



Statistical Overview of the Online 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI



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PRESS SUMMARY

The 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI was the first ASSITEJ event of its kind to take place online.

By the end of the 11-day event, there were 1169 unique registered users on the event platform, with 906 delegates using Full Access Passes to actively participate across the entire programme. Users came from 75 countries - from Australia to Argentina, Canada to China, Mexico to Mongolia, Nigeria to Norway, and South Africa to Sweden, we welcomed so many friendly faces to our online event.

There was a total of 190 event sessions including, 31 “Performances on Demand”, 151 “Professional Exchange Programme” sessions, 5 meetings of the General Assembly, and 3 official ceremonies. 110 live sessions were held via ZOOM totalling a huge 9 days, 15 hours, and 5 minutes’ worth of meetings - with the vast majority available to watch as recordings after the live broadcast. Our ZOOM account recorded over 11,000 logins to the sessions over the course of the 11 days (all of these ZOOM statistics do not even include the Fringe events held by our partners). Additionally, 89 pre-recorded videos were available, offering delegates and audience members a further 41 and a half hours of content to watch. Lockdowns offered plenty of time for delegates and audience members to binge on this material - for the pre-recorded video content alone, our delegates watched more than 96 and a half days of video content. If that wasn’t enough, there was plenty of audio podcasts to enjoy - with 8 hours and 10 minutes’ worth of original audio content.



INTRODUCTION

Please note that this report contains only ‘headline’ statistics from the event – it is intended to be used to gain an overview of how the event operated. This includes only simple data collected from the programme schedule, sales reports, and video streaming platforms:

- Number of Events
- Number of Delegates
- Country Breakdown
 - Streaming
- Ticket Income

This data has not been studied or cross-referenced against each other – it is presented here in a basic form.

This report does NOT make use of the following data that would be required if the intention is to explore how different user groups (particularly different ASSITEJ National Centres) engaged with the event in order to advise future Digital strategy:

- All Facebook Advertising data (that explores conversion of Facebook adverts to ticket purchases).
- All Google AdWords data (that explores conversion of Google adverts to ticket purchases).
- All Google Analytics data (that explores assitejonline.org web traffic – including device type, geographic data, time/date information).
- All Mailchimp data (that explores how mailing list users interacted with marketing and newsletter updates).
- All contributor survey data (that explores user experience).
- All participant survey data (that explores user experience).
- More sophisticated ZOOM data (that explores how users made use of the live event sessions).
- More sophisticated data from the Cloudflare video streaming platform that explores how people interacted with the recorded video content.
- More sophisticated data from the WooCommerce ticketing platform that explores exactly who bought what, when, and how they completed their purchase.

It is in the comparison of these data sets with each other that key lessons may be learned in terms of future strategy. For example:

- What worked in terms of the online advertising campaign? There were four key stages to the online campaign – which worked best? There were two different



20th ASSITEJ World Congress

illustrative strategies used – which was most effective? Which keywords were most and least successful in targeting the different demographics? Which groups were engaged in the different types of online advertising and how?

- How many members of the public (i.e. non-TYA professionals) engaged in the Congress? What were the ways in which they found out about the Congress? Which event sessions did they ultimately engage in?
- Which groups accessed the website but did not go onto purchase a ticket? Why not? Was it an issue of price, internet accessibility etc.?
- What was the breakdown of users in terms of age, gender, ethnicity etc.?
- Who preferred to engage in live events and who preferred just to watch the recordings?
- Which time zones worked best? Were weekdays/weekends preferred? What was the effect of different national holidays on participation?
- In terms of National Centres, which fall into the following categories:
 - Strong Engagement – Great response, little further support needed
 - Early Promise with Digital Events – Good response but greater marketing and awareness drives useful
 - Technological Beginners – Strong interest but in need of greater technological support
 - Financial Barriers – Strong interest but in need of cheaper access
 - Linguistic Barriers - Strong interest but limited by language
 - Unaware – Little awareness of the event in this country
 - Contributor Deficit – Many participants from this country, not correlated with the low numbers of contributors
 - Participant Deficit – Many contributors from this country, not correlated with the low numbers of participants.

