



CRADLE OF CREATIVITY



19th Assitej World Congress
International Theatre Festival for Children and Young People
FINAL REPORT

Mbuzeni



Obisike



Us/Them



The Underground Library



Animal Farm



Red Earth Revisited



Whiteout



Seedfolks



A Mano



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Executive Summary

CRADLE OF CREATIVITY - 19th ASSITEJ World Congress and Performing Arts Festival - 2017

ASSITEJ (the International Association of Theatre for Children and Young People/ Association Internationale du Théâtre de l'Enfance et Jeunesse) is a network organization of theatre professionals across the globe, working for access to theatre and performing arts for all children and young people.

In 2017 it consisted of 97 members, 78 National Centers, 5 international networks and 14 individual members, from over 100 countries.

Every three years, ASSITEJ holds its prestigious World Congress, as well as an international performing arts festival for children and young people, hosted by a national centre. In its 52 year history, it had never held a Congress (or other major ASSITEJ gathering) in Africa. The arts equivalent of the Soccer World Cup, the "Cradle of Creativity" was a brilliant coup for Cape Town, putting South Africa and Africa firmly on the international arts map.

The Cradle of Creativity was designed to spark creativity in artists, teachers, researchers and academics, as well as creativity in the children and young people who encountered the performances, and in the broader audiences who experienced the event.

The ASSITEJ 19th World Congress and Cradle of Creativity Performing Arts Festival was a 12 day event held from 16 -27 May 2017, hosted and organized by ASSITEJ South Africa.

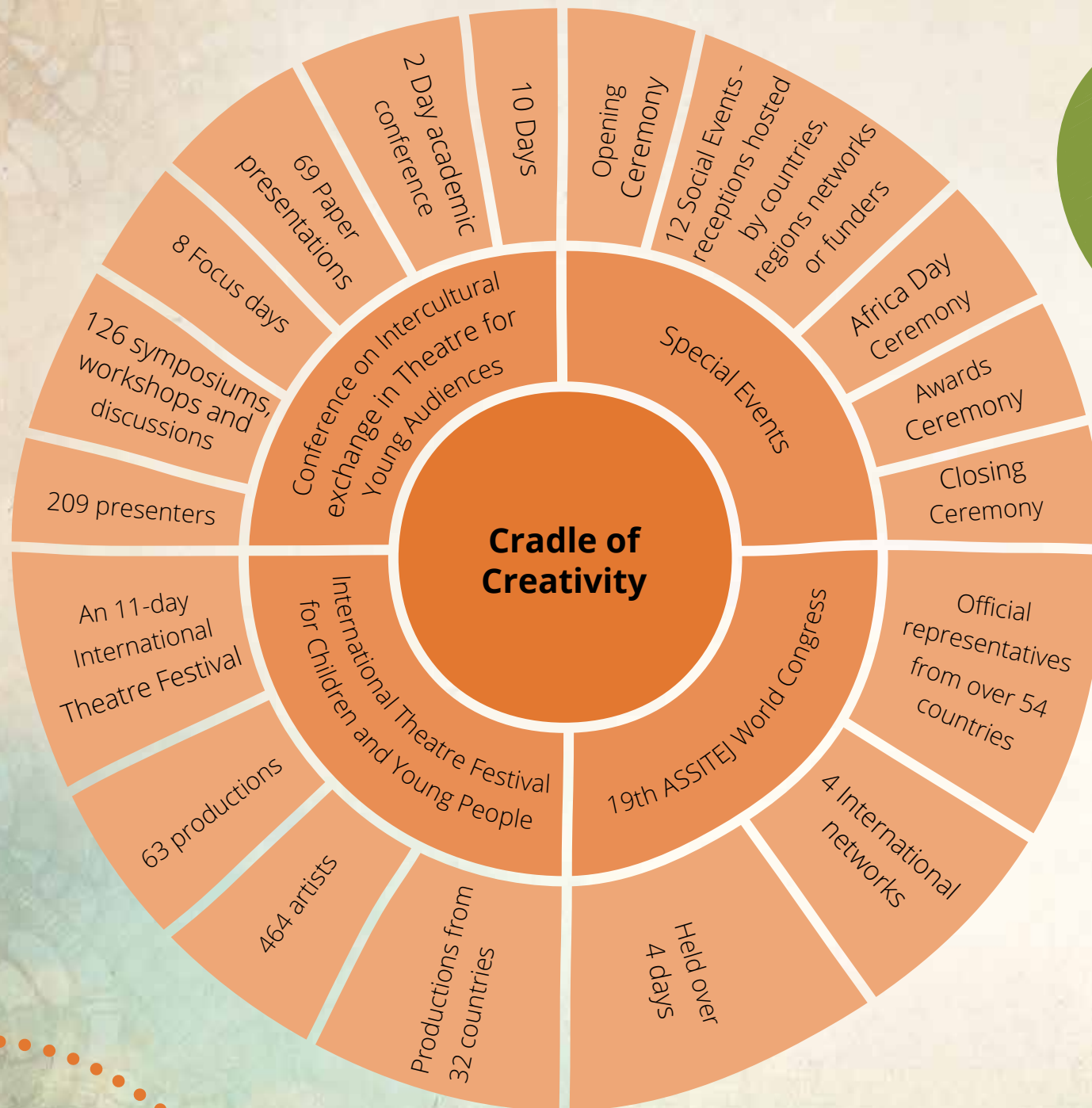
The theme of the event was **One Step Beyond: Intercultural Exchange**.

*The Rock reflects the sharp light of the southernmost
While the Cradle shines the astonished faces of children
And the Stage reflects the lights of love shining
toward the next generation to come*

Kenjiro Otani, Tokyo, Japan.

For full poem visit <https://bit.ly/2MuadSq>





The most amazing possibilities of exchange, the vigorous debates and discussions, observing, looking inward and deeply assessing one's own work-learning give and take-connecting with young and old. And the potential of Future collaborations happening. As an artist you have to engage and explore with what is happening on international platforms.

Gladys Aghulus, Focus inclusive dance, Gauteng.

The workshop's value: immeasurable. Most of my learners (13-18 years) have never participated in any such activities or been to the theatre.

Linda Malone, Best College

My class (7-9 years old) enjoyed Panali Panali. The learners interacted on stage. "They still sing the songs in class a month later."

Kulsum Mitchell, educator, Blomvlei Primary School

Venues



Artscape



Baxter Theatre Centre



Cape Town City Hall



Cultural Hub
(Atlantis)



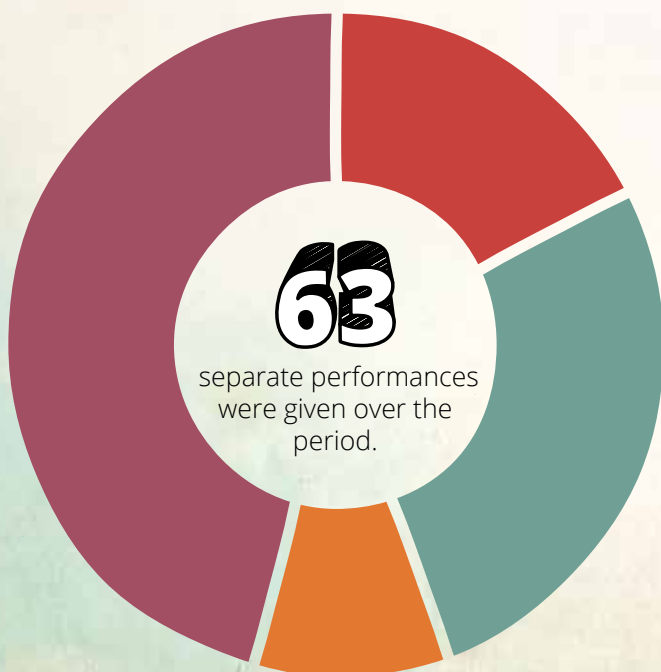
Cultural Hub
(Langa)



Cultural Hub
(Phillippi)



Cultural Hub
(Vrygrond)



