



ONE STEP BEYOND - INTERCULTURAL EXCHANGE  
THE ANNUAL MAGAZINE OF ASSITEJ 2017



19TH ASSITEJ WORLD CONGRESS AND INTERNATIONAL THEATRE FESTIVAL FOR CHILDREN AND YOUNG PEOPLE: CRADLE OF CREATIVITY



**19th. ASSITEJ WORLD CONGRESS**  
**AND PERFORMING ARTS FESTIVAL FOR YOUNG AUDIENCES**  
**CRADLE OF CREATIVITY**  
 17-27 MAY 2017 CAPE TOWN, SOUTH AFRICA

**ASSITEJ**

Unites theatres, organizations and individuals throughout the world dedicated to Theatre for Children and Young People. The global ASSITEJ community is made up of National Centers, Individual Members and Networks, spread throughout more than 80 countries.

**ASSITEJ**

Promotes an international exchange of knowledge and practice in theatre in order to increase creative cooperation and to deepen mutual understanding between all persons involved in the performing arts for young audiences.

**WORLD DAY OF THEATRE FOR CHILDREN AND YOUNG PEOPLE**

Every **March 20th ASSITEJ** celebrates and promotes **The World Day** of Theatre for Children and Young People with the campaign **“Take a Child to the Theatre Today”** and with World Day Messages, focusing on the cultural entitlement of children around the world.



**TAKE A CHILD TO THE THEATRE**



**MARCH 20**  
**WORLD DAY OF THEATRE FOR CHILDREN AND YOUNG PEOPLE**

SO THEY CAN  
**SEE, HEAR, FEEL, THINK AND IMAGINE**



**20TH MARCH**  
**WORLD DAY OF THEATRE FOR CHILDREN**



**21ST MARCH**  
**WORLD PUPPETRY DAY**



**27TH MARCH**  
**WORLD THEATRE DAY**



## ASSITEJ PROJECTS

### THE ASSITEJ WORLD CONGRESS AND FESTIVAL

Every 3 years ASSITEJ holds a World Congress and International Festival open to all involved in theatre for young audiences. Here the General Assembly of ASSITEJ members sets out the next 3 years of activity.

### ASSITEJ ARTISTIC GATHERINGS

Every year ASSITEJ holds an Artistic Gathering around an International Festival which brings together members from across the Globe. Each Gathering focuses on a particular theme and offers space for projects, network activities and special events.

### NEXT GENERATION PROGRAMME

**Next Generation Residencies** are designed to bring together a group of young and emerging artists from all over the world for a special programme at an international festival.

**Next Generation Placements** enable individual artists to be hosted in different international settings through ASSITEJ member organizations offering diverse volunteer opportunities.

### FRIENDS OF ASSITEJ

Invites members and supporters to contribute to building the next generation of Theatre for Young Audiences practitioners, by contributing on a once-off or annual basis to the ASSITEJ Next Generation programme.

### ASSITEJ REGIONAL WORKSHOPS

Practical skills-based workshops especially created in response to requests from regions according to particular needs. They draw on expertise within the ASSITEJ network to provide development opportunities for TYA artists. The first regional workshops took place in 2016 in Uruguay and Cameroon.

### ASSITEJ MAGAZINE

An annual Magazine is produced with contributions from artists and writers from around the world working in the field of theatre for young audiences.

### ASSITEJ AWARD FOR ARTISTIC EXCELLENCE

Awarded at every World Congress for outstanding contributions to TYA.

### ASSITEJ APPLAUSE FOR LIFETIME ACHIEVEMENT

This award recognises the long, prominent, and influential career of those who have played a distinctive and inspiring role in the world of TYA.

## WORLD PERFORMANCE WEEK CELEBRATING THE POWER OF THE PERFORMING ARTS.

ASSITEJ proposes a unifying logo to enhance collaboration between international associations involved with different art forms related to live performance, which celebrate their World Days between March 20th and March 27th. These include UNIMA, ITI, IATC and IDEA.

## ASSITEJ NETWORKS

### SMALL SIZE

A network of artists and theatres active and interested in the field of theatre for the early years (0-4).  
[www.smallsize.org](http://www.smallsize.org)

### ITYARN

**(International Theatre for Young Audiences Research Network)**

Furthering research into theatre for young audiences.  
[www.ityarn.org](http://www.ityarn.org)

### IIAN

**(International Inclusive Arts Network)**

Bringing together artists who practice in the field of inclusive arts for young audiences.  
[www.inclusiveartsnetwork.com](http://www.inclusiveartsnetwork.com)

### WRITE LOCAL. PLAY GLOBAL.

The ASSITEJ playwright's network. Membership is free and open to anyone who values plays for young audiences. Since 2017 WLPG launches the **ASSITEJ Inspirational Playwrights Award**.  
[www.writelocalplayglobal.org](http://www.writelocalplayglobal.org)

### NEXT GENERATION

An informal network for participants of the placements and residency programmes.



[www.assitej-international.org](http://www.assitej-international.org)

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# WHAT YOU ARE OPENING NOW IS THE FIRST PAGE OF THE NEW HISTORY!



## EDITORS' NOTE

You have just received this ASSITEJ Magazine at the ASSITEJ World Congress in Cape Town, South Africa, and opened the first page. And that is a memorable moment. Today, in May 2017, Cape Town is the center of culture for children in the world. Who would ever have imagined such a day would come to the African continent?

We all know that South Africa used to be a country of white domination built upon severe discrimination. We also know that the African countries used to be colonies of the great powers of Europe and that slavery depended upon the African citizens' sacrifice to supply the labor force to the New World. In those days, an African human was not respected as a human, but rather treated as an object of trade and of exploitation. Not to mention that nobody thought that children had human rights or the right to enjoy culture.

A number of predecessors, including Nelson Mandela, opened the new era, risking their lives. In those days, much blood was shed, and upon the sacrifice, the Sun of the new era started shining. Even though slavery as a system no longer exists, there is still slavery in our minds. Apartheid is abolished in theory, but the actual conditions of discrimination are still there. Nevertheless, the era has come to a place where we are opening the ASSITEJ World Congress in the land of Africa.

What you are opening now is not a page of the ASSITEJ Magazine. It is a new historical page. The new history of the culture for children begins as South Africa is the center of the culture for children in the world. For those who have seen Africa with a rule of the Old Era, the scales will probably fall from their eyes. And those who are unable to let go of a preconception that the center of performing arts is in Europe will probably soon know that there is more than one rule by which to measure arts.

From whirls of new creations and exchanges spoken and experienced here, and by transcending the differences of race, ethnicity, political condition, religion, language, sense of value, and ability, a new culture for children for the next era shall begin.

This magazine is also playing a part in this. We would like you to read the following pages, keeping the above in mind. And we hope your experiences here and your reading experience of this magazine shall bring fruitful days to come.

ASSITEJ Magazine Editors:

Asaya Fujita

Manon van de Water

Marisa Giménez Cacho

Kenjiro Otani



# WELCOME!



YVETTE HARDIE

The first ASSITEJ World Congress on the African continent: We welcome you to this significant event!

This magazine represents the final magazine of a series that reflects the thinking of the association over the last three-year period. Through this time we have been considering how we – as a more than 50-year-old organisation – take ‘one step beyond’ in terms of each of the basic drivers of ASSITEJ. We defined these drivers in terms of One Step Beyond: Inter-generational Exchange (2015), Inter-disciplinary Exchange (2016) and Inter-cultural Exchange (2017), and each magazine has reflected in interesting ways on these aspects of our raison d’être.

These themes have been explored not just in print, but also in action, reflection and dialogue at our annual Artistic Gatherings, and in the regional workshops which ASSITEJ has initiated in this last term. These themes have inspired fascinating conversations at our Artistic Encounters that have allowed us to share reflections on our perspectives and contexts, discovering ourselves reflected in others, and seeing the stark contrasts that also at times exist between us.

Intercultural exchange is, of course, intrinsic to the existence of ASSITEJ. In a world which is becoming more divided and polarised in so many

ways, we feel the need to reach out to one another with ever greater urgency. We are driven by this need to connect, with other artists, with organisers and funders, with researchers, with our audiences. And we need to take into consideration, when we are dealing with children, that we are already engaged in a deep intercultural exchange, since the culture of childhood has its own norms and values which are very different from our own as adult artists.

We have tried to focus on the theme of the magazine by sharing intercultural experiences from TYA artists – some of these difficult and fraught, and some of these inspirational, we hope. The magazine itself is an intercultural exercise, as each article is presented in English (the official working language of ASSITEJ), as well as the language of the author or of their country. This, we hope, provides greater accessibility and interest, and reflects the multicultural dynamics of the association we are all committed to serve.

While the new Executive Committee will decide on a new thematic drive for the next three years, we believe that ASSITEJ will always be moving One Step Beyond. That is, after all, why we exist.

Yvette Hardie  
President: ASSITEJ

# ZAPATO BUSCA SAPATO: An Intercultural and Collaborative Project between México, Brazil and Mozambique



## ZAPATO BUSCA SAPATO: Un proyecto de colaboración intercultural entre México, Brazil y Mozambique.

JULIANA FAESLER AND CLARISSA MALHEIROS

*For the people, for the animals, and for the healing of the planet*

I

We live in a globalized present from which we run constantly, searching shelter, heading to a nowhere future.

Community, identity, solidarity are ideas with no meaning or place facing the new and always reshaping geography. We just stand there in the newly established borders of new frontiers, alone and astonished.

New generations are growing in a complicated context, deprived of any sense of belonging, and immersed in a context of migration, hunger, solitude, and social inequality. Most of them have been dispossessed of their families' original languages, landscapes, or cultural heritages.

For modern youth, what is the meaning of their birthplace, or their home town? Is it important if they live where their ancestors lived, or not? Who are their parents or their grandparents? Who do they hang out with? Who are their friends, their buddies, their peers? Who do they recognize themselves as, and in what do they recognize themselves?

II

This project is about Euyo, a little shoe born alone in his box, in México City. The search for his other half, his brother shoe, takes him into a journey of adventure, full of symbolic meanings and discoveries. He goes from México to Brazil and from there to Mozambique, where Euyo finally meets and recognizes his match and playmate, Mumba.

*Por las personas, por los animales y por el planeta.*

I

Vivimos un presente globalizado del que huimos constantemente buscando cobijo y vamos hacia ningún futuro. Las ideas de comunidad, de identidad, de solidaridad, de entendimiento pierden sentido en la nueva geografía que se retraza constantemente frente a nuestra atónita mirada. La migración, el hambre, la desigualdad social y la soledad son el contexto en el que crecen las nuevas generaciones arrancadas de cualquier sentido de pertenecía. Expropiados de las lenguas de sus abuelos, de sus paisajes, de su herencia.

Para la infancia y la juventud de hoy ¿qué significa el lugar donde nacieron, el lugar donde crecen? Qué importancia tiene si viven o no donde vivieron sus ancestros. ¿De quién son hijos, nietos? ¿con quién se juntan? ¿Quiénes son sus pares, sus cuates, sus amigos? ¿Con quién se reconocen o en qué se reconocen?

II

Este proyecto cuenta la historia de un zapato, Euyo, que nace solo en la ciudad de México, sin su par. La búsqueda de su otro compañero lo lleva a vivir un gran número de aventuras extraordinarias y simbólicas, saltando de México a Brasil y de ahí a Mozambique donde Euyo conoce y reconoce a Mumba a su otro par, su compañero de juegos. Mumba, es un niño que perdió una pierna a causa de una bomba de tierra sembrada en la playa.

La Máquina de Teatro dirigida por Clarissa Malheiros y Juliana Faesler de México, la Troupe de Truoes dirigida por Paulo Merísio de Brazil



Mumba is a boy with only one foot, having lost a leg when a landmine planted on the beach exploded.

The Maquina de Teatro, directed by Clarissa Malheiros and Juliana Faesler, La Troupe de Truoes, directed by Paulo Merísio from Brazil, and the director, actor and poet Rogério Manjate from Mozambique, and led by Clarissa, delve into these urgent themes, starting from the idea that finding oneself is recognizing the existence of the others. The *mise en scène* is meant to accentuate the differences and take advantage of the peculiarities of the characters and situations, with the goal of establishing the ‘inter’-cultural as a dialogue between differences.

As Clarissa says:

*‘Looking for someone who can make me whole, my pair, who is not necessarily my equal but rather my companion. To discover from the observation of the otherness that which can teach me something.*

y Rogério Manjate, director, actor y poeta de Mozambique, liderados por Clarissa abordan estos temas urgentes desde la idea de que encontrarse a sí mismo es reconocer la existencia de lo otro. El trabajo de puesta en escena acentúa las diferencias y aprovecha las peculiaridades de los personajes y las situaciones para establecer lo ‘inter’ cultural como un diálogo entre las diferencias.

Como dice Clarissa, ‘Buscar a aquel que me puede completar, mi par, que no es necesariamente mi igual, que es un “compañero”. Descubrir en la observación de lo “extraño” lo que puede enseñarme algo. Apostar por lo que une y celebrar lo que nos sorprende.’

III.

Un zapato como vehículo, objeto de usos y un símbolo de múltiples significaciones, ¿Qué es un zapato en México, qué significa? ¿qué es un zapato en Brasil y qué es un zapato en África, en Mozambique?



*Zapato busca Sapato.* Photo: Ricardo Ramírez



*Zapato Busca Sapato.* Photo: Ricardo Ramírez

*To bet for that which unites us and to celebrate that which surprises us.*

### III

A shoe as a vehicle, an object of multiple functions, and a symbol of diverse meanings. What is a shoe in México? What does it mean? What is a shoe in Brazil, or in Africa, in Mozambique?

In Brazil, for example, a shoe is a symbol of freedom as the slaves were always barefoot; in Mozambique, the children who are victims of the land mines use only one shoe. In México, the indigenous boys and girls walk without shoes.

En Brasil por ejemplo, el zapato es símbolo de libertad pues los esclavos siempre estaban descalzos, en Mozambique los niños y niñas víctimas de las minas terrestres usan solo un zapato, en México los niños y niñas indígenas andan descalzos.

¿Qué lengua habla un zapato? ¿a qué suenan las palabras en español o en portugués? ¿Cómo se escucha una canción en otro idioma? El proyecto siempre se pensó para un público muy joven con el cual se pudieran establecer convenciones dentro de las cuales los diálogos abiertos, los juegos de sonoridades, los diferentes ritmos y los cambios repentinos de idioma fueran una

What language does a shoe speak? What do the words sound like in Spanish or Portuguese? How does a song resound in a different language? The aim of the project was always very young audiences, with whom one could establish an open dialogue, play games through rhythms and sonorities, and introduce sudden changes of language as a constructive form of communication rather than as a reason for estrangement or fear.

One concern of the working groups was to explore the African heritage present in the Latin-American cultures. In Brazil, for example, as of 2016, African history became officially required as part of the high school curriculum. In México, African heritage presence is manifest throughout the culture from music to food, even though it is not frequently recognized.

To arrive at the Mozambique seashore, two characters from the collective imagination of our countries were used. From the Mexican Viceroyalty comes 'Negrito Poeta', a journalist who writes the news in comic verses, and from Brazil, 'Sací Pereré', a scoundrel and magical dwarf who lost a leg during a Capoeira battle. Both of them, in the form of a puppet, gradually push Euyo towards his 'destined foot'.

#### IV

Working between myths and reality, between cultural fictions and hard truths, this project is in continuous, inclusive, dynamic construction, led by the dialogue with the children, who from their own experiences give the project *Zapato* invaluable feedback.

**Clarissa Malheiros and Juliana Faesler** are La Maquina de Teatro's artistic directors.

La Máquina de Teatro from México city is committed to devised and experimental works, children's projects, and now in developing community- and socially-concerned pieces.

forma de comunicación constructiva y no de distancia, segregación o violencia.

