small Size Network.

The Board elected in 2016 completed its mandate in 2019, when a new one was elected in Kristiansand, at the General Assembly of the network hosted in the frame of ASSITEJ Gathering. The two different Boards of Directors found themselves in very different circumstances.

The Board elected in Poznan in 2016, formed by Katariina Metsalampi - President (Finland), Uros Korencan - Vice President (Slovenia), Barbara Kölling (Germany), Pilar López (Spain), Barbara Malecka (Poland), Cliodhna Noonan (Ireland), Gaëtane Reginster (Belgium), Anna Sacchetti (Italy) and Karel Van Ransbeek (Belgium), aimed to work to deepen the cooperation in the frame of the network.

The new Board, formed by Katariina Metsalampi - President (Finland), Karel Van Ransbeek - Vice President (Belgium), José Aguero (Argentina), Pawel Gałkowski (Poland), Pilar López (Spain), Rhona Matheson (UK), Anna Sacchetti (Italy), Gina Westbrook (UK), elected in Kristiansand in September 2019 met a very different series of challenges, but continued in the same direction as its predecessor, focusing on cooperation, but also thinking about how to promote solidarity and democracy in the frame of the Network.

- **Cooperation** among the members will always be a strong focus for the Network. During the years the members-built projects, such as the Small Size and Mapping projects supported by the European Commission, created artistic actions, as the video produced during the first months of lockdown, and found many ways of sharing opportunities and expertise.
- The promotion of **solidarity** in the frame of the Network is something that can be found in actions and practices such as the funds designated for supporting members' participation to events and gatherings, the ZOOM meetings launched from April 2020 where to discuss the pandemic situation in the different countries, as well as in the voluntary work of members and board to coordinate and manage the various activities.



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- As the Network grows in number of members and countries represented, democracy is an issue to be always aware of. We try to ensure that everybody's voice is heard by, for example, involving members more and more in defining the Network activities, or planning Small Size Days as a macro-event where all activities organised by the members, whether a book reading in a park or a three-day festival, are promoted the same way.

These priorities are highlighted by the specific activities developed throughout these years.

### ASSITEJ INTERNATIONAL MEMBERSHIP AND PARTICIPATION TO ACTIVITIES AND EVENTS

Since February 2014, Small Size Network has been a full member of ASSITEJ International. Since May 2014, the former President of the Network, Roberto Frabetti, is a member of the Executive Committee of ASSITEJ. An opportunity to promote Small Size, but also the collaboration among the other Networks.

#### *Interaction among ASSITEJ Networks*

Small Size Network opened a collaboration with the emerging Young Dance Network in the frame of the 14th edition of the festival "Visioni di futuro, visioni di teatro" in Bologna, Italy (February 23<sup>rd</sup> - 4<sup>th</sup> March 2018). A dance focus (February 23<sup>rd</sup> – 24<sup>th</sup>) on the work for the very young reserved to 20 professionals: a two day meeting, in order to figure out how to support the development of the Young Dance Network by doing a practical workshop and theoretical considerations together. Many of the Small Size member companies and artists are working with dance and physical theatre.

#### *Participation at the ASSITEJ World Congress 2017, Cape Town (May 2017)*

Small Size Network was present in the activities of Cradle of Creativity festival and took part in the Congress. In detail:

1. The Network took part in the ASSITEJ Congress with three delegates: Katariina Metsälampi, Cliodhna Noonan and Roberto Frabetti.
2. On May 26th, on the occasion of the ASSITEJ Awards ceremony, Pilar Lopez and Roberto Frabetti received the "Applause for Lifetime Achievement" award on behalf of Carlos Herans, one of the founding members of Small Size and a key figure for the growth of the performing arts for early years in Spain and all over Europe. The nomination, presented by the Network, was supported by a video of testimony of various colleagues that was shown to the whole audience. Sadly, Carlos Herans, who was supposed to be present in Cape Town in person but could not travel in consequence of an accident, passed away suddenly in mid-June the same year. We would like to use this occasion to remember and salute him once again.
3. The focus day on Theatre for Early years, organized in cooperation with the Small Size Network, has been an occasion to share artistic experiences, good practices and cooperation projects. Besides several shows, the focus day hosted different discussions led by Small Size members.
4. Small Size was also present at "Rocking the Cradle", the fringe showcase of theatre for early year's audiences.



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*Participation at the ASSITEJ Artistic International Gathering in Beijing (August 2018)*

On the occasion of ASSITEJ Artistic Gathering 2018 in Beijing, Small Size Network presented “Why do you keep doing theatre for Early Years?”, a round table involving Yvette Hardie (Director of ASSITEJ South Africa and President of ASSITEJ International), Roberto Frabetti (Project Manager and Artistic Director of “Visioni di futuro, visioni diteatro... - International Festival of Theatre and Culture for Early Years”) and Clodhna Noonan (Director of Acting Up! And member of Small Size Network).

Starting from the idea that Children are a really good audience, even the youngest ones, and that there is no such thing as “a model” of theatre for the very young, the round table gave an opportunity to network the most significant professional experiences of performing arts for early childhood, coming from different countries and global cultural traditions. An occasion to foster the exchange of ideas, experiences, methods and research among those who work in the field.

*Participation at the ASSITEJ Artistic International Gathering in Kristiansand (September 2019)*

In the frame of SAND festival, on the occasion of ASSITEJ Artistic Gathering 2019, the Network:

- Presented a seminar about ‘How small children live and meet Art in different parts of the world’.
- Held its annual General Assembly, with the election of the new Board of Directors and the appointment of the President and Vice-president.
- As a means to promote the participation in ASSITEJ events, the Network set a budget for supporting the travel of some of its members. This initiative will be extended to future Gathering and Congresses.

*Participation at the ASSITEJ World Congress Tokyo/Festival MIRAI (May 2020-March 2021)*

Small Size Network made a proposal for:

- A candidate in the Executive Committee of ASSITEJ International to present all the networks in ASSITEJ: Barbara Malecka from Art Fraction Foundation (Poland)
- A candidate for the Award for Artistic Excellency: Helios Theater (Germany)

In the framework of the Congress, the Network had planned in collaboration with Japanese colleagues a series of seminars and discussions around the work for Early Years. Due to the postponement of the Congress many of the activities were turned into the online event organized by Art fraction Foundation “Let’s talk about early years theatre!” (More details on page 7). For the Congress 2021, the Network proposes the discussion “Essential to COVID Recovery – How Artists and Theatres Can Help Our Youngest Children” on March 28th.

As a means to promote the participation, Small Size Network decided to cover for part of the cost of its members’ tickets.



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### RELATIONSHIP WITH THE EUROPEAN PROJECTS PRESENTED BY THE MEMBERS

During this four-year period, one project presented by a group of Small Size members and supported by Creative Europe ended, and another one received support for four years: Small Size - Performing Arts for Early Years (2014-2018) and Mapping - A Map on the Aesthetics of Performing Arts for early years (2018-2022). Both projects have a special relationship with the Network:

#### *Small Size - Performing Arts for Early Years (2014-2018)*

1. One of the aims of the project was to support the Network, by providing for the Secretariat and promotional activities, by opening several of its activities to the members of the Network (such as the Artistic Directors Meetings), and by supporting Small Size days, the activities organized for ASSITEJ Gatherings, the activities of the Board (by supporting part of the costs for travel, subsistence and accommodation) and of the Assemblies.
2. The Network was involved in the program of “Wide Eyes - A European Celebration of Performing Arts for the Very Young”, the final event of the project. “Wide Eyes” took place on February 1-4 2018 and it was hosted by Baboró International Arts Festival for Children, a member organization dedicated to providing children with quality cultural and creative arts experiences. The event gathered over 200 artists and delegates, from over 30 countries.

In the frame of this event, Small Size Network presented a talk and a new display of the exhibition “Why do we keep doing theatre for early years?”, originally created for On the edge - 2016 ASSITEJ Artistic Gathering in Birmingham. The talk, “Small Size - a growing network”, included a presentation of the projects focused on early years developed by two members of Small Size Network (La Sala Theatre and Theater De Spiegel) and an open discussion on important issues about the growing membership.

#### *Mapping - A Map on the Aesthetics of Performing Arts for early years (2018-2022)*

The new four-year European project, presented by 15 members of the Network together with other three partners and in collaboration with Small Size Network and

ITYARN, was selected for support by the European Commission through Creative Europe

Culture Sub-programme and started its activities in January 2019. “Mapping” is an artistic research project focused on creating a sensory-based relationship with very young children, from 0 to 6 years, through performing arts. In particular, it explores the idea of children as spectators of today and not only of tomorrow.

Small Size Network is an associated partner of the project, and it will be involved in the communication and dissemination of the different results of the project. Mapping will support the Network Secretariat and Promotion.

In its first year, five Mapping festivals have programmed a selection of international shows for early years audience:



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- Visoni festival in Bologna 22/02-03/03/2019
- Bim Bam festival in Salzburg: 09-31/03/2019
- Kaolin et Barbotine festival in Limoges: 15-25/05/2019
- BRIK Festival in Breda: 05-11/06/2019
- Golden Stick festival in Ljubljana: 01-06/10/2019

Unfortunately, the Covid-19 pandemic strongly affected the project, that in 2020 has not been able to program any festival. Hopefully the second half of 2021 will allow for a reprise in programming.

### SMALL SIZE DAYS

Launched in 2015, from an idea of Katariina Metsalampi, Small Size days - three days dedicated to shows, workshops and other activities for children from 1 to 6 years aimed at promoting performing arts for early years - take place over the last weekend of January every year, under two concepts: "Arts are not a matter of age but of curiosity" and "Space and time for little ones".

#### *Small Size Days 2017*

This edition took place on January 27-29 and 20 countries took part - from Vilnius to Madrid, from London to Salzburg, from Bucharest to Mexico City.

#### *Small Size Days 2018*

The event was held on January 26-28 and touched a new record: in 20 different countries, 160 activities took place, among shows, workshops, conferences, street-actions, concerts, all for Children 0-6 years and their parents and careers. The countries involved have been Argentina, Austria, Belgium, Chile, Croatia, Denmark, Finland, Greece, Hungary, Ireland, Italy, Lithuania, Mexico, Poland, Romania, Slovenia, Spain, Sweden, United Kingdom, and the United States. In this 4th edition the Network decided to find ways to make connections to municipalities, to cultural decision makers and convince them about the importance of arts for the very young. For instance, Arena en los bolsillos in collaboration with Da.Te Danza (Granada – Spain) made a visible campaign that was presented and shared also in the 2018 Assembly.

#### *Small Size Days 2019*

In 2019 Small Size days took place on January 25-27. Although the new European project, Mapping, does not have Small Size Days as a compulsory activity for its partners, the participation was remarkable, and the videos, photos and news shared on the Facebook page show that the members and their audience really enjoyed these days. A total of 128 activities took place in 21 countries all over the world: Australia, Austria, Belgium, Cameroon, Croatia, Denmark, Finland, Germany, Greece, Hungary, Ireland, Israel, Italy, Lithuania, Mexico, Poland, Romania, Slovenia, Spain, Sweden, and UK. The members continued to make Small Size visible for the decision makers, with different campaigns such as challenging candidates in parliamentary elections to talk about children's culture.





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### *Small Size Days 2020*

Small Size days were organized for the sixth time (January 31-February 2). The Small Size Network has grown and new countries, new cities, new companies and new children with their carers celebrated the right of small ones to art and culture. This annual event was organized from Rijeka to Perth, from Sao Paulo to Bruxelles, from Athens to Tel Aviv, from Poznan to Espoo. Altogether, 173 activities in 24 countries took place over the same weekend. Performances, storytelling, workshops - shared moments with artists, small children and their adults. Only one month later, many of these events would have been impossible.

### *Small Size Days 2021*

After almost one year of pandemic, in a moment when theatres and cultural centres are closed in most countries, Small Size days took place mostly online from January 29 to 31. Most of the activities have been organised and presented digitally through the Small Size Facebook page, making a wonderful and unique World Event for our youngest children. The members also took part in a special activity: a common storytelling. The same tale, *The Tortoise and the Hare*, by Aesop, told in many languages, as a way to make the work of artists coming from different countries accessible to children from all over the world. The program planned 58 activities by 34 members, but many others joined in during the three days, making this edition very well attended and full of surprises.

### GENERAL ASSEMBLIES AND BOARD OF DIRECTORS

During these years, the General Assemblies have been important moments for the creation of the Network's guidelines and activities for the following years. The practice of focus group discussions involving all the members present, and the coincidence between the Assemblies and events organised by SSPAFEY project, allowed for a large participation both in terms of numbers and of ideas about the DNA and the future of the network launched.

The Board of Directors has met several times per year, with the aim of strongly pursuing the fixed objectives and to continue the work of the Working Groups in person. Almost all the Board meetings took place in the frame of members events: this fulfilled a double purpose, giving members the possibility to host Small Size presentations during their festivals, and Board members an opportunity to be closer in touch with the activities taking place in the frame of the Network. From the beginning of 2020 the Board of Directors moved all of its activities online, as most of the world. During its meetings, the Board defined the participation to ASSITEJ events, planned several editions of Small Size Days, defined the changes in the Statute necessary to better involve regional micro networks, coordinated the special activities emerged throughout the years, and in general took care both of the organisation of activities and of keeping in mind the direction towards which the Network is moving.



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### 2020: A VERY SPECIAL YEAR

The Small Size activities for 2020 started with Small Size days and then, in February, sad news was a presage to so much more: one after the other, events were cancelled due to the Covid-19 virus that was spreading around the world daily.

#### *Special Projects*

When the world went into lockdown, artists and companies were not able to work and there was a big need to meet and talk. There were two Small Size ZOOMs in April with a huge attendance. Members from around the world expressed their feelings about the situation caused by the Coronavirus. We met together in solidarity, new ideas emerged and new projects and activities were started: a common Artistic action, a Survey about the effects of Covid-19, an open Small Size letter to support the rights of children, an application to the Culture Solidarity Fund. Working groups were formed and things happened. A virtual Brochure 2020 was collated, edited and published in four months! The final result, gathering the latest activities from 67 of our members, can be seen on our website [www.smallsizenetwork.org](http://www.smallsizenetwork.org).

The summer brought some relief and, in many countries, theatres opened for the autumn season, but October saw the pandemic enter a second wave and one of the results was that the Small Size General Assembly 2020 had to happen online.

#### Small Size Visibility

The Small Size network was presented in Vilnius at Kitoks Festival in January. Teatar Puna Kuća organised Small Size discussions in an internet television channel, the discussions reached remarkable audiences.

Paweł Gałkowski, member of Board of Directors, took part in the Panel “Curating for Early Childhood Development” during the 12th Drama for Life Conference and Festival organised by University of Witwatersrand in Johannesburg (South Africa). It was a great opportunity to talk about Small Size Network activities during the first months of the pandemic wave. “Masidlale - Exploring connection” Festival and Conference took place from 20 to 24 August 2020 and was organised in partnership with ASSITEJ South Africa.

The callout by the Culture Solidarity Fund gave inspiration to create a Small Size house online, a plan for Small Size activities in a virtual world that we hope can inform future strategy.

Our member Art fraction Foundation organised on 11-13 December 2020 the online event “Let's talk about early years theatre!”, in collaboration with JIENKYO (Japan Union of Theatre Companies for Children and Young People) and Small Size Network, with the support of Adam Mickiewicz Grant program Cultural Bridges: three days for watching online performances together and two ZOOM panel discussions devoted to Early Years Theatre issues.



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### Red Vincular

The Red Vincular (former Latin American Network of Scenic Creation) carried out the 2nd Encuentro Vincular, from August 27 to 30 2020. The meeting was online and more than 30 companies, groups, institutions, associations and people who share the need to dialogue about the performing arts and children in their early years met together.

There were 4 days of woven relationships. Many emotions and reflections that also crossed the situation that we all go through. The Presence was and continues to be the provocative idea for everyone. The Network meeting was broadcasted on Facebook, so that all interested people could follow the conversations.

### MEMBERSHIP

Three years ago, in May 2017, the Network had 60 members from 27 countries. In March 2021, we are currently 92 coming from 37 countries over five continents: an outcome that has been reached thanks to the continuous networking activity of the members and to the development of the activities.