29

South African productions

6

International/South African collaborative
productions

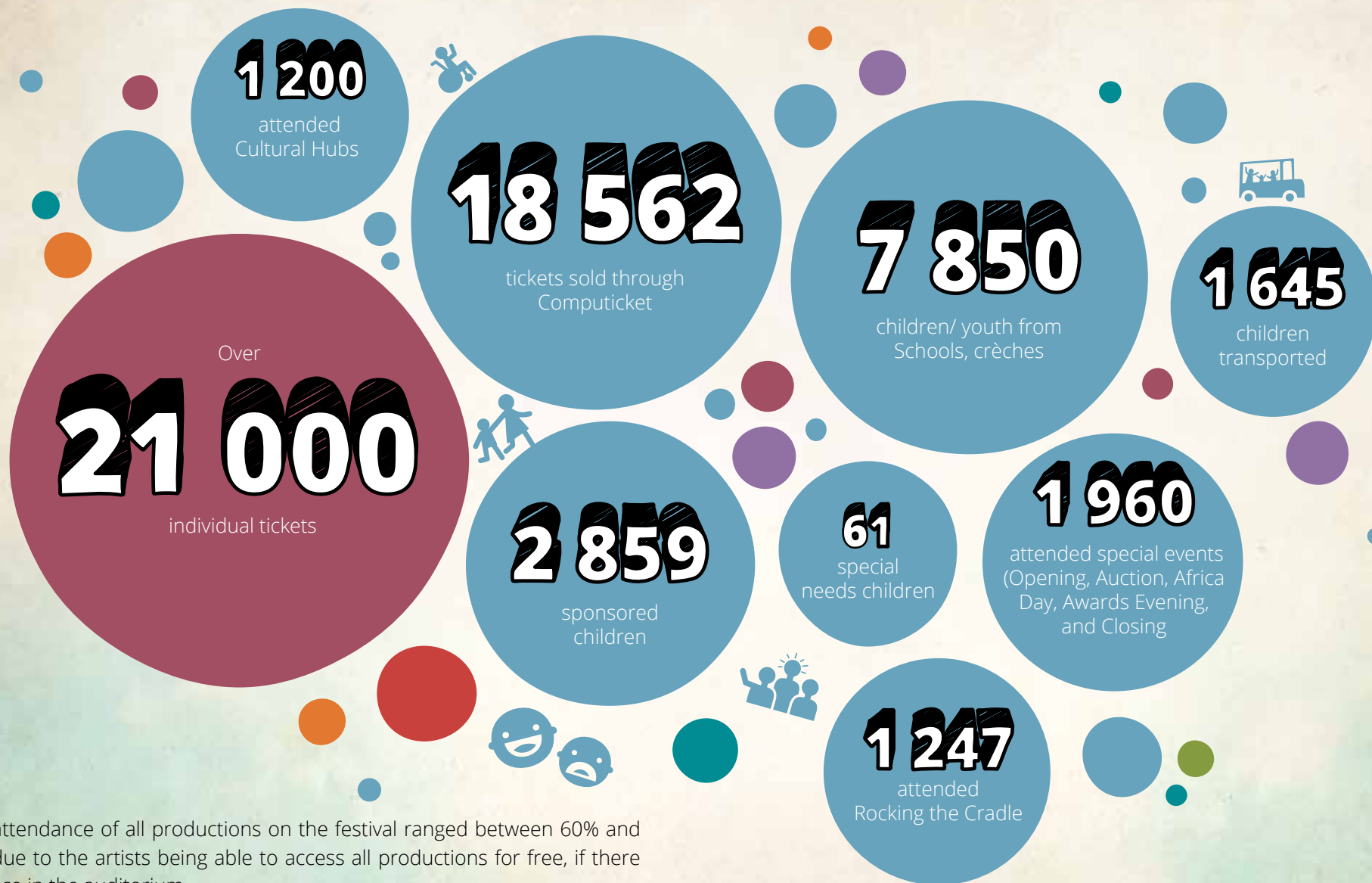
17

Non-African International productions

11

African (non-SA) productions and collaborations

Overall Attendance



Actual attendance of all productions on the festival ranged between 60% and 100%, due to the artists being able to access all productions for free, if there was space in the auditorium.

Thank you to HCI and Goldern Buses for bus sponsorships totaling R63 400 for buses.

International Attendance

1393 registered delegates from over 80 countries.

Angola	Ivory Coast	Spain
Argentina	Japan	Sri Lanka
Australia	Kenya	Sweden
Belgium	Lebanon	Switzerland
Benin	Lesotho	Taiwan
Botswana	Lichtenstein	Tanzania
Brazil	Lithuania	Togo
Burkina Faso	Luxembourg	Turkey
Cameroon	Madagascar	Uganda
Canada	Malawi	United Kingdom
Chile	Martinique	United States of America
China	Mauritius	Uruguay
Columbia	Mexico	Vietnam
Congo Brazzaville	Mozambique	Zambia
Croatia	Namibia	Zimbabwe
Cuba	Nepal	
Czech Republic	Netherlands	
Democratic Republic of Congo	New Zealand	
Denmark	Nigeria	
Egypt	Norway	
Estonia	Pakistan	
Finland	Philippines	
France	Poland	
Germany	Portugal	
Ghana	Reunion / France	
Greece	Rumania	
Guinea	Russia	
Hong Kong	Rwanda	
Hungary	Scotland	
Iceland	Senegal	
India	Serbia	
Iran	Singapore	
Ireland	Slovenia	
Israel	South Africa	
Italy	South Korea	

Thank you to all the ASSITEJ Centres and their sponsors who made this attendance possible

I have previously attended four ASSITEJ Congresses and probably three dozen International festivals over the past two decades and I strongly feel that Cradle of Creativity was by far the finest – it was inclusive, far-reaching, and visionary. The latter term I do not use lightly and I found the entire experience in Cape Town inspirational.

Kim Peter Kovac, Artistic Director, TYA, The Kennedy Center



African Attendance

In total 645 Africans attended as delegates.



The following 28 African countries were represented in some aspect of Cradle of Creativity: Angola, Benin, Botswana, Burkina Faso, Cameroon, Congo Brazzaville, Democratic Republic of Congo, Egypt, Ghana, Guinea, Ivory Coast, Kenya, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Nigeria, Reunion/ France, Rwanda, Senegal, South Africa, Tanzania, Togo, Uganda, Zambia and Zimbabwe.

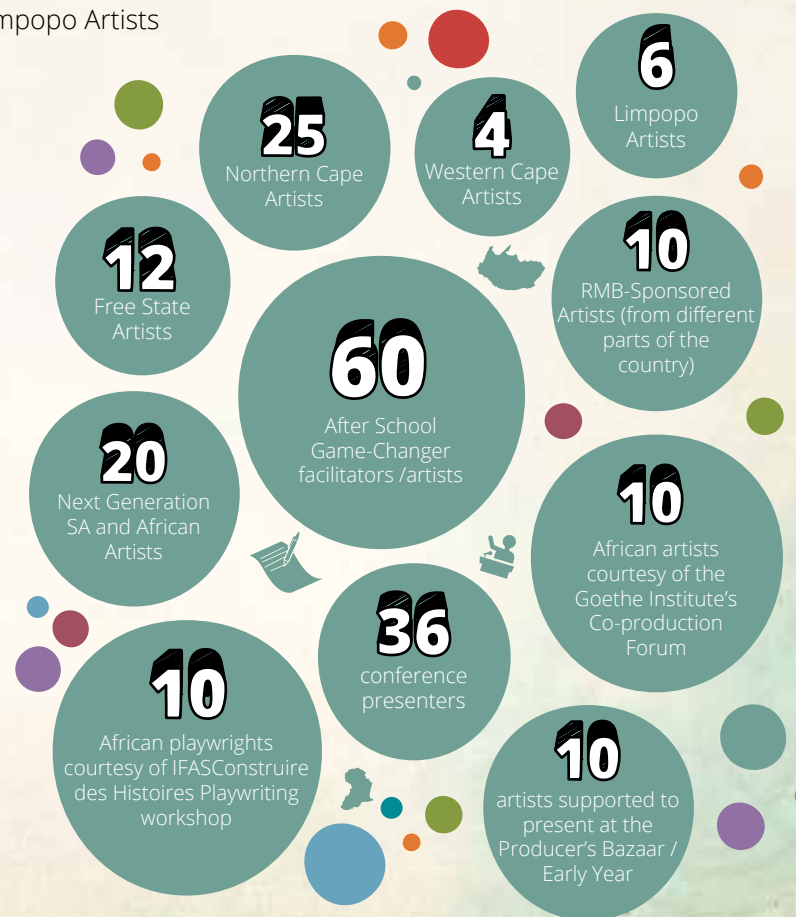
Thank you to Pro Helvetia, Goethe Institut, RMB, Wesgro, the National Research Foundation, the provincial governmental departments of Limpopo, Northern Cape, Western Cape and Free State, ASSITEJ (international), IFAS and Scenes d'Enfance. This was by far the largest African representation ever seen at an ASSITEJ event, and has energised African artists about the work of the association and the importance of theatre for children and young people. This will have an impact for years to come.

Sponsored Delegates

Through attracting relevant sponsorships and partnerships, ASSITEJ SA was able to invite and support the attendance of.