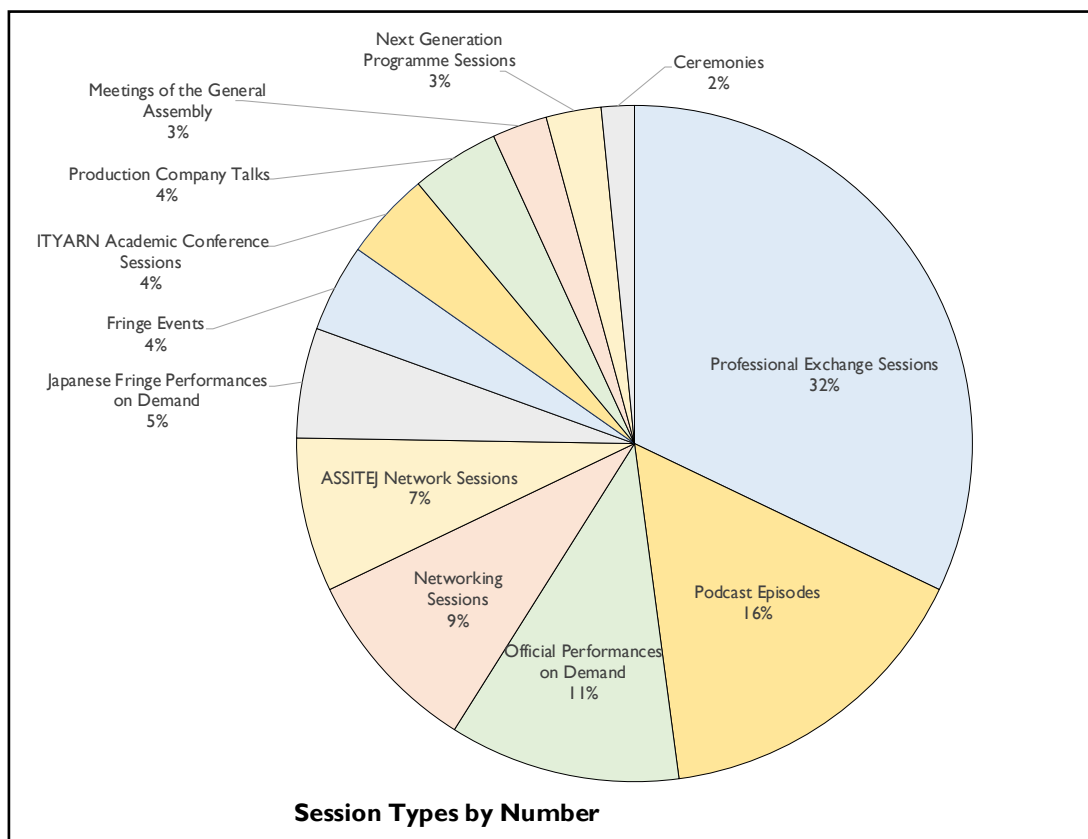




NUMBER OF EVENTS

190 Event Sessions, including:

- 31 Performances on Demand, including:
 - 21 Official Performances on Demand
 - 10 Japanese Fringe Performances on Demand.
- 151 Professional Exchange Programme Sessions, including:
 - 61 Professional Exchange Sessions
 - 30 Podcast Episodes
 - 17 Networking Sessions
 - 14 ASSITEJ Network Sessions (IIAN, Next Generation Network, Small Size Network, The Young Dance Network, Write Local Play Global)
 - 8 Fringe Events
 - 8 ITYARN Academic Conference Sessions
 - 8 Production Company Talks
 - 5 Next Generation Programme Sessions.
- 8 General Assembly and Ceremony Sessions, including:
 - 5 Meetings of the General Assembly
 - 3 Ceremonies.