---

**AUSTRALIA** | Rachel Riggs, **AUSTRIA** | Myrto Dimitriadou, Toihaus Theater, **BELGIUM** | H2Oz Collective, Klankennest, Les Zerkiens, Nat Gras, Theater De Spiegel, Théâtre de La Guimbarde, **BRAZIL** | Artefactos Bascos, Catarsis, Coletivo Antônia, **CAMEROON** | Theatre du Chocolat, **CANADA** | WeeFestival, **CHILE** | Compañia Aranwa, Teatro de Ocasión, **CROATIA** | GKL Rijeka, Mala Scena Theatre, Teatar Puna Kuća, **CYPRUS** | Red Stage Theatre, **CZECH REPUBLIC** | Studio Damúza, **DENMARK** | Madam Bach, Teatergruppen Batida, **FINLAND** | Annantalo Arts Centre, Arthouse Little Aurora, Auraco, Hippalot Arts Festival for Children, Loiske Ensemble, Puppet Theatre Sampo, **FRANCE** | ak Entrepôt, CCM Limoges, Compagnie du Porte-Voix, **GERMANY** | Gabi Dan Droste, Helios Theater, KinderKinder, Theaterhaus Ensemble, **GREECE** | Artika Theatre Company, The Little Foxes, **HUNGARY** | Kabóca Bábszínház, Kolibri Színház, **INDIA** | Samta Shikhtar, **IRELAND** | Baboró International Arts Festival for Children, Cliodhna Noonan, Graffiti Theatre Company, Lali Morris, **ISRAEL** | Sharon Gavrielov, Train Theater, Yael Ankry, **ITALY** | Compagnia Il Melarancio, Compagnia TPO, Drammatico Vegetale, Ketti Grunchi, La Baracca ONLUS, La Piccionaia, Teatro all'Improvviso, **JAPAN** | Yutaka Takei, **LITHUANIA** | Teatriukas, **MÉXICO** | A la Deriva Teatro, Colectivo Teatro en Espiral, Teatro Al Vacio, **MONGOLIA** | Creative Bamboo, **NETHERLANDS** | Muziekvoorstelling, **NORWAY** | Babyopera, Dybwikdans, **POLAND** | Art Fraction Foundation, CSD Poznan, Teatr Malego Widza, **REPUBLIC OF SAN MARINO** | Bradipoteatar, **ROMANIA** | Teatrul Ion Creanga, **RUSSIAN FEDERATION** | Almaz Sadriev, **SINGAPORE** | ACT 3 International, **SLOVENIA** | LGL, **SPAIN** | Acción Educativa, Arena en los Bolsillos, Asociacion de Teatro Escolar, Da.Te Danza, Escena Miriñaque, Rialles Espectacles, Teatro Paraiso, **SWEDEN** | Annasara Yderstedt, Dockteatern Tittut, Teater Tre, **SWITZERLAND** | Teatro Pan, **TURKEY** | Atta Festival, **UK** | Charlotte Allan, Cwmni Theatr Arad Goch, Jo Belloli, Polka Theatre, Second Hand Dance, Starcatchers, Sticky Fingers Early Years Arts, Take Art Ltd



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### **ADDENDUM O**

#### **Young Dance Network - Report**

A global network for exchange

May 2017 – March 2021

#### **19. ASSITEJ World Congress and Performing Arts Festival in Cape Town (South Africa).**

*From 17 – 27 May 2017*

*Dance for Young Audiences Focus Day, 24 May*

Thanks to the engagement of Yvette Hardie, president of ASSITEJ International, a first encounter dedicated to dance could take place during the 19th World Congress. She asked Gabi dan Droste (Germany) to initiate it. The main aims were to establish if there is a need and general interest to launch a worldwide network for dance within the ASSITEJ community and to find out the most important issues for potential users of the network. An open call to join was sent to all national ASSITEJ centres and thereby to all ASSITEJ members.

The response was great - more than 50 people from all over the world came to the 3-hour meeting. Their discussions made clear that the exchange of people should be the heart of the initiative. For the very first time the ASSITEJ World Congress took place on the African continent; this fact made it possible for a number of colleagues from Africa (like Nicola Elliott) to join the meeting and that the emerging network could have a base in South Africa, right from the beginning.

#### **Festival Visioni di futuro, visioni di teatro in Bologna (Italy)**

*from 24 February - 4 March 2018 Workshop Days, 23-24 February*

Thanks to the invitation of Roberto Frabetti, La Baracca (Italy), a second meeting took place during the Festival Visioni.

An invitation to take part was sent out directly to interested colleagues who are involved in SMALL SIZE by the festival Visioni. 20 dancers / choreographers, mostly from Europe, came together.

The meeting provided an opportunity to share ideas, to reflect on our own dance work for young audiences and to exchange experiences. Main topics: What is specific about this art form for young audiences? What makes it different to other forms? And what is the potential of working with the body, with the tools of dance? Thomas Eisenhardt (Denmark), Barbara Fuchs (Germany), Omar Meza (Spain) and Yutaka Takei (France) gave practical impulses that initiated the professional exchange.



The second day offered the opportunity to discuss the emerging dance network and to collect different visions, opinions and needs, wishes and expectations, from professionals in the field. Members of the SMALL SIZE network and the participants gave a panel discussion about the challenges and possibilities of networking in an international context; Young Dance Network was able to benefit from the experience of an already existing and experienced network, and SMALL SIZE received new impulses from the new approach of YDN.

SMALL SIZE has a number of members, not only in Europe but also in Latin America; this fact made it possible to get into contact with colleagues from Chili and to build bridges to Latin America with the help of Layla Raña Kanacri and later Gabriela Torres.

THINK BIG! #6 International Dance Festival for Young Audiences in Munich (Germany),

*13-22. July 2018*

*Working sessions, 17-18 July*

Thanks to the invitation of Simone Schulte-Aladag, head of the Festival THINK BIG!, the next meeting could happen with colleagues who joined the network regularly like Sanja Tropp Frühwald (Croatia) and new ones like Alfredo Zinola (Germany), Ceren Oran (Turkey), and Jan Baanstra (Netherlands). We experimented for the first time with connecting globally with a video call to South Africa. How to communicate and to exchange further steps and decisions is a central issue

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for our work. We aim to establish mentorships and regular dialogue partnerships by sharing meeting reports and working documents to ensure that the Dance Network is relevant and understands the context within which each partner operates.



Central to this meeting:

- The definition of the heart of the network: We developed a 'global model' for the YDN. We visualized a global model through the concept of the network being the centre of a circle (representing the globe) surrounded by seven objectives. We chose a circle as all objectives that are in the circle are equal in importance without judgement or hierarchy. It gives flexibility to be able to choose one of the objectives as a topic based on time, place, culture, etc. The question: 'What do we intend as dance?' is still an open window and to be discussed again with future members.
- The decision to apply for full membership within the ASSITEJ International - Cat. A: professional companies and artists performing for children. And: We welcome children and families as associated members too.

Purple #2 International Dance Festival for Young Audiences in Berlin (Germany),

January 2019

Working sessions, 24-25 January



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Thanks to the invitation by Canan Erek, artistic head of the festival PURPLE, another meeting could take place with new local guests from Berlin and with Lars Garpenfeldt. Another important step happened: A discussion took place about the necessity of a legal body of the network and various possibilities explored. It was decided that YDN should not be connected with an ASSITEJ local centre, but that it should be independent. In order to realize this idea, it was decided to research possibilities for where the best place for the official seat might be.

Further experiments on how to connect globally were made with simultaneous Whatsapp-conversations to Latin America.



### FORMING STRUCTURES AND BUILDING THE (LEGAL) BASIS FOR COLLABORATION

*International Dance Congress #1 Granada (Spain),*

*5 to 7 July 2019*

Omar Meza initiated the first International Dance Congress in Granada (Spain). Together with ASSITEJ Spain, YDN celebrated the first edition from 5 to 7 July 2019 during the Granada International Festival of Music and Dance. The three-day programme of shows, workshops and meetings aimed to increase the visibility of dance for children and young people.

Performances. En UN Éclat à k entrepôt (France) +2, Ain't Misbehaving, De Stilte (Netherlands) +6, WITNESS THIS Company Chameleon (Inglaterra) +9.



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Workshops. 'Dramaturgy in dance for young audiences' by Mijke Harmsen, 'What are the rules of the game of a dance performance?' by Jack Timmermans, 'No Work and Just Play' (intergenerational workshop) by Sanja Tropp Frühwald Conference. With contributions by Fatima Anlló and Jack Timmermans.



Thanks to the engagement of ASSITEJ Spain and of the Festival Internacional de Musica y Danza de Granada, the members were hosted for 5 days to concentrate. The following essential steps were decided:

The defining of the board and core members takes place. The emerging network involves colleagues from four different continents:

### Africa

South Africa: Nicola Elliott

### Europe

Croatia: Sanja Tropp-Frühwald, Germany: Alfredo Zinola, Germany: Gabi dan Droste, Italy: Giovanna Palmieri, Netherlands: Femke Somerwil, Netherlands: Jan Baanstra, Spain: José Omar Mesa, Sweden: Lars Garpenfeld, Turkey: CerenOran.





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### Latin America

Chili: Gabriela Bravo Torrez, Layla Raña Kanacri

### North America

Canada, Québec: Pierre-Paul Savoie



4 proposals - 1 from Belgium (Goele Van Dijck) and 3 from Germany (Barbara Fuchs) - of possible legal statutes of the network were presented. The group decided to launch a non-profit registered organization in Germany. This decision was not only a big step for the whole group, but it also had a big impact on the ensuing work for everybody, as the members had to concentrate on a lot of paperwork and hold discussions about necessary regulations. Barbara Fuchs agreed to be responsible for, and the head of, the non-profit organisation.

YDN welcomed Boomer Stacey as a special guest and together started a conversation about possible collaborations with colleagues in the USA and IPAY. According to our mission 'act local, think global', YDN met colleagues from the local scene in Spain and discussed culture and dance for children.

This was the last time we met face-to-face with our colleague Pierre Paul Savoie: under a lemon tree that, while we were working, was dropping lemons around us - an image that stayed with us for a long time and is still there as you can see in the colours of the logo.

*December 2019 - January 2020*

Dec. 7th: sending in the application to ASSITEJ International for 'Full Membership' - members from at least seven (7) countries from two (2) or more continents - category A: 'Professional companies'.

Jan. 7th: official approval of YDN by the EC of the ASSITEJ International as a member under the umbrella of ASSITEJ International.

Hoch X theatre Munich (Germany).

*7-9 February 2021 Working Session*

Thanks to the engagement of Ceren Oran, the network could meet in Munich (Germany). According to our mission 'act local, think global', YDN met colleagues from the local scene in Bayern and



## 20th ASSITEJ World Congress

discussed networking in the dance field. According to our mission 'share your work', we succeeded in seeing Schönanders by Ceren Oran.

### Ambassadorship Meetings

Since January 2019, the core members of Young Dance Network organized various meetings in many cities under festival umbrellas, or through personal initiative, to talk about YDN and to get in touch with local artists. These meetings are set up in roundtable formats, and those who initiated them are called 'YDN ambassadors'. Y Generation Festival - Trento (Italy) 16-18 October 2018 / Belgian ASSITEJ National Gathering Charleroi May 2019 / ASSITEJ Artistic Gathering Kristiansand (Norway) 6 September 2019 / BRIK Brabants International Kinderfestival Breda (Netherlands) June 2019 / IPAY Philadelphia January 2019 / Y Festival Trento (Italy) October 2019 / Parcours Danse, 25 November 2019 / SPLEEN Festival in Graz February 2020 / and finally: YDN took part in the Special Meeting of the General Assembly, videoconferences 18-19 May 2020.

A South African conference was meant to happen last year but was postponed due to COVID.

### March 2020 – March 2021

Due to the pandemic situation, we meet every month via ZOOM. Throughout the month, we collaborate in working groups on special tasks and always feedback to the whole group at the monthly meeting. During that time, we have managed:

- Finalizing the statutes for the non-profit organization
- Finalizing the bylaws of the non-profit organization
- Formulating the guidelines for the network
- Finding a cooperative identity: yellow and blue, a logo and the website, that will be launched during the WC

### UPCOMING FUTURE: GROWING

#### *New Members*

Nicola Elliott initiated welcoming new members from Africa: Joshua Alabi (Lagos, Nigeria), Thalia Laric (Cape Town, South Africa and Amsterdam, Netherlands) and Sumalgy Nuro (Cape Town, South Africa, and Maputo, Mozambique). YDN also welcomed David Rancourt (Canada) as a new member following Pierre Paul Savoie as a representative of North America.

#### *Guideline for Network, Structure*

Our current topic is how we can grow and what kind of structure we need. According to the idea of 'act local think global' we are discussing the invention of local networks. In order to formulate and find our specificity as dance artists we are considering establishing working groups that focus on topics like dramaturgy, intergenerational work, etc.



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### ASSITEJ World Congress and Performing Arts Festival.

Ceren Oran will talk about YDN during the World Congress and hopefully engage new, interested people for membership. Omar Meza and Giovanna Palmeri are initiating a 'Mapping Project' that reflects the dance scene across the whole globe. Sanja Tropp-Frühwald and Gabi dan Droste are offering a round table on 'Dramaturgy'. Alfredo Zinola and Nicola Elliot will continue their reflections about the specificities of dance for children during a coffee session.

We hope to finish the legal process in terms of the non-profit organization in late summer 2021. We are planning the membership call then and are looking forward to welcoming new regular members.

*Thanks to all our guests and hosts Alessandro Rossi (Italy), Andra Burcă (Romania), Anne-Beth Schuurmans (Netherlands), Anu Maaria (Switzerland-Finland), Amelie Mallmann (Germany), Barbora Machova, Bruno Frabetti (Italy), Caleb Lee (UK), Canan Erek (Germany), Caroline Corneils (Belgium), Cinira Macedo – (Portugal/Germany), Claire Summerfield (UK), Corinne Eckenstein (Austria), Eulalia Ribera (Spain), Goele Van Dijck (Belgium), Gonzalo Moreno (Spain), Hannah Lefeuvre (UK), Ingrid Olterman (Sweden), Joachim Schlömer (Germany), Livia Patrici (Germany), Louis Valente (Denmark), Marie Close (Belgium), Roberto Frabetti (Italy), Serena Marossi (Italy), Simone Schulte Aladag (Germany), Thomas Eisenhardt (Denmark), Tinna Grétarsdóttir (Iceland), Tso Hanchieh, Yutaka Takei (France), Yvette Hardie (South Africa), Jacquynne Tumusiime (Uganda), Patricia Gomis (Senegal), Agulhas Gladys (South Africa), Louise Katerega (UK), Loa Carlslund (Denmark), Thalia Laric (South Africa) and to our supporters Arnold Brookhuis (Canada), Céline Lapointe (Canada), Çağlar Demiral (Istanbul, Turkey), and everybody who should also be here on this list.*



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### **ADDENDUM P**

#### **Next Generation Network – Report**

The Next Generation Network is an informal collective of NG alumni and an information sharing platform for Next Generation activities which sit outside of ASSITEJ artistic gatherings.

Over the last few years, the NG Network has existed as a Facebook group with 795 members. The group primarily aims to share information about relevant activities and current/new NG programmes and support new activities.

The potential exists for Network members to continue to share learning and resources about the principles and scheduling of NG programmes, which is available for anyone to access.

The main aim of the Network is to grow and strengthen opportunities for NG programmes which benefit young and emerging artists and theatre professionals from across the world; the outcomes being professional development through cultural exchange and also, critically, where possible, an injection of new thinking from younger professionals into established organisations, where NG participants act as influencers, decision makers and new leaders.

Over the last 3 years, new NG programmes have taken place in Japan, Pakistan, Serbia and most recently Korea, outlined below:

#### **ASSITEJ KOREA**

ASSITEJ Korea ran its first NG programme online from 11<sup>th</sup> to 23<sup>rd</sup> Jan 2021 for 8 participants. This included a performance which was streamed live on the ASSITEJ Korea YouTube and included an after talk with participants, watched live and as a recorded event by 270 audiences.

ASSITEJ Korea are planning to organise another NG program again next year, for the 18th ASSITEJ Korea Winter Festival in 2022.

#### **ASSITEJ JAPAN**

The Asia Next Generation Program took place over 3 years in Tokyo, Japan 2015-2018 led by ASSITEJ Japan in association with TYA Japan.

It included 42 artists from across Asia including Thailand, Singapore, Nepal, Australia, Myanmar, Malaysia, Pakistan, South Korea, Sri Lanka, New Zealand, China, Philippines, India, Taiwan, and Japan.

Each programme took place over 2 weeks which then launched a performance presentation at the end of the activity. In February 2018, a final performance for children and young people about issues facing children in Asian countries was presented at the closing ceremony of the Asia TYA Festival.



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### ASSITEJ SERBIA

In October 2018, ASSITEJ Serbia hosted the first ever Next Generation programme organised in Southeast Europe and the Western Balkans “Limitations and Challenges in Performing Arts for Children and Young people”.

The one-week residency program brought together 14 artists aged 25 to 33 from Bulgaria, Croatia, Montenegro, Slovenia and Serbia.

The programme aimed to offer a supportive space in which younger artists could share practices, experiences, opportunities and challenges of TYA aiming to empower them to work in their countries / regions and to bring a new wave of energy and refreshment to the TYA field throughout the region.

in the following two years six participants from 4 countries, created and launched a platform *From the First Step* which is rapidly becoming visible and well-established. This platform with its artists - creators will play an important role in organising the Next Generation program in the frame of the ASSITEJ Artistic Gathering 2023 in Serbia.

### ASSITEJ PAKISTAN

In 2018, 12 Young and emerging performing artists from 11 different countries, along with 10 young theatre makers from Pakistan, collaborated in the Next Generation 2018 at Lahore (February 27th to March 4th, 2018) arranged by ASSITEJ Pakistan.

Two Showcase performances were produced, the first based on a group of children and the eminence of their hopes and aspirations. While the central idea of the second showcase was to show how one person out of a group of people decides to break off from their mechanical chain and do something different.

The Next Generation Programme 2019 (8<sup>th</sup> April to 14<sup>th</sup> April 2019) was designed to support artistic and cultural networking, exchange and collaboration between artists. 17 young theatre makers from 9 countries participated in this residency program included theatre training, discussion sessions, workshops, sessions with prominent theatre icons of Pakistan, collaborative performance development and observing different performances of 2nd Tamasha Festival 2019, along with three final showcase performances.

The 2020, edition of the NG programme was online due to the covid outbreak. 19 artists from 9 countries participated in an online three-day edition from (13<sup>th</sup> to 15<sup>th</sup> November 2020). This edition consists of individual presentations from participants, discussions about performing arts in digital space, collaborations and future, online rehearsals and three online showcase performances. More than 5000 persons have watched the final three showcase performances through social media platforms

### GOING FORWARD



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There is a NG Network event on the 30<sup>th</sup> March as part of the 2021 festival programme, where representatives will share some of the experiences and outcomes of these NG programmes, we will also discuss next steps for the network and how it can be strengthened.

The NG Network steering group will be led by Aamir Nawaz (Pakistan) and Sonja Petrovic (Serbia) both active contributors to regional NG activities.

Sonja Petrovic - [sonjapetrovic.bp@gmail.com](mailto:sonjapetrovic.bp@gmail.com)

Aamir Nawaz - [ASSITEJ.pakistan@gmail.com](mailto:ASSITEJ.pakistan@gmail.com)

Nina Hajianni (UK) written on behalf of the Next Generation Steering Group. Feb 2021



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### **ADDENDUM Q**

#### **ITYARN - Report**

After almost two years of set-backs due to various unrelated but unfortunate circumstances, ITYARN has regrouped in Kristiansand 2019. The board meeting was held on Monday, September 2, 2019 with six current board members and three invited potential board members were present, three of which via skype: - Board members: Manon van de Water, Ha Young Wang, Tom Maguire, Paulo Merisio, Merete Elnan, Norifumi Hida (skype), Nora Lía Sarmoni (skype); - Invited: Heather Fitzsimmons Frey, Eunice Uwadinma-Idemudia, Kitty Morley (Skype).