189 South African sponsored artists and 42 artists from other countries on the African continent, including:

- 12 Free State Artists
- 4 Western Cape Artists
- 25 Northern Cape Artists
- 6 Limpopo Artists



Organisation, staff and volunteers

Cradle of Creativity Team

The core ASSITEJ SA staff members working on the project were:

- National Director, Congress/Conference Director and Overall Coordinator – Yvette Hardie
- Finance & Operations Manager - Lezanne van der Westhuizen
- Marketing & Communications Manager – Yusrah Bardien
- Festival Director – Jaqueline Dommissie (partial volunteer)
- Educational Outreach – Alison Green
- Educational Outreach (assistant) – Thembile Tshuma
- Schools Bookings – Faye Kabali-Kagwa (originally Nadia Woodward)
- Travel, transport and logistics – Themba Mzondi
- Accommodation and Relationships – Nikki Froneman (partial volunteer)
- Finance Assistant – Shanay Sel
- Baxter Theatre – Pauline Dalais, Tiego Shametja
- Artscape Theatre – Jannina Browsowsky, Tumi Moroeng
- City Hall FOH – Imameleng Masitha
- Theatre4Youth coordinators for provinces –Themba Maseko, Pauline Dalais, Faye Kabali-Kagwa, Keitumetse Tlokana, Tiego Shametja, Lethogonolo Nche, Khetiwe Sibisi
- Cultural Hubs – Jeanette Isaacman & Claire McGuinness (volunteers)
- Production Manager – Libie Nel
- Publicists – Buz Publicity (pro bono) and Christine Skinner
- Kyla Davis – Outdoor Performances (volunteer)
- Aja Marneweck – Objects with Objectives (volunteer)
- Thando Doni – Opening Ceremony
- Mandla Mabothwe – Africa Day
- Jennie Reznek – Rocking the Cradle (volunteer)
- Janni Younge – Producer's Bazaar (volunteer)
- Awards Evening – Letlhogonolo Nche

Mandla Mbothwe & Thando Doni



Yusrah Bardien, Alison Green, Michelle Scott



Jaqueline Dommissie, Rosemary Mangope, Yvette Hardie



WORK HOURS	Number of people	Number of hours	Period
Core Staff	10	33640	6 months - 3 years
Part-time Staff	14	6140	1 month - 1 year
Ad-hoc Support Staff	58	4384	2 weeks
Trainers	7	732	1 day - 3 months
Artists	464	37120	2 weeks
Community Artists	98	3920	1 week
Cultural hub teams	50	7900	3 months
Volunteers	118	3540	1 day - 3 months
Interns	12	7680	3 months -1 year
Totals	831	97376	

Staff	Black	White	Indian	Coloured	Other	Total
Core staff	3	5	0	2		10
Part-time Staff	6	7	1	0		14
Ad-hoc support staff	30	17	1	12		60
Trainers	1	3	0	3		7
Artists	204	164	1	35	59	463
Community Artists	90	0	0	8		98
Cultural hub teams	43	0	0	7		50
Volunteers	74	32	1	11		118
Interns	2	10	0	0		12
TOTALS	453	238	4	78	59	825

Interns - the following international and local interns all contributed over the period:

Henriette de Lassence (**France**), Dagmar Ramon (**Belgium**), Jannina Brosowsky (**Germany**), Emma van Loon (**Netherlands**), Petra Jeroma (**Germany**), Theresa Frey (**Germany**), Johanna Kraft (**Germany**), Lilas Brard (**Reunion Island**), Megan Clack (**USA**), Sunniva Holmlund (**USA**), Sinethemba Njotini (**South Africa**), Khuthala Pasiya (**South Africa**).







The learners (7-9 years old) and teachers thoroughly enjoyed the shows and the experience of being in an auditorium watching a live interactive show. The acrobatics and the talent that was displayed was inspiring for many of our learners. We were singing Mafikizolo all the way back to school.

Shereen Corker, educator, Capricorn Primary School

Volunteers

ASSITEJ also brought in 118 volunteers closer to the time to work on the event. Thank you to the volunteers who came from **University of Cape Town, Drama for Life, Magnet Theatre, U3A Athlone, and CHIPAWO (Zimbabwe)**. Individual volunteers also contributed a lot during the festival.

Countries of residence represented were:

 South Africa 90%	 Belgium 1%
 Zimbabwe 4%	 Netherlands 1%
 Germany 2%	 Lithuania 1%

18-69

Aged range of volunteers



50%

female



Working hours during the whole Festival ranged between:

5-120hrs

WORKING AREAS

Schools welcome desk, Artists welcome desk, Front of house, Logistics, Registration, airport meet and greet

50%

male



PERKS

Volunteers watched on average 6 free shows during the festival; they were also given a lunch voucher if their shift went over lunch

40,8hrs

Average working hours during the whole Festival

Congress Incubation

ASSITEJ WORLD CONGRESS 2017



Vrygrond Family festival This festival, which was started by ASSITEJ SA in Vrygrond in 2012, was used as a base to test-drive the concept of Cultural hubs, and to build a team in Vrygrond



African Youth Theatre and Dance Festival funded by the Department of Arts and Culture, and supported by Artscape and AITA/IATA, to develop new African scripts and to build young people as critics of theatre; held in 2015 and 2016 at Artscape in June, Youth Month.



Congress Incubation funded by the National Art Council, 3 year programme to new work in areas where quality was lacking. Focused on early years, teen theatre and dance for young audiences.



Early Years work with Magnet Theatre Magnet Theatre worked with ASSITEJ SA to identify international experts who included Roberto Frabetti (Italy), Gabi dan Droste (independent, Germany), Barbara Kolling (Helios, Germany) and Anna Newell (Northern Ireland) to develop new work for early years with African partners from several countries.



Inspiring A Generation SA artists were identified for international exchange and development in order to ensure and a vibrant SA TYA field.



Brokering of collaborations ASSITEJ SA made many introductions between international and African companies resulting in a number of new intercultural collaboration projects.



New Visions / New Voices International Playwrights Intensive with the John F Kennedy Centre's New Visions/ New Voices festival, resulted in the development of 5 new plays by South African playwrights. 4 of these plays featured on the Cradle of Creativity, and the 5th playwright presented at the Producer's Bazaar.

Productions

Complete List of Productions	Place of Origin	Company
A Mano	Spain	El Patio Theatre
Aha	Cape Town, SA	Magnet Theatre
Animal Farm	Gauteng / KZN, SA	Nobulali Productions/ ShakeXperience
Anziesachen	Germany	Theaterhaus Ensemble
Caban ZA	Belgium / South Africa	Theater de Spiegel / SA artists
Cloud-Catcher	Cape Town,	SA Productions
Dear Mr Government	Lesotho/ Johannesburg	University of Johannesburg
Ekhaya	Cape Town, SA	Chaeli Campaign
Fingers and Toes	Cape Town, SA	Nicola Elliott
Full Moon	Lebanon	Khayal Association for Arts and Education
Gretel and Hansel	Canada	Le Carrousel
Insta-grammar	Johannesburg, SA	DFL
It's Dark Outside	Australia	The Last Great Hunt
Just Here	Cape Town, SA	Pillowfort Productions
Karoo Moose	Cape Town, SA	Baxter Theatre DFL
Khokho's Treasure	Johannesburg, SA	National Children's Theatre
Kids from Amandla Street	Johannesburg, SA	Lereko Mofono / Seeds of Water
Knock	Cape Town, SA	Magnet Theatret
Maimane!	Johannesburg, SA	DFL
Making Mandela	Johannesburg, SA	Contagious Theatre
Maloza the Man-Cub	Zambia / Italy	ASSITEJ Zambia & La Baracca – Testoni Ragazzi & AMani
Mbuzeni	Cape Town, SA	Koleka Putuma
Moi Monsieur Moi	Senegal/Belgium	Compagnie de la Casquette & Compagnie Djarama & La Traversee des Arts
My Culture My Strength My Identity	Zimbabwe	Chipawo Trust
No Function ALL language	Cape Town, SA	The Chaeli Campaign
Obisike	Nigeria/Germany	D'haus & ASSITEJ Nigeria
Our House	Rwanda / Germany	Ishyo Arts Centre & Helios Theatre



Complete List of Productions	Place of Origin	Company
Paired	Cape Town, SA	Magnet Theatre
Panali Panali	Zambia	Dinaledi Expressions
Patchwork	Cape Town, SA	Pillowfort Productions
Patrice Balbina's chance encounter with the end of the world	Germany/ Canada/ Italy/ Australia/ Uk/ Portugal	Boomerang/ Documents of Poverty and Hope
Phefumla	Cape Town, SA	Wunderkammer Produksjoner & Thando Doni
Pim and Theo	Norway/Denmark / UK	Odsherred Teater & New International Encounter
Pockets of Knowledge	Pietermaritzburg, SA	Art Breed (Menzi Mkhwane)
Rat Race	Eastern Cape/Jhb, SA	Wellworn Theatre
Red Earth Revisited	South Africa / Netherlands	ASSITEJ South Africa / Speel theater Holland Studio
Rite of Spring	South Africa/ Netherlands	Flatfoot Dance Company/ Maas Theatre
Sandscapes	Zimbabwe / Nigeria	Helios Theatre, Magnet Theatre, KiNiNso-Koncepts, Chipawo
Scoop	Cape Town, SA	Magnet Theatre
Seedfolks	USA	Children's Theatre Company
Sensescapes	Sweden / Serbia	Dalija Acin Thelander
Soro and the Lucky Grain	Reunion Island / Mauritius/SA	Compagnie la Vie a piedi
Space Rocks!	Johannesburg, SA	DFL / Flying House
Sparrow	Norway	Teater Fot
Spirit Songs	Cape Town, SA	Magnet Theatre, International Theatre & Literacy, Project, iThemba Labantu
Tears by the River	Kenya	Krystal Puppeteers
The Bookbinder	New Zealand	Trick of the Light Theatre Company
The Dancing Beasts	Mexico / South Africa	La Liga Teatro Elastico, Mothertongue and Net vir Pret
The Underground Library	Cape Town, SA	Jon Keevy
Three Monks	China	China National theatre for Children
Transhumance	Canada / South Africa	Corpus & Jazzart Dance Company
Tupo kama Nipo	Cape Town, SA/Denmark	Theatre Arts Admin Collective / Mbothwe & Doni, Collective / C:NTACT
Us/Them	Belgium	Bronks Theatre
What Goes Up!	Cape Town, SA	FTH:K
When Lion Had Wings	Cape Town, SA	Jungle Theatre Company
White Out	Scotland, UK	Barrowland Ballet
Willow Pattern Tale	Cape Town, SA	Jill Joubert
Woodways	Cameroon / Kenya	Shazama, Helios & Magnet Theatre
Yao Yao	South Korea	Brush Theatre LLC
young@home	Johannesburg, SA/Denmark	Hillbrow Theatre / C:NTACT
Zapato busca Sapato	Mozambique /Mexico/ Brazil	La Maquina de Teatro & Troupe de Truoes
Zick Zack Puff	Switzerland	Company Mafalda

Obisike



Anziesachen



Zapatros Busca Zapato



Sensescapes



Making Mandela

The hugely warm response from so many delegates to what the event had done for them; encapsulated in the final applause at Closing which completely bewildered and overwhelmed me... Feeling the love, quite literally, pouring out of people.