Otra de las inquietudes entre los tres grupos de trabajo fue explorar la herencia sutil de las culturas africanas que de maneras diversas se muestra y es parte de la identidad latinoamericana. En Brasil por ejemplo, la matrícula sobre historia de África se aprobó para los niveles de preparatoria en 2016. En México su presencia se manifiesta en toda nuestra cultura desde la música hasta la comida y sin embargo no se habla mucho de ella.

Para llegar a las playas de Mozambique echamos mano de dos personajes pertenecientes al imaginario colectivo de nuestros países. Desde el virreinato mexicano, al Negrito Poeta, periodista fantasma que escribía en versos burlones las noticias del momento y de Brasil a Sací Pereré, duende mágico, malvado que perdió una pierna en una pelea de capoeira. Ellos, encarnados en un títere muñeco van empujando a Euyo hacia 'su pie destino'.

#### IV

Trabajando entre mitos y realidades, entre ficciones culturales y verdades muy duras, este proyecto se va construyendo cada día. La retroalimentación con nuestros públicos va convirtiendo el proyecto en un dispositivo incluyente, dinámico y muy vivo que se alimenta de la mirada de sus niñas y niños.

**Clarissa Malheiros y Juliana Faesler** son las directoras artísticas de La Maquina de Teatro, una compañía de teatro mexicana comprometida con la creación de obras para niños y jóvenes, la investigación teatral y el desarrollo de proyectos comunitarios con fines sociales.

# MAKING A CROSS-CULTURAL CONTEMPORARY POLITICAL THEATRE FOR THE YOUNG



## DIE SKEP VAN INTER-KULTURELE, POLITIES-KONTEMPORÊRE TEATER VIR DIE JEUG

ELIOT MOLEBA



*The Orphan of Gaza* by Eliot Moleba

In 2015, Christopher Harris (a Welsh actor and writer) and I initiated an international cross-cultural collaboration between South Africa and Wales. The SAW project was born in 2014 when I met Chris during my placement at the AGOR DRYSAU-OPENING DOORS Wales International Festival of Performing Arts for Young Audiences. A strong artistic synergy drew us to come

In 2015 het ek en Christopher Harris, 'n Walliese akteur en skrywer, 'n inter-kulturele samewerking tussen Suid-Afrika en Wallis van stapel gestuur. Die 'SAW' projek is in 2014 gebore tydens ons ontmoeting by die AGOR DRYSAU-OPENING DOORS Wales International Festival of Performing Arts for Young Audiences. 'n Sterk artistieke sinergie het ons gemotiveer om n kreatiewe ruilingsprojek vir die

together to establish a creative exchange project for the year ahead. Unfortunately, due to other commitments, Chris could no longer make it to South Africa, where we had planned to rehearse and then tour the production. Luckily, to enrich the artistic process and cultural exchange further, we had invited other theatre-makers to join the collaboration via the Next Generation Placement programme. We invited Charlotte Lorient, a French theatre-maker, to come to South Africa and serve as a dramaturg in the project.

The aim was to assemble a team from diverse cultural and national backgrounds to create a play for young audiences. Our theme was *The War You Don't See*, which explored how conflicts affect children globally. Personally, I had intended to produce a 10-part series of productions under this theme. So, in a sense, this collaboration became the first instalment of the series entitled *The Orphan of Gaza*, which looked at the Israel/Gaza bombings in 2014. Presumably set in Gaza, the story looked at how the conflict in 2014 affected children, from a child's perspective (or through the eyes of a child). Beyond our cultural and political differences, and also given the sensitivity of the topic, our main challenge was to come up with an idea that would distil such an old complex political conflict into a simple story for children and young audience. It's of high importance to us as theatre makers to address contemporary issues to young people in a way that they can understand. This is when we discovered the power of an allegorical narrative (as demonstrated by the blurb below):

*After a rocket attack, a little boy is told that his parents have gone to a better place. Armed with a makeshift aircraft, helmet, GPS and a cockpit full of courage, he and his pet plot a journey to search for them.*



jaar te loods. Ons was van plan om in Suid-Afrika te repeteer en daarna met die toneelstuk te toer, maar weens ander verpligtinge kon Chris nie meer Suid-Afrika besoek nie.

Met die samewerking van die Next Generation Placement program kon ons egter ander teatervervaardigers nooi om by ons aan te sluit en sodoende die artistieke proses en kulturele uitruiling verder verryk. Die Franse teatervervaardiger, Charlotte Lorient, is ondermeer Suid-Afrika toe genooi om as dramaturg by die projek betrokke te raak.

Die doel was om 'n span mense van verskeie kulturele en nasionale agtergronde bymekaar te kry om saam 'n toneelstuk vir jong gehore te skep. Ons tema was *Die oorlog wat jy nie sien nie* – 'n ondersoek na die invloed van wêreldkonflik op kinders. Ek was van plan om self 'n produksiereeks van tien dele in lyn met hierdie tema te vervaardig, dus sou die samewerking die aanvanklike gedeelte van die reeks vorm. Die titel was *Die weeskind van Gaza* en geskoei op die 2014 Israel / Gaza bomaanvalle. Die verhaal, wat vermoedelik in Gaza plaasvind, word vertel deur die oë van 'n kind en het handel oor die invloed wat die konflik in 2014 op hulle gehad het. Buiten ons kulturele en politieke verskille en ook die sensitiwiteit van die onderwerp, was ons grootste uitdaging om die komplekse politieke konflik as 'n eenvoudige en verstaanbare verhaal vir kinders en jong gehore aan te bied. As teatervervaardigers is dit vir ons van uiterste belang om kontemporêre kwessies op 'n wyse aan te spreek dat jong mense dit sal verstaan. Só het ons die doeltreffendheid van 'n allegoriese verhaal ontdek (wat die onderstaande uittreksel beklemtoon):

*Na 'n vuurpylaanval word 'n seuntjie vertel dat sy ouers na 'n beter plek weggeneem is. Gewapen met 'n saamgeflansde vliegtuig, helm, GPS en 'n kajuit vol moed, beraam hy en sy troeteldier 'n plan om hulle te gaan soek.*



*The Orphan of Gaza* by Eliot Moleba

On surface value, this is a very simple adventure story that children could relate to, yet, and perhaps more for an older audience, still captures the nuances of the broader political issue,

Op die oppervlak is dit 'n baie eenvoudige avontuurverhaal wat kinders meek kan identifiseer, terwyl volwassenes nogtans die nuanse van die breër politieke kwessie sal verstaan. Dit behoort

which proved to be quite a good bridge between the gap in the two extremes of our audience. In 2016, this experience became pivotal when we did what can perhaps be described as a follow-up project (or second instalment). Marc Beaudin (a French actor and director) and I came together to do a production for a young audience. I travelled to Paris to work with his company to workshop the play, which was entitled *The Dreamcatcher*. It was a response to the current refugee crisis, said to be a 'tsunami', flooding Europe. We wanted to see how forced migration, especially from the Middle East, affected children. In a sense, one could say we were imagining what would happen if 'The Orphan of Gaza' were forced to flee his home.

What was most interesting and difficult about this collaboration was that we had not fully developed the idea, which opened our exploration to many cultural and artistic differences that had to be negotiated. To work outside something familiar or comfortable was an exciting opportunity that came with a set of challenges or obstacles. However, such obstacles were also used as a source(s) of inspiration, especially working language barriers. Although difficult, it also provided a unique vantage point for us to reinvent ourselves. This made the barriers an incredible source of inspiration that allows the artists to create 'new' and interesting ways of communicating, which filter into the theatre-making process and work itself. This is what gave us the potential to discover something fresh. It forced us to negotiate or adapt to new cultural practices and find new ways to work, to create a new way of seeing and doing theatre. In essence, this collaboration gives us the possibility of being 'new' again.

These rich and textured discoveries and experience(s) have underpinned the beauty of making contemporary political theatre for the young across cultural lines. To continue this work, Chris and I are planning another collaboration. Arad Goch, our Welsh home, has generously invited

die gaping tussen die ouderdomsgroepe baie goed te oorbrug. In 2016 was hierdie ervaring deurslaggewend met wat miskien beskryf kan word as 'n opvolgprojek. Ek en Marc Beaudin, 'n Franse akteur en regisseur, het bymekaargekom om 'n produksie vir 'n jong gehoor te skep en gevolglik het ek na Parys gevlieg om saam met sy maatskappy die toneelstuk *Die Droomvanger* te vervaardig.

*The beauty of  
making contemporary  
political theatre for the young  
across cultural lines.*

Dit was in reaksie tot die huidige vlugtelingkrisis wat soos 'n 'tsoenami' Europa oorstroom het. Ons wou sien hoe gedwonge migrasie, veral uit die Midde-Ooste, kinders beïnvloed het. Mens kan sê dat ons self op 'n verbeeldingsvlug geneem is oor die moontlike velloop van sake, sou 'die weeskind van Gaza' gedwing word om te vlug. Die heel interessantse en grootste uitdaging van hierdie samewerking was dat ons idee wat ons ondersoek van verskeie kulturele en artistieke verskille, nie ten volle kon ontwikkel nie.

Om buite jou gemaksone te werk was 'n opwindende geleentheid wat met 'n klomp uitdagings en struikelblokke gepaard gegaan het. Tog kon sulke hindernisse tot ons voordeel aangewend word as 'n bron van begeestering, veral met oorbrugging van taalgrense. Hoewel dit moeilik was, het dit ons ook 'n unieke en nuwe uitkyk gegee vanwaar ons sake kon heroorweeg. Die grense het dus 'n ongelooflike bron van inspirasie geword





*The Orphan of Gaza* by Eliot Moleba

us this March to meet again and develop a new play. Given the recent global conflicts that have accelerated forced migration of people around the world, which is one of the salient factors that contributed to the Brexit vote, it is perhaps now more necessary than ever to find new ways to build bridges that help us to connect than walls that keep us apart. This new play will interrogate what the idea of 'home' means to a child, especially for a refugee (re)settling into a new community. In a sense, this third instalment has given us the opportunity to imagine what would happen when 'The Orphan of Gaza' resettles into a new 'home.'

**Eliot Moleba** is a scholar, playwright, theatre-maker and director who uses theatre to address relevant, contemporary social issues affecting children and young people.

wat die kunstenaars aangespoor het om 'nuwe' en interessante maniere van kommunikasie te skep. Dit was duidelik dat dié nuwe ontdekking deur die vervaardigingsproses asook die werk gesypel het. Ons het die potensiaal gesien om iets vars te ontdek – gedwing om te onderhandel of aan te pas by ander kulturele gewoontes en só nuwe maniere van saamwerk en teaterskep te ontgin. In wese het hierdie samewerking ons die geleentheid gegee om te 'vernuwe.'

Die ryk en getekstuurde ontdekkings en ervarings het die prag van kontemporêre politieke teaterskepping vir die jeug oor kultuurgrense heen onderstreep. Om voort te bou hierop beplan ek en Chris om verder saam te werk. Arad Goch, ons Walliese tuiste, het ons goedgunstiglik genooi om die komende Maart weer bymekaar te kom en 'n nuwe toneelstuk te ontwikkel. Gegewe die onlangse wêreldwye konflikte wat gedwonge migrasie van mense regoor die wêreld tot gevolg gehad het – en ook een van die belangrikste faktore was wat bygedra het tot die Brexit referendum – is dit dalk nou, meer as ooit, nodig om nuwe maniere te vind om brûe te bou wat ons bymekaar bring, eerder as mure wat ons van mekaar skei. Hierdie nuwe toneelstuk sal die betekenis van wat dit is om 'tuis' te wees vir kinders, veral vlugteling wat hulself in 'n nuwe gemeenskap moet hervestig, bevraagteken. Die derde been in die proses het ons die geleentheid gegee om wat moontlik kan gebeur wanneer 'die weeskind van Gaza' homself in 'n nuwe 'tuiste' vestig, te ondersoek.

**Eliot Moleba** is 'n skoolier, dramaturg, teatervervaardiger en regisseur wat teater gebruik om relevante, eietydse sosiale kwessies wat kinders en jong mense raak, aan te spreek.

Afrikaans translation by Charissa Erwee



# SOCIAL CHANGE THROUGH PERSONAL STORYTELLING



## SOCIAL FORANDRING Gennem PERSONLIG HISTORIEFORTÆLLING

ANDERS THRU DJURSLEV



*A Pie of Parallel Realities* by Dmitri Lavrinenko

*On a stage in Kharkiv, a city in Eastern Ukraine, about 80 kilometers from the warzone in Donetsk, a young boy talks about apricots. He finds himself completely alone in his deserted home village. The trees are full of apricots – but there is no one left to pick them. While making marmalade alone, his friends call him, urging him to leave his village. It's too dangerous, they say. But what about the apricots? the boy thinks to himself.*

The young apricot-picker shares the stage in Kharkiv with 21 others. They have all been driven from their hometowns to Kharkiv because of the conflict between Ukraine and Russia. While sharing the experience of being on the run, they have completely different sentiments towards

*På en scene i Kharkiv, en by i det østlige Ukraine, omkring 80 km fra krigszonen i Donetsk, fortæller en ung man om abrikoser: Han er helt alene i sin landsby. Træerne er fulde af modne abrikoser – men der er ingen tilbage til at plukke dem. Hans venner ringer til ham, mens han er travlt optaget af at lave marmelade, og beder ham om at forlade landsbyen. Det er for farligt at blive, siger de. Men hvad med abrikoserne?, tænker drengen for sig selv.*

Den unge abrikosplukker deler scenen i Kharkiv med 21 andre. De er alle blevet fordrevet fra deres hjembyer og havnet i Kharkiv på grund af konflikten mellem Ukraine og Rusland. Selv om de deler flugterfaringen, har de helt forskellige holdninger til konflikten. Nogen er med Ukraine.

the conflict. Some are pro-Ukraine. Some are pro-Russian. They are all tired of war. In Kharkiv, they share the stage to tell their own stories. Not about the conflict itself, but about their individual experiences as refugees.

During the summer (winter is paralyzing in this part of Ukraine), the group on stage has been rehearsing with Danish and Ukrainian theatre professionals in order to develop their stories and find a way to present them together in a performance – and thereby transforming the local theatre into a platform for dialogue. Every performance has ended with a conversation between stage and audience, offering the possibility of sharing common experiences and addressing possible common futures. As a member of the audience forcefully said:

*'Thank you for reminding us that truth exists. That what each of us saw with our own eyes, heard, and felt is the truth. And to forget or ignore it is not an option. One must speak with others, create dialogue and thereby move toward a solution.'*

Since 2008, the Danish theatre organization C:NTACT has been travelling around the globe with a very simple concept that laid the ground for the production in Ukraine: 'We take people's stories; professionalize them – and give them back to them,' artistic director Henrik Hartmann explains. As the manager of the Betty Nansen Theatre for 23 years since 1992, Hartmann started C:NTACT in 2005 and is in charge of the national as well as international collaborations today.

*'I started C:NTACT in order to address issues of integration in the Danish society. In the public debate, we always talk about people who seem alien to us; people, who we constantly talk about but never with. I thought: why not let people talk for themselves? As a theatre person, I had the stage to give. So I did.'*

Nogen er med russerne. De er alle trætte af krig. I Kharkiv deler de scenen for at fortælle deres egne historier. Ikke om konflikten, men om deres individuelle erfaringer som flygtninge.