The guests expressed their enthusiasm to take an active part in ITYARN and the board swiftly and unanimously invited Eunice, Heather, and Kitty to become full ITYARN board members, since them. In this meeting, it was decided that Manon van de Water to be chair until the 20th Congress, in Japan and to form subgroups at the board for the most urgent tasks: 1) ITYARN Conference Japan 2020: Manon vdW, Tom M, Paulo M, Ha Young W, Nori H; 2) Award 2020: Merete E, Eunice U, Kitty M; 3) Publications (for 2020 and after); Heather F, Eunice U, Tom M; 4) Website and social media: Heather F, Eunice U; 5) Secretary/finances: Manon vdW and Tom M. will look at how we can start to charge a \$10 fee for membership to fund ASSITEJ membership and potential scholarships.

In 2019, the website has been updated and we have currently 104 members from 38 countries and all ITYARN board members have the responsibility to post relevant information that comes from their region on the listserv, if necessary, in translation.

The Cradle Publication, originally edited by Geesche Wartemann, Veronica Baxter and Manon vdW, had to be delayed, but combining this publication with select papers from the ITYARN meetings in Kristiansand, has been published by ASSITEJ South Africa in 2021.

The Geesche Wartemann Emerging Scholars Award has been publicized and the award winner will be honoured at the ASSITEJ Congress and Festival Awards ceremony.

The ITYARN Conference has been organized by the board and happened at Online Congress in the first two days with a Keynote session, 4 panels and 3 working groups.

In a ZOOM meeting that happened in January 2021, all members of the board decided to continue until the 21st ASSITEJ Congress, in 2024, and Tom Maguire has been elected chair of the board.



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## **ADDENDUM R**

### **Proposals for Constitutional Amendments**

#### Proposals submitted by the members

#### AMENDMENT PROPOSED BY THE IBERO AMERICAN NETWORK

- SUBMITTED BY ASSITEJ ARGENTINA / ATINA

#### MEMBERSHIP

##### Acceptation of new members

The Ibero American network proposes a change in the inclusion of new members for the three categories.

We propose that when a National Centre, Individual Member or Professional network applies for the Membership, in case of being accepted by the EC they could have one year of “provisional membership” before being confirmed as a full member.

During that year they will have the rights of individual members, but they will not pay any fee up to the moment they are confirmed after a year.

This will allow the new member to become in contact with ASSITEJ and participate actively and it will also allow ASSITEJ to evaluate the activity of this new member. In that way, will not be necessary to expel members who apply for membership that afterwards they do not concrete.

This issue was presented in the meeting between the EC and the Ibero American representatives in Montevideo 2019.

María Inés Falconi

On behalf of the Ibero American Network,

mifalconi@argentores.org.ar





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### Executive Committee's Proposals for Constitutional Amendments

Green: deleted sections

Yellow: new or added sections

#### *Amendments concerning Article 1.1 - Name*

##### *1.1 Actual*

Since the theatrical art is a universal expression of **mankind** and possesses the influence and power to link large groups of the world's people and considering the role that theatre can play in arts education of young generations, an autonomous international organization has been formed which bears the name of the International Association of Theatre for Children and Young People. The Association shall be known by the acronym ASSITEJ (Association International du Theatre pour l' Enfance et la Jeunesse).

##### *1.1. Proposed*

Since the theatrical art is a universal expression of **humanity** and possesses the influence and power to link large groups of the world's people and considering the role that theatre **and the performing arts** can play in arts education of young generations, an autonomous international organization has been formed which bears the name of the International Association of Theatre for Children and Young People. The Association shall be known by the acronym ASSITEJ (Association International du Theatre pour l' Enfance et la Jeunesse).

#### *Amendments concerning Article 1.2 - Mission*

##### *1.2.1 Actual*

ASSITEJ recognizes the right of all children and young people to enrichment through the arts and their own cultural traditions, especially theatre culture.

Theatre respects its young audiences by presenting their hopes, dreams, and fears; it develops and deepens experience, intelligence, emotion, and imagination; it inspires ethical choices; it increases awareness of social relationships; it encourages self-esteem, tolerance, confidence, and the free expression of opinions.

ASSITEJ is an advocate for the promotion of theatre for young audiences in principle and practice. It calls on all national and international organizations that recognize the potential of children and young people and their capacity to contribute to the development of society to recognize and support this constitution.

##### *1.1.1 Proposed*

ASSITEJ recognizes the **essential** right of all children and young people to enrichment through the arts and their own cultural traditions, especially theatre culture.

Theatre **in particular, and the performing arts in general,** respect its young audiences by presenting their hopes, dreams, and fears; it develops and deepens experience, intelligence, emotion, and imagination; it inspires ethical choices; it increases awareness of social relationships; it encourages self-esteem, tolerance, confidence, and the free expression of opinions.



ASSITEJ is an advocate for the promotion of theatre and performing arts for young audiences in principle and practice. It calls on all national and international organizations that recognize the potential of children and young people and their capacity to contribute to the development of society to recognize and support this constitution.

#### *1.2.3 Actual*

ASSITEJ is dedicated to artistic, cultural, political and educational efforts and no decision, action or statement of the Association shall be based on nationality, political conviction, cultural identity, ethnicity, or religion.

#### *1.2.3 Proposed*

ASSITEJ is dedicated to artistic, cultural, political and educational efforts and no act of the Association and its members may discriminate on the basis of age, gender, ethnicity, disability or ability, economic standing, sexual orientation, cultural identity, national origin, political or religious conviction.

#### *1.2.4 – Total New*

Child safety and child rights.

ASSITEJ is committed to promoting the safety, participation and empowerment of all children and will support no action that harms children physically, sexually, emotionally, psychologically or culturally.

#### *1.2.5 – Total New*

ASSITEJ advocates the representativity and inclusivity of membership for itself and all its members, working with transparency and using democratic principles to ensure that gatekeeping practices (controlling access to the association) are avoided internally and within its members.

#### *Renumbering:*

1.2.4 will become 1.2.6

1.2.5 will become 1.2.7

### *Amendments concerning Article 3 – Object*

#### *Actual*

3.1.2 To work for the recognition and acknowledgement of theatre for children and young people.

3.1.3 To work for improvement of the conditions of theatre for children and young people all over the world.

3.1.4 To improve the common knowledge of theatre for children and young people worldwide, 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.



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3.1.5 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 country.

### *Proposed*

3.1.2 To work for the recognition and acknowledgement of theatre and the performing arts for children and young people.

3.1.3 To work for the improvement of the conditions of theatre and the performing arts for children and young people all over the world.

3.1.4 To improve the common knowledge of theatre and the performing arts for children and young people worldwide, 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.

3.1.5 To give people working with theatre and the performing arts 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 country.

### *Actual*

3.2.4. Collection of material and documentation on theatre for children and young people.

3.2.5. Promotion of theatre for children and young people through all media.

3.2.6. Cooperation with other international organizations with related interests.

3.2.7. Introduction and support of proposals made by centres and networks in order to advance the work of theatre for children and young people to appropriate national and international authorities and agencies.

### *Proposed*

3.2.4. Collection of material and documentation on theatre and the performing arts for children and young people.

3.2.5. Promotion of theatre and the performing arts for children and young people through all media.

3.2.6. Cooperation with other international organizations with related interests.

3.2.7. Introduction and support of proposals made by centres and networks in order to advance the work of theatre and the performing arts for children and young people to appropriate national and international authorities and agencies.

## *Amendments concerning Article 4 – Members*

### *Actual*



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ASSITEJ is created to facilitate the development of theatre for children and young people at the highest artistic level. 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.

### *Proposed*

ASSITEJ is created to facilitate the development of theatre **in particular, and the performing arts in general,** for children and young people at the highest artistic level. No theatre, organization or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, ethnicity, disability or ability, **economic standing,** sexual orientation, cultural identity, national origin, or political or religious conviction.

### *Actual*

#### 4.2 Categories of membership:

##### 1. Full membership

National centres and networks

##### 2. Corresponding membership

Those national centres and networks that are unable to meet the full criteria for membership but can meet less stringent criteria as defined in Article 4.3.

##### 3. Non-voting membership

Individual members (theatre companies, organizations, or persons) dedicated to theatre for children and young people, who are not able to participate in other forms of ASSITEJ membership.

### *Proposed*

#### 4.2 Categories of membership:

##### 1. Full membership

National centres and networks

##### 2. Corresponding membership

Those national centres and networks that are unable to meet the full criteria for membership but can meet less stringent criteria as defined in Article 4.3.

**A member can also choose the corresponding membership if its economic conditions do not allow it to fulfil the full membership.**

##### 3. Non-voting membership

Individual members (theatre companies, organizations, or persons) dedicated to theatre for children and young people, who are not able to participate in other forms of ASSITEJ membership.

### *Actual*

#### 4.2 Categories of membership:

##### 4.2.3. Non-voting membership

Individual members (theatre companies, organizations or persons) dedicated to theatre for children and young people, who are not able to participate in other forms of ASSITEJ membership.

### *Proposed*



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4.2 Categories of membership:

4.2.3. Non-voting membership

Individual members (theatre companies, organizations, or persons) dedicated to theatre and the performing arts for children and young people, who are not able to participate in other forms of ASSITEJ membership.

*Actual*

4.3 Definitions of members:

4.3.3 Individual members:

4.3.3.1. Individual members are theatre companies, organizations or persons dedicated to theatre for young audiences, who are not able to participate in other forms of ASSITEJ membership.

4.3.3.2. Individual members are non-voting members.

*Proposed*

4.3 Definitions of members:

4.3.3 Individual Membership

4.3.3.1. Individual members are theatre companies, organizations or persons dedicated to theatre and the performing arts for young audiences, who are not able to participate in other forms of ASSITEJ membership.

4.3.3.2 Individual membership is a non-voting membership and needs to be renewed after every three-year period.

4.3.3.3 Individual members are encouraged to work over time towards a change of status that will allow them voting rights in another capacity of membership.

4.3.3.4 Individual members are strongly encouraged to actively cooperate with other members of ASSITEJ to embark on projects or programmes which advance the aims of the Association.

4.3.4 National Centres, particular conditions of membership – Total New

1. Additional memberships

Theatres or artists, living and operating in a particular country, may be members of more than one National Centre, provided they are first members of the National Centre of their country of residence, and that they meet the requirements of membership of both organisations.

2. Neighbour membership

Theatres or artists operating in countries without National Centres and where there are no real possibilities to develop a National Centre in their country at this time, can apply to join a geographically nearby National Centre, who may accept them under a clear set of criteria to be determined by that National Centre.

*Renumbering:*

Current 4.3.4 will become 4.3.5

*Amendments concerning Article 6 - Application, Resignation, Suspension, Expulsion*

6.2. Total New



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Membership will become effective and will be recorded in the "Members Book" after the payment of the annual fee. Only after this effective admission, will the name of the member be included on any public listing of members.

### 6.3. Total New

If a prospective member knows that they are unable to pay the annual member fee for proven and objective conditions of economic difficulty, they must specify this in their application. They can request the Executive Committee to support their membership for the first year, in the spirit of solidarity, to be revised on an annual basis. In the absence of this explicit request, non-payment will result in the non-activation of the membership.

### Renumbering:

The articles from 6.2 to 6.5

### Amendments concerning Article 7 – Income, Funds, Financial Year and Budget

#### 7.3 Actual

The financial year shall run from 1st January to 31st December every year. Within 4 months after the end of the financial year, the Treasurer shall prepare the “financial statements” to be submitted for approval to the Executive Committee. The financial statements need to be approved by the Executive Committee before the month of December of the year after the end of the accounting period. (May 2017)

Every time it meets, the General Assembly shall ratify the accounts for the period between one General Assembly and the next against the mission budget set at the previous General Assembly.

#### 7.3 Proposed

The financial year shall run from 1st January to 31st December every year. Within 4 months after the end of the financial year, the Treasurer shall prepare the “financial statements” to be submitted for approval to the Executive Committee. The financial statements need to be approved by the Executive Committee before the month of December of the year after the end of the accounting period. (May 2017)

Every time it meets, the General Assembly shall ratify the accounts for the period between one General Assembly and the next against the mission budget set at the previous General Assembly.

The mission budget set has a guiding function and is not binding. Therefore, the Executive Committee, if it deems it appropriate, may modify it in order to facilitate the achievement of the objectives proposed by the Working Plan adopted by the General Assembly.

#### 7.5 Total New

The Executive Committee can waive or reduce the annual fee for those members who might find themselves in heavy and documented economic distress.

The Executive Committee may also identify and use other instruments such as Solidarity funds or Mutual fees to sustain the membership.



**Renumbering:**

The articles 7.5 and 7.6

*Amendments concerning Article 9 – Voting Rights*

*Actual*

9.2 Voting Rights of the General Assembly

9.2.2. Voting by proxy is permitted. A centre or network wishing to transfer its proxy must do so in writing. A delegation from a national centre or a network can hold proxy for only one other member (whether national centre or network). A full member (whether national centre or network) can hold proxy for any full or corresponding member (whether national centre or network). A corresponding member (whether national centre or network) can hold proxy only for another corresponding member (whether national centre or network).

9.2.3 Non-voting members are invited to participate in the work of the General Assembly. These members are encouraged to find ways to formally associate with others to become part of the voting membership of ASSITEJ.

*Proposed*

9.2.2. All voting (whether in person or online) requires a voting commission to audit the vote and check its reliability. This commission will be appointed ahead of the General Assembly meeting and will operate according to a voting regulation as decided by them together with the Executive Committee.

9.2.3 Online voting can happen in two ways: for simple decision making (for example, the acceptance of an agenda), the voting can take place by a simple online poll; for more complex decisions, the online voting process will be permitted over a sufficient period of time to allow for participation in all time zones (i.e., not less than 24 hours). Online voting should use mechanisms

where the security of the vote, the anonymity of the vote and the integrity of the vote cannot be called into question.

9.2.3 Voting by proxy is permitted, where this is required. A centre or network wishing to transfer its proxy must do so in writing. A delegation from a national centre or a network can hold proxy for only one other member (whether national centre or network). A full member (whether national centre or network) can hold proxy for any full or corresponding member (whether national centre or network). A corresponding member (whether national centre or network) can hold proxy only for another corresponding member (whether national centre or network).

Renumber 9.2.3 as 9.2.4

*Actual*

9.3 Meetings of the General Assembly

9.3.1 The Association shall meet in General Assembly at the World Congress at least once in every three calendar years, with the formal announcement of this meeting made at least six months in



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advance by the Secretary General upon instruction of the President. The General Assembly will decide on the location of the next General Assembly and World Congress, but if it should be unable to make a decision on this matter, or if a change of location should prove necessary, this decision will be left to the Executive Committee.

9.3.2 The Association may meet between two World Congresses. Members may propose an already existing event of international or regional significance for selection as an “ASSITEJ Artistic Gathering”. These event/s will be selected by the General Assembly.

9.3.3 A Special Meeting of the General Assembly may be called by the Secretary General three months in advance on the written and justified request of two-thirds of the members or at the discretion of the Executive Committee in the case of an emergency or extraordinary circumstance. This special meeting may take the form of online voting or video conferencing or similar technology. The seat of the Assembly shall be the one where the President is.

### *Proposed*

9.3.3 A Special Meeting of the General Assembly may be called by the Secretary General **three weeks in advance** on the written and justified request of two-thirds of the members or at the discretion of the Executive Committee, in the case of an emergency or extraordinary circumstance.

9.3.4 **While the physical meeting of the General Assembly is to be prioritised, access to meetings via technology should be made available for those unable to travel. All Meetings of the General Assembly may take place partially online (blended format) or fully online, using video conferencing, online voting and similar technology.** The seat of the Assembly shall be the one where the President is.

### *Actual*

9.5.3 A meeting of the General Assembly can only be held if the delegates of at least one-third (1/3) of the full and corresponding members state in writing to the Secretary General their determination to be present and to participate, either in person or by proxy. This notification of attendance must be sent to the Secretary General three (3) months in advance of the meeting.

### *Proposed*

9.5.3 A meeting of the General Assembly can only be held if the delegates of at least one-third (1/3) of the full and corresponding members state in writing to the Secretary General their determination to be present and to participate, either in person **(whether physically or online)** or by proxy. This notification of attendance must be sent to the Secretary General three (3) months in advance of the meeting.

## *Amendments concerning Article 10 – Executive Committee*

### *Actual*

#### 10.2. Meetings of the Executive Committee

10.2.2 The Executive Committee will meet at least once each calendar year; the Committee will decide by majority vote if it is necessary to hold additional meetings, and will choose the places and





## 20th ASSITEJ World Congress

dates of such meetings. The committee must be notified three (3) months in advance for physical meetings. Meetings will be called by the Secretary General at the request of the President.

### *Proposed*

10.2.2 The Executive Committee will meet at least once each calendar year; the Committee will decide by majority vote if it is necessary to hold additional meetings, and will choose the places and dates of such meetings. The committee must be notified three (3) months in advance for physical meetings and two (2) weeks in advance for online meetings. Meetings will be called by the Secretary General at the request of the President.

### *Total New*

10.2.3 In addition to full meetings of the Executive Committee, smaller working group meetings may be called, either physically where this is convenient, or online.

### *Definitions, etc.:*

#### **Total New**

**Application:** the act of applying for membership as a Full, Corresponding or Non-voting member

**Rejection:** when the application for membership is not accepted by the Executive Committee of ASSITEJ for some specific reason of not meeting the criteria for membership

**Non-activation:** When the application for membership is not accompanied by communication around payment of the membership fees, and these fees are not paid, in order to activate the membership

**Resignation:** When a member of ASSITEJ elects to leave the Association for reasons of their own

**Suspension:** When the membership of ASSITEJ by a Full, Corresponding or Non-voting member is put on hold for a defined period of time in order for that member to meet certain criteria identified by the EC related to the obligations of membership.