ASSITEJ SA staff / volunteer

ASSITEJ 19th World Congress, 22-25 May 2017

Major outcomes were:

Theme for next three years: Towards the unknown ASSITEJ Gatherings

2018 – China (ASSITEJ Artistic Gathering) Imagining the Future

2019 – Norway (ASSITEJ Artistic Gathering) Confronting the Present

2020 – Japan (World Congress) Beginning the Journey

Focus Areas

Child participation, inclusivity, translation

Celebrations

New Honorary Members: Kim Peter Kovak, Young Ai Choi, Marisa Gimenez Cacho and Katariina Metsalampii.

In memorial of Orna Porat, Marjorie McLean, Nat Eek, Ann Shaw, and Scott Copeland, who passed away 2014-2017

Elections of Executive Committee 2017-2020

President – Yvette Hardie (third and last term) (South Africa)

Secretary-General – Louis Valente Sorenson (Denmark)

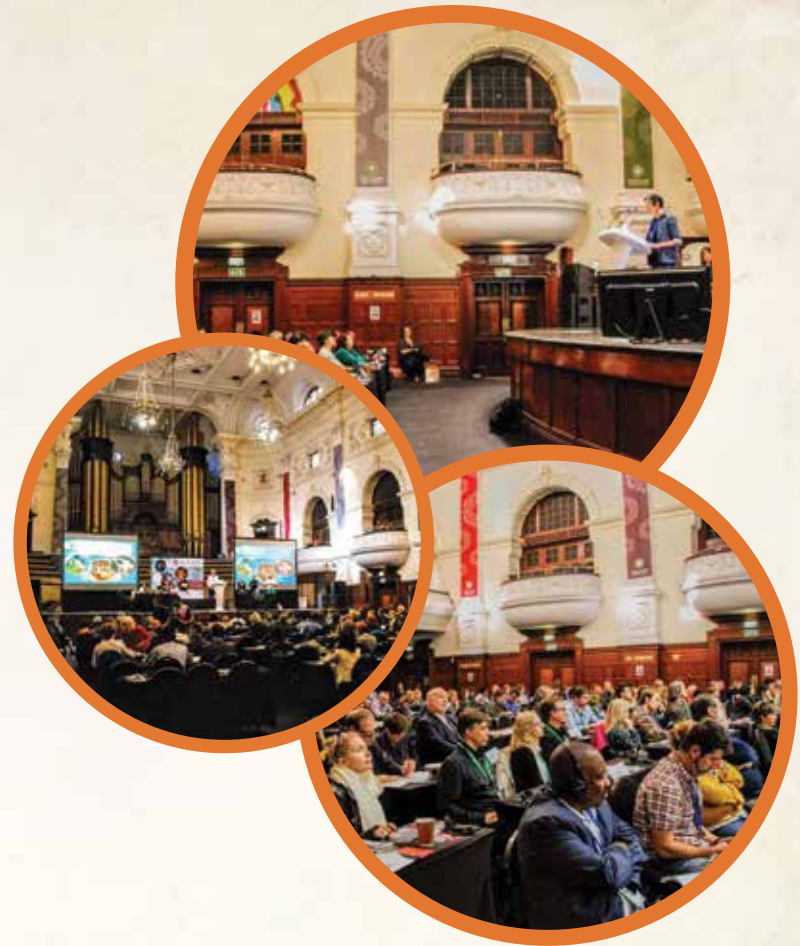
Treasurer – Roberto Frabetti (Italy)

Vice Presidents – Sue Gile (Australia), Francois Fogel (France), Daniel Fernandes (Argentina)

Ordinary Members: Bebe de Soares (Chile), Stefan Fischer-Fels (Germany), Seok Hong Kim (Korea), Pamela Udoka (Nigeria), Cecilie Lundsholt (Norway), Tatiana Bobrova (Russia), Ernie Nolan (USA) and Manon van de Water (ITYARN).

Proceedings were translated into

English, French and Spanish



We were moved, astonished, challenged, provoked and re-vitalised during our time here. We have gained perspective, seen real bravery and taken on board new suggestions for greater inclusion, awareness and action within our Association. South Africa has cracked open the door to show us how theatre can illuminate and transform in ways that are dynamically different.

Sue Giles, Vice President, on behalf of the Executive Committee of ASSITEJ

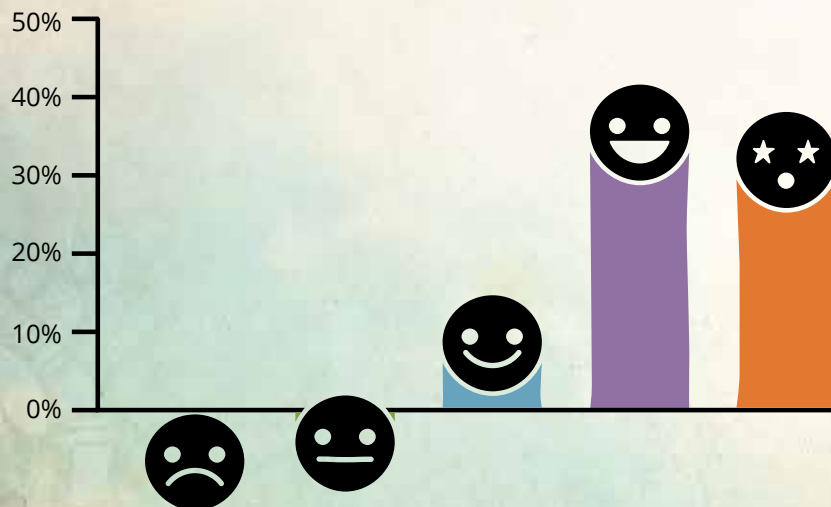
ITYARN Conference

The theme of the ITYARN conference was Intercultural exchange

The ITYARN Conference was curated by ITYARN, ASSITEJ SA, Drama for Life (University of Witwatersrand) and University of Cape Town in a collaborative partnership. From 251 applications, 69 papers were selected for the ITYARN conference, and a further 95 papers, workshops and seminar presentations were selected for the Focus days.

UCT was able to achieve a grant from the National Research Foundation, which ensured bursaries for 19 African and 16 South African scholars to attend.

Feedback



- Educational reform and cultural tolerance
- Exiles, Refugees & Migrants
- Diversity and Interculturality
- Democracy, Transformation & Citizenship
- Gender
- Healing
- Theatre in / as Education
- Contemporary Writing and Expressive Literacy
- Theatre For Children By Children
- Children, Spectatorship & Diversity
- What we see on stage – images and perceptions
- Disability and Inclusivity
- Early Years theatre
- Latino/a in the USA
- Theatre Criticism
- Supportive system or repressing conditions
- TYA out of the closet
- Indigenous People/Fragility/Healing

I loved the Cradle of Creativity - in many ways it was an absolute feat of logistical, creative love of epic proportions! I loved the numbers of African delegates. I loved seeing African theatre. I really felt the impact of having the conference in Africa - of bringing all that global creative energy there - in this moment to give a focus - to inspire, to be inspired. As an Australian it raised many questions about how can I de-colonise my arts practice.

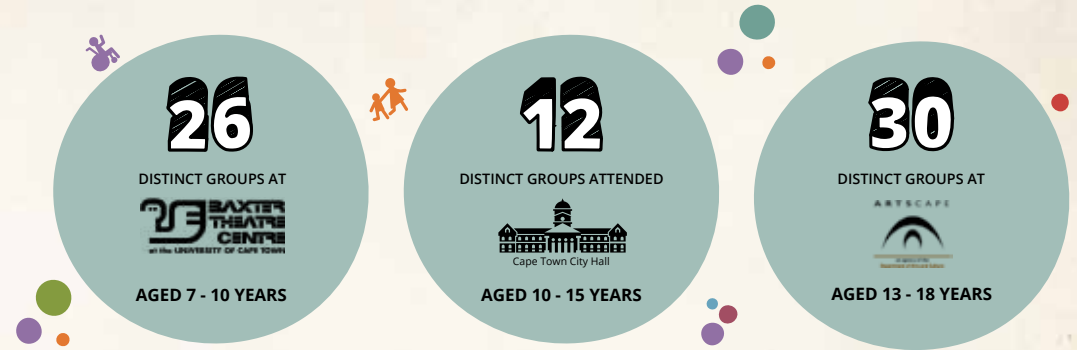
International Delegate

School Programme

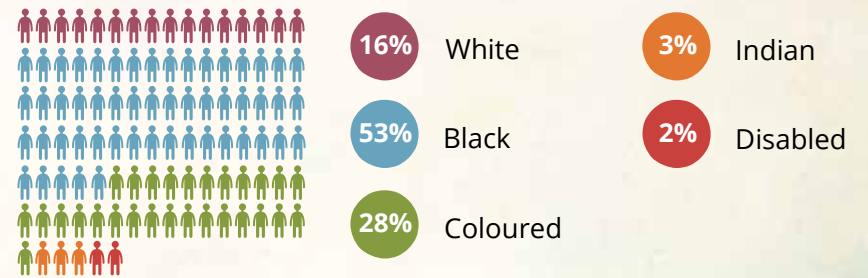
1650 young people between 7-18 years were given workshops by professionals from all over the world.