I løbet af sommeren (vinteren er lammende i denne del af Ukraine) har gruppen på scenen øvet med danske og ukrainske teaterprofessionelle for at udvikle deres historier og finde en måde at præsentere dem på scenen sammen i en forestilling – og derigennem omforme det lokale teater til en platform for dialog. Hver optræden ender med samtale mellem scene og sal, hvilket tilbyder publikum muligheden for at dele deres erfaringer og adressere fælles mulige fremtider. Som en kvinde blandt publikum sagde:

*Tak for at huske os på, at sandheden eksisterer. At vi alle sammen har set med vores egne øjne, at vi har hørt og følt sandheden. At glemme eller ignorere er ikke en mulighed. Man må tale med andre og skabe dialog for at bevæge sig mod en løsning.*

Siden 2008 har den danske teaterorganisation C:NTACT rejst verden rundt med et meget simpelt koncept, som ligger bag produktionen i Ukraine: 'Vi tager menneskers personlige historier; professionaliserer dem – og giver dem tilbage til dem,' forklarer C:NTACTs stifter og kunstneriske leder, Henrik Hartmann. Hartmann startede C:NTACT i 2005, mens han var direktør for Betty Nansen Teatret; en stilling han holdt i 23 år siden 1992. I dag er han både ansvarlig for C:NTACTs danske og internationale samarbejder.

*Jeg startede C:NTACT for at adressere integrationsproblematikker i det danske samfund. I den offentlige debat taler vi altid om de mennesker, som virker fremmede for os; mennesker, som vi taler om – men aldrig med. Jeg tænkte: hvorfor ikke lade de mennesker tale for sig*

*Thank you for  
reminding us that  
truth exists.*

In Denmark, where C:NTACT is the biggest youth theatre, and internationally, the organization focuses especially on giving a voice to young people with different backgrounds, creating theatre and media projects with groups who have never met each other in their everyday lives in order to make true integration possible.

Soon after the beginning, the Danish government, the Danish embassies, international foundations, and foreign NGOs took interest in using this method of creating reconciliation and common understanding in other countries. The Danish concept quickly proved flexible enough to adapt in other national contexts. C:NTACT always works with local theatre professionals and social organizations to set a theme relevant to the local

*selv? Som teatermenneske havde jeg en scene at stille til rådighed. Så det gjorde jeg.*

C:NTACT er i dag Danmarks største ungdomsteater. Internationalt fokuserer organisationen især på at give en stemme til unge mennesker med forskellige baggrunde ved at skabe teater- og medieprojekter med grupper som aldrig møder hinanden i deres hverdag for at gøre sand integration mulig.

Snart efter begyndelsen begyndte den danske regering, de danske ambassader, internationale fonde og NGO'er at fatte interesse for C:NTACTs brugerdrevne metode til at skabe forsoning og fælles forståelse i andre lande. Det danske koncept viste sig hurtigt at være tilpas



*A Pie of Parallel Realities* by Dmitri Lavrinenko

audience they want to address, and to engage people in society who do not normally find themselves on stage – but have every right to stand there. Hartman stresses:

*'In every single country we have visited during the years, we have entered profound partnerships with local talents and producers with whom we develop our method. We never just arrive with a ready-made concept. Instead, we learn from new colleagues and participants – every time.'*

C:NTACT engages itself in different social efforts: youth- and gender-related issues, capacity-building in refugee camps, and conciliation of parallel societies between population groups. Since 2008, C:NTACT has developed numerous projects in Palestine, Jordan, Egypt, Malawi, South Africa, Greenland, Latvia, and, most recently, Ukraine.

In C:NTACT's work, theatre and personal storytelling is a tool to create change in people's lives – a vehicle for social change. By using the stage as a democratic platform, social issues can be addressed, hostile groups can be reconciled – and meaningful international theatre collaborations can blossom.

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*A Pie of Parallel Realities* by Dmitri Lavrinenko

fleksibelt til at implementere i andre nationale kontekster. C:NTACT samarbejder altid med lokale teaterprofessionelle og sociale organisationer til at finde en relevant tema, som det lokale publikum gerne vil tage op, og til at engagere de mennesker i samfundet som ikke sædvanligvis står i rampelyset – men som i allerhøjeste grad har ret til at stå der. Som Hartmann understreger:

*I alle de lande, vi gennem tiden har besøgt, har vi indgået unikke partnerskaber med lokale talenter og producenter, som vi udvikler vores metode sammen med. Vi tropper aldrig bare op med en færdig pakke. I stedet forsøger vi at lære af vores nye kolleger og deltagere – hver eneste gang.*

C:NTACT engagerer sig i forskellige sociale indsatser, for eksempel i ungdoms- og kønsmæssige problematikker, organisationsopbygning i flygtningelejre og forsoning mellem parallelsamfund mellem forskellige grupper. Siden 2008 har C:NTACT udviklet talrige projekter i Palæstina, Jordan, Egypten, Malawi, Sydafrika, Grønland, Letland og senest Ukraine.

I C:NTACTs arbejde er teater og personlige historiefortælling værktøjer til at skabe forandringer i menneskers liv; som en motor for social forandring. Ved at bruge scenen som en demokratisk platform, kan vi italesætte sociale problemstillinger, forsone fjendtligt indstillede grupper – og få meningsfulde internationale scenekunstsamarbejder til at blomstre.

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# ROUND THE MOON, BLUE THE SKY

## Flying Through Cultural Spaces



CALEB LEE



*Round the Moon, Blue the Sky* (I Theatre Ltd, 2014)  
Photo: Nicolas Caillier

While all theatre is collaborative in nature, intercultural collaborations take on implications other than the making of the art itself. These projects involve accommodating delicate social-international relations across boundaries while balancing the unity of artistry, politics and economics. Specifically, for Theatre for Young Audiences (TYA), the complex layers of

cross-cultural sensibilities and audience sensitivity across geographical boundaries need to be carefully considered.

In 2014, I initiated a tripartite collaborative TYA project involving I Theatre Ltd (Singapore), ACO Okinawa (Japan), and Ming Ri Institute for Arts Education (Hong Kong). This project was timely in



*Round the Moon, Blue the Sky* (I Theatre Ltd, 2014)  
 Photo: Nicolas Caillier

light of the increasing focus on TYA in Asia and I was curious to investigate the meeting points between cultural identities and artistic practices of the region in the 21st century. Furthermore, Singapore as a melting pot of cultures, religion, and language provided an ideal and exciting location to host the residency. Tapping into the diverse skills of the various artists involved, the three-week process of cultural exchange, playful dialogues, and creative experimentation culminated in a performance entitled *Round the Moon, Blue the Sky*. The performance combined



a unique blend of physical theatre, puppetry and music that took the audience on a journey with Smallest Dragon, together with his two friends, Leaf and Twiglet, where they discovered colors, shapes, and the meaning of friendship. The performance premiered in Singapore before travelling to Kijimuna Festival in Okinawa (now known as Ricca Ricca Festa), Hong Kong, and finally to Malaysia International Performing

Arts Village (in Kuala Lumpur). Beyond the performance, moving across international spaces made the artists question what it meant to 'look, see, explore and discover' in the process of collaboration.

The protagonist, Smallest Dragon, as a metaphor provides a useful way to think through the shifting modes of production and reception in collaborations of such nature. The dragon, as a significant mythical icon in Asian and Western narratives, has been continuously reimagined across cultures and contexts for many years. This imaginative frame illuminates how intercultural productions can adopt multiple definitions and configurations in terms of size, shape, and structure. This idea of reinvention not only opens up interesting artistic possibilities but also considers ways of engaging with the child's experience in globalized societies. While there are inevitably struggles in the politics of cultural exchange, the creative dynamic of meeting through the medium of theatre provides an important space for artists and audiences to confront social realities and cultural assumptions. For example, for every country that the performance travelled to, the director had to work closely with the artists to respond according to the cultural sensibilities of the audience. Despite relying on the expertise of the artists representing each country to provide an insight of the state of childhood, the team had to find innovative ways to communicate key ideas, improvise, and invite participation.

For intercultural productions to work both socially and theatrically, everyone involved should be open and willing to learn from each other. It involves opening spaces of differences and building relations based on trust and respect for cultural practices and identities. It is in those moments of messiness and when things seem to go wrong that we often learn the most about ourselves and can start to bridge social and cultural division.



*opening spaces of  
differences and building  
relations based on trust  
and respect*

Shifting boundaries may be an uncomfortable process, but learning beside each other with awareness of ourselves and our practices can in return push the artistic and social boundaries of TYA. I believe that the most successful cultural partnerships and performances need to come from the heart. Simultaneously, we also need to remind ourselves that collaborations need to extend beyond the rehearsal room and to the child audience. Placing the child, not profit, at the center of the creative processes can allow artists and audiences to engage in meaningful interactions across cultures. It takes respect, humility, and empathy from everyone involved to start chipping at the 'co' of cooperation. Finally, the dragon as a metaphor is also something that TYA practitioners engaging in intercultural collaborations can aspire to achieve – to fly high above the challenges and continue to explore uncharted territories.

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# ADULAWO – THE BLACK RACE



## IRAN ADULAWO

JOSHUA ALABI

Theatre explores internal forces beyond obvious physical comprehension. It has therefore, over the years, become a tool for social change, economic reform, and political re-engineering, as well as a most capable machine for diversity, globalization and intercultural transformation. Africa, to many of us, is that land where arts and theatre thrive in leaps and bounds, with its intrinsic existence highly embedded in our cultural norms, festivals, rituals, eulogies, naming ceremonies, worship of deities, incantations, re-incarnation, masquerade parades, costuming, and so on. All these come together in making Africa the Cradle of Creativity.

### *Nigeria, with over 300 ethnic groups and 350 languages*

However, with its development over the decades, various influences have been birthed, ideas created, re-formed and re-created, and philosophies and theories established. One of these is the influence of theatre for young audiences, which differs from adult theatre, and initially took to the stage with the sole aim of entertaining. The educational, intellectual and cultural or intercultural features have become the major criteria in helping to develop our societies on a daily basis, with a focus on the theatre for young audiences.

Nigeria, with over 300 ethnic groups and 350 languages, boasts of its rich theatre from the Alarinjo Travelling Theatre, and even before that,

Éré orí ìtágé a máa gbé ni lẹkan tayọ ohun tí ènìyàn lè şàlàyé. Fún ọpọlọpọ ọdún báyii, éré orí ìtágé ti di irinşé tí a n ló láti mú àtúnşé bá ètò báyéşerí àwùjọ, ètò ọrọ ajé, ètò ìşelú, bakan náà sí ni ó tún jẹ irinşé kan gbòogi tí ó wúlò fún onírúurú, ilujára ayé, àti mímú iyípadà nlá bá àşà ọlọkan-ò-jọkan. Lójú ọpọlọpọ wa, ilẹ adúláwọ jẹ ibi tí èré orí ìtágé àti işẹ ọnà ti gbéra dide pẹlú ìpilẹ rẹ láti inú àşà wa, ọdún ìbílẹ, ìrúbọ, oríkì, ìşomólórúkọ, bíbọ àwọn òrìşà, ọfọ, àwúre, eégún aláré, ìmúra àti bẹẹbẹẹ lo. Gbogbo ìwọnyí ló parapọ, tí ó sọ ilẹ adúláwọ di ilẹ ìşọ fún ọgbọn àtínudá.

Láìfọrọgùn, pẹlú gbogbo ìdàgbàsókè tí ó ti ba éré orí ìtágé láti ọdún yíí wá, oríşíríşì ipá ni ó ti gbéri, tí èrò ọlọkanòjọkan sì ti jáde pẹlú. ọgbọn àti àwọn tíorí lẹkanòjọkan ‘tí àwọn ènìyàn şe àgbékalẹ bakan náà kò gbeyìn rará. ọkan lára àwọn ohun tí ó şúyọ wọnyí ni ipa tí éré orí ìtágé n kó láyé àwọn èwe, ní èyí tí ó yàtọ gbàà sí tí àwọn àgbà tí ó jẹ pé kókó wíwo éré ìtágé fún wọn ní ìdánílárayá. kíkónilẹkọ, işẹ ọpọlọ, àti àşà tàbí àwọn ẹkọ àşà láàrín onírúurú ẹyà tí di ọnà kan pàtàkì tí a n gbà lójoojúmọ láti mú ìdàgbàsókè bá àwùjọ. Gbóbó àwọn ọnà ìşàmúlò wọnyí ni èré orí ìtágé máa mú kí ó rọrún fún àwọn èwe láti kọ.

Orílẹ̀ èdè Nàìjíríà ní ẹyà tí ó tó 300 àti èdè tí ó tó 350 níye, ní èyí tí wọn sì maa n yangàn púpọ̀ pẹlú àwọn Alárinjó. Kí àwọn alárinjó wọnyí tó bẹ̀ẹ̀rẹ̀, àwọn egúngún agbégijó, apidán, gẹ̀lẹ̀dẹ̀, ẹ̀fẹ̀ş àti àwọn ọlọkan ọjọkan éré ní wọn wà ní ilú tí wọn máa sọ nípa àwọn nńkan tí ó n lẹ̀ láàárín ilú pẹlú éré wọn gbogbo. Àwọn wọnyí jẹ̀ èròjà kan pàtàkì tí láti wá àtúnşé sí ètò ìşelú àti gbogbo nńkan tí ó ní şe pẹlú àşà àti işẹşẹ. Láti orí onírúurú ọrọ nípa ìşelẹ̀ àtijọ, ilujára ayé àti mímú iyípadà nlá bá àşà ọlọkan-ò-jọkan ti n wọ inú èdè tí àwọn





ADULAWO – the Black Race. Photo: Benny Blanco

where masquerades, griots and bards took over the street and made social commentaries about the daily affairs of the society with their theatre. It has always been a strong tool in sharpening our sociopolitical course and cultural balance. From ancient diversity, globalization and intercultural dialogue have been transformed into today's colloquial language, which the young theatre audience understands; thus the need to create more works which enlighten and capture the present language: Theatre for Young Audience.

With regard to this, and with the thought of creating and unravelling history beneath these cultures, we are forced to collaborate. In my bid to unravel some of these questions, I have often asked myself about black history and Africa, cultures and languages, within Nigeria and beyond, and I stumbled upon the idea of creating a theatre piece about the challenges and past of blacks across the globe. The mystery behind names like Nubia Kush, Jaja of Opobo, Oduduwa, stories about slavery, heroes, struggles, and so on

èwe òdè òní gbọ́ tí ó sì yé wọn; idí niyí tí ó fi pọ́n dandan láti şedá àwọ́n işe ọlọkan-ò-jọkan tí yóò dá lórí edè àti àwọ́n ohun òdè òní : èyí ní èrè orí itàgè fún àwọ́n èwe òní.

Látàrí èyí, àti èròńgbà láti şe àgbékalẹ̀ itàn tí ó rọ́ mọ́ àwọ́n àşà wọnyíí, o pọ́n dandan láti fọwọ́sowọ́pọ́. Nínú akitiyan mi láti şi aşo lójú eégún àwọ́n ìbèèrè kọ́ọkan, mo ti bi ara mi láimọye ìgbà nípa itàn àwọ́n ènìyàn dúdú àti ilẹ̀ Adúláwọ́, àşà, àti edè láàrín orílẹ̀ edè Nàìjíríà àti ilẹ̀ Adúláwọ́ lápapọ́. Èrò kan sọ sí mi lọkàn láti şe èrè orí itàgè kan tí ó dá lórí işòrò àti ìgbé ayé àwọ́n aláwọ́ dúdú ní gbogbo àgbáyé. Àdìtú tí ó wà lẹ́yìn àwọ́n orúkọ bíi Nubia Kush, Jaja of Opobo, Oduduwa, itàn nípa òwò ẹrú, àwọ́n akọni, ijàkadì abbl. Gbogbo èrò wọnyíí ni ó bí 'Adúláwọ́' tí ó jẹ́ èrè orí itàgè oníjọ́ tí ó şe àfihàn àwọ́n işeşẹ̀ ojoojúmọ́, işe-ọwọ́, àşà àti işeşẹ̀ àwọ́n adúláwọ́, ní èyí tí a lo Nàìjíríà gẹ́gẹ́ bí orílẹ̀ edè tí a fi sọrí itàn náà.

Èrè orí itàgè olórín tí ó gba ọ̀pọ̀lọ̀pọ̀ ọkun inú tí ó sì kún fún ewi, ijó, èrè oníşe, ilù, rárà, àti orin ni

– all these thoughts birthed *Adulawo – The Black Race*, a dance-theatre piece which creatively portrays the challenges, day-to-day activities, occupations, cultures and traditions of blacks, using Nigeria as its focal point.