**Expulsion:** When the Full, Corresponding or Non-voting member will no longer be considered part of the association, due to non-compliance with one or more of the obligations of membership. 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.



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**Solidarity funds:** Contributions that are made by members, on top of their annual fee, towards a fund that supports another member in the payment of their fees, so that they can remain as voting members. The member who is seeking assistance from the solidarity Fund, makes an application to ASSITEJ

**Mutual fees:** One National centre pays for another National centre's membership to ensure their engagement.

**Online meetings:** Meetings which use technology, such as ZOOM, Skype, other forms of video conferencing or WhatsApp, to facilitate the meeting. All efforts should be made to ensure equity of participation in meetings, so that members are not disadvantaged by lack of access to technology.



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## ADDENDUM S

### 2024 World Congress Proposal from Cuba

**ASSITEJ CUBA**  
TEATRO PARA NIÑOS Y JÓVENES

21st ASSITEJ WORLD CONGRESS  
International Theatre Festival for Children and Young People  
“Voices of a new world”  
May 24 - June 1, 2024, Havana – CUBA

#### Letters by Two Cuban adolescents

Havana, Cuba, 2020

To ASSITEJ artists who read this letter:

*Cuban children are interested in holding the ASSITEJ International Congress by 2024, where affiliates from all over the world will meet. This way its members can observe and learn about Cuba's reality and culture, discover our idiosyncrasy and our theatre, and share experiences and emotions this art form offers us. We want our theatres to be filled with girls and boys so we can live unforgettable moments together.*

*One of my greatest dreams is that through this Congress they can use the theatre as a means to end all injustices, social evils, wars, destruction, hunger and poverty and thus help our planet so that we children can have a better place to live.*

*Many thanks,*

*Long live the theatre! Amalia Morales Borges 13 years old.  
Eight grade student at the Julio Antonio Mella Secondary School in Havana.*

Havana, Cuba

To theatre artists through in the world:

*I greatly admire your work and I would like a Congress to be held in Cuba for the sake of uniting and sharing our cultures and reach out to the hearts of every child, youth and adult through this artistic expression. I would like them to see and enjoy the beautiful culture of Cuba, my country, so they can understand the passion we feel for art.*



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*I would also like the Congress to be held in Cuba to share experiences and talk about art. This way, children and adolescents can both enjoy themselves and become more interested in theatre. And finally, so that our peoples can feel love for the theatre in their hearts! Also, I would like the participants to see how the Revolution helps us and insists that we take an interest in art and learn from it.*

*I hope my words will be taken into consideration and your congress will be held in Cuba when COVID-19 is finally over.*

*Many Greetings from Cuba, “the sleeping caiman”! Ronald Aguirre Viera.*

*13 years*

*Eight grade student of the Julio Antonio Mella Secondary School.*

### Voices of a New World

*«We work for children, because children are the ones who know how to love, because children are the hope of the world».*

*José Martí*

To create, defend and protect with more responsibility than ever, the roads that contribute through art, to the building of a better world. A world in which equality, respect for every person, protection of the environment and where peace will be the fundamental pillar for achieving this goal, becomes both urgent and necessary.

The next Congress will rise over the remnants of a world plagued by COVID-19 and by a devastating global economic crisis. Our children and youths will be marked by personal loss, shortages, hopelessness, isolation, lack of games and the impossibility of attending school, while many of them will also be plagued by disease and hunger.

We hope humanity will overcome the pandemic before 2024, so that the voices of a new world can be heard. Both for artists and audiences, it is essential that we join our voices and thus contribute to build the world we need. The holding of the ASSITEJ World Congress, along with the XXI International Festival of Performing Arts for Children and Youths, which we consider a great honour for our region, is an enormous opportunity since when we say Cuba, we also say Latin America and the Caribbean.

The Congress will provide the ideal setting for an encounter of theatre for children and youths from the Americas and the Caribbean with the rest of the planet, and it will also be a source of energy and inspiration for ASSITEJ to radiate its light over the Performing Arts in the region.

After 31 years since the celebration of the 11th ASSITEJ World Congress in Havana (the only one held in Latin America and the Caribbean), Cuba has requested ASSITEJ International the holding of a second Congress in our country, with the capital as its venue.



## 20th ASSITEJ World Congress

For the second time, Havana could welcome performing artists and creators from all over the world, with the customary security and hospitality of our people. Cuba will not only have this wonderful occasion to present its theatre to the world, but also the honour of presenting Latin American and Caribbean theatre to our guests, thus establishing a bridge between continents for addressing contemporary reality.

To educate future generations for the task of building a better world based on humanistic values and principles, while ensuring the means for the enjoyment of a happy childhood and youth, the development of sports while promoting the country's cultural and scientific capabilities, have made Cuba a paradigm for the rest of the world. Theatre made with and for children and youths, is an institutional priority. This was confirmed by Cuba in 1993, during the 11th Congress which was held in the middle of the worst economic crisis this country had ever experienced. And once again, without hesitation, it confirms its decision to host the ASSITEJ World Congress. Cuba is a country of love and peace, as evidenced during this terrible moment when the world is facing one of its worst health crisis, and yet our country has given many examples of international solidarity and has not ceased to protect its people. Proof of this is the priority accorded to the safety of its children and youth and the importance of art for their development.

The Cuban Theatre is subsidized by the state and both its development and consolidation are the result of a strong national tradition and vocation. During the past thirty-one years, our theatre (professional, school and amateur) has explored various paths in meetings sustained with our children and youths from every corner of the island, from schools to theatre, from public town squares to remote villages in the mountains.

The holding of the coming ASSITEJ Congress in our continent compels us to review and analyse recent transformations in the performing arts, both in the Americas and in the rest of the world, and to ask ourselves questions about contemporary childhood and youths in our region.

Which is the theatre we will need henceforward?

Children are the future of any society and therefore must be taken into account and listened to, which also implies their participation in the building of a better world.

We propose that they be the protagonists, from the very beginning and during the organization of the congress. Their opinions will be of vital importance for the organizing team of this great challenge we wish to take on. A team that will also include children and youths who will decide based on their creative imaginary, the type of congress they want and need.

Cuba will paint every inch of this land with the colours of love, joy, tenderness and hope, in order to celebrate together with its children and youths, this joyous and momentous World Congress, scheduled to conclude on June 1st (International Children's Day), 20 days before the summer solstice, when the pearl-white beaches of the Caribbean are filled with students preparing for the end of the school year. Everyone will take part in this magnificent celebration of life: schools, theatres, recreational centres, parks, homes for children without family shelter, hospitals and paediatric wards, fields and mountains, in a country that consecrates to its little ones, not one but every day, for their full enjoyment of this "golden age" to which José Martí referred.



## 20th ASSITEJ World Congress

The 2024 ASSITEJ Congress in Havana can be a gift for true encounters and optimism. Hopefully, together we will form a gigantic circle of hands that will conclude in an embrace of joy and solidarity for all.

ASSITEJ Cuban Centre

### Institutions Responsible for Congress

Ministry of Culture

Council for the Performing Arts

ASSITEJ Cuban Centre

### Team of the Executive Committee of the ASSITEJ Cuban Centre

President: Irene Borges Lara

Vice Presidents: Luis Emilio Martínez and Nelson Álvarez Secretary General: Wilfredo Rodríguez

Members of the Executive Committee: Adis Nuvia Martí, Daymani Blanco, Carlos González.

Promotion: Nevalis Quintana.

Regional contacts: Gladis Casanova, Pedro Rubí, Marián Costa, Yosmel Ortiz, Ofelia Pacheco, Kenny Ortigas.

### Council for the Performing Arts

President of the National Council for the Performing Arts and Vice Minister of Culture: Fernando Rojas

Vice Presidents: Council for the Performing Arts: Lillitsy Hernández Oliva, Manuel Enrique Álvarez and Rafael Pérez Malo.

### Collaborating Institutions

ASSITEJ Ibero-American Network, Ministry of Education, National Council of Cultural Houses, Union of Young Communists, Union of Writers and Artists of Cuba, Provincial Theater Councils, National School of Art, Higher Institute of Art, Social Communication School of the University of Havana, Institute of Radio and Television, Office of the City Historian, Hermanos Saiz Association, UNIMA, AITA, ITI, Tablas-Alarcos Publishing House, Casa de las Américas.



### Description of the Host Country / Introduction:

Cuba: Archipelago in the **Antillean Sea**, or the Caribbean Sea. Due to its geographical position at the entrance to the Gulf of Mexico, it is also known as "La Llave Del Golfo" (the Key to the Gulf of Mexico). Cuba is the largest island in the Greater Antilles. Its neighbouring countries are Haiti, the United States, Jamaica and Mexico.

The Island of Cuba stretches for 1,250 kilometres from Cabo de San Antonio to Punta Quemado, with 5,746 kilometres of coastline, more than 200 bays and 289 beaches.

### Weather

In Cuba there is always good weather, since this friendly multi-coloured land has an ideal tropical climate: sunny with an average annual temperature of 25 degrees Celsius. The average temperature in summer is 27 degrees Celsius and 21 degrees in winter. The coolest months are December, January and February, and the hottest, July and August.

### Language

Spanish

### Population

Cuba: 11,338,138 inhabitants

Havana: 2,106,146 inhabitants.

### Currency

Cuban Peso (CUP) 24 pesos = 1 dollar

### Havana invites you...

Havana, capital of the Republic of Cuba, is the administrative, political, cultural and scientific hub of the country, with an area of 727 km<sup>2</sup>.

The city is bordered by a far-reaching coastline, where travellers can enjoy more than 14 km of prime quality beaches, protected by an extensive green belt, acting as a natural environmental safeguard. Its historical, architectural and cultural heritage in particular - initially the result of the fusion of Europeans, Africans and Indigenous peoples and later with more contemporary ethnic and cultural components - have made Havana an important destination for international tourists. It is also considered the heart of national life.



## 20th ASITEJ World Congress

Its historic centre, declared a World Heritage Site by UNESCO in 1982, is at present one of the best-preserved architectural complexes in Latin America. Among its most representative monuments are Havana Cathedral, Plaza de Armas, Morro Castle, Museum of the Revolution, National Museum of Fine Arts, Grand Theater of Havana, The National Capitol, Revolution Square and the Malecón, perhaps the most internationally renowned symbol of the city.

Havana is also the venue of several international cultural events such as the Havana International Ballet Festival, Havana Film Festival, Jazz Plaza Festival, Leo Brouwer International Guitar Festival, International Theater Festival of Havana and International Book Fair, among others.

Birthplace of modernist poet and writer José Martí, and one of the most important cities in Latin America for hosting events in cities located in the area of the Gulf of Mexico.

### Easy Access

The José Martí International Airport is located 18 km from downtown Havana, approximately a 30-minute drive away.

### Art and culture at the service of society

An amalgamation of races and customs throughout a period of several centuries, gave rise to a unique culture exhibiting Spanish, African, Aboriginal, Chinese and French traits, resulting in an exceptional *mélange* of enormous diversity. The institutional development of Cuban culture after 1959, allowed for the massive enjoyment of art and literature, including the emergence of several generations of highly qualified artists recognized the world over.

Numerous cultural institutions and organizations such as the Ministry of Culture, National Council for the Performing Arts, National Union of Writers and Artists of Cuba, Casa de Las Americas, among others, promote the active participation of the people in the cultural life of the country, with the establishment of numerous cultural facilities, including libraries, museums, cinemas, houses of culture, art schools, and numerous theatres, etc.

The Literacy Campaign and the educational reform programs established the necessary bases for elevating the intellectual level of the population, thus granting the Cuban people unlimited access to culture, now at the service of all. One of its major objectives is to contribute to the development of men and women by preparing them culturally so they can truly grasp the importance and need for human artistic creation in the different branches of culture, thus enabling artists to become active participants in this endeavour.

### Education

Today Cuba holds, as recognized by prestigious international institutions, first place in the knowledge of Mathematics and Language by primary school students. A total of 100% of the children are enrolled at the age established by national authorities and all of them reach the sixth grade, while 99% reach ninth grade, and all those who graduate can continue studies in upper secondary education.





The attention accorded to children and youths is inclusive, geared at raising the quality of life and equal opportunities both in general education and art schools, regardless of disabilities.

Havana has a total of 1,213 educational centres, from preschool to university.

Art education is present in all schools throughout the country, including remote rural and mountain areas, thanks to our art instructors, indispensable teachers of our educational system and forgers of outstanding artistic groups in the amateur movement formed by children and youths.

#### About Cuban artistic education

The victory the Cuban Revolution in 1959 represented not only a change in the country's political system, but also the transformation of our national reality which included culture. Fidel Castro made the teaching of art and artistic education a priority, with the creation of a cultural system that opened spaces for the development of talent, accessible to all free of charge, while promoting the enjoyment of the artistic product by the masses.

With the training of Art Instructors and the creation of National School of Art in the 60s, the platform for an unprecedented cultural movement was established, and still exists today.

One by one, national art schools were erected in the specialties of music, fine arts, theatre, ballet, contemporary dance and circus, in each of the provinces. Vocational Art Schools were built in 1977, thus expanding the networks for the teaching of art, while a training system in the different specialties and artistic manifestations was structured in the three educational levels: elementary, secondary and advanced (Higher Institute of Art was created during the same period).

The achievements and prestige of six decades of Cuban artistic education are recognized worldwide. Its maturity was achieved thanks to the training provided by outstanding artistic personalities, who contributed with their own experience and dedication both in the classroom and based on their own perception.

In 1991, the Artistic Education National Prize was created as a tribute to outstanding personalities in the different artistic manifestations.

A total of 38 institutions:

- 12- Elementary level
- 12- Secondary level (6 National Schools)
- 13- Elementary and secondary level.

The specialties of music, dance, and ballet are taught in the elementary and middle level, while fine arts, circus, theatre, and Puppet Theatre are taught in the higher secondary level.



One university: University of the Arts divided into six faculties, three subsidiaries and a study centre:

Faculties: Music, Theatre, Dance, Visual Arts, Audiovisual Communication Media Art and Cultural Heritage Conservation Arts.

Subsidiaries located in the provinces of: Camagüey, Holguín and Santiago de Cuba. Study Centre: Nicolás Guillén Study Centre in the province of Camagüey.

With more than 42 thousand students graduated from these schools, artistic education in Cuba is praised in all latitudes.

The Revolution built this extensive cultural scaffolding system with great efforts, whose continuity and improvement have not ceased to be a priority for the Cuban government. Since its foundation and at no cost whatsoever, anyone with artistic aptitudes can attend these facilities starting at an early age.

#### Children and youths in Cuba

UNICEF has included Cuba among the countries that provide comprehensive protection to its children. While there are millions of homeless girls and boys throughout the world, one of the priorities of the Cuban State is to ensure compliance with the rights of children and adolescents. It also guarantees health care – even during pregnancy thanks to the national Mother and Child Program -, as well as free and comprehensive education from an early age, in accordance with the rights of children to survival, full development, protection against dangerous influences and complete participation in family, cultural and social life. Not a single Cuban child is forced resort to begging or prostitution. Furthermore, the exploitation of child labour does not exist.

One of the Revolution's most tangible human endeavours is the care bestowed to children, they, who know how to love, as Jose Martí rightly said, since they are the hope of the world.

#### ASSITEJ Cuban Centre, who are we?

Cuba was one of the first countries in Latin America to become a member of ASSITEJ in 1978, at the initiative of late playwright Eddy Socorro, who was elected its first President until 1994. The Eleventh Congress was held under his mandate, and chaired by Australian playwright Michael Fitzgerald and Eddy Socorro, who was elected Vice-President of its International Committee.

Subsequently on September 1, 2011, ASSITEJ CUBA was re-founded and Esther Suarez Duran, consultant and playwright, formerly head of its Executive Committee during 2011-2015 and 2015-2019 was elected President.

Following the General Assembly of the ASSITEJ Cuban Centre hosted in Cienfuegos in March 2019, Irene Borges Lara, playwright and director of the Espacio Teatral Aldaba group, was elected President.



## 20th ASSITEJ World Congress

At the moment, the Centre consists of 79 groups, 68 individual members and 7 institutions.

Its mission is to:

- Contribute to the relations, exchange and unity of theatrical institutions, organizations and individual artists devoted to the theatre for children and youths, both in the country and at the regional and international levels.
- Recognize the rights of children and youths to the enjoyment of artistic experiences especially designed and created both by them and for them.
- Devote its efforts to the development of theatrical creation, artistic appreciation and aesthetic enjoyment, by bringing children and youths closer to the theatre through collaboration, using the theatre as an art for developing a more just and humane society.
- Strive for improving the conditions of the theatre for children and youths
- Collaborate with the Council for the Performing Arts and the Ministry of Culture on issues and matters related to the theatre for young generations
- Offer people working in the theatre for children and youths the opportunity to learn from the work of colleagues from other countries and cultures, allowing them to enrich the theatre for children and youths in their own country.

Collaborate in the establishment of national and international networks.

The means to attain these objectives are:

Organization, promotion and support for programs, festivals, exhibitions, seminars, workshops, meetings of various types and other activities at the national, regional and international levels.

Promotion of both the circulation and exchange of works, texts, and other literature related to the theatre for children and youths.

### 21st ASSITEJ World Congress and International Festival for the Performing Arts for Children and Youths

The festival will represent all the continents, including a wide variety of countries however, it will focus on Latin American and Caribbean Theatre.

We propose a program of approximately 25 works from different regions of the world, offering a panoramic vision of contemporary theatre from the various cultures that integrate the region. We will ensure that there is a representation from all or most of the regions, with particular attention to countries with fewer possibilities to make presentations on tours and festivals throughout the world.