Many school groups attended a half day or full day programme, seeing more than production and doing a workshop or talk-back with artists.



Demographic breakdown of children



The pupils (13-18 years) really loved being able to meet the people who had performed and made the play, being able to ask them questions about the work and interacting with them just as fellow human beings.

David Fick, educator, Springfield Convent

Focus Days Programme

Workshops, symposia, presentations, discussions and other events



THEATRE AND STORYTELLING

Curated with DFL

18
MAY

Curated with Write Local, Play Global

PLAYWRITING



19
MAY

Curated with UCT

THEATRE AND/AS EDUCATION



THEATRE FOR SOCIAL CHANGE

Curated with DFL (3 venues)

20
MAY

The strength and quality of the African theatre scene impressed me. There is something very special here which the world needs to see!

International Delegate



THEATRE FOR HEALING

Curated with DFL (2 venues)

**21
MAY**

Curated with DFL

THEATRE FOR CHILDREN, BY CHILDREN



DANCE THEATRE FOR YOUNG AUDIENCES

curated by members, and Gabi dan Droste

**25
MAY**



MUSIC THEATRE FOR YOUNG AUDIENCES

curated by members and Meike Fechner

**27
MAY**

Curated with DFL

INCLUSIVITY FOCUS



EARLY YEARS FOCUS DAYS

curated with Small Size

**28
MAY**

Next Generation Programme

Residency programme for twelve days with 31 participants under the age of 36

-  South Africa x12
-  Cameroon
-  Malawi
-  Kenya
-  Ghana
-  Uganda
-  Namibia
-  Zimbabwe
-  Chile
-  United States of America
-  New Zealand
-  India
-  Canada
-  Cuba
-  Denmark
-  UK
-  South Korea
-  Japan
-  Russia
-  Switzerland



As the bell rang and the world of theatre gathered in Cape Town, I was there too as one of the thirty participants selected across the whole world. A daylight dream becoming a reality in the full glare of the world's eyes and the presence of thousand bodies. What a journey that was... Thank you for bringing this to Africa and for making Africa proud in the eyes of the world.

Martin Adjei Legend, Ghana, Accra

The Next Generation group saw productions together, did workshops together (notably a workshop with Erwin Maas on Viewpoints, as well as a workshop on inclusivity) and they attended parts of the Conference and Focus Day programme. They also prepared a performance together which was part of the ASSITEJ Auction, a fundraising event for ASSITEJ, which raises funds to support this programme.

... a rag tag bunch of us made a mad dash to the Table Mountain cable car. The operator asked, 'Where from?'. We paused in our frantic hurry, as we suddenly looked around the group trying to describe to him who we were. That was when I realised that a Swiss, a Cuban, a South Korean, a Cherokee / Quapaw and Osage first nations American, a Ugandan, an Indian and a South African had become family. We were Next Generation... ASSITEJ South Africa.

Dana Roy, India

Side Programmes

A. Objects with Objectives

International networking Puppetry and Applied Drama symposium coordinated by David Grant (**Queen's University, Belfast**), Dr Aja Marneweck (**The Paper Body Collective**), Sara Matchett (**University of Cape Town**), and Theatre of Witness, Philadelphia, USA. It involved daily closed sessions for 6 days, as well as three public sessions, where topics of general interest were proposed.

B. Goethe Co-Production Forum

A two-day presentation and networking meeting, organised by the Goethe-Institut. They invited 10 TYA theatre-makers from Africa and 5 from Germany to discuss the possibilities and challenges of co-productions.

C. Construire des histoires / Shaping stories

Francophone African writing and dramaturgy project, funded by Scenes d'Enfance and ASSITEJ, to develop playwriting for children and young people in Africa. Playwrights from Benin, Burkina Faso, Cameroon, Malagasy, Rwanda, DRC, Togo and La Reunion, worked with French-speaking playwright-facilitators from France and Togo.

D. ASSITEJ Executive Committee meetings

For more information, read the minutes of these meetings
www.assitej-international.org

E. ACYTA Meeting (African Children and Youth Theatre Arena)

38 Persons (20 countries) attended a two hour meeting to consider the future of ASSITEJ in Africa and to share ideas for future collaborations

F. Producer's Bazaar

The Producer's Bazaar was a two day side event, curated by Janni Younge, and involving a range of activities including speed dating, pitches by around 20 artists, presentations, and panel discussions between festival directors, producers and artists

G. Rocking the Cradle (Early Years Fringe)

A fringe programme of performances for 0-7 year olds, each performing once at the Magnet Theatre as part of a 3 day mini-festival

- No of performances: 12
- No of participating companies: 8
- Participating Companies: Magnet Theatre, Drama for Life, Jill Joubert, Pillow Fort, Well Worn Theatre Company, Flying House, Shazama, Oddbody
- No of artists: 41
- Magnet staff: 5
- Volunteers: 22
- No of children who attended as first time theatre goers: 236

Cultural Hubs- A Legacy Project

This Youth development programme trained 51 unemployed youth (aged 18-25) from under-resourced communities in Greater Cape Town to learn the skills to successfully manage and run 4 Cultural Hubs as mini-festivals within the larger event

The hubs were: Vrygrond Community Centre/Capricorn Primary School (Capricorn), Gugu S'thebe (Langa), Rebecca van Amsterdam (Atlantis) and iThemba Labantu (Phillip)

ASSITEJ SA partnered with Ubuntu Academy to design and implement the training programme and to deliver the cultural hub mini-festivals with the trained teams. Claire McGuinness, Strategic Producer & Co-Founder of Ubuntu Academy, co-facilitated the project with Jeanette Isaacman, Project Manager and volunteer for ASSITEJ SA.

4 Cultural hub Managers

- Linamandla Deliwe
- Luvuyo Mabuto
- Xolisile Dolo
- Daphne Moses



My personal highlight was being able to meet so many new artists and performers from different cultural backgrounds. Having children from underprivileged backgrounds experience theater for the first time, and walk away with awe-struck faces.

Cultural Hub Team member

Arts Management Training Overview

Training	Hours
Leadership training	13
Project Management	40
FoH and Venue Management	5
Stage Management	5
Lighting rigging and basic	7
Sound rigging and basic	7
Marketing	7
Pre Production & Marketing	12
Production	40



Cultural Hubs in Numbers

iThemba Labantu



Guga s'Thebe



51

51 youth cultural hub team members on short term part-time employment

8

8 community based cleaners and security personnel.

100

100 community based artists (including local choirs, dance groups etc).

5

5 community based caterers.

82

82 Professional artists performing at Hubs (13 productions in total)

4

4 Workshop leader, plus around 10 others who donated their sessions

It was magical to see different approaches to the work from South Africa to Netherlands... from Japan to Zimbabwe to Nigeria and so forth. I was inspired beyond words. What was also inspiring was to meet with other artists from other countries to talk about their work and methods. Watching the shows were one layer to understanding and getting access to the work, but discussing the work with its creators was a much bigger fruitful layer.

Omphile Molusi, South Africa, Bodibe Festival, Mowa Arts

Special Events & Ceremonies

Opening ceremony presented at the Baxter theatre, directed by Thando Doni

Africa Day at Artscape Theatre, curated by Mandla Mbothwe

ASSITEJ Auction at Artscape Theatre to raise funds for Next Generation

The Awards Evening at Baxter theatre, choreographed by Letlhogonolo Nche, and MC'd by Africa Melane

The Closing Ceremony at Artscape Theatre included performances from Jazzart Dance Company and the Cape Town Symphonic Youth Orchestra.

12 Social Events - receptions hosted by countries, regions, networks or funders.

The reactions of the youth (13-18 years) whilst they were watching the show, Phefumla, were very surprising to me. Some youth were literally closing their ears and trying to hide their faces, others were sitting on the edge of their seats. I was then able to explore his opinion of his culture with him as well as the reality of how some people try to survive and then make wrong choices. Another youth said he was 'crying in his heart' whilst watching the show.

Liezl Conradie, social worker, The Homestead Child and Youth Care Centre

*Snoek whispers to Firebird:
I want to feel
dizziness, sky and flame!
Firebird replies
I want to know depth,
shadow, the song of the ocean.*

Tamara Guhrs, Cape Town, South Africa



Marketing and Media Reach

Marketing and Communication

Marketing for Cradle of Creativity was led by Yusrah Bardien.