It is an energetic, breathtaking, total theatre piece with an infusion of poetry, dance, drama, drums, chants and songs in order to create an exciting contemporary performance art which would be acceptable to a global audience of different age groups, with an emphasis on aesthetics through the beautiful costumes and songs of the Great Benin Empire, the Abang masquerade/dance of the Akwa Ibom people, the Agemo masquerade of the Ijebu people, the Gumboot dance of the South African and Zimbabwean miners, Ile-ife (cradle of the Yoruba people) and, importantly, an energetic representation of the great music, dance and poetry of Fela-Anikulapo-Kuti, the Afro-beat legend.

*a 'dream  
come true'  
land of extreme  
growth and  
development*

Unlike other theatre pieces, *Adulawo* – the Yoruba word for ‘black people’ here – does not discuss the entire slavery process or colonialist intrusion, but rather focuses on the pit which the white masters dug for us, which is ‘democracy’. It projects African aesthetics and the boundless intercultural and communal traits with strength in oneness; hence the need for Young African Theatre to rise into action. It evolved into a symbolic–creative exploration of black culture, diversity, social–global change, unity, and politics as we laid more emphasis on the use of body language, expressions, signs and symbols, songs and chants from tribes in Nigeria, Ghana, South Africa, Zimbabwe, Botswana, Kenya, Tanzania, Ethiopia, and Sierra Leone.



*ADULAWO – the Black Race*. Photo: Benny Blanco

èyí jẹ́. A ẹ̀ ̀gbékalẹ̀ rẹ̀ láti ara àwọn ìṣe àdáyéba ní ọ̀nà tí ó fi máa jẹ́ ìtẹ̀wọ̀gbà fún àwọn onwòran wa káàkiri gbogbo àgbáyé, lọ̀mọ̀dé, lágba, lakùnrin, lóbinrin, tí yòò sì kún fún idárayá púpọ̀ láti ara imúra tí ó rẹ̀wà pẹ̀lú orin aládùn láti agbègbè Benin, eégun aláre àwọn Abang/ijó àwọn Akwa Ibom, Egungun Agemọ̀ ti àwọn Ijẹ̀bú, ijó àwọn ara South Africa àti ti Zembabwe, ilé ifẹ̀ tí ó jẹ́ orírùn Yorùbá àti ọ̀pọ̀lọ̀pọ̀ àwọn àgbékalẹ̀ èrè àti orin pàtàkì lóríṣíríṣi, ijó, ewi Fẹ̀lá Aníkúlápó Kúti.

Adúláwọ̀- tí ó jẹ́ orúkọ tí àwọn Yorùbá ní pe ‘èniyàn dúdú’- Yàtò sí onírúurú àwọn èrè orí ìtágé tí a ti rí, kò sọ ní kíkún nípa òwò ẹ̀rú, tàbí jíjẹ̀gàba ìjọba amúnisìn, kàkà bẹ̀ẹ̀, ó gbájúmọ̀ sí sọ nípa kótò tí àwọn ọ̀yìn bó amúnisìn gbé kalẹ̀ fún wa, ní èyí tí a mọ̀ sí ‘ìjọba àwa-ara –wa.’ Ó ẹ̀ àfihàn àti àgbékalẹ̀ ẹ̀wà àti ìṣọkan tí ó wà láàrín àwọn onírúurú àṣà àti ìṣe tí ó lè mú kí ìṣọkan túbọ̀ gbòòrò, èyí tí ó fihàn gbangba pé àwọn ọ̀dọ̀mọ̀dé eléré orí ìtágé ilé Adúláwọ̀ gbọ̀dọ̀ kàràmasíkí èrè orí ìtágé jú ti àtẹ̀yìnwá lọ. Èrè yìí ẹ̀ àgbékalẹ̀ ọ̀gbọ̀n àtinúdá àti àṣà àwọn adúláwò, onírúurú àṣà àti ìṣe, àyípadà tí ó ní bá àwùjọ, ìṣọkan, àti ọ̀ṣẹ̀lú. Nínú èrè yìí, a ẹ̀ ìtẹ̀numọ̀ ilò èdè, ìṣọ̀rọ̀sí, iwùwàsí, ilò ààmì, àrokò, orin, , ewi, àwọn èyà oríṣíríṣi ní orílẹ̀ èdè Nàìjíríà, Ghana, South Africa, Zimbabwe, Botswana, Kenya, Tanzania, Ethiopia àti Sierra Leone.

*The Black Race*, by the company KiNiNso-koncepts, portrays hope for Africa through her history, theatre and intercultural similarities, rousing the young audience and experts to find a way to empower themselves, opening their minds to the possibilities of free-and-fair elections and good governance, and suggesting that trustworthy civil service starts with our shunning corruption, crime and violence. The Black Race views a 'dream-come-true' land of extreme growth and development, where people shed tears not for food, shelter or social amenities, but for its amazing level of greatness and establishment; a land where relentless and die-hard thinkers and progressive doers are leaders whose sole aim is to serve and safeguard their followers. All these are the aspirations which theatre-makers must project to young audiences.

**Joshua Alabi** is a theatre-maker, artist, teacher, director of the British Council Lagos Theatre Festival, and director of KiNiNso-koncepts, a dance-theatre organization with a focus on empowering young people through the arts.



Èyà adúláwọ̀, láti ọ̀wọ̀ ilẹ̀ iṣẹ́, Kininso koncepts, ẹ̀ àfihàn ìrètí fún ilẹ̀ Adúláwọ̀ láti ara ìtàn, tíátà, àti àṣà oniranṅran tí wọn ọ̀ ara wọn ní èyí tí ó lè ran àwọn ọ̀dọ̀mọ̀dé onwòran lọ̀wọ̀ láti gbé ọ̀kan wọn sókè ní wíwá ọ̀nà àbáyọ̀ sí ríranraṅnilọ̀wọ̀, ẹ̀sìsì ọ̀kàn wọn payá àti gbígbàgbọ̀ pé ó ẹ̀e ẹ̀e láti ní ètò ìdìbò tí ó dán mọ̀ọ̀ran àti ìṣeṣẹ̀ ọ̀jọ̀ba tí ó péye. Èyí lè tún sí ọ̀kan wọn sí wípé jìjẹ̀ ọ̀sìṣẹ̀ ọ̀jọ̀ba tí ó péye bèyèrẹ̀ láti orí ìpinu ẹ̀nikọ̀ọ̀kan láti yera fún ìwà àìṣòótọ̀, ìwà ọ̀daràn, rírúfin, àti ìwà ipá. Ojú iwòye 'Adúláwọ̀' ni láti sọ ilẹ̀ adúláwọ̀ di ilẹ̀ tó n sà fún wàrà àti oyin, ní ibi tí ọ̀pọ̀ maa wà, tí gbogbo èniyàn yóo ní ànító àti àníṣẹ̀kù. Ojú iwòye yí yóò sọ ilẹ̀ adúláwọ̀ di ibi tí a ti ni àwọn olùfọ̀kànsin tòótọ̀, tí wọn ẹ̀ é fi ọ̀kàn tòn gẹ̀gẹ̀ bí adarí, tí wọn sì ẹ̀tán láti mú àwọn tí wọn n darí dé èbúté ọ̀go. Iwònyí ní àwọn ipa tí a lérò wípé ó yẹ kí eré orí ìtágé máa kó ní ayé àwọn ọ̀dọ̀mọ̀dé onwòran tíátà.

**Joshua Alabi**, alakoso/oludasile tiata, osere, alakoso fún British Council Lagos Theatre Festival àti olùdarí-Olùdásilẹ̀ KiNiNso-koncepts, tí ó jẹ́ ẹ̀gbẹ́ ọ̀ṣẹ̀rẹ̀ tíátà olórin tí kókó tó múmú láyà wọn jùlọ̀ jẹ́ láti ró àwọn ọ̀dọ̀ lágbara nípasẹ̀ iṣẹ́-ọ̀nà.

Yoruba Translation: Toluwanimi Ibikunle



ADULAWO – *the Black Race*. Photo: Benny Blanco



*POP UP Garden*  
Artistic Directors: Davide Venturini and Francesco Gandi.



## THE PLACE OF IMAGES



## IL LUOGO DELLE IMMAGINI

LUCA FARULLI: COMPAGNIA TPO



*POP UP Garden*

Artistic Directors: Davide Venturini and Francesco Gandi.

Man is the place of images: images of desire, images of experiences, images that inhabit his mind, his soul. The theatre stage is the place where they are made incarnate and where, for a moment, they find the courage to come to light, to become living things. Along these lines, the dramaturgical investigation that TPO has undertaken in recent decades helps to shed light on the relationship between image and stage, between images and theatre in the era of electronic vocabularies. Departing from an in-depth exploration of non-verbal communication, TPO's work investigates the new kind of experience that engages man with electronic and interactive imagery [...] beyond the limits of the frontal viewpoint so

L'uomo è il luogo delle immagini: immagini-desiderio, immagini di esperienze, immagini che abitano la sua mente, la sua anima. La scena teatrale costituisce lo spazio ove tali immagini prendono corpo e, per un attimo, trovano il coraggio di guadagnare la luce, di farsi oggetto vivente. La ricerca dramaturgica compiuta da TPO in questi decenni rappresenta, in tal senso, un contributo di chiarificazione in merito al rapporto tra immagini e scena, tra immagini e teatro nell'epoca dei linguaggi elettronici. Il lavoro di TPO prende forma a partire da una ricerca sulla comunicazione non verbale, un lavoro sul rapporto interattivo con le immagini [...] superando i limiti della visione frontale tipica del teatro all'italiana. [...]

typical of Italian theatre. [...]. However, the joyful running after images, the amazed opening of them cannot be written off as mere fun and games. [...] Whether real or imaginary, these shows produce, in turn, two levels of images: the ones generated by the imagination; and those tied to the real experience made by performer and audience alike as they rove the mat discovering the world of art, [...] we might say a *Grand Tour* of the electronic age.

**Luca Farulli** is a professor of 'Aesthetics' and 'Art psychology' at the Accademia di Belle Arti di Venezia, and he collaborates with TPO in the field of theoretical research and with regard to the company's publications.

Il gioioso correre dietro le immagini, lo stupefatto aprire le immagini non finisce, però, nel mero divertimento, nel mero giuoco senza resto [...], abbiamo due regimi di immagini: quelle prodotte dall'immaginazione e quelle legate ad una esperienza reale, tratte dai vagabondaggi compiuti da performer e pubblico nel mondo dell'arte, [...] potremmo dire: un *Grand Tour* dell'epoca elettronica.

**Luca Farulli** è professore di 'Estetica' e 'Psicologia dell'arte' presso l'Accademia di Belle Arti di Venezia e teorico della video arte, collabora con il TPO alla ricerca teorica e cura le pubblicazioni della compagnia.

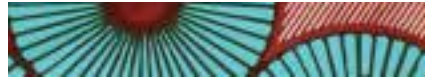


*POP UP Garden*

Artistic Directors: Davide Venturini and Francesco Gandi.

# FATEJ

## International Crossroads Swap for Twenty Years



# FATEJ

## Carrefour D'échanges Internationaux Depuis 20 Ans

ETOUNDI ZEYANG

Launched in November 1996, FATEJ (the African Festival of Theatre for Children and Youth) is a bi-annual event. It aims to show performance experiences intended for young audiences in Africa – south-south, north-south, north-north; promote artistic exchanges between associations; instigate the creation of exclusive places for young audiences; and offer African artists a platform to help showcase their productions on a global scale. It is also a meeting point for Africa and the rest of the world with a guest-of-honor role, inviting companies from non-African countries (who have the tradition of young theatre audiences).

During the past twenty years, FATEJ has helped many African and non-African companies to travel around the world as part of tours or to participate at other festivals. Many of these companies have been or are still in collaboration with other companies around the world.



FATEJ 2016, The Royal Jacket company from Cameroon.  
Photo: Kenjiro Otani

Lancé en Novembre 1996, le FATEJ (Festival Africain de Théâtre pour l'Enfance et la Jeunesse) est une biennale. Il a pour buts de présenter des spectacles adressés au jeune public en Afrique, en incluant des échanges artistiques dans le sens Sud-Sud, Nord-Sud, Nord-Nord ; de susciter la création de lieux réservés uniquement à la diffusion des spectacles en direction du jeune public ; et d'offrir aux créateurs africains un cadre pour assurer la visibilité de leurs productions à l'échelle mondiale. C'est aussi un espace pour la rencontre de l'Afrique et le reste du monde, à travers le statut d'invité d'honneur ; il s'agit d'inviter des compagnies de pays non africains (qui ont une tradition de théâtre jeune public).

Au cours de ces 20 années, le FATEJ a aidé de nombreuses compagnies africaines et non africaines de voyager à travers le monde dans le cadre de tournées ou de participations à des festivals. Beaucoup de ces compagnies ont travaillé ou travaillent encore en collaboration avec des compagnies d'autres continents.

Depuis sa création, le FATEJ a accueilli environ 40 compagnies de nombreux pays non-africains, depuis la Belgique jusqu'au Japon, en passant par la France, la Suisse, l'Allemagne, le Danemark, la Suède, la Finlande, la Turquie, l'Italie, la Norvège et la Corée du Sud. Environ 60 compagnies africaines, du Nord au Sud et de l'Ouest à l'Est sont venues au FATEJ. A peu-près 100 diffuseurs, programmeurs, et directeurs de festivals du monde entier ont assisté au festival.

A partir du FATEJ, il s'est créé de vrais réseaux d'échanges et de collaboration entre les compagnies à travers le monde.

Since its creation FATEJ has hosted about forty companies from several non-African countries from Belgium to Japan, passing through France, Switzerland, Germany, Denmark, Sweden, Finland, Turkey, Italy, Norway, and South Korea.

About sixty companies from North Africa from the North to the South and from the West to the East have come to FATEJ. About a hundred distributors, programmers and festivals directors from around the world have attended.

All companies that have participated at FATEJ acknowledge in the end that FATEJ work has evolved positively. Companies that have collaborated or work together with FATEJ have changed and improved their team professionally as well.

The 2016 FATEJ Festival hosted the ASSITEJ Executive Committee for their meeting.

François Fogel expressed the collective gratitude of the Executive Committee as follows:

*'Thanks to Etoundi Zeyang and to the team of the FATEJ. Their relentless work allowed our group, from 16 different countries, to discover the works of the participating African companies, and to meet wonderful artists of theatre for children and young people. The commitment of the crew of Theatre Chocolat, which has been organizing the FATEJ for more than 30 years, frequently in hard circumstances, made of the festival an essential platform dedicated to theatre for young audiences in the region, for the benefit of children. It must be supported.'*

Next edition FATEJ 2018: 9–16 November 2018 in Cameroon.

**Etoundi Zeyang** is a director and actor, as well as the director of the Cameroonian company Théâtre du Chocolat and Founder director of the FATEJ Festival.

Avec une programmation diversifiée et travaillant en partenariat avec plusieurs écoles, collèges et lycées, le FATEJ a créé au Cameroun un vrai public de théâtre d'aujourd'hui et de demain, exigeant et connaisseur.

Toutes les compagnies ayant participé au FATEJ au fil des éditions reconnaissent que leur vision du travail a évolué positivement. Les compagnies Africaines qui ont participé à des collaborations et travaillé avec le FATEJ ont changé et amélioré leur travail et ont pu professionnaliser leurs équipes.

Le FATEJ 2016 a accueilli une réunion du Comité exécutif de l'ASSITEJ.