## 20th ASSITEJ World Congress

There will be no more than 40% of the total number of works from any continent and at least 60% of the total number of works will be from countries that do not have significant presentations or touring opportunities.

According to the official program of the festival, 8-10 Cuban and approximately 15 foreign theatrical productions will be staged.

Each selected work will be entitled to 3 or 4 presentations before an audience.

The festival will reflect both established practices and new theatrical trends and will encourage the audience's active reflections on the works included in the program.

It will be an inclusive program where diversity of the different presentations is shown, taking into consideration the variety of audiences our Association protects.

### Selection Process

The selection criteria, including both the selection team and the selection system, will be established together with ASSITEJ Executive Committee.

The selection process will be clearly articulated, thus allowing comparisons between productions based on a number of relevant criteria. ASSITEJ will assist with the drafting of the selection process, with the aim of facilitating the work.

Producers and festivals from different regions or programs with children and youths will be asked to submit production proposals, which can later be chosen by the selection committee. This will encourage the contribution of different views or voices in the selection process.

As recommended by ASSITEJ, an International Advisory Committee will be selected to assist in the curatorial work of the festival to ensure the representation of all or most of the world regions in the festival.

Members of the EC with interests in companies proposing works will not be elected to the selection committee.

Deadlines for the selection process will be determined in collaboration with ASSITEJ.

The EC of ASSITEJ will receive updates on the selection process during the initial period and until the actual celebration of the festival.

We propose that the opinions of a group of children, adolescents and youth curators be considered in selection criteria.

### Program of lectures, symposia, seminars and workshops

ITYARN (International Theatre Research Network for Young Audiences)



## 20th ASSITEJ World Congress

During the days preceding the Congress, a program of lectures, document readings, seminars and symposia will be developed.

Presentations shall be selected by ITYARN, while all the logistical arrangements will be carried out by our organizing team.

### Workshops

Practical work sessions, development of skills and knowledge exchange, including spaces for generating new ideas, shall be headed by experts in the topics selected.

Workshops focusing on artistic needs will be promoted with the aim of gathering information from different views and practices.

Workshops will be promoted for showing delegates the different local artistic disciplines which represent the traditions and knowledge of artistic creators from our country and of those in the region.

Duration: 3 hours – during one or several days

A minimum of 10 workshops

### Seminars

Lectures by international specialists followed by the debate of a document on a topic of interest to ASSITEJ.

A minimum of 5 seminars 1-2 hours

### Symposia

A symposium is a discussion by a panel of international professionals on topics of interest to ASSITEJ.

Duration: 2-3 hours

A minimum of 10 symposia

ASSITEJ EC will propose the topics for these exchanges, in collaboration with the ASSITEJ Cuban Centre, regarding the final guidelines adopted by the EC during the three-year period.

Contributors to this program shall be selected based on an open call procedure.

### General Proposals submitted by the ASSITEJ Cuban Centre



## 20th ASITEJ World Congress

We consider it useful for our region to work during the three years prior to the 21st World Congress and during its deliberations in the following areas:

- To develop through seminars, symposia and workshops, reflections on the performing arts for adolescents, with the support of specialists from other areas serving this audience such as psychologists, teachers, and social researchers. To encourage the creation of dramatic texts and theatrical analyses on the performing arts dedicated to adolescents.
- To enhance the presence of theatre for young children with shows and improvement workshops which include the participation of teachers and performing arts professionals.
- To hold workshops and seminars which delve into the work of both the stage director and designer.
- To boost the presence of dance in the theatre for children and youths.
- To bet on the visibility and development of Inclusive Theatre for strengthening the International Network of Inclusive Arts both in Cuba and in our region. To work together with teachers and specialists in this area.

Proposals we consider very useful for global development.

- The tradition of dance and music in Cuba and Latin America is very strong and alive.
- To visualize musical works on theatre for children and youths among professional musicians from our continent and the world. Music can accompany our Congress and spaces for dialogue and demonstrations should be created in our region for musicians working in the Performing Arts.
- To visualize through poster and photographic exhibitions by visual artists working for children and youths in the performing arts.
- Publication of dramatic texts and theatrical analyses, including a meeting of international publishers specializing in dramatic works for children and youths.
- Presentation of the theatre created by our art instructors working in schools and houses of cultures
- Visualization of how we integrate the school with the theatre through the work of our art instructors and professionals.
- To visualize the work carried out by groups of children and youths in the different manifestations of the performing arts and to invite international companies of children.



## 20th ASSITEJ World Congress

- To present shows exhibiting the connections and folklore between cultures distributed throughout the Caribbean, and those of our African and Spanish ancestors. To generate analyses and exchanges of knowledge through symposia, workshops and lectures on the permanent cultural traditions of Latin American and Caribbean theatres through dance, theatre and oral narrative.

### ASSITEJ International Networks

The ASSITEJ Cuban Centre and the organizing team of the festival will work in conjunction with ASSITEJ International Networks in each of the areas. Each network will have a space in the festival for visualizing their work. This will facilitate the organization of the festival's program of activities, thus strengthening the Networks in the Latin American and the Caribbean Region.

Small Size Network (0-6 years)

International Inclusive Arts Network

Write Local Play Global (Writers Network)

ITYARN (International Theatre Research Network for Young Audiences)

Young Dance Network

### Next Generation Network

Next Generation Residency Program: A special platform will be developed for a group of participants in the Next Generation program, a group of young and emerging artists (under 36 years) seeking opportunities for international exchange and collaboration, who request to attend on this occasion.

The aim of the program is to encourage a "next generation" of artistic leaders devoted to the theatre for and with youths.

The next generation residency program could include any of the activities suggested above (symposia, workshops, seminars, forums, and other interactions).

### An accessible congress

We will work for an economically accessible Congress, with comfortable and affordable accommodation options.

Accommodation options are available through Paradiso, the Tour Operator Agency of the Ministry of Culture.

Probably Hotel Nacional de Cuba will be the venue of our 21st ASSITEJ World Congress, which has been equipped with all the technical facilities required for hosting the theoretical program of the International Festival of the Performing Arts and sessions of the Congress.



## 20th ASSITEJ World Congress

Havana offers theatrical circuits which will be part of the International Festival's program, most of which are located along the principal avenues of the city, such as the Linea Street theatre circuit and theatres in the Historic Centre.

Hotel Nacional is located at a walking distance from the theatres in the city, while other accommodation facilities can be included as lodgings for the participants.

Public transportation includes private taxis, collective taxis and low-cost buses that travel along the avenues where the theatrical circuits are located, thus connecting multiple points of the city. The organizers will also provide logistical support to all groups and delegates attending our Festival and Congress.

### Spaces

We intend to link schools and communities with the theatre, including the transformation of alternative spaces in theatres, public squares, classrooms, parks and even schoolyards can be used as scenarios for the festival.

There are 35 theatres in Havana which can be placed at the service of the International Festival. Among the most prestigious and with the largest seating capacity are:

- Teatro Karl Marx
- Gran Teatro de la Habana, Alicia Alonso (venue of the Ballet Nacional de Cuba).
- Teatro Martí
- Teatro Nacional de Cuba with two halls: Sala Covarrubias and Sala Avellaneda
- Teatro Mella
- Bertolt Brecht Cultural Complex with two halls: the Café Teatro Bertolt Brecht and Sala Tito Junco.

### Conclusions

Cuba is host to numerous international festivals and congresses every year. Its social stability and security, in addition to its solidarity, are three of its distinctive features. Our country offers travellers a structure which protects and promotes the development of fraternal ties among the peoples of the world, thus allowing the inclusion and respect of different religions, races and cultures.

It would be a motive of great joy if the ASSITEJ family should decide to meet in our country, to promote jointly a future of love while applauding the voices of a New World.





20th ASSITEJ World Congress

## ADDENDUM T

### French Bid for AAG 2024

Dear members of ASSITEJ,

We have the great pleasure to apply for hosting of ASSITEJ Artistic Gathering 2024 in France. By organizing this event, our national centre, which has been active and engaged in the life of ASSITEJ in the last two terms, would like to offer the best possible frame for international collaboration.

We fully adhere to the format of the Artistic Gatherings, as it has been developed throughout the years by ASSITEJ and the countries which carried them on, and we propose to do our best to set up:

- A fine selection of national and foreign shows, which promote, in particular, multiple dialogues between the participants in the encounters.
- Spaces and time for exchanges, with a special attention to a quality experience for everyone, beyond the language barrier and cultural differences.
- A reflection about sustainability, in order to reduce the ecological impact of the Artistic Gathering, and to maximize its integration into the local life.

In the next months, we will discuss with our government and the national agencies for a good funding of this project. Unfortunately, due to the uncertainties about the output of the municipal election that passes off this month, we couldn't get confirmation from a hosting city at this point. We obviously will specify a place and date by 10 days before the opening of the General Assembly, in order that each delegate can receive reliable information.

We wish the best for the success of the Artistic Encounters 2024 in France!

Bernard Le Noac'h, Émilie Robert et Grégory Vandaële, co-president

c/o ONDA

13 bis rue Henry Monnier 75009 PARIS



**SCÈNES  
D'ENFANCE**  
ASSITEJ-FRANCE



20th ASSITEJ World Congress

## **ADDENDUM U**

### **Candidates For the Executive Committee**

Candidate for the position as President: Sue GILES – ASSITEJ Australia / Theatre Network Australia



Sue Giles has worked for Theatre for Young Audiences for over 35 years. She has been Artistic Director of Polyglot Theatre since the year 2000.

Polyglot has an international reputation for contemporary theatre works that engage with children to create experiences that combine theatre, play and visual spectacle. Her works have been performed in 18 countries on five continents in five different languages. Sue has been an advocate and leader in the TYA sector since 2003, is currently a board member of Theatre Network Australia, our National Centre, as ASSITEJ Representative. She was elected to the Executive Committee of ASSITEJ International at the 18th World Congress in Warsaw in 2014.

Sue was appointed one of the Vice Presidents of ASSITEJ International after re-election in 2017 in Cape Town. In 2018 she received the Australian Green Room Lifetime Achievement Award. In the same year Sue authored *Young People and the Arts: An Agenda for Change*. In 2019 Sue was awarded an AM (Member of the Order of Australia) for significant service as an Artistic Director and to children's theatre. Also, in that year she was awarded the Australia Council for the Arts Theatre Fellowship.

#### *Motivation of the candidate*

"I have served for 7 years as an Executive Committee member of ASSITEJ International and will stand for election as President of the global association in March 2021. This is a step I do not take lightly, knowing from within the demands of the position and the responsibilities I would need to assume, especially given the enormous challenges we are facing through Covid-19. As the global community reached out to each other during Covid we realised anew how necessary, how vital, connection, respect and friendship are in the life of our association. This time has honed every practitioner's commitment to the children and young people we make performance for and with. It has shone a light on the inequities and inequalities that so many of our peers' experience and the differences in support mechanisms around the world. This time has made the rights of the child to arts and culture our major focus for the years ahead. How this plays out is our task going forward: working with the Manifesto made in collaboration with our members, through our art in all forms, through the joy of live performance and our artistic gatherings, through the inventive mechanisms of online connection, through shared learning and experience, and most importantly through listening to the perspectives and experiences of children.



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Theatre is a linking mechanism like no other – a powerful, living, emotional, sensory experience that brings people together in ways that transcend words. In a world that is fraught by tribalism and division even more than before Covid-19 ruptured our societies, ASSITEJ stands for those who believe deeply in the power of theatre to transform and delight, to ignite and inspire, and provide myriad ways for children to engage with the act of living together in the same world: the act of it – not the dream.

I hold the values of ASSITEJ highly and see in these the path to more openness, more connection and more equity. We will work with the new forms we have discovered; continue the conversations and exchange; celebrate innovation and value the distant relationships as well as the face to face. I will work for mobility of our members, accessibility and inclusion, shared knowledge and information, equity within our membership, new voices around the table, children’s voices around the table, participation at every level.”

### *Profile of the candidate*

*“I live and work on the lands of the Wurundjeri people of the Kulin nation and pay my respects to Elders past, present and emerging. Always was, always will be Aboriginal land.*

I come from the global south and also the Asia Pacific region.

I have been working with the Executive Committee since 2014 as part of the Policies, Protocols and Fundraising group; in the first term alongside Yvette Hardie and Roberto Frabetti and in the second term, with the addition of Louis Valente and Bebe De Soares. This work has given me a strong insight into the workings of the Association and its constitution. I have found this fascinating and absorbing work and feel I’ve had the best background to nominating for President, inspired as I have been by Yvette and knowing she will remain a friend and mentor if I’m elected. I’m a good communicator and believe in strong team building and collaborative leadership. I have experience in chairing a board and am looking forward to the role this position demands.

I am also deeply aware of the qualities and skills of the Executive Committee and the members’ role in advocacy and representation and know this is a direction to be explored further. The new EC will need to work across time zones as never before – with real life meetings still a long way away. These times demand a new approach, a flexible and nimble approach – one that embeds remote connection in our processes as well as looking for ways to bring people together in real life.”

Candidate for the position as Secretary General: Louis VALENTE – ASSITEJ Denmark



Louis Valente Sørensen is the current Secretary General of ASSITEJ (elected at the 19th ASSITEJ World Congress in 2017). He is also the Executive Director of ASSITEJ Denmark and has been involved in the office of ASSITEJ Denmark since 2013.

His educational background consists of a masters' degree in philosophy and cultural encounters. He is raised in the world of TYA and has been involved as translator and tour manager before entering ASSITEJ. Louis is married to a Cuban actress with whom he has two children. He speaks, reads and writes – besides his Danish mother tongue – Spanish and English.

*Motivation of the candidate*

“Theatre for young audiences is something special, magic, beautiful, and important for children and the societies that they

inhabit and constitute. I think all members of ASSITEJ agree on this; that is what holds us together. ASSITEJ is a central motor for the continued existence and development of TYA. This is why ASSITEJ is important and why I wish to stand as Secretary General for another term.

ASSITEJ is also a wonderful MEMBERSHIP association. The collective ownership and engagement is unique and very inspiring. The passion for what we do and the understanding that when we work together, we can do more is something that is I wish to be part of and make flourish.”

*Profile of the Candidate*

The workload and pace of ASSITEJ is high and demanding and has given me administrative and leadership skills and experience that I will bring into the next three years. The Secretary General and the President are the only two persons in ASSITEJ that are in touch with all areas of work. Yvette Hardie is after 10 years as president stepping down. A central reason why I stand again is therefor to secure continuity and institutional memory. I strive to be diplomatic and calm and to bind the very different persons, national and regional contexts and organizational structures that are in ASSITEJ together. In communication with members and in the realization of ASSITEJ activities I seek to listen and finds ways where the cooperation can be most productive always respecting the central elements in our constitution and philosophy.

I aim to stimulate the development of the network by continuously including new people in ASSITEJ and bridging between people who can benefit from cooperation.

I speak Spanish and have a strong understanding of Latin America. This ensures better communication with members from one of the language groups in ASSITEJ that struggle to follow ASSITEJ as an English-speaking association.

ASSITEJ has a lot of potentials. I hope to be able to pursue these potentials together with the new EC to make ASSITEJ and TYA grow.

Omar Javier ALVAREZ – ATINA (ASSITEJ Argentina)



Born in Buenos Aires in 1968, Omar is dedicated to the art of puppetry since 1980.

In 1987 he founded OMAR ALVAREZ TITERES PUPPETRY ARTS COMPANY.

Aiming to achieve the highest level of aesthetic standards, its shows have received the recognition of the public, colleagues, and critics, having been presented with more than thirty national and international awards, as "Master Puppeteer National Javier Villafañe Award", in 2015.

Representing the Argentinean culture on stages around the world, he has toured in more than 35 countries of Asia, Europe, the Americas and Africa, performing its works in more than eighteen different languages for audiences from the most diverse cultures around the world; as well as the carrying out of research and professional development activities that have defined its innovative artistic profile

In 1997, he founded his own theatre, the CENTRO CULTURAL ESPACIOS, an Independent Institution located in the suburbs of BsAs. His theatre programs more than 200 professional shows, annually, with a specific focus in young audiences development.

Founder member of ATINA/ASSITEJ Argentina Centre, is Vice President of the organisation

#### *Motivation of the candidate*

"I run my own independent theatre since 1997 which gave me a large experience in the management, organization and execution of plans and projects in the short, medium and long term. Also, as vice-President of ATINA/ASSITEJ Argentina, and member of the Board since 2003, I have been involved in each and every programme and project such as the TYA Critics and Researchers International Forum (6th. Edition), Schoolyard Stories (3rd. edition) Festivals, Playwriting contest and "Regional Workshops" as well as "ATINA Annual Awards", among others.

Also, I have many years of experience in the management and executive production of national and international Festivals.

Over the years I have been part of diverse associations and organizations of representative groups, in which I have developed skill in tasks of collaboration and collective construction, from a horizontal and democratic way sense."

#### *Profile of the candidate*

Since 2005, ATINA / ASSITEJ ARGENTINA has worked in the EC in the organization of international projects that involve and benefit artists, institutions and centres of countries from different regions of the world, while playing an active role in the armed and strengthening of the ASSITEJ Ibero-American Network, accompanying the creation and consolidation of new national



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centres in our continent.

To give continuity to the task carried out up to the moment, the intention is to commit myself in the deepening and projection to more countries and regions around the world.

Further what has been done it will be important the creation of a Regional Circuit of Circulation and Exchange of Festivals and Programmers in Latin America to make possible the circulation and exchange of artists and theatre productions of other regions, and from/to the world, making it possible, convenient, accessible and enriching for each of the involved parts.

In addition, I am interested in exploring the development of more inclusive options for the active participation of members (especially from peripheral countries) in areas of exchange and professional training (workshops, forums, etc) through the use of vi

### Uyanga AYURZANA – ASSITEJ Mongolia



“I, Uyanga Ayurzana, a Mongolian, have a bachelor’s degree of Industrial Engineering from Purdue University and a master degree in Entrepreneurship in USA.