Marketing materials:

- 500 Bid Books both for the bid and for funders
- Several thousand Cradle of Creativity bookmarks for two years prior to the event
- Sponsorship prospectus
- Schools booking information kit
- 1000 Posters
- Flags
- Hanging, Stand-up and Wall Banners
- 400 Tshirts
- Delegate bags and buttons
- 27 000 copies of a 16-page Newsprint programme
- 1000 Abstract books for the ITYARN conference and Focus days
- 3000 A5 full-colour programmes
- 1200 ASSITEJ international magazines 2017, see:

<http://www.assitej-international.org/en/assitej-in-the-world/the-magazine/>

We thank our partners, Dialogue for Community, for their support in terms of documentation. The photo essays, blogs, articles, interviews, videos and other materials can all be found at:

<http://www.dialogueforcommunity.com/resources/assitej-cradle-of-creativity-2017/>



Reception and Feedback

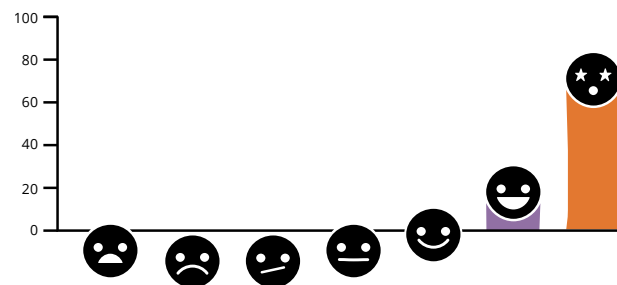
ASSITEJ SA performed internal monitoring and evaluation, and commissioned TREES to perform an external evaluation. Internally, staff, volunteers, delegates, special groups and festival goers were all targeted for surveys, and were asked to write reports.

Online survey criteria were used that were developed as part of the Culture Counts platform, developed by Arts Council Australia and used widely internationally to capture, analyse and report evidence from audiences and peers feedback. "These dimensions capture data that can help understand the impact of a cultural experience beyond the number of people who attended."

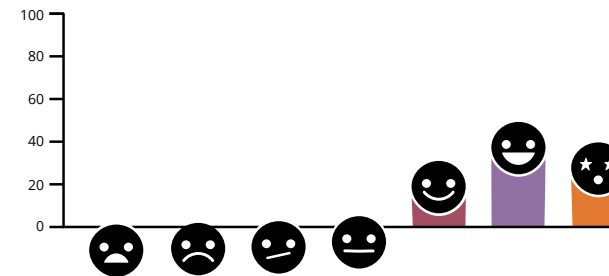
[<https://culturecounts.cc/blog/entry/celebrating-impact-beyond-attendance-figures/>]

NOTE: The survey is based on the responses of approximately 10% of delegates attending (134 responses out of 1390 in total). **1 is LEAST and 7 is MOST true.**

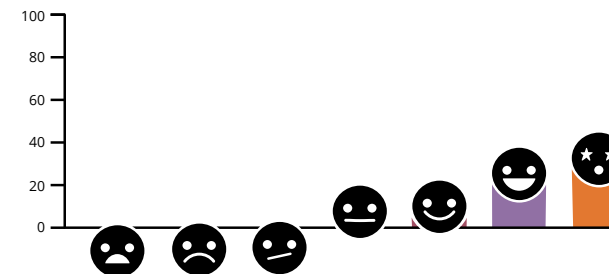
Concept: It was an interesting idea



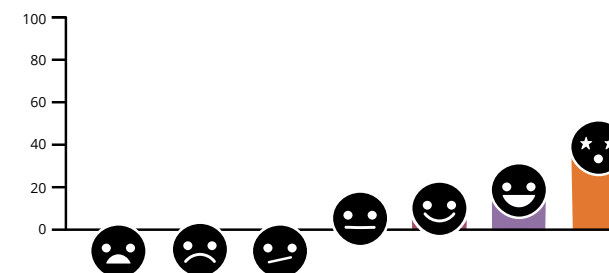
Presentation: It was an interesting idea



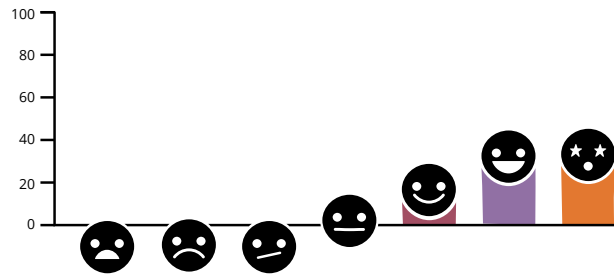
Distinctiveness: It was different from things I've experienced before



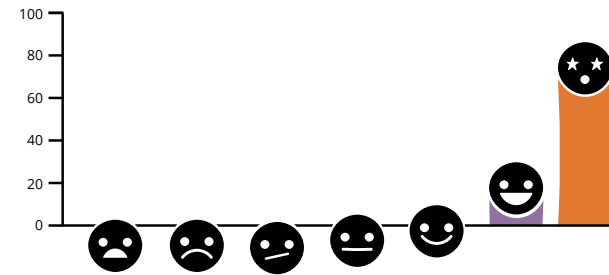
Challenge: It was thought-provoking



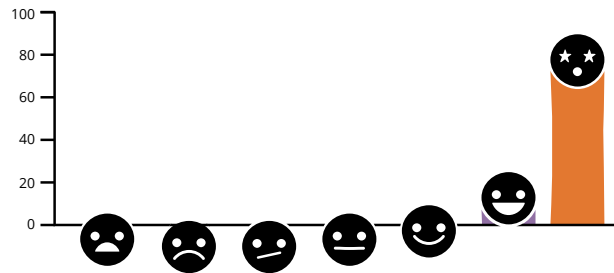
Captivation: It was absorbing and held my attention



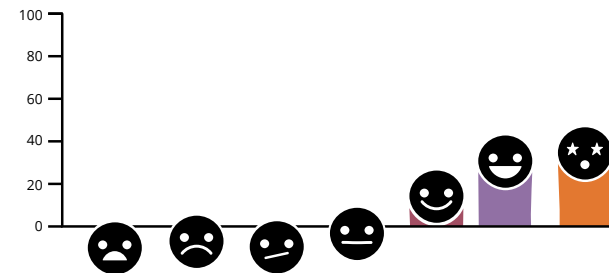
Relevance: It has something to say about the world in which we live



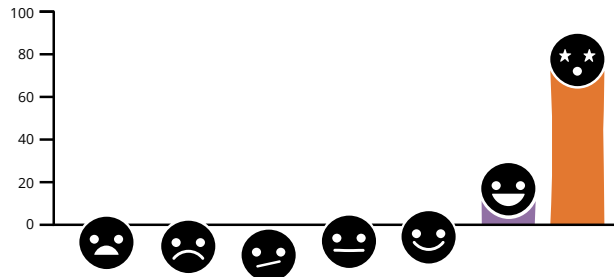
Enthusiasm: I would come to something like this again



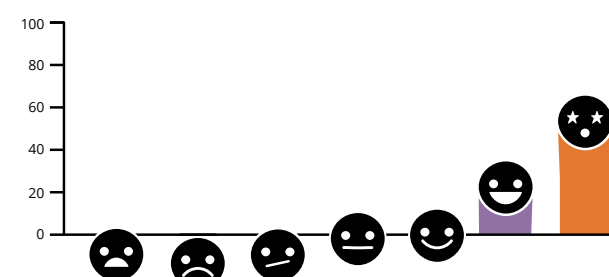
Rigour: It was well thought through and put together



Local impact: It is important that it's happening here



Authenticity: It was authentic and engaging within its context



stories from the cradle of creativity

A communal poem created by 62 artists from 30 countries writing in 22 languages. The link to the full poem is: <https://bit.ly/2MuadSq>

*I am a witness: many countries gathering around a bonfire,
they tell stories of hope, peace, friendship, love,
I take a greater look at these countries and see children,
children gathered at the southern tip of Africa,
children united, children of one voice
- they sing and keep on singing.*

Lereko Rex Mfono, South Africa

*Lots of people, tons of speeches, a plethora of artists,
so many languages for a piece of dream, a walk along,
a beginning of tomorrow
with our fragments of childhood*

Cécile Hoarau, France

*world gatherings and yet the 1st in Africa?
We hope you now remember Africa,
that you revisit any colonial misunderstandings you may have.
Recognise Africa.
Recognise Africa rising.
Tell your people.*

Yusrah Bardien, South Africa

*"Bitten by the 'Africa Bug?'"
Hah! There is no such thing.
What you feel is the tug of an ancient umbilical cord,
calling you back to the cradle of humanity."
Wide-eyed, like the children we serve,
we turn and whisper, "Welcome home."*

Rives Collins, USA

*In the cradle of creativity, humanity returns to its Springfield,
carrying a little nutrient. Where is the field? I found it within
my own self, waiting to be fertilized.*

Ashish Kumar Ghosh, India

*Dance to the rhythm of the African drum
Heart starts beating to the musical hum
The love that roams around the air, is the Cradle of Creativity!
You and you and you over there, join in the joyous festivity!*

Mthokozisi Zulu, South Africa

Quotes from Delegates

Feedback from Delegates.