Full List of Event Sessions by Type:

Professional Exchange Sessions	Professional Sessions (2)	Podcast Episodes	Official Performances on Demand	Networking Sessions	ASSITEJ Network Sessions	Japanese Fringe Performances on Demand	Fringe Events	ITYARN Academic Conference Sessions	Production Company Talks	Meetings of the General Assembly	Next Generation Programme Sessions	Ceremonies
A Symposium About Artistic and Cultural Awakening for Early Years	Japanese Traditional Performing Arts Workshop	Adrian Hernández – Voices of the Congress	A Bucket of Beetles	Artistic Encounter Part 1 - Session A	Coffee Session: The Magic and Mysteries of Dance for Young Audiences	FRINGE: Enjoying the Matarí Festival Together	Fiesta Red Iberoamericana	ITYARN Conference: Welcome and Keynote	Meet The Creatives: A Bucket of Beetles	General Assembly 1	Next Generation Closing Event	ASSITEJ Awards Ceremony
Act Out Justice	Jenny Sealey and Mike Kenny: Notes from a Writer and a Director	Alden Howard – Voices of the Congress	Buffalo Boy	Artistic Encounter Part 1 - Session B	Essential to COVID Recovery – How Artists and Theatres Can Help Our Youngest Children	FRINGE: Festival Lucky Bag	Next Generation Meeting 1 - Group A	ITYARN Panel: Inclusivity and TYA	Meet The Creatives: Buffalo Boy	General Assembly 2	Next Generation: Open Public Forum 1	Closing Ceremony
All Our Futures: Children and Culture Symposium	Kabuki - A Workshop for Beginners	Anastasia Kolesnikova – Voices of the Congress	EURIA (RAIN)	Artistic Encounter Part 2 - Session A	Finding Creative Paths Through 'Dipalo': A Participatory Workshop on Writing a Play Worlds Apart	FRINGE: Hand Shadows - Animare	Next Generation Meeting 1 - Group B	ITYARN Panel: Theatre for Early Years	Meet The Creatives: EURIA	General Assembly 3	Next Generation: Open Public Forum 2	Opening Ceremony
All Together Now: Sharing our Learning around Access & Inclusion in Theatre for Young Audiences at Young People's Theatre and Across Canada	Kyogen Workshop	Anja Pleškoska – Voices of the Congress	Gerda's Room	Artistic Encounter Part 2 - Session B	International Collaborations: The Translation Project	FRINGE: Le Petit Prince	Next Generation Alumni Session - Group A	ITYARN Panel: Theatre for Young Audiences in Japan	Meet the Creatives: Gerda's Room	General Assembly 4	Next Generation: Open Public Forum 3	3
An Expressive Nature Workshop for Parents and Children	Meet IIAN: Shape The Future	Bunheng Ou – Voices of the Congress	Hocus Pocus	Closing Party	Music in Theatre for Early Years	FRINGE: Own Eyes - See the World Yourself	Next Generation Alumni Session - Group B	ITYARN Plenary Panel: Identity and Theatre for Young Audiences	Meet the Creatives: Hocus Pocus	General Assembly 5	Next Generation: Welcome & Get Together!	
As a Mother, As a Baby Theatre Director - TYA Pioneers in Taiwan	Meet the Creatives: IIAN Workshop	Camila Bauer – Voices of the Congress	horses	Delegates Icebreaker - 1	Playwright Slam 1 - Slam with Plays By, For, and About Persons with Disability	FRINGE: Penoshima	Next Generation Meeting 2 - Group A	ITYARN Working Group: TYA and (post) Performances	Meet The Creatives: I Will Be Everything	5	5	
ASSITEJ Germany & Goethe-Institut Tokyo - New Directions in TYA	Meet the IIAN Champions	Christian Schröder – Voices of the Congress	I Will Be Everything...	Delegates Icebreaker - 2	Playwright Slam 2 - Multilingual	FRINGE: Taiko Live - Michikusa Dong Dok	Next Generation Meeting 2 - Group B	ITYARN Working Group: TYA and Activism	Meet the Creatives: Na Vukovom Tragu (trans. On The Wolf's Trail)			
B A T U (Playing and Creating Together from a Rectangle)	Musical Workshop	Daniel Hutchinson – Voices of the Congress	LEO - The Antigravity Show	Foyer Networking 1	Playwright Slam 3 - Spanish & Portuguese Language Slam	FRINGE: The Old Man Who Made Dead Trees Bloom	Next Generation Mentorship Session	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Own Two Feet			
Baby-Sign Workshop: Sign Language through Theatre for Early Years	National Centre Roundtable - Connecting ASSITEJ Staff & Leadership Worldwide	Elizabeth Brendal Horn – Voices of the Congress	LIFE a Mudpie	Foyer Networking 2	Round Table: The Young Dance Network	FRINGE: The Sound of Memory	8	8	8			