I started my career at Disneyland in California, USA as an industrial engineer before returning to my home country Mongolia. I had worked in construction company for 4 years starting as an operation auditor, moved to HR and promoted to a project leader of building a Mongolian first ever automated precast plant and CEO of the plant later.

In 2016 after the birth of second child my interest had shifted to parenting and early childhood education and to be a social entrepreneur. After some research I had established my own

NGO, Creative Bamboo, a creativity and development centre for kids of ages 0-10 in 2017. The foundation of the centre is Bamboo theatre, the first ever audience-interactive theatre for the youngest audiences in Mongolia. In the last two years we have produced 4 own original plays; and 2 plays for babies are adapted and produced by Russian theatre.

We aim to be a second home for families with young kids where they can develop their imagination, curiosity, empathy through our Bamboo theatre and our developed programs.”

#### *Motivation of the candidate*

“One of the reasons is simply because I am passionate about theatre and arts even though I didn’t pursue a degree on it. I realized later that all my experiences in theatre & arts from my young age (played in theatre works at schools, in productions & movie) helped me to shape who I am today – being more emotionally intelligent – meaning more self-confident, self-aware & empathetic.

I believe that easy access to theatre is must for everyone, but it can have a greater impact and much value when it can be introduced to kids early. This is my second reason applying for a member of EC ASSITEJ so that I can be a part of a community where the mission is to advocate and bring an easy and constant access of theatre to every child regardless of their background and



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beliefs; ensure sustainable development of theatre for children by uniting theatres and organizations throughout the world; creating new practices and opportunities on behalf of all children.

Since many Asian countries have a little history/less experience doing modern performing arts for young children compared to some developed countries in Europe, I can be part of a team that can change it & be a voice on advocating and uniting many Asian countries to ASSITEJ”

### *Profile of the candidate*

The skills that I can bring to EC work:

1. Communication skills
2. Planning and executing projects in each given timeframe
3. Be an active team member by sharing own perspectives on any given topics
4. Be responsible on meeting deadlines and results
5. To read, select and edit articles for publication
6. To plan and oversee the look and lay-out of the publication with the selected designer
7. Project management skills from my previous work experiences
8. Administrative skills
9. I really like the idea of having a virtual academy of ASSITEJ which will help to so many artists, individuals and organizations in the field of TYA who cannot attend/afford international festivals and events, and/or who have language barriers but who are eager to learn and do, therefore I would be interested to be involved in this project as any means necessary.

### *Jan BAANSTRA – ASSITEJ Netherlands*



Jan Baanstra (39) is managing director of dance company de Stilte (2008) and founder and manager of BRIK Festival in Breda (2011), the Netherlands.

de Stilte is a company in the Southern part of the Netherlands, that focuses producing and performing for children. De Stilte presents 200 shows in theatres all around the globe, 450 duets and 1,300 workshops every year for 75,000 spectators.

BRIK festival was founded in 2011. While touring internationally de Stilte came across beautiful shows that were never seen in the Netherlands. This brought the company to the idea to organize a festival: introducing new artistic works to children. In 2019 BRIK was attended by 21,000 spectators presenting 15 international companies, 7 national companies, 60 performances in venues and

outdoor, a professional program, a talent development program, workshops and an international exchange program.



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In last decade Jan Baanstra has established a national touring network – Klasse Theater Uitjes. He has created BRABANT MENU with partners in the region: 25,000 pupils from 125 schools watch a show every year.

Performing arts is part of the education.  
[www.destilte.com](http://www.destilte.com) / [www.brik.com](http://www.brik.com)

### *Motivation of the candidate*

“Changing the world with performing arts, that’s the main motivation to contribute to the quality and development of children’s theatre all around the globe. That’s the reason to apply for the EC of ASSITEJ International.

It’s my strong believe that exchange and collaboration are the ingredients to make theatre accessible for every child, regardless its background.

In the world of arts there is no selling and buying. The only thing there is, is the content of a show and the child as a spectator. With these two ingredients we can encourage children to tell their own story, the boundless story of the imagination. By becoming part of the story, by experiencing it and using your imagination, your world becomes larger and more familiar. With art we create the citizen of the future. Every child looks differently at a show and every director or choreographer is producing a unique art work. This happens within the context of its society. To exchange and learn from each other by using art that’s produced in another context then your own familiar one enriches the way of thinking and gives an impulse to creativity.

### *Profile of the candidate*

I am persistent. I am a fundraiser. I am experienced in financial management and writing proposals. I have knowledge on the international field and its cultural policies. I am experienced in making co-productions, collaborations and network works.

### Tatiana BOBROVA – ASSITEJ Russia



Tatiana Bobrova is a chief coordinator of International Theatre Kingfestival; manager of Novgorod theatre for children and youth “Mali” (Velikiy Novgorod, Russia). Composer, working in Russia and abroad. Journalist, focusing on culture and theatre; from 2015 she is a Vice President of ASSITEJ Russia, from 2017 – EC member of ASSITEJ International.

Graduated from Faculty of Journalism in Saint-Petersburg University. Member of the Theatre Union of Russia. From 2017 as EC member of ASSITEJ worked in Publications and Promotion group and group of editors ASSITEJ magazines, she has also been appointed to many workshops and artistic encounters. Organizer and programmer of International Theatre Kingfestival, devoted to





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drama, puppetry and dance for young audience from Russia, Europe and Asia.

From 2007 she created international laboratory “Young critics is a future of theatre” for young theatre researchers; as producer she programmed projects “French Focus”, “Swiss Step”, “Danish Focus” etc. From 2017 she initiated project “Theatre Volunteers” as program for young students. She is active and energetic member of ASSITEJ projects, participant of festivals and workshops in Russia and abroad.

### *Motivation of the candidate*

“I would like to be involved in next EC of ASSITEJ International as a candidate representing ASSITEJ Russia and would like to hope that new term became an important step for me personally and benefit for organization. ASSITEJ need to change every time, because our public is energetic young audience who need to experience a wide range of high-quality theatre, to find strong and actual themes on stage and every 3 years new team need to hear and to feel this challenge of modernity. I would like to promote ASSITEJ and TYA today when the value of live theatre art needs to compete with contemporary digital epoch. It is important for me to become a part of such a team for ASSITEJ and to help with all my skills build the future of the theatre for the young together with good team of professionals to working for creation a better world.”

### *Profile of the candidate*

I’m working as a journalist and SMM manager for culture events for years, as a theatre producer and festival organizer too – and last 3 years as EC member was a fruitful experience for me, when we presented all activities of ASSITEJ via social media tools like Instagram, Facebook, website.

I worked as editor of three annual magazines ASSITEJ in a great team of my colleagues and understand the value and importance of these articles about the current situation in theatre for young audience. I would like to continue my work for Publications and Promotion of ASSITEJ – because it’s the way to present ASSITEJ to the world, to make all activities of organization visible and important.

### Yannick BOUDEAU – ASSITEJ Belgium



“General Manager and Creative Producer of Compagnie de la Casquette – Theatre for young audience – Brussels, (BE – French-speaking community – since 2007). My main tasks are to produce and bring on tour the productions of the company, while coordinating the overall activities and budget of the company. With the company, we have also developed several partnerships – from local schools to a company/cultural centre based in Senegal. Co-founder and board member of ASSITEJ Belgium (since 2015), President of the board since 2017. In a country divided in three linguistic communities, ASSITEJ Belgium has contributed to tighten bonds between those communities; even though we still have a long way to go, bridges are being built. I am really proud of the work we have done so far.



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Member of ASSITEJ International Fundraising group since January 2018, I have participated in many sessions regarding the potentiality of funding for ASSITEJ International.

External expert, lead and quality check expert for EACEA (Creative Europe Programme): evaluating applications, coaching and supervising experts (since 2015).

Previously: administrator of the technical department THEATRE DU ROND-POINT (Paris 2002-2007), Production and Administrative Coordinator PENICHE OPERA – Paris 2002, and Production Coordinator (Foreign Productions 1998-2001) – WARSAW NATIONAL THEATRE.”

### *Motivation of the candidate*

My motivation to volunteer as a member of the EC is based on five pillars:

1. To advocate, develop and promote the work of artists and practitioners in the field of TYA. I do believe there remain possibilities to enhance the visibility of the sector, on local, national and international levels. TYA must be taken seriously, as it is a way of fostering children’s ability to emancipate.
2. To continue the support and implementation of actions that have been relevant for the past years, endorsing collaborations, encouraging solidarity among ASSITEJ members: artistic exchanges, trainings, etc.
3. To reinforce the sustainability of the association, by continuing to search for additional financial resources.
4. To cultivate and share our cultural and linguistic differences. Diversity in a global world is a strength.
5. To look for ways of building bridges between other artistic disciplines, such as circus, street arts, visual arts etc.

### *Profile of the candidate*

I think one of my main soft skills would be: facilitating. I like to be the liaison between people, to make people meet and eventually plan projects together whatever their differences are. Since the co-foundation of ASSITEJ Belgium in 2015, I see myself as a “broker of ideas”.

I am also a very curious person: I am always eager to learn, and to understand about the way things go in other countries. It gives me ideas that I can pass forward to others. Open-mindedness is one of the keys to success.

As an expert for the EU cultural Agency in charge of the Creative Europe programme (EACEA) for the past 5 years, I have learnt to evaluate large scale cultural projects, to write reports, and to monitor also other experts. I have also acquired a certain knowledge of EU cultural policy.

In my daily work, as a manager of a structurally funded TYA company in Brussels (La Casquette), I have experience in coaching artists and other art professionals with their strategic plans and artistic approach.

I am convinced that all the above-mentioned skills and experiences will be very useful for ASSITEJ.

Cristina CAZZOLA – ASSITEJ Italy



Cristina Cazzola is a cultural producer with experience in theatre for young audiences, audience development and engagement methodologies, strategic networking, mentoring and fund raising for public institutions, private foundations, enterprises to foster internationalization and cooperation processes.

From 2006 she is founder and artistic director of Mantua's Segni d'infanzia festival (SEGNI New Generations Festival), around 300 meetings for over 30,000 spectators, from 18 months up to 18 years old, artists and delegates from all over the world. <http://www.segnidinfanzia.org/it/festival?lang=en>

She has been ASSITEJ Italia Vice for 6 years and created the Chain reaction project to improve the internationalization of artists and the skills of producers in TYA.

In 2012 she founded and heads as project manager the teenager's engagement methodology T.E.E.N., financed twice by the Creative Europe program <http://teentheatreetwork.eu>.

From 2018 she runs Liv.in.g., a social enterprise born with the aim of promoting and supporting the internationalization of the performing arts sector <https://www.livingnet.eu>

As dramaturg and director, she has created over 15 shows in 20 years.

#### *Motivation of the candidate*

"I can say that, at present, I am aware of the skills I have developed, and have created the conditions that make me able, for the following 3 years, to serve the common good in a wider vision. In the past 20 years I have been fighting daily, defending the value of theatre for young audiences from the "B level" label with activities thought to enlighten the quality of the sector.

Theatre and performing arts in general should remain the field of a pregnant relation between art, didactic and ethical. I believe a good show for young audiences should nourish, communicate emotions and stimulate creativity both in adults and children. I believe theatre for new generations, like poetry, have the capacity of expressing a lot with less; that arts give the chance to acquire skills and instruments – not necessarily didactic- but empowering us to read the reality and help us to positively change society. I believe with our work we can contribute to making the world a better place for fragilities and differences and a place where youth is more respected.

I would love to put this vision to the service of ASSITEJ International mission facing that daily challenge on a global level."

#### *Profile of the candidate*

"Six years spent as Vice president in ASSITEJ Italia can ensure my capacity to follow agreed policies and protocols. The experience in international cooperation and networking made me aware of the importance of working with high ethical standards, in a spirit of generosity, "opening doors" and sharing. I have experienced the challenges and negotiations that are needed to be faced in that approach and always being able to make appropriate decisions, even if sometime a step back is needed for the common good.



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I am used to travelling as Segni director, about 45 days per year visiting international festivals, so I can support my EC participation according to founding and working time.

I am willing to share my fund-raising competences, together with the Secretariat, never forgetting the values but exploring capacities and possibilities.

I am used to online cooperation, ready to share my Arts management experience, writing and communication skills and also to learn more and disseminate.

I am in a learning process of sociocracy, and non-hierarchical processes and I will be happy also to experiment new models of governance, always respecting the general assembly's decisions.

### Jon DAAFYDD-KIDD – ASSITEJ UK



“I trained as a musician in Scotland, UK. Upon returning to Wales, I transitioned into theatre. I have always focused on inclusion and creating opportunities for those who benefit from creative experiences but do not have the opportunity.

I am Head of Participation for Wales-based Hijinx Theatre, developing opportunities for learning disabled and neurodivergent young people as audiences and performers. This includes the award-winning programme for Hijinx actors role playing medical school exams and developing a collaboration of a new piece for young audiences with professional learning-disabled performers.

Since 2016, I have worked with organisations in Lesotho (Africa) and a group of learning-disabled performers from Wales to explore the aspirations of disabled (and non-disabled) children and young people, and challenging societies views of them. This project contributed heavily to winning International Award from The Stage, UK.

For Music Theatre Wales, I am consulting with young Welsh audiences. Engaging as audiences and participative practice, young people are challenging the work that is created for them and will deliver recommendations for the company's future work.”

#### *Motivation on the candidate*

“In 2017, I was Next Generation for the South African World Congress. I thrived on forging new friendships, partnerships and collaborations. Two months later, I was co-opted onto the ASSITEJ UK board.

In 2018, I joined the steering group for IIAN. In 2019, became International Representative for ASSITEJ UK and Chair of IIAN. I am excited for the next phase of IIAN's development; our new IIAN Champions programme and launching our membership.

The ASSITEJ Constitution states children and young people must be allowed a cultural identity, be visible in society and have a right to enjoy arts/cultural activities. ASSITEJ has made me increasingly politicised and recognise the need for united, global working.



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I will further imbed inclusion and access as ASSITEJ continues to grow.

I will continue to develop collaborative working and learning of all members & networks.

The 4 corners of the UK push the expectation of inclusive & accessible theatre. We recognise these as creative tools, not barriers. Continuing this success relies on global partnerships.

The UK has its arms open, and is firmly dedicated to our sisters, brothers and partners around the world.”

### *Profile of the candidate*

Project Working Groups.

In terms of Project Management, I co-manage a team of over 50 practitioners pan Wales. Across a number of creative and participative projects, I work collaboratively to ensure the continued development of all programmes.

On-going research, consultation and evaluation is key to successfully delivering on a body of work.

Facilitation is one of my strongest skills. Creating a space for people to connect and develop is exciting, and a deep-rooted passion. Ensuring these spaces are inclusive, open and accessible to all should always be an aim, and I would relish supporting ASSITEJ’s ambition to achieve this.

Developing workshop encounters, Open Spaces, Forums, Fishbowl discussions, and online sharing experiences is particularly interesting. I benefit greatly from these experiences and appreciate the importance of delivering a solid and appealing programme. There is a wealth of expertise in ASSITEJ and offering a forum for all voices from around the world is paramount to supporting continued development.

Collaborative working with other skilled and passionate individuals on the EC would spur on my learning and passion for ASSITEJ.

### Julia Dina HESSE – ASSITEJ Germany



“Julia Dina Hesse (\*1981), dramaturg, director and scholar in TYA based in Germany (Wiesbaden) studied German philology, philosophy and communication & cultural management in Germany and France.

From 2008 to 2012 she worked as a dramaturg for TYA and Young Opera at National Theatre Mannheim and was in charge of Marketing and Public Relations. From 2012 to 2018 she was the Artistic Director of the Young Theatre Muenster where she among others directed two plays for toddlers, both invited to international festivals (Austria, France, India, Sri Lanka, Senegal). In 2018 she was dramaturg for a production in Okinawa at the international theatre festival *ricca ricca festa*.



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At present Julia Hesse works internationally as a freelance dramaturg and director in TYA. She holds workshops for children, teenager and adults and has published articles and papers in TYA related books and magazines. Since 2014 she is a lecturer at the theatre department of the University of Muenster. She recently received a post graduate scholarship and is researching about theatre and transformation processes.

She has been on the board of ASSITEJ Germany since 2015, now serving as its vice president.”

### *Motivation of the candidate*

“I believe in the importance of TYA and its global activities to support and strengthen every young person’s right to culture, arts and education no matter where they are born. Both, young audiences and their artists, need a strong and efficient network that gives them a voice and clearly articulates their needs and interests.

Having been a member in several professional networks, festival and award juries as well as political committees, I quickly familiarize myself with new topics and I am used to productive working structures and collective decision making and I love to brainstorm “outside the box”.

I believe in the power of (fair) cooperation instead of competition. Our audiences and our art profit most when theatre makers from all continents and places – mega cities to villages – and various artistic languages exchange and learn from each other. The EC can help find the common ground in all our individual tasks and struggles in order to develop strategies for shared artistic endeavours and cultural policies. I would love to be part of this empowering network and to contribute to a sustainable future for TYA as a change agent in transformational processes all over the world.”

### *Profile of the candidate*

I have worked in intercultural projects and easily adapt to new groups. My theatre work is interdisciplinary with a focus on music theatre and theatre for the youngest. Not only crossing lines of language, music and dance are important to me but also cooperation with non-theatre institutions like museums, universities and other not art related partners. I would like e.g. to work with and develop the Regional Workshops and create sustainable, process-orientated activities that bring together experts from different fields and backgrounds that inspire and empower each other. I am:

- very well connected in the Western European TYA network and happy to introduce my contacts to each other
- interested to share the state of the art of Germany’s TYA and bring the impulses from outside to Germany
- very good in communication both in writing and in person and experienced in arts management and fundraising as well as in designing and managing communication campaigns. I can stir enthusiasm in audiences, convince decision makers and sponsors and motivate teams to achieve common goals, both in the arts and in cultural policy making
- a skilled presenter and a very experienced dramaturg



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Shoaib IQBAL – ASSITEJ Pakistan



“Shoaib Iqbal is an arts manager who has worked as curator, director and arts educator of arts projects since 2000. He founded The Little Art, a non-profit arts education organization that uses art to promote positive social values through innovative learning opportunities among children and young adults, especially marginalised. Shoaib also serves as President ASSITEJ Pakistan and has been instrumental in delivering centre’s success of setting up bi-annual Tamasha Festival for Young Audiences and hosting annual International Next Generation. Tamasha engages nearly 15,000 audiences in each audition.