I loved: the whole buzzy excitement of this massive international event; working at the Baxter and seeing throngs of mainly children coming to watch the shows; interacting with artists; being around theatre makers and seeing them prepare for the shows; interacting with the public and being based in a theatre space hosting such a wonderful event; being at the centre of a cultural heartbeat.

ASSITEJ SA staff / volunteer

I had such a rich experience at The Cradle of Creativity Festival. The variety of outstanding shows and puppetry was incredible. Meeting creative artists during the different receptions and engaging in fruitful conversations about the role and the power of theatre for young audiences in their communities was eye opening. It was interesting to witness the commonalities and further be inspired to go out there and create more theatre.

Nompumelelo Mtshali, South Africa, Kickstarter Creative Arts project facilitator

I have formed real friendships with people from the furthest reaches of the world (as trite as that sounds) and this programme has given me the means to make sincere, compelling work with collaborators I would never normally have met. Candice Byrd and I are making a work about being water protectors (combining indigenous knowledge and scientific urging) using her background as a storyteller and member of the Cherokee nation standing against the DAPL in America and with my concept and script written about the Camissa project in Cape Town and how we need to reclaim the natural water sources in South Africa that were taken away from us by colonial infrastructure and interference.

Penelope Youngleson, South Africa, Next Generation

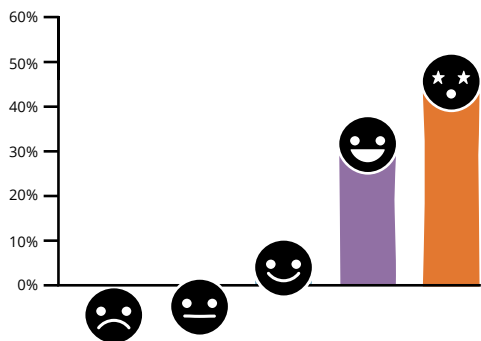
Spirit Songs



What the Audience said

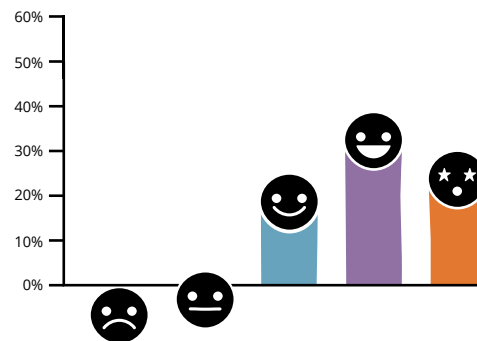


Range and variety of productions



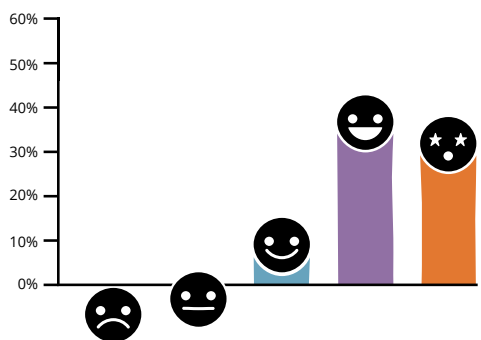
0% Poor / 1% Mediocre / 10% Satisfactory / 38% Good / 51% Excellent

Attendance of productions by age-appropriate audience



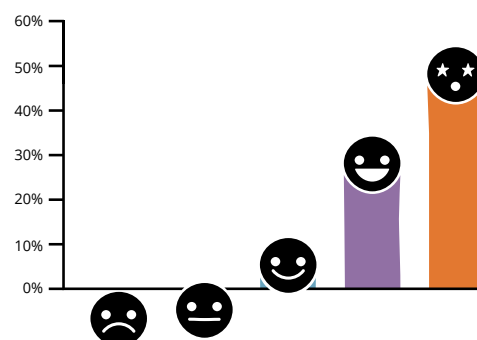
0% Poor / 3% Mediocre / 25% Satisfactory / 39% Good / 30% Excellent

Quality of productions



0% Poor / 3% Mediocre / 15.5% Satisfactory / 43.3% Good / 38% Excellent

Tickets - value for money



0% Poor / 1% Mediocre / 11% Satisfactory / 34% Good / 54% Excellent

Financial Report

INCOME	AMOUNT
ASSITEJ SA INCOME – Ticket sales	R526 336,00
ASSITEJ INT MAGAZINE	R88 352,00
ASSITEJ INTERNATIONAL	R200 374,00
DONATIONS	R539 435,00
SCHOOL BOOKINGS	R204 537,00
REGISTRATION INCOME	R1 698 625,00
ROYAL NETHERLANDS EMBASSY	R28 377,00
BUSINESS & ARTS SOUTH AFRICA	R160 000,00
CITY OF CAPE TOWN	R450 000,00
DCAS WESTERN CAPE	R100 000,00
DEPARTMENT OF ARTS & CULTURE	R2 500 000,00
GOVERNMENT OF FLANDERS	R569 197,00
FREE STATE	R161 200,00
IFAS (FRENCH INSTITUTE)	R73 898,00
IIE	R56 315,00
LIMPOPO	R6 400,00
NATIONAL LOTTERIES COMMISSION	R2 950 000,00
NATIONAL ARTS COUNCIL	R743 000,00
NATIONAL RESEARCH FOUNDATION	R290 000,00
NORTHERN CAPE	R24 000,00
PRO HELVETIA	R299 991,00
GOETHE - GENERAL	R289 734,00
GOETHE -TRAVEL	R419 593,00
RAND MERCHANT BANK	R1 931 000,00
SANCB	R40 000,00
SPEELTHEATER	R72 000,00
TOTAL INCOME	R14 422 364,00
VARIANCE	- R 13 925,16

EXPENSES	AMOUNT
Accounting Fees & Audit Fees	R47 760,00
Advertising	R122 206,00
Artist Development post-Cradle	R253 241,19
ASSITEJ Auction & Memberships	R52 185,00
ASSITEJ Magazine	R96 061,00
Bank Charges	R65 030,00
Catering	R739 130,00
Conference Co Payments	R1 042 202,00
Cradle Registration Refunds	R36 725,00
Events and Logistics	R398 048,00
Fees	R333 121,00
Final report	R50 000,00
General Expenses	R92 658,30
Hire and Services	R18 029,00
Insurance	R35 036,00
Internet & Telephone	R43 394,00
IT Services	R17 216,00
Marketing Materials	R275 028,67
Monitoring and Evaluation	R45 600,00
Other Materials	R236 720,00
Per Diems	R448 360,00
Producers Bazaar Grants	R35 000,00
Production Costs	R2 104 227,00
Salaries	R2 335 210,00
Technical Services and Hires	R2 269 735,00
Travel-Ground	R485 536,00
Travel - Accommodation	R1 471 627,00
Travel - Flight	R1 054 682,00
Venue Hire	R232 521,00
TOTAL EXPENSES	R14 436 289,16



SUMMARY OF EXTERNAL REPORT BY
TREES (Tourism Research in Economic Environs and Society), North West University

Sample of Festival Attendees.	Sample of Conference/Congress Delegates.
Female (66%), Average age of 40 years.	Female (68%), Average age of 40 years.
Professional (35%), Students (17%), Self-employed (12%).	Professional (47%), students (21%) and Education (15%).
Western Cape (63%), Outside RSA borders (32%).	Outside RSA borders (69%); Western Cape (19%); and Gauteng (8%).
Average travelling group comprises 5.47 people.	Average travel group consists of 9 people.
Average days spent at festival is 4.98 days.	Average days spent: 8 days.
Average nights spent at festival 4.55 nights.	Average nights spent at conference: 9 nights.
Average tickets bought is 4.35 tickets; Average free tickets received is 1.57 tickets	Number of respondents paying for other 1.9 people (90%)
Type of accomodation used: Local residents (42%), Hotels (28%)	Type of accommodation used: Hotels (46%)

**SUMMARY OF EXTERNAL REPORT BY
TREES (Tourism Research in Economic Environs and Society), North West University**

Average Age exposed to first theatre production: 10 years; Introduction to performing arts through Parents (43%), School (21%), other (28%)

Sample of Festival Attendees

Sample of Conference/ Congress Delegates

Festival goers

Average Spending of R 2000 per person

Conference Delegates Average Spending of R 6 900 per person

Cost analysis: Percentage myself (38%); Percentage employer (37%); Percentage other (25%)

Media influence on attendance (Word- of- mouth, Festival website, Festival emails, Social media, Others: Brochures)

This Group is satisfied with the festival and noted high levels of enjoyment, quality productions and events, and complimented on the variety offered, the quality and the programme. The enthusiasm of the younger market was evident from the interviews. They really enjoyed the festival/productions and learnt a lot from watching and participating. Exposure to theatre from young age is important and participation in some form of art is cardinal value, be it in school or as an extra-curricular activity.

The presence of international conference participant is evident which is excellent for tourism. These delegates also indicated high level of satisfaction with conference and will recommend this to other interest parties. Their highlights of the conference were very focused on networking (meeting old colleagues, meeting national and international people). They were keen to learn new skills and/or knowledge and to keep up with this ever-changing field.

Economic impact

The impact of the Cradle of Creativity Festival and Conference on production is approximately **R92 million**. This represents the value of the Festival to the economy of the Western Cape. This event contributes to between **327** and **850** jobs (temporary and permanent) – depending on the method of calculation – in the province, excluding the employees directly employed by the organising committee.