Barrowland Ballet: Making Work With and For Young People with Complex Needs	New Wave in Theatre Mediation in Russia: Theatre Pedagogy and the 'Socio-Playing Educational' Aesthetic	Emily Kamarinopoulou – Voices of the Congress	Na Vukovom Tragu (trans. On The Wolf's Trail)	Foyer Networking 3	Roundtable - Dramaturgy in Dance for Young Audiences	FRINGE: The World of Sound and Words						
Beginning the Creative Process with the Biography of a Character	Open Stages: TYA and Migration	Feng Li – Voices of the Congress	Nihonbuyo & Niputa - Japanese Classical Dance & Music	Foyer Networking 4	Set Design in Theatre for Early Years		10					
Branding: Making Use of Fine Differences in Multicultural Settings	Our Poetic Self is For Everyone	Florence Goguel – Voices of the Congress	Own Two Feet	Foyer Networking 5	The Next Generation Network - What's Next?							
Building Bridges from Ibero America	Paths of Artistic Creation: Improvisation and Very Young Audiences	Ginni Manning & Lulu Mokuku – Voices of the Congress	PCCOLI		Innovative TYA Responses to COVID - 1							
Centring Inclusivity	Performing Arts for Early Years: Challenges and Artistic Possibilities	Jon Frith – Voices of the Congress	Princess Pyung-gang and Stupid Onda		Innovative TYA Responses to COVID - 2							
Children in Artistic Research	Secrets, Tips, and Tricks of Teenage Audience Engagement	Jenny Sealey & Mike Kenny – Voices of the Congress	Rakuta		Innovative TYA Responses to COVID - 4		14					
Children's Right to Arts and Culture: Participation in Professional Practice at The Ark Cultural Centre for Children	Sensory Theatre for All Ages	Jon Koldo Vazquez – Voices of the Congress	The Circus Lights		Innovative TYA Responses to COVID - 5							
Co-transcreation	Shared Experiences: A Workshop for ASSITEJ National Centres	Manon van de Water – Voices of the Congress	The House of Small Cubes - Tsunmie no Ie	La Maison France / France House Lounge								
Collaborating with Children	Sharing Uncertainties: Scenic Poetics for Young Audiences in A Virtual Context	Maria Inés Falconi & Chelton Echeveste – Voices of the Congress	The Little Prince									
Completing the Communication Circuit	Silent Theatre Workshop	Maria Tri Sulistyan – Voices of the Congress	The Little Red Riding Hood									
Contakids	Sparkling Art Calligraphy Workshop	Marija Druzjanic – Voices of the Congress	The Nob Play: Hageromo									
Dramaturgy for Young Audiences: Theatre, Culture, and Community	SubTitles 3: How to Manage and Present Translations in Theatrical Performances and Other Presentations	Meike Fechner – Voices of the Congress	Welcome to the Land of Musical Instruments									
Expressive Play	TEEN Kitchen Table Meeting - No One Left Behind	Melisa Orozco Vargas – Voices of the Congress										
Generator - An International Collaborative Platform Dedicated to the Development of Dance for (and with) Young Audiences	Tell Me True	Nishra Mehta & Jon Dayfield-Kid – Voices of the Congress										
Gillo On The Go!: Touring with Theatre for Children	Theatre for Early Years: A Poetic of the Encounter	Pai-Chi Chan – Voices of the Congress										
Girl With The Magic Paintbrush	Theatre Translation for University in TYA: An Open Call for an E-Learning	Sanja Frühwald – Voices of the Congress										
Hand Shadow Workshop	This is Grayson	Shaili Sathya – Voices of the Congress										
How Are You Really Doing?	TYA as Passport	Silvina Patrignoni – Voices of the Congress										
How Can International Organisations Work Together Creatively to Support Artists in Times of Crisis?	What If Children Could Decide? A Child's Perspective On Aprintfestival	Tatiana Bittar – Voices of the Congress										
ID That We Need - Indeed?	What is the Real Goal of International Networking Within and Beyond Asia?	Taylor Jane Cooper & Jane Hansen – Voices of the Congress										
Japanese Sword Fighting Workshop	Working/Creating Internationally in TYA: A SWOT Analysis	Yuk Tak (Gemin) Wong – Voices of the Congress										
Japanese Traditional Performing Arts Workshop												