François Fogel a exprimé la reconnaissance collective de celui-ci en ces termes: ' Merci à Etoundi Zeyang et à l'équipe du FATEJ. Leur travail sans relâche a permis à notre groupe, venu de 16 pays, de découvrir les œuvres des compagnies africaines programmées au festival, et de rencontrer de merveilleux artistes du théâtre pour l'enfance et la jeunesse. L'engagement des membres du Théâtre Chocolat, qui organise le FATEJ depuis plus de 30 ans, souvent dans des circonstances difficiles, a fait du festival une plateforme essentielle, dédiée au théâtre jeune public de la région, pour le bénéfice des enfants. Ce travail doit être soutenu.'

Prochaine édition FATEJ 2018 : 9-16 Novembre 2018 au Cameroun.

**Etoundi Zeyang** Est directeur, acteur, directeur de la compagnie camerounaise Théâtre du Chocolat et fondateur du FATEJ Festival.







# BUILDING STORIES IN YAOUNDÉ A Collective Research Project



## CONSTRUIRE DES HISTOIRES À YAOUNDÉ la richesse de la recherche collective

PASCALE GRILLANDINI AND KARIN SERRES

Despite the high number of TYA practitioners in French-speaking central and western African countries, the role of playwriting for that audience has not been recognized enough. To stimulate this, we built a workshop in Yaoundé (Cameroon) from 11 to 14 November 2016, during the FATEJ festival, with the support of Write Local Play Global (WLPG). We called the workshop ‘Shaping Stories’. It was based on all the ways of writing for the stage when addressing young audiences. It launched the development of a new TYA playwriting network that will gather professionals from the whole of Africa in the long term.

This first regional workshop, an initiative from ASSITEJ International, has been organized by Scènes d’enfance-ASSITEJ France, imagined by Pascale Grillandini, Karin Serres and Gustave Akakpo, and was shared with 15 TYA professionals from Cameroon during FATEJ. It had two simple rules:

- a) This laboratory works as an active group where everyone’s experience is worth another one’s experience.
- b) Each participant participates to each step.

1. Reading and exchanges from four French speaking plays :

- La Mère trop tôt (*The Too Early Mother*) / Gustave Akakpo – Lansman éditeur / France/ Togo
- A bout de sueurs (*Sweatless*) / Hakim Bah – Lansman éditeur / Guinée
- L’Ogrelet (*The Ogreling*) / Suzanne Lebeau – éditions Théâtrales/ Québec
- A la renverse (*Upside Down*) / Karin Serres – Actes sud – Heyoka / France

Malgré le grand nombre de professionnel/le/s travaillant pour le jeune public en Afrique francophone du centre et de l’ouest, le rôle de l’écriture théâtrale n’y semble pas assez reconnu. Pour répondre à ces attentes, nous avons bâti un premier workshop à Yaoundé (Cameroun) appelé ‘Construire des histoires’, sur la diversité des écritures théâtrales en direction du jeune public, du 11 au 14 novembre 2016, pendant le festival FATEJ, avec le soutien de Write Local Play Global (WLPG). Il a lancé le développement d’un nouveau réseau d’écrivains qui rassemblera à long terme des professionnels de toute l’Afrique.

Organisé par Scènes d’enfance-ASSITEJ France, ce premier workshop régional souhaité par l’ASSITEJ international a été imaginé par Pascale Grillandini, Karin Serres et Gustave Akakpo et partagé avec 15 professionnels camerounais du spectacle vivant jeune public autour de deux règles simples :

- a) ce laboratoire est un groupe actif où toutes les expériences se valent
- b) chaque participant participe à toutes les étapes

1. Lecture et échanges autour de quatre pièces francophones :

- La Mère trop tôt / Gustave Akakpo - Lansman éditeur / France/ Togo
- A bout de sueurs / Hakim Bah – Lansman éditeur / Guinée
- L’Ogrelet / Suzanne Lebeau – éditions Théâtrales / Québec
- A la renverse / Karin Serres – Actes sud – Heyoka / France

We started with collective reading, which allowed us to tackle contemporary dramaturgies from language and corpse experiments at the same time, from sensations and intimate questions, which led to more formal debates.

This process enlarges our intuitive connection to writing, and allows us to explore each author's writing idiosyncrasies and see the use of French in its vehicular function, by practicing the diversity of French languages.

The first exchanges steered the group towards very precise problems: how to start a play; how to introduce mystery, form, theatricality, possibilities for the scene; how to address young audiences.

The experience focused on the relation to other languages as well and the participants expressed their feedbacks to rhythm and sonorities, expanding cultural and linguistic boundaries (in Cameroon, there are two official languages, French and English, apart from numerous African languages).

The collective reading out loud fused the group as they were free from representation stakes and could focus on exploring the dramaturgical stakes of the texts. The strength of the chosen plays inspired fundamental reflections, particularly on production for young audiences, including discussions on subjects, characters, and links with society...

## 2. Sensorial writing exploration

As a common territory with young audiences, we proposed sensoriality: feeling more than thinking, intuition over rationality. This second part of the workshop was deeply influenced by our talks in the first part, especially about monsters, which opened the door for imaginary words and fears to be shared.

Each participant was to write a very short story linked with the other ones by the same moment: a child's awakening. This child had various gender

Nous avons commencé par une lecture collective qui permet d'aborder les dramaturgies contemporaines jeunesse en partant de l'expérience du langage conjointement à celle du corps, à partir de sensations, de questionnements intimes, pour ouvrir à des discussions plus formelles.

Cette approche développe un rapport intuitif à l'écriture, en explorant la langue spécifique à chaque auteur, tout en considérant l'usage du français dans sa dimension véhiculaire, par la mise en pratique de la diversité des langues françaises.

Les premiers échanges se sont engagés sur des problématiques très précises: comment on démarre une pièce, comment introduire le mystère, la forme, la théâtralité, les possibilités pour la scène, l'adresse aux jeunes publics.

L'expérimentation s'est portée aussi sur le rapport aux autres langues et les participant/e/s ont pu exprimer leur sensibilité au rythme, aux sonorités, en dépassant les barrières culturelles et langagières (outre les langues africaines, le Cameroun compte deux langues officielles, le français et l'anglais).

Le groupe s'est soudé autour de la lecture collective à haute voix, sans enjeux de représentation, tout à l'exploration des enjeux dramaturgiques des textes. La force des écritures proposées a rassemblé tout le monde autour de réflexions de fond, notamment sur la production des spectacles jeune public: sujets, personnages, relations avec la société...

## 2. Ecriture sensorielle exploratoire

Le territoire commun avec le jeune public proposé pour la partie écriture était la sensorialité: ressentir plutôt que réfléchir, l'intuition plutôt que la rationalité. Ce second temps a été profondément





Shaping Stories Workshop in Yaounde, Cameroon  
by Pascale Grillandini

and age characteristics which had been found by rolling dice. The launching of the story was given by a specific beginning of sentences that appealed to our five senses, an exercise to be freely completed on behalf of this child. We then shared these sensorial drafts out loud in the circle before diving back into our writing, allowing ourselves to abandon or to change any sentence so it would fit freely with our story. Then, after a while, we read our stories out loud again.

We ended this by talking about the different ways to develop the theatricality of these scenarios later, using all our skills (playing, dancing, music, puppets...) to sharpen words and dramaturgy, and address the children. The diversity of the participants' experiences and jobs had been a fruitful asset all along leading to this final talk aimed at the future.

After four days of common work and questioning – shared in a sincere, deep, and free mood – the group wished to pursue a genuine experiment on kids-eating-monsters, aiming at a collective creation. This is our next step and we will be sharing descriptions of our personal and cultural monsters online. Then we would like to build other workshops in Cameroon or in some

influencé par nos discussions précédentes, notamment à propos des monstres, qui ont ouvert la porte à un partage sensible autour des mondes imaginaires et des peurs.

Chaque participant/e a écrit une histoire très courte reliée aux autres par le même instant : le réveil d'un enfant, dont le genre et l'âge variés ont été tirés aux dés de façon ludique. Le point de départ a été donné par des débuts de phrases précis faisant appel aux 5 sens, à compléter librement, au nom de cet enfant. Nous avons partagé ces brouillons sensoriels en cercle et à voix haute avant de replonger dans notre écriture personnelle, avec la possibilité d'abandonner ou de modifier ces phrases pour que notre histoire se développe librement. Au bout d'un moment, chacun/e a lu son histoire aux autres, à voix haute, ensemble.

Nous avons terminé par un échange sur les différents moyens de développer la théâtralité de ces scénarii après cette première étape, mettant toutes nos compétences en œuvre (jeu, danse, musique, marionnettes...) pour affûter mots, dramaturgie et adresse aux enfants et la richesse des pratiques des participant/e/s s'est révélée extrêmement constructive dans cette discussion finale ouverte sur le futur.

neighbouring countries, but definitely we will meet to some extent with other African professionals in Cape Town in May 2017.

In this limited space, we feel it is impossible to talk about any African playwriting for young audiences specifically, but the richness of the collective work and the depth of the questions shared among all of us professionals are a living proof of the long-term value of these new regional workshops imagined by ASSITEJ.

Last but not least, thanks to the generosity of French-speaking theatre publishers, each participant company has received 20 books as a first shelf of their own TYA library.

**Pascale Grillandini** is dramaturg and director of Postures, an association which organizes national awards of theatrical literature awarded by teenagers: Collidram; InédiThéâtre; and Inédits d’Afrique et Outremer.

**Karin Serres** has written more than 60 plays for both young audiences and adults, along with radio plays, songs and novels.



Shaping Stories Workshop in Yaounde, Cameroon by Pascale Grillandini

Après 4 jours de travail en commun et un partage de questionnements et sensations dans un esprit sincère, profond et libre, le groupe souhaite poursuivre cette expérience autour des monstres dévoreurs d’enfants, pour aboutir à une création collective. Notre prochaine étape est l’échange en ligne de descriptions de nos monstres personnels et culturels. Puis nous souhaiterions mettre en place de nouveaux moments de travail in situ, au Cameroun ou dans d’autres pays alentour et nous nous retrouverons partiellement, avec d’autres professionnels africains, à Cape Town en mai 2017.

Avec une première rencontre si brève, il nous semble impossible de dégager une spécificité des écritures africaines pour la scène jeune public, mais la richesse du travail collectif et la profondeur des questionnements partagés entre professionnels prouvent déjà l’intérêt mutuel sur le long terme de ces nouveaux laboratoires régionaux partagés, imaginés par l’ASSITEJ.

Enfin, nous remercions la générosité des éditeurs de théâtre français<sup>1</sup> qui ont offert à chaque compagnie participante une vingtaine de livres de théâtre qui constituent la base de sa nouvelle bibliothèque théâtrale jeune public.

**Pascale Grillandini est** dramaturge et directrice de Postures, association organisatrice de prix nationaux de littérature dramatique décernés par des adolescents: Collidram, inédiThéâtre, inédits d’Afrique et outremer.

**Karin Serres** a écrit plus de 60 pièces souvent jouées, publiées et traduites, pour jeune public et adultes, ainsi que des pièces radiophoniques, des chansons et des romans.

# FLIGHT AND FIGHT

## Refugee Children Have Stories to Tell



JANET STANFORD

All over our planet, more than six million refugees are seeking safety and a new start in life. Many are children. Two years ago, Imagination Stage, which is based in the Washington, DC area of the United States, learned that over 9,000 unaccompanied minors have been settled in our community while they await immigration hearings to determine if they can stay here permanently. They are fleeing violence in their native countries of El Salvador, Guatemala and Honduras caused by the illegal drug industry and the gang warfare that inevitably accompanies it.

Since our mission at Imagination Stage is to give voice to young people, we decided to create a program which would provide the young refugees, ages 12–16, with a safe place to express themselves and to share their stories. Our ultimate goal from the first was to collaborate with these brave young boys and girls on a professional play which could go back into the community and schools to tell



*Oyeme, the Beautiful* Imagination Stage  
by Shea Bartlett

*tremendous moment of healing...  
an awareness-building tool...  
a call to action*

their stories and help fellow students, teachers, administrators, politicians and families better understand their plight, their present needs, and their hopes and dreams both for themselves and for their troubled homelands. The local Health and Human Services Agency helped us to identify a group of young teenagers, all recent arrivals in the USA, with Spanish as their primary language. We brought together a team of bilingual Latino artists whose heritage includes various countries in the Spanish diaspora – Mexico, Peru and Puerto Rico. All were hungry to use their artistic skills to help the newcomers, and to try to make a positive difference for them both personally and, in the broader context, socially and politically.

Through the course of our weekly workshops, the teens, who had never been exposed to drama classes or live theatre in their native countries, gradually shed their inhibitions. Through games, improvisation and writing exercises, they began to make friends and feel safe as members of a theatre ensemble. Eventually, some were able to open up and reveal horrific experiences of the killing and coercion rampant in their home towns, their parents' desperation to get them out and to safety, and their journeys on foot for thousands of miles, or on the notorious train through Mexico called La Bestia, where refugees cling to the carriage roofs and try to avoid injury either from low-hanging branches or the police, who seek to throw them off. Children in our group were robbed and raped on their travels, betrayed by the human traffickers, or coyotes, whom their parents had paid to deliver them to the US border. We are in awe of what these young people have survived. And we have

been touched by how they miss their homes: their grandmothers or ‘abuelas’; their music Reggaeton, a mix of Latin and Hip Hop; ‘pupusas’ ( a favorite food); and the tradition of the Quinceañera, a girl’s 15th birthday, when she officially comes of age.

Playwright Miriam Gonzales wove all of these cultural elements and the young refugees’ true stories into a 45-minute bilingual play called *Óyeme, the Beautiful*, performed by professional actors. In October 2016, two years after our first workshop with the youth, we opened the play at a local community center. The audience included federal, state and local politicians, leaders from the Maryland and Washington, DC schools, a reporter from the BBC World Service, parents and schoolmates and, of course, the workshop students themselves. The evening was a tremendous

moment of healing for the teens, an awareness-building tool for others, and a call to action for leaders in our community.

Six million refugees around the world is a big challenge. But TYA companies can play a part in helping to change the hearts and minds of those who would build walls or turn the desperate away from our borders. We can speak for, and speak up for, the children.

**Janet Stanford** is artistic director of Imagination Stage, a professional TYA and Arts Education Center based in Bethesda, MD, which serves the Washington, DC tri-state region.



*Oyeme, the Beautiful* Imagination Stage  
by Shea Bartlett

## EVERYTHING BEGINS WITH PERSONAL CURIOSITY



### SVE POČINJE IZ LIČNE RADOZNALOSTI

DIANA KRŽANIĆ TEPAVAC

Everything begins with a spark of curiosity, the need to enlighten the path toward better understanding of the different and the other. Some of the best ASSITEJ programmes were developed that way, starting with one's own questioning and contacts. For example, the TABOO workshops started over a cup of tea one afternoon when two ASSITEJ EC members from Argentina and Finland met and said: 'Let's do something together!' María Inés Falconi and Katariina Metsalampi launched a programme which enabled a number of artists from all over the globe to meet. Moreover, it created a safe theatre space for artists to get to know and understand each other, question sensitive issues and taboos in TYA, and jointly develop common theatre plays and programmes, as well as long-lasting friendships.

The start of another successful story, a cooperation of artists from Japan and Serbia, began in a similar way one night in Argentina. On our way back to the hotel, after a long day filled with meetings and theatre plays, Asaya Fujita, Kenjiro Otani, and I started chatting about the specificities that our theatres from Serbia and Japan could offer to the international community.