Success

OUR GOALS	OUR ACHIEVEMENT
<p>To host a unique and prestigious national flagship project, ASSITEJ World Congress and Performing Arts Festival, on the African continent for the first time, providing opportunities for extensive inter-cultural exchange, dialogue and international profiling of South African performances, artists and researchers, as well as access to international work for South African artists and audiences.</p>	<p>This was achieved. We are seeing extremely exciting indications about the interest in South African work from international producers and festival organisers; and we see a strong level of engagement and interest from South Africans in theatre for young audiences generally, with many requests for assistance and engagement from ASSITEJ SA.</p>
<p>To energise the field of theatre for young audiences in South Africa, ensuring that local artists are empowered to create and disseminate work both locally and internationally.</p>	<p>This has been achieved; 189 South African artists were supported to attend the Cradle of Creativity, which is more than any previous festival has managed to do, and we believe that this will have a strong impact into the future.</p>
<p>To ensure a legacy of cultural participation for current and future generations, especially for those disadvantaged or excluded from such opportunities, in Theatre for Young Audiences (TYA).</p>	<p>This has certainly been energised, but it is now up to us at ASSITEJ SA to work hard to ensure that this legacy indeed takes root and grows. We will continue to work to ensure access to the arts to all children and young people regardless of their particular circumstances. We have initiated Cradle of Creativity as an ongoing festival to this end. We organised 7850 children/youth to attend the festival.</p>
<p>To provide around 15 000 children and young people with the best that local, continental and international theatre for young audiences has to offer, and to make powerful and lasting connections to education, through specifically targeted interventions.</p>	<p>This is over 50% of the target. We are unable to be 100% accurate about the child/youth audience as those children who attended through tickets bought through Computicket could not be counted in our tallies. Rest is the same as before. However, we have seen a very strong interest from crèches, schools and universities post-Cradle and there are a number of interventions which point towards “powerful and lasting connections to education”, including the fact that ASSITEJ SA has been approached to work with the Department of Education to design materials for learning the arts in and across the curriculum.</p>
<p>To support youth development through programmes such as the Cultural Hubs, the Next Generation residency, the Young Critics, the students programme, and through the volunteer programme for young people.</p>	<p>Each of these programmes contributed to Youth development. The Student researchers programme had students attending from the USA, UK, Germany, South Korea and of course South Africa. A masters thesis on Cradle of Creativity has been proposed at University of Hildesheim.</p>

Cradle Legacy



Phefumla performed at Sand Festival Norway (September 2017); interest from Netherlands, France and Belgium



Fingers and Toes, My Body Knows (Nicola Elliott) toured to Ricca Ricca Festa, Okinawa, Japan (July 2018)



New Collaborative production created: Alpha with Stef de Paepe from De Maan Teater (Belgium), Erwin Maas (Holland/ NY), Ameer Lekaks (SA), Manikazi Scota (SA) - supported by NATi (and Flemish Government/ Dutch Government) - with Ricardo Peach, Vryfees festival.



Pillowfort Productions toured Just Here to Munich, Germany & Patchwork to Kolibri festival, Hungary (2018)

OPPORTUNITIES CREATED BY CRADLE



Lereko Mfono invited to be Writer in Residence at Spinning Dot Theatre, Minnesota, USA (April 2017).



Mbuseni by Koleka Putuma invited to Edinburgh Children's Festival and two German festivals (May/June 2017).



Sandscapes and Woodways toured to FESTECA festival, Angola, 2017 by Goethe Institute.



Aha! (Magnet) invited to ASSITEJ Artistic Gathering, China (August 2018).



Knock / Scoop (Magnet) invited to BAM, New York and WeeFestival, Toronto (May 2018); Ekhaya (Magnet) toured Reunion Island (July 2018).

Way Forward

Cradle of Creativity 2017, the first ASSITEJ World Congress to be held on African soil, has become a globally recognised brand. The lack of any dedicated international festival of theatre for young audiences in South Africa has inspired ASSITEJ SA to host a biennial Cradle of Creativity, which will retain key components on a smaller scale, thus embedding and growing the impact of intercultural exchange on theatre for young audiences in South Africa.

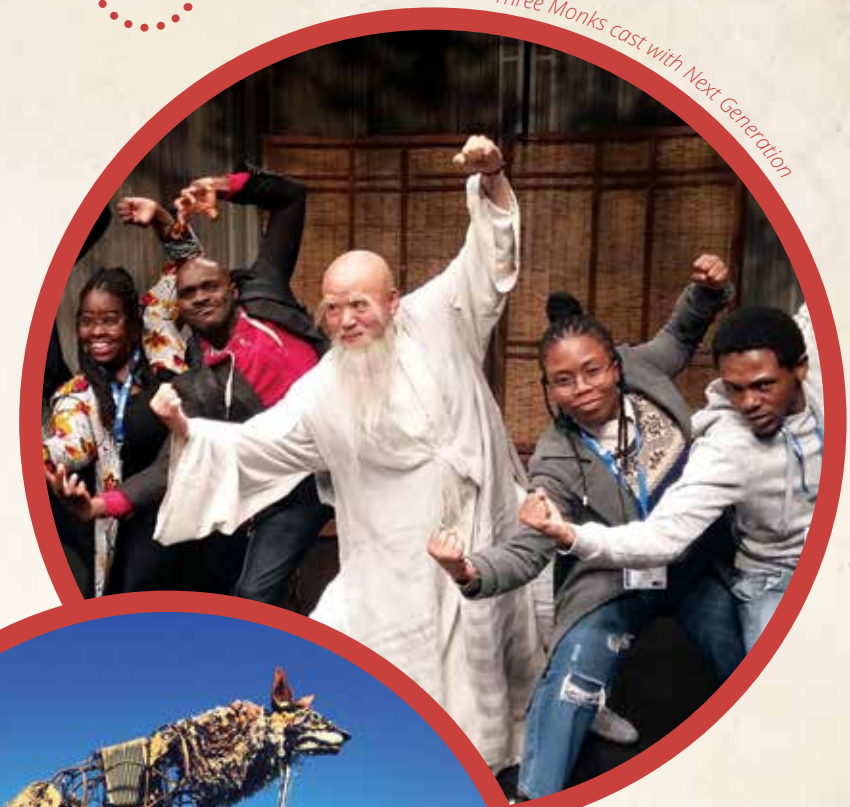
Cradle of Creativity 2017 was not an isolated event. It was the product of four years of “cradle incubation” - mentoring artists, developing new areas of work, providing opportunities for playwriting development and exchange, and building interest in the audience of schools, children and youth.

Thus in planning a legacy for the event going forward, we intend to embed incubation of new work into the design of the festival.

Thus, ASSITEJ SA has decided to embark on a new strategic model. We will host a rotating biennial international Theatre for Young Audiences festival (Cradle of Creativity), as well as a “new play development” festival, currently known as African Youth Theatre Festival.

The festivals will take place in a new province every two years, with Western Cape targeted for 2018-2019, Gauteng targeted for 2020-2021, and a less resourced province (North-west is proposed) for 2022-2023.

This model will embed and grow the impact of intercultural exchange in TYA for South African artists and children/youth, while developing the quality of work, providing access points for children/youth, creating new audiences (parents/teachers who buy into the idea



Three Monks cast with Next Generation



The Dancing Beasts



African Youth Theatre Festival

This 5 day in-house festival aims to develop new writing for young audiences by professional playwrights while also developing TYA directors, and ensuring that young people become more engaged as co-creators, critics and audiences of the work. It will take place every two years in May/June.



Cradle of Creativity

This 6 day international theatre for young audiences festival will continue the intercultural exchange started in 2017, through a carefully curated programme for 100-150 delegates from all parts of the world contributing to the sustainability of event and creating networking opportunities for South African and African artists. It will work with partners to ensure the growth of theatre and the arts for children and young people across the country. The festival will take place every two years in a different province in August.

Save the Date

Join us for
Cradle of Creativity 2019
20 to 25 August
At
Baxter Theatre
Cape Town

*The air thrummed with excitement, senses strained to receive.
We were fed art; rare, raw, and thoughtful.
Humanity sighed from table top to island,
"Never forget".
We will remember and cradle hope in our souls
in this uncertain world.*

Vicky Ireland, England

*Adults when they can't believe it
He sat and watched - I can't believe it!
She tried it out - I can't believe it!
He didn't cry - I can't believe it!
Thank you for this
Thank you for this
Thank you for this*

Nicola Elliott, South Africa

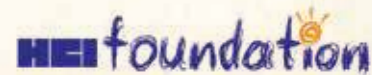
*An intense experience that was truly
life changing. Thankyou so much for the
experience. It was one of the greatest gifts of
theatre I have experienced in my career so far.
I felt enriched and stimulated.*

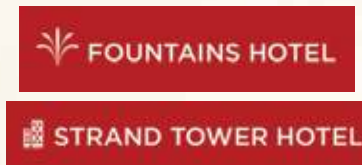
International Delegate



Red Earth Revisited

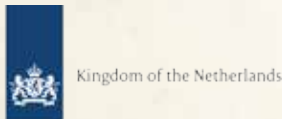
Thank You







DANISH ARTS FOUNDATION





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