Shoaib post-graduated from DeVos Institute of Arts Management (Kennedy Centre, Washington D.C.), 2013 Asia21 fellow with Asia Society, an Acumen 2015 fellow, 2015 ArtThink Southasia fellow and 2020 ISPA fellow International Society of Performing Arts. Shoaib also worked with Sharjah Government as consultant for 5 years and with British Council as Head of Arts, Pakistan in 2016-18.

Shoaib travels very frequently to various festivals and exchange program. He is also setting up two international performing arts projects for children and youth in New Zealand and Qatar.”

#### *Motivation of the candidate*

“I am a Southasian and a global citizen by heart. My association with ASSITEJ is a decade old when I was in Kennedy Centre and was engaged in its events there. I returned to Pakistan and The Little Art became an individual member till we established ASSITEJ Pakistan as national centre.

In the past 4 years, we established ASSITEJ Pakistan with a spirit of volunteerism, where members come to contribute to the platform, co-produce projects & workshops and develop international linkages for exposure and support. We set up Tamasha Festival that has large audience now, bring together theatre makers from nearly 10 countries through Next Generation, and promote international exchange as recently ASSITEJ Pakistan and ASSITEJ Sweden collaborated for a project.

I want to represent Southasia in ASSITEJ EC, that will strengthen the work done in the region, and will build on the assets of my ideas and dedication that I present. TLA provides a perfect secretariat with a full-time team of 14 people to further the cause of the network. I will be able to expand ASSITEJ International through my global exposure, arts management skills & authentic interest of working for children and young people.

#### *Profile of the candidate*

I have been working in various management level positions in the past with organizations like British Council and international projects such as arts management consultant with Government of Sharjah, United Arab Emirates. I founded The Little Art from scratch, an organization that hosts now some of the Pakistan’s largest festivals, art events and exhibitions in various art forms. The following skills helps me to understand job as EC, and deliver it with full understanding and commitment.



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- Experience of managing multiple projects in various countries
- Ability to understand project and ideas from arts management perspective
- Understand the importance of collaborations and networking, and how to make fruitful and long lasting connections
- Ability to support networks where communication plays a vital role
- Developing new projects, and support ideas from various backgrounds and cultures
- Celebrate diversity and understand cultural contexts
- Ability to develop project proposals, understand scope of work and deliver successful projects
- Maintain an open communication with partners & donors
- Be resilient in situations where projects & ideas might not work initially

### Seok-hong KIM – ASSITEJ Korea



Seok-hong Kim has been passionate about the performing arts for his entire adult life, both as an arts manager and an administrator. During this time Theatre for Young Audiences (TYA) has also been an important part of his career, as he has had a deep relationship with ASSITEJ Korea, working as a board member for over a decade.

He is currently working for the Korea Arts Management Service (KAMS), while still staying active in ASSITEJ Korea as a board member for international exchanges. KAMS is a government agency which puts great focus on the sustainability of arts companies in this harsh market arena. KAMS has been organizing PAMS, the Performing Arts Market in Seoul, for about 15 years. It has become one of the most dynamic and creative arts markets in

the world.

Before joining KAMS he was in charge of programming for several years at a local arts centre in Seoul, Korea. He also worked as a production manager at the KNUA, the National Conservatoire School for Drama, where he focused on linking students with professional artists in their productions.

He studied theatre and arts administration at university.

#### *Motivation of the candidate*

I am excited to stand for a second term as a member of the Executive Committee (EC) of ASSITEJ International. Thinking back, I was hugely privileged to be elected as a member of the EC three years ago in Cape Town. For the past three years I have been working specifically in the Publication and Promotion group within the EC. It has been an invaluable time of professional development for me to work there. It has been a learning process and now I feel it is time to contribute more actively to this wonderful organization.

I fully understand what my missions are in ASSITEJ. There are two missions in general. The first is as a professional I should put my abilities into actual ASSITEJ projects and business so as to make the organization more concrete. The second is that I feel I should do more to expand and deepen





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the relationships among the Asian TYA communities. Asia is so large and diverse that there are many people, communities and countries which are so active by themselves or have many potential resources for TYA, but we haven't actually got to know them yet. I will do my best to discover and connect with them and get them to join us if I am chosen again.

### *Profile of the candidate*

- Cultural policy knowledge and experience
- Arts management knowledge and experience
- Funder and funding knowledge and experience (but not international experience)
- Editing skills
- Marketing and PR skills
- Project management skills
- Administrative skills
- Communication skills (especially listening to others)

### Cecilie LUNDSHOLT – ASSITEJ Norway



Cecilie G. Lundsholt's experience with performing arts for a young audience is extensive and varied, from her work as an artistic director, actor and pedagogue, to her commitment to ASSITEJ Norway and international projects.

Lundsholt has contributed to the EC over the last term and is very motivated to sit one more term. She believes that working with TYA throughout the world builds bridges in a political climate where a lot of states are more concerned with building walls and promotes democracy, tolerance and understanding

As an actor, Lundsholt has participated in more than 35 productions, with a specialization in theatre for a young audience. She has toured extensively with the Cultural Rucksack and has performed at several festivals both in Norway and internationally.

Lundsholt has an education in acting from Rose Bruford College and Västanå Teater in Sweden. Since 2015, Lundsholt has worked as the artistic director of Teatret Vårt, and her work has been said to revolutionize TYA in Norway. In her company Erler, she makes interactive, site specific and immersive productions that tour both in Norway and internationally. In 2021 she will start as the artistic director for Teater Vestland, a regional theatre on the west coast of Norway.

### *Motivation of the candidate*

"I was elected to be part of EC in 2017 and have served one term as a board member. I have been working on the project group, facilitating Regional Workshops and working on the artistic encounters in Beijing, Kristiansand and Tokyo.

I am very motivated to sit one more term. Being part of the EC has opened my horizon as to what theatre for a young audience is in the world today, and it is a great honour to be allowed to work for a cause so important and bigger than all of us. I believe that working with TYA throughout the



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world builds bridges in a political climate where a lot of states are more concerned with building walls and promotes democracy, tolerance and understanding.

We live in a world where news – fake or real – travels too fast. It is easier to scream at or to ignore each other than to really listen. I think meeting through art makes the world more open to listening to each other. Together we are able to take the best practices from all over the world and to learn from each other. Very little inspires me more. I hope I will get the possibility to serve one more term.”

### *Profile of the candidate*

I think some of my most important skills is the experience I have gained over the last three years as part of the project group in EC. If elected, I would like to continue working in the project group. Here I have been planning workshop, encounters, open spaces, forums and discussions. I am very interested in language and translation and how we communicate inside such a big association as ASSITEJ, and I think this focus is very valuable in the work I have done for the organization over the last three years. I have worked a lot on the regional workshops and placements and have started to work on the ASSITEJ virtual academy which is very exciting. I have a big international network for identification of persons with skills needed for regional workshops. Finding online mechanisms for sharing knowledge, practices and processes, including webinars, live streaming, facilitated online workshops. I am a dramaturge and playwright and have good dramaturgical skills. The last years I have worked as the artistic director for a big regional theatre in Norway, and have good project management skills, facilitation, communication skills and administrative skills.

### Barbara MALECKA – Small Size Network



Artistic Director of two theatre festivals: International Festival of Arts for Early Years “Sztuka Szuka Malucha” organised by Art Fraction Foundation and Children’s Art Centre (since 2010) and KONTEKSTY festival for all audiences organised by Animation Theater in Poznań (since 2017).

Barbara shaped her management skills as the co-founder and board member of Art Fraction Foundation (since 2009), vice-director of Animation Theatre (2016-2018) and as a project coordinator of Polish part of two EU projects “Small Size, Performing Arts for Early Years” (2014-2018) and since 2019 – “Mapping. A map on the aesthetics of performing arts for early years”. In 2020 she initiated an international online project „Let’s talk about Early Years”.

She is deeply involved in the development of Theatre for Early Years in Poland since 2010. In 2016-2019 she was a member of the Board of Directors of Small Size Network.

As an artist Barbara is an author of scenography for several performances for Early Years including international co-productions “KUUKI” (Japan), “Den lille store reisen” & “RIVERSO” (Norway) and



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world touring production “*blisko/close*” (Poland). She is a teatrologist, set designer and a producer of artistic events.

### *Motivation of the candidate*

“I believe that being a member of EC gives you a voice that can be heard, so I would like to use that voice to speak for those smallest ones, who can’t speak on their own yet.

I want to talk about responsibility, sustainability and quality. I would like to serve for more & more visibility & accessibility of performing arts for early years based on the deep research provided by ASSITEJ Networks and focused on the healing capacity hidden inside of TYA. In the world that has an unsure future we have to put a lot of effort into bringing up kind, self & earth conscious people and theatre is a perfect place to start the discussion about the future – today.

I have been working in the field of performing arts for children for over 10 years now and I believe that international collaboration is a key to real development on many levels – from small scale events that touch the audience directly to wider perspective of international and global concept that brings people together.

I believe that we all have a mission to do, and sharing is the only way to grow. We have to think not only for the present but even more importantly for the future of the children and the planet.”

### *Profile of the candidate*

I truly believe in one of the main objectives of Small Size Network saying that small children are the “spectators of today and not only of tomorrow” but as the future starts today, to really talk about it we have to focus on the fact that whatever we do now has a future consequence. Art for me is a place for a dialogue, so we have to ensure that we actually invite children to this discussion. As a Member of EC, I would like to focus on two most important areas:

- quality by promoting good practices (as children deserve the best)
- accessibility (in terms of number of children participating in artistic events, focusing on those whose participation is limited)

What we offer to the smallest children in their first years is what they emotionally benefit from in their future life. I believe my contribution to EC can widen the visibility of the smallest spectators in the work of ASSITEJ International. I would also like to serve as a link between EC and Networks as their specific research is crucial for creating a theoretical background. I hope that my previous international experience in producing events, managing projects & being an artist can be beneficial to ASSITEJ International.

Paulo MERISIO – CBTIJ / ASSITEJ Brasil



Professor (UNIRIO; CNPq), director and researcher in TYA. PhD in Theatre, with post-doctoral research at Université de Paris Ouest/Nanterre in 2014. Since 2002 I have been the director of the group Trupe de Truões – Uberlândia / Brazil, that won several awards at national festivals and has organized five editions of a TYA Seminar. I have many articles published and experience with editing councils at magazines and books organization. At ASSITEJ International, I have participated in Taboos Workshops (Venezuela, 2008; Cuba and Brazil, 2010); at the Director's Seminar from ASSITEJ Germany (Mannheim, 2015) and represented Brazil at the two last ASSITEJ Congresses (Poland, 2014; South Africa, 2017). I am also Member of the Board of CBTIJ / ASSITEJ Brasil and in 2020 take part of the jury of CBTIJ

TYA Award. I have taken part at the ITYARN board since 2018 and take part at the scientific committee at the 5th Int'l Theatre for Children and Young People Researchers and Critics Forum (Argentina, 2018) and at the ITYARN Seminar at the AAG in Kristiansand (2019). I represented CBTIJ / ASSITEJ Brasil at the BRICS Meeting at the 2018 Beijing AAG and at Cradle of Creativity (South Africa 2019).

#### *Motivation of the Candidate*

“Since 2008, when I had the first contact with ASSITEJ International, in the first taboo-themed workshop in Venezuela, I was able to realize the importance of organizations and networks in the field of TYA. I participated in several meetings with artists, researchers, educators and producers who are dedicated to TYA and who are committed to spreading and creating opportunities in the most diverse parts of the world. At CBTIJ / ASSITEJ Brasil we think that politically for Brazil at the moment, and also for our region, it is important to have a representation of the country at the Executive Committee, contributing to an even greater consolidation of the Iberoamerican TYA Network. Due to my professional experience in publications and organization of scientific events and considering the two opportunities I had to be part of an open EC meeting, I believe that my greatest contribution will be made in the Publications and Promotion working group, a group I was able to approach in URUGUAY (EC meeting, 2019) and AAG (Kristiansand, 2019). As a member of the ITYARN board, I will be able to act as an interlocutor between the EC and ITYARN, taking responsibility for the Network's reports.”

#### *Profile of the candidate*

Due to my work at the University, since 2000, I have participated in several editorial boards and event organizing commissions, in addition to the organization of some books. Within ITYARN, I worked on scientific councils collaborating in the selection of texts for seminars held by the network. So, I have experience to work in the creation of ASSITEJ publications. Another possibility of contribution is due to my training as an architect and set designer, which allows me to collaborate in the planning and organization of the design of the Association's publications and other materials. My experience in organizing events and as a researcher allows me to think about strategies for dialogue with the organizing commissions of the Association's events, considering the



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possibilities of documentation and memory.

### Selloane (Lalu) MOKUKU – ASSITEJ South Africa



I am an experienced theatre maker, storyteller, academic, writer, and performer. I have worked with/for young people internationally, through organizations such as UNICEF and Save the Children UK, including the build-up to 2001 UN Special Session on Children that led to the children's declaration with child participation.

I was a coordinator of an innovative School Support Programme, using the arts to teach Science, English and Mathematics, called ShakeXperience. I chaired the task force that produced the 2005 Lesotho National Cultural Policy. I currently facilitate teaching and learning at Rhodes University, focusing on theatre for social transformation. Research include Applied Drama/Theatre, Translanguaging; TYA. I co-produced an adaptation of Orwell's

Animal Farm, directed by Neil Coppen. During the 2017 ASSITEJ Congress, I had the privilege of interacting with international audiences and met Ginni Manning (UK). This led to co-writing a play, DIPALO, that subsequently won the 2019 ASSITEJ Africa Playwriting competition. I also directed Mosali Eo U 'Neileng Eena (Market theatre).

#### *Motivation of the candidate*

"Serving on the EC requires open-mindedness to "open doors" for the organization beyond one's "backyard". I am passionate about languages in the theatre. My beliefs embrace diversity, as captured in a case study I wrote for PHAKAMA: Making Participatory Performance.

In Africa, theatre is often an elite event. I want to open conversations that recognize diverse historical backgrounds and present multiple stories. We need engaging stories to strengthen the critical consciousness of children and young people. Young audiences must be exposed to intercultural collaborations that enable informed choices in varied contexts. Barack Obama's lecture on Mandela said, "young people are capable, when aroused, of bringing down the towers of oppression and raising banners of freedom".

Reflecting on 2017/2019 Cradle of Creativity, I feel ASSITEJ is on the right track. I want to strengthen child participation in our work and see how young people's experiences can inspire different aspects of theatre-making. I am keen on the UN's commitment to child participation, including producing child-friendly versions of reports. Also, a longitudinal study on the impact of child participation in our programs."

#### *Profile of the candidate*

I bring a strong sense of research and documentation that I believe will be beneficial for ASSITEJ projects. Specific skills include monitoring & evaluation, facilitation, writing/communication, and cultural policy knowledge. I am passionate about languages in the theatre. Moreover, I serve on the



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board of ASSITEJ SA (since 2015) and have seen how ASSITEJ work shifts paradigms for young people. I follow after the strides of current President, Yvette Hardie, our ASSITEJ SA Director. And I hope to continue to strengthen the presence of the Southern African region while using all my experience and abilities to serve ASSITEJ International. I believe ASSITEJ is a strategic avenue through which different disciplines can meet children, including all arts, education and business. Africa has an ambitious Agenda 2063, and it is through the work of ASSITEJ that a collective narrative, inspired by the experiences of the current generation, can be built.

### Gonzalo MORENO – ASSITEJ Spain



I am a cultural manager with a degree in Art History. I specialize in project management, design and cultural communication. My professional career has always been linked to management, especially to the world of books and publishing. I have worked in different fields of culture, from rights management entities, record companies, publishing houses, bookstores or festivals of various kinds.

In 2015 I joined the ASSITEJ Spain team trying to give impulse and enthusiasm to a project that I feel is as necessary as it is exciting. Nowadays I am the manager and general secretary of ASSITEJ Spain, coordinating the different projects of the national centre and working groups.

I have also worked as a freelance graphic and web designer for the last 10 years.

I hope I can be useful and contribute to the needs described in the job description of the Executive Committee.

#### *Motivation of the candidate*

“I am applying not only individually, but on behalf of the commitment of both ASSITEJ Spain board and members, convinced that it is necessary to work together and continue asking ourselves around the key role of performing arts for young audiences to improve our lives and the whole society

When I met ASSITEJ I discovered a world full of values and possibilities, I felt the importance of art for young people and the importance of defending it.

The exchange is, in my opinion, the main way of learning and the way through which we can progress, step by step, together. Being part of the EC I am sure that it will continue learning and I hope that allows me to contribute in a modest way to this journey.”

#### *Profile of the candidate*

As a result of attending the open EC meetings I have a better understanding of our colleagues’ work and I believe that we can especially contribute to Publications and Promotion area. The skills that are needed are part of the work that I have developed over the last years.



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The last five years I have worked in a publishing house and developing the following functions:

- Digital Communication / Social Networks /
- Writing press releases and contact with journalist.
- Web design and graphic design of promotional materials (posters, advertisements, leaflets, catalogues)
- Commercial management

Since 2018 I am also the editor of ASSITEJ Spain publications, where we publish plays and essays by both Spanish and foreign authors, taking care of the content as well as the look and design.

I have skills also in graphic design and have worked as a production manager in a graphic design studio.

I am a freelance web designer and have created websites for different publishers, photographers, festivals, associations, ...

As manager of ASSITEJ Spain I develop the projects of the association, fundraising, coordinating the work plan and engagement.