This seemingly random topic triggered me to think about unique individuals, whose work could be valued regardless of time and geographical distance. I told Fujita san and Kenjiro about our artists, who explored the possibilities of TYA in the times of crises in the Balkans, about the gift they gave to young generations growing up in the shadows of conflicts by introducing them to the world of arts. I told them about the new generation of artists emerging from such a closed environment, their need to overcome the limitations they faced,

Sve kreće iz znatiželje, iz potrebe da se otvori prostor ka boljem razumevanju različitog i drugog. Neki od najboljih programa ASSITEJ-a kreirani su upravo tako, iz nečije upitanosti i ličnog kontakta. Na primer, TABOO radionice nastale su jednog poslepodneva uz šolju čaja kada su se dve članice Izvršnog odbora iz Argentine i Finske srele i rekle: 'Hajde da uradimo nešto zajedno!'. María Inés Falconi i Katariina Metsalampi pokrenule su program koji je omogućio velikom broju umetnika na raznim stranama sveta da se sretnu. I više od toga, stvorile su zaštićeni prostor teatra u kojem se umetnici, ispitujući osetljive tabu teme u pozorištu za decu i mlade, međusobno prepoznaju, razumeju, i zajedno pokreću nove umetničke programe i predstave, i uglavnom postaju prijatelji.

Druga priča, koja govori o upešnoj saradnji japanskih i srpskih umetnika, krenula je na sličan način jedne večeri u Argentini. Na povratku u hotel, nakon dana prepunog sastanaka i predstava, Asaya Fujita, Kenjiro Otani i ja ćaskali smo o tome šta je to specifično što pozorišta u Srbiji i Japanu mogu ponuditi međunarodnoj zajednici.

Naizgled nasumično, započet razgovor podsetio me na one posebne stvaraoce čiji se rad visoko ocenjuje nevezano za vreme i geografske razdaljine. Pričala sam o umeticima koji su u kriznom vremenu devedesetih na prostoru Balkana istraživali mogućnosti pozorišta za decu i mlade, o poklonu kojim su darivali nove generacije mladih rođenih u senci ratnih događanja otvarajući im kroz umetnost pogled u drugačije svetove. Govorila sam im o novoj generaciji umetnika stasalih na iskustvima zatvorene sredine, njihovoj potrebi da nadržstu ograničenja, o novim formama koje su sami

and the new forms they were developing. Among them were the first experiences of Serbian theatre with plays for babies.

'I know that there is a strong interest among the artists in theatre for babies and very young in my country', said Kenjiro, and after a few months an invitation from JIENKYO followed. I was honoured to give a lecture in Japan for their interested artists on theatre for the very young. However, I knew that this kind of theatre has to be experienced in order to truly get a feel for it. So we arranged a meeting of Japanese and Serbian artists with a series of six lectures and workshops, offering a practical experience through the *Baby Space* choreographed installation and theatre production by Dalija Acin Thelander in June 2016. This unique experience brought forth new discoveries, mutual inspiration, and new cooperations, such as the Japanese version of the *Baby Space* drama in the production at JIENKYO later in 2016, new lectures at the Rica Rica Festival, and the tour to Japan of the dance theatre play *Dream of a Yellow Sock* from Serbia. The cooperation continued in 2016 with the Balkan tour of the Japanese theatre play *Woven/Ayanasu*.



*Baby Space* by Katsuhito Yagi



razvijali. Tako smo došli do prvih iskustava srpskog pozorišta i predstava za najmlađe, za bebe.

'Veliko je interesovanje umetnika za rad u pozorištu sa bebama u mojoj zemlji!', rekao je Kenjiro. Nakon nekoliko meseci stigao je poziv od JIENKYO. Bila mi je čast govoriti japanskim umetnicima zainteresovanim za pozorište za najmlađe. Ipak, znala sam da ova vrsta pozorišta treba da se doživi kako bi se u potpunosti razumelo njegovo delovanje. I tako, dogovorili smo susret japanskih i srpskih umetnika kroz seriju od šest predavanja i radionica i ponudili praktično iskustvo gledanja predstave - koreografske instalacije *Bejbi spejsa* autorke Dalije Aćin Thelander. Ovo jedinstveno iskustvo iznedrilo je međusobna otkrivanja, obostranu inspiraciju i nove saradnje. Naredne godine nastala je japanska verzija predstave *Bejbi spejsa* u produkciji JIEKYIO u Tokiju i jednomesečna turneja plesne predstave *San žute čarapice* u produkciji Bitef teatra iz Beograda u Japanu, a ja sam održala još jedno predavanje u okviru Ricca ricca festivala u Okinavi. Saradnja se potom nastavila kroz Balkansku turneju predstave *Woven/Ayanasu* u produkciji pozorišta Dora i Ma trupe iz Tokija.

Posete Japanu i razgovori sa kolegama pomogli su mi da prepoznam evropocentričnu perspektivu i da iz novog ugla sagledam ulogu pozorišta za decu i mlade u svetu. Bilo je uzbudljivo videti šta Balkanska turneja donosi japanskim umetnicima i na koji način publika u šest gradova u Srbiji i Hrvatskoj reaguje na neverbalni teatar neuobičajen za predstave koje stižu iz Japana, zemlje sa bogatom pozorišnom tradicijom. Univerzalnu priču o zajedništvu, odnosu jedinke i porodice kao nukleusa svakog društva, publika je lako prihvatila i pratila. I više od toga, drugačiji pristup uobičajenoj temi pobudio je radoznalost i približio na nov način Japan i japansku kulturu.

Oba ova ASSITEJ programa su nam pokazala kako se u današnjem svetu svi bavimo istim temama, kako nas gotovo istovremeno



My visits to Japan and discussions with colleagues gave me a chance to step out of our Eurocentric perspective and discover new ways of seeing the role of TYA in the world. I was excited to see what the Balkan experience would bring to the Japanese artists, and how the audiences in six cities of Serbia and Croatia would react to the non-verbal theatre play coming from the rich Japanese theatre tradition unusual for our areas. The universal story of togetherness, the relationship between individual and family as the nucleus of every society, was easily followed and associated with by our audiences. Even more importantly, this new perspective and different approach to a common topic stirred up the curiosity and inspiration for Japan and its culture.

Both of these ASSITEJ programmes proved yet again that in today's world we share common topics; we are curious about many similar questions regardless where we are living. These are the questions of legacy, of the world that we are leaving to the new generations. But there are also differences which we find in the approaches and positions from which we perceive the world and question the same issues. I believe that it is of the utmost importance to trigger and encourage curiosity among the young and help them to foster it throughout their lives. One of the paths towards it can be found in discovering new cultures, different approaches to and positions in facing common questions, and the rich variety of our answers. The children who learn how to preserve and foster their curiosity grow up to be open to otherness, to understand and accept the differences among people and cultures. I hope that some of them will find their way to TYA as well, and pursue the path of connecting cultures.

**Diana Kržanić Tepavac** is the president of ASSITEJ Serbia and a member of EC ASSITEJ International.

zaokupljaju ista pitanja, bez obzira ge živimo. Ona se tiču naše zaostavštine i sveta u kome treba da se snađu nove generacije. Postoje i razlike u našim pristupima i u pozicijama iz kojih sagledavamo svet i iz kojih postavljamo ta pitanja. Od izuzetne važnosti je da izazivamo i podstičemo znatiželju među mladima i da im pomognemo da sačuvaju svoju radoznalost kroz život. Jedan od načina je otkrivanje novih kultura, različitih pristupa i polazišta na osnovu kojih postavljamo svoja pitanja, kao i da negujemo raznovrsnost naših odgovora. Deca koja su naučila kako da sačuvaju svoju radoznalost rastu otvorena za drugost, sposobna da razumeju i prihvate različitost među ljudima i kulturama. Nadam se da će neka od takvih, znatiželjnih i otvorenih, zaći u prostor pozorišta za decu i mlade i nastaviti put povezivanja.

**Diana Kržanić Tepavac**, Presednica ASSITEJ Srbija,  
Članica Izvršnog odbora ASSITEJ International .



*Woven and Woven* workshop by Kenjiro Otani

## SEEKING COMMON GROUND



## UKUKHANGELA UNXULUMELWANO

STUART PALMER



*Ilifa – The Inheritance* by Stuart Palmer

Intercultural Collaboration is the theme of the 2017 ASSITEJ World Congress, which is to be held on African soil for the first time in the organization's history. And what better stage on which to set it than the City of Cape Town, with its cultural melting pot of cast members including offshoots of the indigenous Sotho-Tswana and Nguni people, the Khoisan, and the European settlers. Other actors on the stage, to add to the city's diversity, include foreign nationals and immigrants from all corners of the earth and the ever-increasing influx of tourists who pass through with the hope of soaking up some of the City's magic. All of this in the heart of a country that honors 11 official languages.

Ukunxulumelana kwezithethe sisihloko sika ASSITEJ kwi Nkongolo ka 2017 ezobe ibanjelwe kumhlaba wase Afrika okokuqala kwimbali yalo mbutho. Lomndyadala uqhutywa kwisithili sase Kapa nesigcwele bubutyebi bembali yabeSuthu-Tswane, amaNguni, amaKhoi kunye nabaNgeneleli base Ntshona. Abanye abadlali beqonga abazakongeza kungafani kwezithethe zethu izawbe ingabadlali abasuka mbombo zone zomhlaba besongeza kwinani labakhenkethi abahlale besiza kwesi sithili.

Yonke lento izobe isenzeka kwi lizwe elisebenzisa iilwimi ezilishumi elinanye ngokusemthethweni.

It is within this context of diversity that Lunchbox Theatre operates, bringing educational theatrical productions to children in the schools of the Western and Eastern Cape. And the very diversity that we celebrate is the one that presents us, as storytellers and theatre-makers, with a unique challenge. How do we create work that will be relevant to young audiences across the range of cultures and languages?

In 2014 we were accepted to be a part of the ASSITEJ *Ideas to Action Program* that saw colleague Amanda Valela and me heading off to Sweden. We were part of a five-country collaboration with the aim of sharing our stories and creating theatre for young audiences that would highlight children's rights in our respective countries.

We joined representatives from Zimbabwe, Mozambique, Zambia, and Sweden, watching shows at the Bibu.se festival in Helsingborg and attending an intensive scriptwriting workshop in Malmö. The time we spent sharing stories and comparing notes helped us to realise that our children face very similar challenges. It is just the physical and economic surroundings that shift the intensity.

Amanda and I returned to South Africa and began work on *Ilifa – The Inheritance*.

Once again, as with many of our shows, we were challenged to contextualise the content in a generic-enough format that would be relevant to a cross-cultural platform of young audience members. As with our previous productions, we addressed this challenge by embracing multilingualism, using the dominant languages of our region, Xhosa, English and Afrikaans, in our text. We drew on the universal languages of music, mime, comedy, and archetypal characters to enhance the accessibility of the play. We also cast the play with actors representing these

Kukulomba kanye wokungafani kwezithethe apho uLunchbox Theatre asebenza khona ngokuzisa imidlalo yeqonga enemfundiso ezikolweni zase Ntshona koloni.

Ngulomba kanye wokungafani kwezithethe zethu osinika umceli mngeni thina ba balisa amabali nabadlali beqonga. Ingaba siwenza njani umsebeni ozawthi ucece kwintlanga ezohlukileyo? Ngomnyaka ka 2014 saye samkelwa ngumbutho uASSITEJ ukuthi sibe yinxalenye yenkqubo yabo, mna neqabane lam uAmanda Valela sazbona sesi singise kwelase Sweden.

*the very diversity  
that we celebrate is the  
one that presents us...with  
a unique challenge.*

Saba yinxalenye yamazwe amahlanu awayedibene ngenjongo yokwenza imidlalo yenqonga ebonisa ngamalungelo abantwana kumazwe esphuma kuwo.

Sasidibene nabantu abasuka kwiindawo ezinjenge: Zimbabwe, Mozambique, Zambia nase Sweden, sibukela imidlalo kwindawo ekuthiwa yi Bibu.se festival eHelsingborg kunye nezifundo malunga nokubhala eMalmoe. Imibono esasisabelana ngayo apho yasbonisa ukuba iingxaki zabantwana kumazwe esi suka kuwo ziyafana. Umohluko ngumnotho nobume bendawo zethu njee ezohlukileyo Mna no Amanda sabuyela ekhaya sasebenza kumdlalo wethu: *Ilifa – The Inheritance*.

Apha sabanomceli mngeni wokuwenza lomndlalo ngendlela ezawthi iqondakale kuzo zonke intlanga zalapha oko ke ngababukeli bethu abancinci. Umceli mngeni wethu wokqala saqubisana nawo ngowo kudlala lomdlalo wethu ngee lwimi ezintathu ze sithili sethu. Apha siphinde sasebenzisa umculo, nanjengoba ilwimi eliviwa zizo zonke iintlanga,



*Ilifa – The Inheritance* by Stuart Palmer

cultural groups and began the collaborative task of finding a commonality of themes relating to the rights of children from our diverse backgrounds.

Faced with the challenge of such disparate needs and issues that children face in the various areas of our country, we zoned in on the most basic of these needs, as outlined in our Bill of Rights. These included: identity, care, nutrition, shelter, wellbeing, and education. As performers and community members we were then able to draw on our own cultural references to these rights and translate them into the story and our characters.

The show performed on the Main Programme at the National Arts Festival in Grahamstown and toured to a range from schools from upmarket private schools to desperately under-resourced schools, and some very remote rural ones, too. We



sifake imime, uhlekisa kunye nazaphuselana ukubonisa lomdlalo. Saya sasebenzisa abadlali abaphuma kwiintlanga ezohlukileyo ukujongana nalombandela wabantwana sizama ukufumana ukubona ngasonye malunga nalomcimbi wamalungelo wabantwana.

Sijongene nalomcimbi wokunyathelwa kwamalungelo wabantwana kwimvelaphi zethu sajongana nomgaqo siseko welizwe lethu kanye njengoba kubhaliwe kwi Bill Of Rights. La malungelo ke ngala alandelayo: ilungelo lokwaziwa, ilungelo lokunakekelwa, ilungelo lokutya, ilungelo lobanekhaya, ilungelo lempilo kunye nelungelo lemfundo. Nanjebadlali abaphuma kwingingqi ezohlukileyo sadibanisa ulwazi lwethu ekudlaleni lomdlalo. Lomdlalo udlalwe kwi National Arts Festival eRhini, sawdlalela kwizikolo ezikwinqanaba eliphezulu kanti siwdlalile nakwizikolo ezingathathi ntweni. Siphinde sadibana nesigqeba sase Sweden namaqela ase Sweden nanjengoko samenywa kwi Harari Interntanational Festival of the Arts.

met again with our Swedish delegation and their teams at the Harare International Festival of the Arts to perform at the designated ASSITEJ stage.

We had the opportunity to review and give feedback to each production and to share our own journeys from Sweden to Zim.

With Congress 2017 on the horizon, Lunchbox Theatre, ASSITEJ Zimbabwe and the Together as 1 Organization opened dialogue around cross-border collaborations. Lunchbox Theatre has applied for exchange funding between the two countries to further share ideas. We applied for an Intercultural Collaboration performance at the Congress, but it was unfortunately unsuccessful. However, the Ideas to Action Program planted a seed, and we will continue to explore further collaborative opportunities between these two countries.

The positive feedback we received from the various performances of Ilifa at schools and festivals was a reminder of the importance of the effort we had put into creating a singular message across the various cultural platforms that existed amongst the artists and the audiences. We embraced our cultural diversity and through collaboration we could unify our efforts into a common expression.

**Stuart Palmer** has been involved in theatre for over 35 years. He switched from commercial acting to developmental theatre work in 2001. He writes, directs, teaches and acts. He is the Chief Executive Officer (CEO) of Lunchbox Theatre.

Apha sadlala lomdlalo kumaqonga ngenxa yombutho u ASSITEJ.

Saye safumana ithuba lokuvakalisa izimvo zethu malunga nemidlalo yabanye abantu kwakunye neembono zethu malunga nohambo olusuka eSweden ukuya eZimbabwe.

Kuba inkongolo 2017 ikufuphi no Lunchbox kwavela ingxoxo yokuba kungabakho intsebenziswano phakathi ko Lunchbox bekunye no ASSITEJ Zimbabwe.