### Kentaro MIYAMOTO – ASSITEJ Japan



“I am a researcher of drama in education and TYA. I have been engaged with ASSITEJ for 15 years. Currently I am Secretary General of ASSITEJ Japan Centre.

I studied Japanese and English language education in B.Ed. program at Chiba University, Japan. I also studied drama in education for one year at University of Durham, England, with Japanese government scholarship.

I continued my study in M.Ed. program at Chiba University. I also studied art education for one year at the Ontario Institute for Studies in Education of the University of Toronto (OISE/UT), Canada, with Rotary Foundation scholarship. I studied curriculum in Ph.D. program at OISE/UT, with Canadian government scholarship.

I taught English for one year in secondary school, and for five years at Reitaku University, Japan. I worked for various research projects conducted by National Institute for Educational Research, Japan.

I started my engagement with ASSITEJ as a volunteer interpreter for Mr. Fumie Naiki. I have attended all the ASSITEJ World Congress since 2005.

I translated several booklets and magazines of TYA published by ASSITEJ Japan Centre. I also coordinated ASSITEJ Asian Meeting in Tokyo in 2018.”

*Motivation of the candidate*



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“I want to be involved in ASSITEJ as an EC member because I would like to pass the legacy of 2020 World Congress to next generation.

I have worked as an Assistant Congress Producer for 2020. I have learned many things through the preparation. I would like to share my knowledge and experiences with hosts of next ASSITEJ Artistic Gatherings and World Congress.

I also want to bring the voices of Japan and Asia to ASSITEJ community. It would be beneficial for international understanding and mutual friendship in ASSITEJ, and for development of TYA all over the world.”

### *Profile of the candidate*

I think that my skills and interests will benefit the “Publications and Promotion” group in EC in its working plan.

I am a researcher of drama in education and TYA. Currently I have been coordinating ASSITEJ Magazine and ITYARN conference in 2020.

I am good at writing, reading, selecting and editing articles for publication. I am also good at organizing translations of articles where necessary. I believe that I could contribute to the management of all processes towards the creation of publications by ASSITEJ.

### Ernie NOLAN – TYA USA - Available to serve as Treasurer



Ernie Nolan, Executive Artistic Director of Nashville Children’s Theatre, the oldest professional theatre for TYA in the United States, is an award winning, internationally recognized director and playwright.

He has directed and choreographed world premieres by such Tony-nominated artists as Willy and Rob Reale, Stephen Schwartz, Stephen Flaherty and Lynn Ahrens, and Bill Russell and Henry Krieger. In his tenure at NCT, he has commissioned world premieres from Idris Goodwin, Marisela Trevino Orta, Marcy Heisler, Zina Goldrich, Dave Deveau, Anton Lipovetsky, and Tim McDonald.

His playwrighting has been featured both nationally and internationally at such theatres as The Coterie, First Stage, Walnut Street, Orlando Rep, South Carolina Children’s Theatre, Bay Area Children’s Theatre, Oregon Children’s Theatre, Stage One, and Children’s Theatre of Charlotte. He has also received commissions from Adventure Theatre in Glen Echo, MD, La Jolla Playhouse in La Jolla, CA, The Milwaukee Zoological Society, and Circle Theatre in Omaha, NE in partnership with the Institute for Holocaust Education.

### *Motivation of the candidate*

“When I ran for the EC, I shared that I thought it was my duty as an artist dedicated to the next generation of global citizens to show young people and my fellow artists that it’s not about building





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walls, it's about building bridges. It's about communicating and exchanging ideas with those that are similar to us as well as those who are very different. Over the past three years on the Executive Committee, I hope that I've shown what I set out to do. As a member of the projects group while leading Encounters at our three events, I've tried to build bridges of communication. I've also tried to use my talents and skills to help the organization as well as those that come in contact with it. Because of my love and appreciation of ASSITEJ, I would like to continue to give back. I would like to help create opportunities like the ones I experienced as an emerging artist. Serving for another term would be a way to give back and show my gratitude.”

### *Profile of the candidate*

My fellow EC members can attest that I am a responsible worker, enthusiastic collaborator, and certainly ready, like the job description states, “to think outside my own backyard.” In addition to my skills used as a member of the projects group, I have helped with publications for TYA USA as well as fundraise for my own theatre. I am also interested in becoming Treasurer on the EC. I am ready to act where my skills are needed.

### Minoovash RAHIMIAN – ASSITEJ Iran



Birth 8/8/1988

Iranian artist (actress, theatre teacher, voice actor, director) and a member of ASSITEJ Iran.

Bachelor of Arts in theatre from Sooreh University, Tehran. Have been working in the theatre for thirteen years. Working as an actress in theatre and movies. and have experience in directing, puppetry, voice acting, journalist etc.

Worked as Iran's envoy in the international gatherings of ASSITEJ in Poland, Germany, England, South Africa.

Have been awarded many times as best actress in national and International Theatre festivals.

Has played in more than 20 theatres as an actress and took role in three movies.

### *Motivation of the candidate*

I've been a part of ASSITEJ from 2014, Poland as a NG participant. That was the beginning point for understanding ASSITEJ and next year I became the leader of new NG group in Berlin, 2015. In that year I also involved gatherings and seminars, so I found ASSITEJ very interesting and important. For the further years in Birmingham and South Africa I was also doing activities in NG network, and I was Iran's envoy in all these gatherings. China and Norway I couldn't make it because of money issues. USA sanctions made our money very cheap...

I am from a very special country, country of poetry, with art big history but unfortunately under USA shadow and close to be attacked every minute. As an artist my goal is making a better world for children. A world with no war with equality.



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Art in the language of theatre can make a change. I've felt pressure, poverty, being threatened by all my heat so I will never let other children to feel it. My only weapon is art, is theatre. I know many children are also living in the same situation as we do or maybe worse. I would like to make all children access theatre. To prove myself an Iranian woman is as powerful as others from all over the world.

### *Profile of the candidate*

My specific skills and interests are:

- Fast learner,
- Speaking English,
- Respect all cultures,
- Interested in traveling a lot,
- Can give speeches,
- Well known and famous in my own country,
- Well known in ASSITEJ International,
- Easy to communicate,
- Researcher
- Funny
- Hard working

### Emilie Robert – France



Emilie Robert graduated from a Business School and studied cultural management. She worked for companies and theatre as a financial manager for a while.

In 2007, she became the Executive Director of Théâtre du Périscope in Nîmes. Since 2013, she has been the Head of the Théâtre Massalia, one of the major TYA houses in France (Marseille).

She is as well one of the three co-presidents of Scènes d'enfance – ASSITEJ France, the french national centre for ASSITEJ and member of the board of la Friche la Belle de Mai, the cultural multifaceted public space where the Théâtre Massalia is situated.

### *Motivation of the Candidate*

As first, I went to a business school, but I quickly decided that I would rather deal with art than business and since, I have been working in Arts and Culture. Even if they support productions, most of the theatres in France are receiving houses, where we gather artists and audiences, production work and performances, artistic and educative projects. This represents a lot to deal with as a manager but in the field of TYA, it is a great commitment. And I am very passionate about it.



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For three years now, I have been one of the 3 co-presidents of Scènes d'enfance – ASSITEJ France and this new involvement is very dear to me, especially on the political and the international levels.

I am very fond of international exchanges (another dedication...) and projects. That is why I am very proud that Scènes d'enfance – ASSITEJ France chose me to apply to the Executive Committee.

As I had the opportunity to meet the Executive Committee, I know how much its work is important and I wish to be part of it. This way, I would like to support ASSITEJ's policies and activities, to be deeper involved in TYA, worldwide.

### *Profile of the candidate*

I would like very much to join the Projects and Programmes group. I have strong project management skills and a lot of experience in it, as I have been production manager, financial manager and as a director. I have administrative skills too, also on the European level. I am used to facilitate work and projects, through team daily building but in projects and collaborations as well. And I like it a lot. I am also very interested in online projects.

### Bebê de SOARES – TeVeo ASSITEJ Chile



In 1994, after a successful international career in dance, Bebê de Soares started to work as an actress, director and producer, co-founding T4G – Teatro 4Garoupas with the Austrian director Arno Kleinofen in Cologne, Germany. Their collaboration was awarded and critically acclaimed in Brazil and in Germany. In 2002 she created AMAZONAS NETWORK- office for cultural exchange creating projects that promote international exchange in the field of theatre for young audiences and dance. It is also an international management platform for selected companies in Brazil, Chile, Argentina, Mexico, Germany, the Netherlands, Italy and Denmark.

Since 2017 she has been a member of the Executive Committee of ASSITEJ International as well as International Coordinator of Te

Veo ASSITEJ Chile, co-producer and program director of FITA CHILE, the biennial Ibero-American showcase for children and young audiences.

In 2018 she became a board member of IPAY – International Performing Arts for Young Audiences in the US.

She is co-curator of the MOSTRA ESPETACULAR! in Curitiba, Brazil.

In February 2019 she moved back to Cologne, Germany after 8 years in Santiago, Chile.

### *Motivation of the candidate*

“My name is Bebê de Soares. I am an actor, director, and creative producer from Brazil. In 2019 I returned to Germany after eight years in Chile.



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It is an honour to me to go on representing TeVeo ASSITEJ Chile internationally and on the Executive Committee of ASSITEJ. As a Latin American I am passionate about making sure that Chile and other Ibero American countries are represented in and active within ASSITEJ. I am also deeply engaged in the region through FITA Chile and Amazonas Network.

I believe in the absolute necessity to connect TYA internationally and to further work on the EC would resonate with my commitment to look for places for our Latin American voice and our culture. I am deeply convinced of the importance of bringing our point of view to the EC table. I hope to contribute to the EC through my knowledge and long experience in international arts management and cultural policies as well as my expertise on Latin American TYA.

I believe in our shared vision that we will be able to bring an ASSITEJ event to Latin America. Being in the EC for the next 3 years is an opportunity I look forward to with enthusiasm!

### *Profile of the candidate*

- Cultural policy – I have worked in the past 15 years researching international cultural policies abroad to bring work to Brazil and Chile. I have worked as international advisor for Paideia Festival, Espetacular!, Famfest, Fitich.
- Arts management – I offer a deep knowledge of international cultural exchange in TYA, both from the perspective of the organiser/director of festivals and from the perspective of artists. Due to my work as an agent, I have knowledge of the South and North American markets besides having organized numerous tours and projects in China, Japan and South Korea.
- Communication skills – I regularly present keynotes, participate in discussions and seminars, write articles about international exchange in TYA. My mother language is Portuguese, and I speak fluently, read and write in English, German, French and Spanish. This is highly helpful for the understanding and communication when doing international, intercultural work, also translating.
- Funding – I have researched and connected with professionals involved in institutional funding with a focus on international mobility. I have experience detecting opportunities and creating international projects.

### Pamela UDOKA – ASSITEJ Nigeria



Pamela has multi-disciplinary competencies: President, ASSITEJ Nigeria; Artistic Director, Children's Arts Development Initiative, Lead Therapist Family Wellness Therapy Centre. Theatre Administrator, Festival Producer, Pioneer Coordinator, Children's Theatre Workshop, and presently Director, Production and Technical Services, National Troupe of Nigeria.

She has been in children's theatre practice since 1991.

A Published Playwright, with *Clash of the Ants*, *I Dream a Christmas* and *The Rejected Blessing*.

She presented papers at the 5th World Summit on Arts and Culture, Melbourne, Australia, 21st Festival of Children's Theatres in Subotica, Serbia, ITYARN conference in Malmoe, Sweden, and



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in Cape Town, South Africa. She has earned B.A.(Hons,) M.Sc., M. Phil in Clinical Psychology, and a in Ph.D. in view.

She holds memberships of National Association of Nigerian Theatre Arts Practitioners, Nigerian Psychological Association and Nigerian Association of Clinical Psychologists. She brings the synergy of the Arts and Mental health to bear in her work as a TYA practitioner.

### *Motivation of the candidate*

“Experience matters!

The past 3 years of my being in the EC has enabled me to create more awareness for the practice of TYA and pull in more Nigerian TYA practitioners into ASSITEJ Nigeria.

Yvette Hardie the ASSITEJ International President and Manon van de Water, were physically present in Lagos for the groundbreaking ANT Festival (ASSITEJ Nigeria Festival) 2018. Despite the lockdown necessitated by the covid-19 pandemic, ANT Festival 2020 was held online. With the entry of ASSITEJ International into the Nigerian landscape, the mantra has changed. The Nigerian landscape in relation to TYA, is expanding.

Despite being self-funded, I attend most meetings of the EC so as to be part of the process and execution of the Project Group activities be it the dramaturgy development or Next Generation placements.

My seeking re-election into the ASSITEJ Executive Committee is to consolidate the situation in Nigeria, and also spread same to other African countries who now see Nigeria as a bastion of hope and possibilities as to what they can achieve in terms of making impact with their National Centres”

### *Profile of the candidate*

I have been part of the EC project working group for the past 3 years and have been involved in the planning and execution of all activities of this working group. Despite being self-funded, I make efforts to be at all physical meetings of the EC so as to be part of the process and execution of be it the dramaturgy, Next Generation placements. During these times, I bring my project management skills, administrative, facilitation and communication skills to bear.



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**ADDENDUM V**

**In Memoriam**

Paul Abrams	Lighting Designer	South Africa
Gésio Amadeu	Actor	Brasil
Pieter Bosch Botha	Director, actor	South Africa
Humberto Braga	Actor, producer and theater manager	Brasil
Dieter Brunner	Puppeteer	Germany
Yun Jo Byeong	Former President of ASSITEJ KOREA	Korea
Marilu Carrasco	Story teller	Mexico
Stephen Joel Chifunwise	Chairman Of CHIPAWO Trust, Theatre Practitioner, consultant with UNESCO	Zimbabwe
Hanita Dvir	Artistic and General Director	Israel
Ilya Epelbaum	Theatre director, screenwriter, founder of the Russian puppet theatre ТЕНЬ	Russia
Monica Ercheverria	Playwright, professor actress, director and activist. Founder of Compañía de Teatro para Niños de Teatro ICTUS	Chile
Emmanuel Manize Essomba	Secretary General	Cameroon
Erika Ferreira	Actress, director and theater pedagogue	Brasil
Valeria Frabetti	Author, actress and director, ASSITEJ Award for Artistic Excellence 2008	Italy / Small Size Network



<b>Juliana Gontijo</b>	Actress	Brasil
<b>Dex Goodman</b>	Photographer, videographer, editor	South Africa
<b>Zolani Helesi</b>	Actor, Director, Producer	South Africa
<b>Carlos Herans</b>	Artistic Director, Co-founder of Artistic international association. Receiver of the ASSITEJ Applause Award for Lifetime Achievement	Spain / Small Size Network
<b>Nikolay Ivanov</b>	Actor, People's Artist of the Russian Federation, laureate of the USSR State Prize, bearer of the Order of Friendship	Russia
<b>David Johnstone</b>	Director and TYA Pioneer	UK
<b>Werner Koller</b>	Actor	Germany
<b>Ilo Krugli</b>	Playwright, director, actor and costume designer	Brasil
<b>Laughton Laughton</b>	Composer and Musician	New Zealand
<b>Dawn Lindberg</b>	Singer, Producer, Actor, Director, Founder of the Naledi Awards	South Africa
<b>Anna Lipkovskaya</b>	Theater critic, candidate of art history, associate professor, senior researcher	Ukraine
<b>Vlad Lyubiy</b>	Theatre producer. Laureate of K.S. Stanislavsky award	Russia



<b>Scotch (Hansjörg) Maier</b>	Theater maker, Mediator	Germany
<b>Bernd Mand</b>	Journalist, Critic, Theatre maker, Teacher	Germany
<b>Clinton Marius</b>	Playwright, actor, director	South Africa
<b>Jacques Matthiessen</b>	Actor & Director	Denmark
<b>Themba Mbuli</b>	Dancer, Choreographer, Activist, Performer	South Africa
<b>Noel Mcdonald</b>	Director, Producer, Arts supporter	South Africa
<b>Ross McKeen</b>	Managing Director	USA
<b>Xochitl Medina</b>	Researcher	Mexico
<b>Mario Mendes</b>	Actor and theater pedagogue	Brasil
<b>Mauro Mendoza</b>	Director - actor clown	Mexico
<b>Pinkie Mtshali</b>	Singer, Actor	South Africa
<b>Jovan Muthray</b>	Comedian, Actor	South Africa
<b>Fumie Naiki</b>	Past President	Japan
<b>Yuriy Osherov</b>	Actor, theatre director and pedagogue, People's Artist of the Russian Federation	Russia





<b>Sibusiso Radebe</b>	Actor, performer	South Africa
<b>Iliia Rotenberg</b>	Theatre director, member of the Theatre Directors Guild of Russia	Russia
<b>Pierre-Paul Savoie</b>	Dancer, choreographer, director and artistic	Canada
<b>Binho Schaeffer</b>	Light designer	Brasil
<b>Ayşe Selen</b>	Theatre Director, Writer and Actress	Turkey
<b>Eddy Socorro</b>	Artistic Director, Former EC member of ASSITEJ, organiser of the 11th World Congress in Havana	Cuba
<b>Monika The</b>	Translator	Germany
<b>Francois Theron</b>	Director, Actor	South Africa
<b>Ing-Mari Tirén</b>	Director and artistic director	Sweden
<b>John Tolch</b>	Professor emeritus, director. University of Wisconsin-Madison	ITYARN
<b>Nhuan Truong</b>	President of ASSITEJ Vietnam - General Director of Vietnam Youth Theatre	Vietnam
<b>Mpho Tsele</b>	Play and learning supervisor	South Africa
<b>Dervy Vilas</b>	Theatre director, Presidente of Assitej Uruguay	Uruguay



**Geesche  
Wartemann**

ITYARN co-founder. Professor Doctor

ITYARN /  
Germany

**Lyndon Peter  
Wilson**

Director, playwright, puppeteer,  
visionary

New Zealand

**Liana Zhvaniya**

Actress, Merited Artist of the RSFSR

Russia