Lunchbox Theatre wenze isicelo sokuxhaswa ngezemali ukuze kubekho urhwebo lamava phakathi kwakhe neZimbabwe Sona isicelo sorhwebelana ngokudlala umdlalo weqonga kwi Nkongolo zange siphumelele Imbono ze Action program, zityale imbewu, utshukuthi sizawqhubeka sijonga indlela esinosebenzisana ngayo singu Lunchbox neZimbabwe

Amazwi enkuthazo esiwafumene emva kokudlala kwethu umdlalo wethu Ilifa ezikolweni nakwii festival isibonise indlela obalulekileyo ngawo lomdlalo.

Siphakamisa ukwahlukana kwezithethe zethu ngentsebenziswano nangohlanganisa iimbono zethu.

Translated by Mncedisi Ncedani



# A FIELD OF ARTISTIC EXPERIMENT Brazil Meets Germany: 2011 - 2016



## O CAMPO DE UMA EXPERIÊNCIA ARTÍSTICA o Brasil encontra a Alemanha. 2011 - 2016

AGLAIA PUSCH AND STEFAN FISCHER-FELS

The teams around Aglaia Pusch and Amauri Falseti (Companie Paideia, Sao Paolo, Brazil) and Stefan Fischer-Fels (Grips Theater, Berlin, Germany) agreed on a long-term partnership, and secured support from the Goethe-Institute. We had known each other for a long time and met at international festivals such as 'Augenblick mal!' in Berlin or 'Festival International' in Sao Paulo: 'Uma Janela para a Utopia.' We wanted to get to know each other better; get to know our different worldviews, production processes, survival strategies, and, not least, our aesthetic and artistic concepts.

We wanted to test how far we were willing to go; we know so little about each other, and yet, we are already living in a shared 'global village'. Globalization changes our world rapidly, and how do we, as theatres who create art for young audiences, react to this development? Which topics, aesthetics, and dialogues with our audiences should we have?

The encounter was fascinating for both partners, because it took place in the open space of artistic experiments: to strengthen the idea of a socially and politically relevant theatre for young audiences we were both looking for new topics and contemporary artistic expressions on stage. We looked for different perspectives regarding shared topics (for example 'water as a commodity and as the basic substance of our lives'), did research, and had creative encounters with children and young people. Together with renowned artists (Amauri Falseti, Armin Petras, Lutz Hübner) we devised new plays for children (*Held Baltus*

No ano de 2010, o grupo da Companhia Paidéia de Teatro, fundada em São Paulo e conduzida por Aglaia Pusch e Amauri Falseti, do lado brasileiro e, do lado alemão, o grupo de Stefan Fischer-Fels, o Grips Theater, de Berlim, decidiram, com o apoio do Instituto Goethe, iniciar uma parceria com a duração de alguns anos. Já nos conhecíamos há bastante tempo de festivais internacionais como o *Augenblick mal!*, em Berlim ou do *Festival Internacional para a Infância e Juventude: Uma Janela para a Utopia*, em São Paulo. Queríamos nos conhecer mais de perto: visões de mundo diferentes, diferentes condições de produção, de estratégias de sobrevivência e estéticas diferentes: o que de fato teríamos a dizer um para o outro?

Queríamos testar nossos limites: sabemos tão pouco uns dos outros, apesar de já vivermos há tanto numa 'vila globalizada'. A globalização muda o nosso mundo num tempo desenfreado – como reagimos a isso enquanto 'fazedores de teatro' para um público jovem? Com que conteúdos, estéticas, estratégias de público? Para os dois parceiros, o encontro foi instigante por ter se dado no campo da experiência artística. Pensando num teatro social e politicamente engajado, ambos buscavam por novos temas e novas possibilidades

*the beginning  
of a shared understanding which  
really crosses borders...*

de expressão e de estéticas atuais. Procurávamos as perspectivas conflitantes (água como produto e como fundamento de vida), pesquisávamos e

promovíamos encontros criativos com crianças e com jovens. Desenvolvemos novas peças para o teatro infantil (*O herói Baltus*; *O círculo de giz*) em parceria com destacados e renomados artistas (Amauri Falseti, Armin Petras, Lutz Hübner), num

– *Baltus, Oo Pequeno Heroi, Kreidekreis – Circulo de Giz*). Lutz Hübner's drama *Held Baltus* dealt with a fearful child in conflict with his mother, wanting to lead an independent life. Armin Petras approached us with the wonderful idea of re-telling the old story of Brecht's *Kreidekreis* (based on a Chinese story), set in a hospital and told from the perspective of a child in today's world.

We entered into an exchange with young directors and actors. We searched for inspiration in dealing with various contemporary styles of performing, looking for intercultural understanding in the meeting of our ensembles, dramaturgies and artistic directors. And, very importantly, there was the encounter with the 'other' audience in a different country. Looking for something new was the guiding light for our cooperation.

The Goethe-Institute supported the three experimental productions of the 'New Grips' and enabled us to present them in Sao Paulo. The three reciprocal visits of 'Companie Paideia' to Berlin offered a space for workshops and lectures as a basis for a friendly discourse on our professional work. In total six guest performances were presented ten times, and a number of workshops, lectures, and panel discussions discussed performances among each other and in workshops with children and young people. More than 20,000 spectators in both cities have seen the productions that we produced in the course of the project. The guest shows alone saw an audience of more than 1,800 people.

We had a lot to tell each other – in the no-man's land between English, German, and Portuguese we developed our own language. Professional inspiration went hand-in-hand with human enrichment. We admired and criticized each other. We trusted each other. This was the most important thing: we did not attempt to explain to each other how to create theatre. Rather, we dared to discuss our questions and doubts, our dreams



Circulo de Giz (Kreidekreis) Photo: Thiago Leite

intercâmbio com jovens talentos na direção (Jörg Schwahlen, Robert Neumann). Buscávamos o confronto com diferentes estilos de encenação, procurávamos entendimento intercultural no encontro dos grupos teatrais, das dramaturgias, das direções. E não menos importante: no encontro com um outro 'público', diferente daquele que nos era 'familiar'.

Com Lutz Hübner nos debruçamos sobre a história de uma criança medrosa em conflito com a mãe que ansiava por ter vida própria. Armin Petras nos procurou com a ótima ideia de contar a velha história do 'Círculo de Giz' a partir da perspectiva de uma criança de hoje, internada em um hospital. Buscamos novos caminhos. Este foi o fio condutor do encontro. O Instituto Goethe viabilizou por três vezes as produções experimentais do 'Novo Grips' para apresentações em São Paulo e também, por três vezes, a visita do grupo da Cia Paidéia ao Grips em Berlim. Foram seis peças convidadas com um total de dez apresentações, inúmeros workshops, leituras, discussões de palco, avaliações recíprocas além de workshops com crianças e jovens. As encenações que nasceram com esse projeto, receberam em ambas as cidades mais de 20.000 espectadores e espectadores. Os grupos convidados foram assistidos por mais de 1.800 pessoas.

Tínhamos muito o que contar uns para os outros -- na terra de ninguém, entre inglês, alemão, português, desenvolvemos uma língua em comum. Crescemos e nos inspiramos profissionalmente e enriquecemos humanamente. Nos admiramos e

and hopes. We looked at things in detail and were thoughtful in the process. We parted with a feeling of only just having reached the beginning of a shared understanding which really crosses borders. The shared experience has become part of our everyday work: we wanted this work to become more international, more intercultural, closer to the children's needs and to contemporary artistic expressions.

A friendship has grown which will not end after five years. In 2017 we will start a new partnership between Companie Paideia and Junges Schauspiel Düsseldorf.

**Aglaia Pusch** is the Artistic Director of Cia. Paidéia and 'Festival Internacional Paideia de Teatro para a Infancia e Juventude: Uma Janela para a Utopia', Sao Paulo/Brazil.

**Stefan Fischer-Fels** has since 2016 been Artistic Director of Junges Schauspiel/Düsseldorfer Schauspielhaus.



*Ycatu – Agua Boa (Ycatu – Good Water)*  
Photo: Rafael Steinhauser

nos criticamos. Porque confiamos uns nos outros. O mais importante: ninguém tentava explicar ao outro como funciona o teatro. Fomos muito além, trocando conhecimentos e dúvidas assim como esperanças e sonhos. Atentamos para os detalhes e diferenças e assim, ao longo do processo, pudemos refletir. Nos separamos com a sensação de estar apenas no início de um entendimento sem fronteiras. As experiências conjuntas passaram a fazer parte do nosso trabalho diário que deve se tornar cada vez mais internacionalizado, intercultural, próximos das crianças, próximo às expressões artísticas contemporâneas.

Após cinco anos de convivência, nasceu uma amizade sólida que não vai simplesmente acabar. A partir de 2017, a Cia. Paidéia inicia uma nova parceria, dessa vez com o Junges Schauspielhaus Düsseldorf.

**Aglaia Pusch** é Diretor Artístico da Cia. Paidéia e 'Festival Internacional de Teatro para Infância e Juventude: Uma Janela para uma Utopia', São Paulo / Brasil.

**Stefan Fischer-Fels** desde 2016 Diretor Artístico de Junges Schauspiel / Düsseldorfer Schauspielhaus.



# BATIDA FROM DENMARK MEETS: The Biggest Theatre Show in the World!



## DANSKE BATIDA MØDER: Verdens største teater!

SØREN VALENTE OVESEN

Every year in Pyongyang, the capital of North Korea, a new theatre production is put on, which, without a hint of exaggeration or irony, must be the biggest in the world.

During a couple of months, almost 100,000 performers, most of whom are accomplished and experienced amateurs, along with thousands of highly professional dancers, singers, acrobats, and actors, perform an impressive, enticing, and technically sublime show. The show, which, despite minor variations each year, always has the same title, *Arirang*, is also known as ‘Mass Games’.

Half of North Korea’s population comes to see it; night after night coaches from all over the country bring enthusiastic crowds to fill the enormous stadium. As our friend and guide proudly put it:

*‘The purpose of our Arirang shows is to mobilize and inspire the People. The performers, their families and friends, and the many spectators are united in an unbreakable bond honoring our present and past leaders, a bond that is the strongest protection against the world of enemies encroaching our brave little nation.’*

‘Arirang’ is a pan-Korean concept, mainly about yearning, which springs from an old folksong known to every Korean, bringing tears to the eyes of the singer as well as the listener.

Both North and South Koreans are passionate people; love and longing are national characteristics. Fortunately, so too is humor.



I Pyongyang i Nord Koreas hovedstad opføres hvert år en nyproduceret teaterforestilling, der uden nogen form for overdivelse eller ironi må betegnes som verden største. Næsten 100.000 aktører, de fleste kompetente og erfarne amatører, men også tusindvis af superprofessionelle dansere, sangere, akrobater, skuespillere opfører igennem nogle måneder den imponerende, forførende og teknisk set helt uovertrufne forestilling, der trods sit lidt forskellige indhold fra år til år, altid har den samme titel: ‘Arirang’. Det halve Nordkorea er tilskuere. Busser fra hele landet fylder aften efter aften det kæmpestore station med et begejstret publikum. Som vores ven og guide sagde med stolthed: ‘Vores *Arirang* forestillinger, eller “Massgames” som de også betegnes, har til formål at mobilisere og begejstre befolkningen. De optrædende, deres familier og venner, og de mange tilskuere forenes i et ubrydeligt fællesskab omkring vores nuværende og afdøde ledere; et fællesskab der er det stærkeste værn imod den verden af fjender der omgiver vores lille, tapre nation.’

‘Arirang’ er et fælles-koreansk begreb der mest af alt handler om længsel. Arirang refererer til titlen på en gammel folkesang som enhver koreaner kender, og som bringer tårerne frem i øjnene både på dem der synger og dem der lytter.

Nordkoreanerne – og det gælder også deres landsmænd i syd – er et passioneret folk. Kærlighed og længsel er fremherskende egenskaber. Men heldigvis også humor.

Og humoren var det kort som Batida spillede da forestillingen ‘Grande Finale’ blev opført på et Gymnasium i Pyongyang (dato).

And thus, Batida chose to use humor when we performed our show Grande Finale at a high school in Pyongyang in September 2013.

We were very nervous: How would our ribald humor, and our strongly ingrained anti-authoritarian style, be received by a North Korean audience? Would it fall flat on its face? And would our evident shortcomings, compared to the technically brilliant North Korean performers, make us look like amateurs?

We were nervous, but so too were the people who had run a big risk in inviting us. While we were working onstage we could observe our friend and guide sitting in the audience looking pale and anxious. Would this be the end of his career? Much has been said about the North Korean hierarchy; much is probably exaggerated, but here, as everywhere else, success is preferable to failure.

Although we, from the stage, sensed a positive response from the many young people in the audience, the two first rows were taken up by somber and serious-looking men, and one woman, and they weren't exactly roaring with laughter.

As the show finished all went silent! For how many seconds? Perhaps just a few, five at most, but it felt like an eternity. Finally, the man in the center rose. And applauded. And then the rest of the audience applauded with beaming smiles.

Back at the hotel later that night we talked about theatre with the official representatives accompanying us. They had been among the ones to recommend and invite us, risking, we believe, much in doing so. The conversation was free and open and free of polite platitudes.

At one point the most influential and best educated of the North Koreans said something that amounted to: 'What we produce in our

Vi var meget spændte: Ville vores grovkornede humor og af natur stærkt antiautoritære stil falde til jorden ved mødet med det koreanske publikum? Og ville vores åbenlyse mangler i forhold til de teknisk set brillante aktører nordkoreanerne selv kan stille op med, få os til at fremstå som dilettanter?

Ikke blot VI var spændte, men også de personer der havde vovet at invitere os havde sved på panden. Mens vi arbejdede oppe på scenen kunne vi iagttage vores ven og guide siddene midt i salen. Han så bleg og sammenbidt ud. Ville det her blive enden på hans karriere? Man hører jo så meget om det nordkoreanske hierarki, det meste er vist overdrevet, men som de fleste andre steder er succes at foretrække frem for fiasko.

Ganske vist kunne vi på scenen mærke god respons fra de mange unge mennesker i salen. Men de 2 første rækker var besat af alvorsmænd og en enkelt kvinde. Og de sad ikke og slog sig på lårene af grin.

Da forestillingen var forbi var der stille! I hvor mange sekunder? Måske kun et par stykker, højst fem, men det virkede som en evighed. Så rejste manden i midten sig op. Og klappede. Og så klappede alle og de store smil kom frem.

Senere på aftenen på hotellet talte vi om teater med de embedsmænd der fulgte os og som havde været med til at anbefale og invitere os. Og altså også – tror vi nok – risikere deres røv!

Samtalen var meget åbenhjertig og tvangsfri og var hurtigt renset for høfligheder og banaliteter.

På et tidspunkt sagde den mest veluddannede og indflydelsesrige af nordkoreanerne noget i retning af: Det vi laver her i landet – og her tænkte han bl.a. på 'massgamet,' men også på de mange andre opvisninger vi i øvrigt var blevet præsenteret

### *creativity or stagnation!*



One girl in the crowd is turning her face in the opposite direction. Maybe she is the future of North Korea.  
Photo: Peter Hove

country,’ – and by this he meant both ‘the Mass Games’ as well as the many other displays we had seen – ‘what we produce are mainly repetitions, reproductions... what you do is art! Therefore, we need people like you.’ And he didn’t mean Batida specifically, but the culture we are from, where creativity and groundbreaking are prerequisites for development, not simply within the art world, but for society as a whole. He had realized this. And he had also seen the writing on the wall for his own country: creativity or stagnation!

He possibly also understood the threat this creativity poses to the stability of a society that prioritizes putting on the world’s biggest theatre production year after year, about the same subject as the previous year.

for – det vi laver er for det meste gentagelser, reproduktioner... Det I laver er kunst! Det er derfor vi har brug for sådan nogle som jer. Og her tænkte han ikke specifikt på Batida, men på den kultur vi er en del af, hvor det skabende, det kreative er en forudsætning for en udvikling, ikke blot inden for kunsten, men lige så meget inden for samfundet som sådan. Det så han. Og han så også skriften på væggen for sit eget land: Kreativitet eller stagnation!

Og mon ikke han også så den risiko kreativiteten rummer for stabiliteten i et samfund der hvert år prioriterer at lave verdens største teater – om det sammen som året før!

Et halvt år efter vores optræden i Pyongyang kom 8 unge dansere, musikere og skuespillere



Massgame Pyongyang. Photo: Peter Hove



Six months after we had performed in Pyongyang we were visited in Denmark by eight young dancers, musicians, and actors from North Korea. The two leaders, who had been our guides in North Korea, came with them. This ensemble performed at various venues in Denmark, and their encounters with Danish audiences were moving; confirming, as only live art can, the self-evident truth that: 'The inhabitants of North Korea are real people.'

The South Korean representative of ASSITEJ, Sookhee Kim, came all the way to Denmark simply to meet her northern neighbors. This became a moving and joyous day-long event.

Later two of the young North Koreans and one of their leaders attended ASSITEJ's 50th anniversary in Berlin.

Is the world becoming a better place?  
Sometimes it is, with a little help.

**Søren Valente Ovesen** is an actor, playwright, and director of Theatre Batida, Copenhagen, Denmark.

English translation by Trine Holtoug.



Massgame Pyongyang. Photo: Peter Hove

på genbesøg i Danmark. De to 'ledere' der havde været vores guider i Nordkorea var med. Gruppen optrådte på forskellige scener i Danmark og oplevede et bevægende møde med et dansk publikum, der trods det indlysende i udsagnet: 'Der bor mennesker i Nordkorea!', fik det bekræftet på en måde som kun den levende kunst kan.

Fra Syd Korea kom Assitej-Syd Korea's præsident Sookhee Kim hele vejen til Danmark, blot for at møde sine egne landsmænd. Det blev en gribende og munter sammenkomst der varede det meste af en dag.

Senere deltog 2 unge nordkoreanere og en af deres ledere i ASSITEJS 50 års jubilæum i Berlin.

Bevæger verden sig fremad?  
Nogen gange gør den, hvis vi hjælper  
den lidt!

**Søren Valente Ovesen** - Skuespiller, dramatiker, instruktør Teatergruppen Batida, København, Danmark.



## AN INTERCULTURAL PLAYWRITING EXCHANGE



The Editors of ASSITEJ Magazine propose the following exchange:

We have commissioned a South African writer - Omphile Molusi - to write a play about children and for children. The theme is an issue common to African countries. The play is unfinished.

It is for you, playwrights from all over the world and the readers of this magazine, to engage in this intercultural exchange and to complete this play.

Use the theme that this play develops to your own purpose, to speak to the children of your own country.

We hope that in this exploration, playwrights may start to find ways to sympathise with one another, to carry forward common issues, to provide multiple perspectives on common problems, no matter how far they may act from each other in their own countries.

We therefore ask you to:

- Send us your conclusion to the play as a continuation of what is written by the end of June 2017
- Your ending should be between 250 and 1 000 words.
- We will present your versions of conclusions in the ASSITEJ International newsletters and on our website between July and October 2017.

We look forward to your participation!



Omphile Mosimane Gontse Molusi  
Photo: Jeremy Abrahams

# M'BU

## An incomplete play



OMPHILE MOSIMANE GONTSE MOLUSI

### SET

*Almost the whole stage is covered with dry sticks and stones. This is a dry land. Hanging around, above and on the sides of the stage are pieces of torn military clothing, some have stains of blood, signs of war.*

### SCENE 1

*A voice of a teenager is heard in the dark.*

#### MaB

There! Let us play over there!

*Suddenly we hear other voices of teenagers screaming with joy. They rush on to the stage as they chant an old Setswana poem. As the stars begin to shine/lights come up, we see a group of teenagers, six of them, between ages of 13 and 17 clearing the stones on the stage and making a playground, a big open circle. All these teenagers wear shabby clothing, that used to have a swag about them. Traces of dirt on their faces shows that they haven't been bathing for a while, except Kedi and Matwetwe who wipe their faces every chance they get. They take the stones and use them to play indigenous games like diketo, morabaraba ...*

#### Teens chant

Naledi ele  
Ya mariberibe  
Ribela ka pele  
Re ye go nwa metsi  
Metsi ga a yo  
A nolwe ke kgaupe  
Kgaupe ga ke mo rate  
Ke rata masilonyana  
Thamagadi megala  
Di gangwa ke kotikoti

Kotiko tlhaolele  
O ntshe kgatsele  
Ya bannabagolo  
Ba dutse meloreng  
Ba epa kgelegeta  
Kgelegeta menopi  
Tsiololo tsiololo  
Tsiololo Tsi

#### Mote

I'm hungry!

#### Dambi

Give us a break, you've been getting hungry every two hours. We just want to play.

#### Mote

We've been walking for two hours, not getting hungry every two hours. This is what happens when you bunk math class.

#### Dambi

There hasn't been a math class for over two years now. Stop exposing your stupidity.

#### Mote

Shame, I don't blame you. I heard you ran away from a mental institution.

**Dambi**

You eat too much but still you don't get fat. Where does all the food go – to your head?

*Mote is about to attack Dambi, but MaB is near enough to stop them.*

**MaB** *(Holding them by their necks)*

Stop it! Stop it! *(They stop)*

Now you listen and I'm not going to repeat myself. Understand?

**Mote/Dambi**

Yes, MaB

**MaB**

You only fight when I say so. Understood?

**Mote/Dambi**

Yes, MaB

**MaB**

You only breathe when I say breathe. You jump when I say jump. You eat when I say eat. I'm your father. I'm your mother. Understood?

**Mote/Dambi**

Yes, MaB

*All the while, Nene, Kedi and Matwetwe are laughing uncontrollably.*

**MaB**

Good. *(Lets them go)* Now we can eat.

*Mote rejoices, but his excitement is cut short by MaB's fiery look. Silence. She finds her bag and takes out a bowl of dikabu (boiled maize grains). The others quickly form a line.*

**MaB**

Don't play tricks on me. Remember ...

**ALL**

Form a line by age ... from the eldest to the youngest.

**MaB**

Good.

*The line changes and they all stand accordingly, from older to youngest.*

**MaB**

MaB, 17. *(She takes a handful and gobbles it all up as other watch with hungry eyes)*

**Mote**

But I thought we all share 10 grains each per meal.

**MaB**

Shut up! *(Beat)* Matwetwe.

**Matwetwe**

15. *(MaB gives her 10 grains)*

**MaB**

Kedi.

**Kedi**

Just give me my share.

**MaB**

Say your age.

**Kedi**

But how many lunches and suppers have I told you my age? Surely you know it by now.

**MaB**

Do you want to eat?

*Pause.*



**Kedi**

*(Reluctantly)*

15 *(MaB gives her 10 grains)*

**MaB**

Don't forget your place.

Nene

**Nene**

14. *(MaB gives him his share)*

**MaB**

Dambi

Dambi

13. *(MaB gives him his share)*

**MaB**

Mote

**Mote**

13.

**MaB**

Listen here all of you *(Looking at Kedi)* Don't forget who's older here. Don't forget who is taking care of you. Never forget who is protecting you.

*MaB walks away.*

**Mote**

Wait, MaB. I didn't get my share.

**MaB**

You ate two hours ago. I saw you sneaking into my bag.

**Mote**

What? No! I did not.

**MaB**

Well, too bad, you're such a pig. I've calculated this food accordingly. It will last us at least 40 days until we get our next meal. But, with the rate you're going ... you're going to cause us all to starve. Your share was here, but it's gone. We all know who's the food thief here.

**Mote**

It was just that one time, you ...

**MaB**

Watch your mouth, you pig.

**Nene**

Okay! Okay! It's okay. You can have my share...

**Kedi**

And what do you think you're going to eat? Air?

**Nene**

It's my share, akere? What I do with it is my business.

*Beat.*

**Mote**

Are you sure?

**Dambi**

Is that a real question?

**Nene**

You can ...

*Mote grabs Nene's share before he can finish speaking. Mote gobbles it all up.*

**Nene**

... have it.

*The group suddenly hear gunshots from a distance and all dive for cover. We realise this is something they are all used to, as after a while of gunshots, they start*

*making funny faces at each other. As the gunshots continue in the background, they start playing a game:*

**All**

By so by love to baby  
To baby to the sa  
The saa to the yona  
The yona to the meh  
Deh meh phude phude  
The phude to the waa  
Thama 1234  
Thama 1234  
Thata khona thata khona  
Thama 1234  
Thama 1234 ...

*The gunshots stop.*

*Nene comes up and sees something that brings a smile to his face.*

**Nene**

Sis, do you still have those seeds?

**Kedi**

Yes, why?

**Nene**

Well, what did you say the problem with them was again?

**Kedi**

There's nothing wrong with the seeds, it's ...

**Both**

... the soil.

**Kedi**

Yes, the soil. Obviously it's just rocks here. It used to be easy to plant at our old land because we had good soil there. So ... where are you going with this?



**Nene**

You've been trying to plant the past two years, and they've been dying.

**MaB**

Don't blame the soil. She doesn't know how to plant. She's just been wasting water on ...

**Nene**

My sister knows how to plant. I know it. I've seen it. Before the war ... our garden was always the greenest. It was as if... it was the garden of Eden.

**Kedi**

So, what are you suggesting, now? That I teach you to plant ... here ... on the rocky land? There's no good soil here.

**Nene**

There is.

**Kedi**

Stop making jokes.

**Nene**

Look.

**Kedi**

*(Looking, amazed)* Wow!

**Nene**

We are back where we started. Our land.

**Dambi**

What? Our old land? It looks different.

**Mote**

Why old, sematla? It's just our land. Well, except it looks broken.

**Dambi**

I'm saying old because we used to live here, before Kogodumo (Ogre) dragged our families out.

**Mote**

We know that.

**Dambi**

No, this is for your own good. They kicked us out to the rocky land where no plants grow, but only stones grow. Now, we are back here. So, it's old. Two years old. Therefore our old land. Full stop. Please everyone, don't mind him, his brain is limited. It can only store a day's worth of memory. Following day, it's all gone. Don't worry, I'll repeat again tomorrow. Now, where were we?

**Mote**

Did your therapist not tell you repeating yourself is a sign of old age? Saying things are old, when they are just what they are, is a sign of old age. Come on Grandpa, say it with me, our land.

**Dambi**

Our old land.

**Mote**

Our land.

**Nene**

Alright, enough. *(To Kedi)* I have an idea.

**Kedi**

You, idea? What do you know about ideas? Who are you going to leave playing with, if you're now suddenly thinking and having ideas.

**Nene**

I'm serious, sis. Can't you see this? There is some nice pure black soil we've been looking for. You have the seeds...

**Kedi**

No! No! This is why you should leave the thinking to me.

**Nene**

Come on, soon we will run out of food. Thanks to the war, we were able to capture a lot of doves that were shot during gun battles. But that's all gone. Thanks to our father's maize, it has kept our bellies full. But in forty days, it'll be over. And a few days after that, what's going to happen to us? Two days, three days, four, five, no food ... what then?

**Mote**

Oh my goodness! So long without food.

**Dambi**

I wish you be the first one to fall.

**Mote**

Don't say that! Somebody help! *(To Nene)* Please, tell them to stop fighting. I just want to eat.

**Nene**

Kedi, we have to do this.

**Kedi**

No, it's impossible. If we plant, say spinach there ... It'll take about four to six weeks ... maybe lettuce or baby carrots, 30 days. They won't survive out there. They'll be dead before their second day, from the

boots of soldiers. Besides, it's not our land anymore. If we plant, they will belong to Kgogodumo.

**Nene**

Who said anything about planting there? I'm talking about taking the soil from there and creating a garden this side.

**Kedi**

Stealing?

**Nene**

Maybe stealing is a bad word. Borrowing, yeah, just borrowing for the next 30 to 40 days. But also keeping it is not a bad idea. They won't care. It's just soil.

**Matwetwe**

You can't steal from that land.

**MaB**

Well, technically, it's not stealing. It's our parent's land.

**Mote**

That makes sense. My father said there was never a contract signed or that thing, kana ke ...

**Dambi**

... Title deed.

**Mote**

Ya, Tittle deed. That. I was going to say that before you flew into my mouth like a fly.

**Dambi**

I may just do that and sit in your heart a leave a number two there.

**MaB**

Moving right along. So, basically it's still our land.

**Matwetwe**

No, guys. I can feel this thing. It's a bad idea.



**MaB**

Don't start with your Sangoma stories. You're not even qualified yet.

**Matwetwe**

Guys, I don't know ... but I know ... stealing that soil is ... that soil is cursed with the blood of soldiers, rebels and ...

**Nene**

What could go wrong? It's just soil. Our soil. If we don't do this, hunger will turn us into premature ancestors.

**Matwetwe**

I think it's best if we continue to hunt for birds, small animals, insects, and ...

**Nene**

The birds are scarce. Some of us have even forgotten the melody of Tswere, the most popular bird. Mosha and them are just too fast for us to catch. When have we ever caught one? And as for insects, they are yucky. There's nothing but dry stones on this land.

**Kedi**

Nene, please, listen to Matwetwe.

**Nene**

*(Bursts into rap)*

Guys, I'm tired of eating the same thing over and over ... everyday, Kabu. This is an opportunity to have a garden, to eat different kinds of vegetables ... vegetables ...

**Kedi**

How can we take you serious when you do this?

**Nene**

*(Continues to rap)* I'm tired of worrying about what I'm going to eat tomorrow. Our parents used to do that before they joined the battle field. That was their duty. I'm tired of having to give Mote my share. Doing stupid age rituals for a meal. We're teenagers. Can't we just be teenagers? I want to play the whole day and not worry about missing my lunch which gets passed on to the next hungry stomach. I want to wake up late in the morning and still have my breakfast. I want to be a teenager. I just want to be.

**Dambi**

Me too.

**Mote**

Me three.

**MaB**

Argh! Why not!

**Nene**

Kedi?

**Kedi**

I don't want to lose you.

Suddenly, Matwetwe goes into a trance.

**Matwetwe**

*(Speaking as a spirit)*

If you steal that soil. You will no longer be teenagers. The stars that lights your way will fade. You will become ... *(The spirit leaves Matwetwe)*

**Mote**

*(Shocked)* Wo! Weird!

**SO.... WHERE DO WE GO FROM HERE?**

**Omphile Molusi** is a playwright, actor and director; he has authored *Itsoseng*, *Mogatapele*, *The Promised Land of Balalatladi*, and *Cadre*. As a performer he is a recipient of the Chicago Black Theatre Alliance Award for Best Performance, the Scotsman Fringe First Award and the RSC Brett Goldin Bursary. He is a founding member of MOWA Arts Field, which initiated the Bodibe Children's Theatre Festival.



## INTERCULTURAL COLLABORATIONS AT CRADLE OF CREATIVITY



*Zapato busca Sapata* by La Maquinade Teatro & Trupede  
Truoes, a project between Brazil, Mexico & Mozambique



*Sandscape* by Helios Theatre, Magnet Theatre & KiNiNso-Koncepts, Developed in a project with Germany, South Africa, Kenya, Cameroon, Zimbabwe, Nigeria





*Patrice Balbina's Chance Encounter with the End of the World*, a project of Boomerang - Documents of poverty and hope with artists from Italy, Germany, Canada, Australia, UK and Portugal







*Our House* by Helios Theater (Germany) & Ishyo Arts Centre (Rwanda) Photo: Walter G. Breuer

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## T H A N K Y O U

We appreciate the confidence that the members of ASSITEJ had in Marisa Giménez Cacho to take charge of the Secretariat during these three years 2014-2017.

This position brought with it much learning and experience to all of us. In the daily search for a better Theatre for Children and Young People, Mexico will continue to be very active within ASSITEJ.



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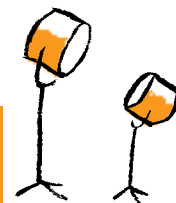
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