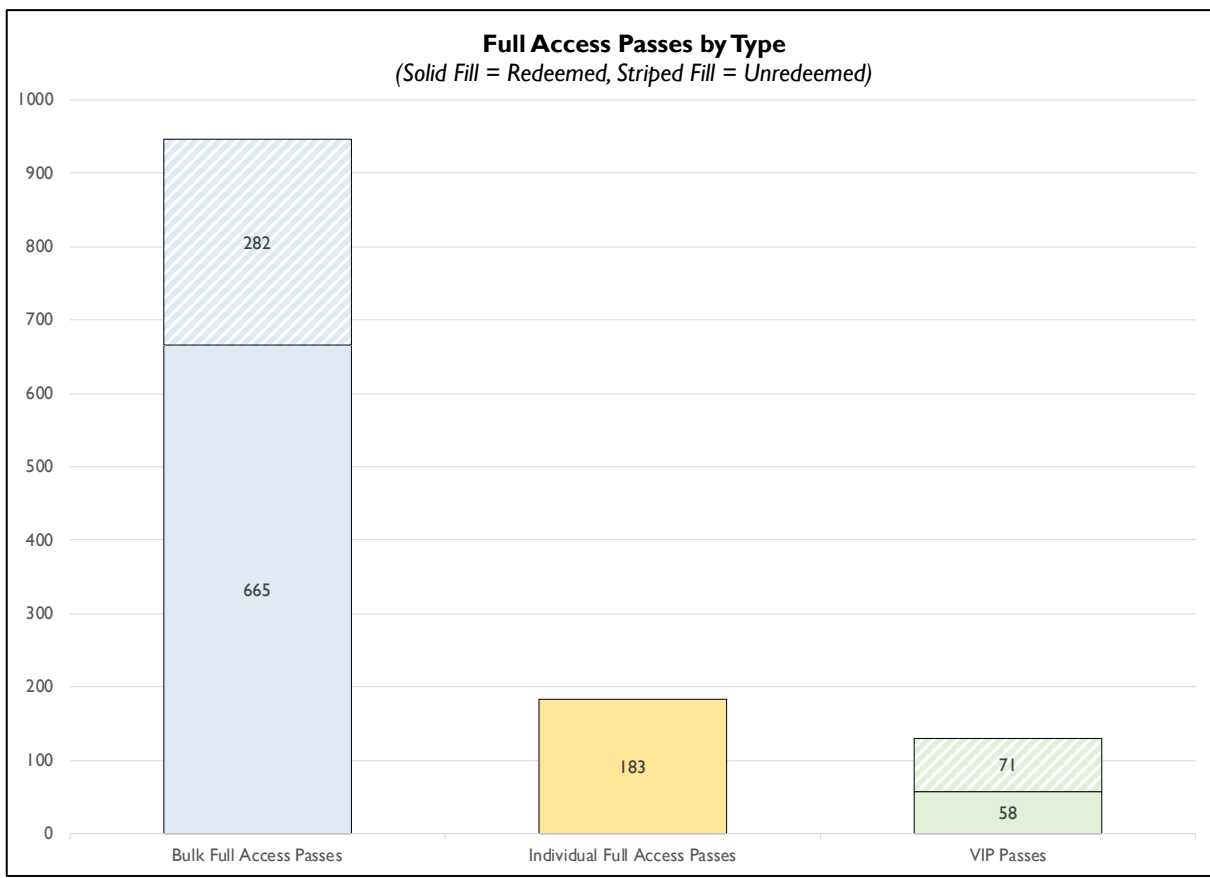


70th ASSITEJ World Congress

NUMBER OF DELEGATES

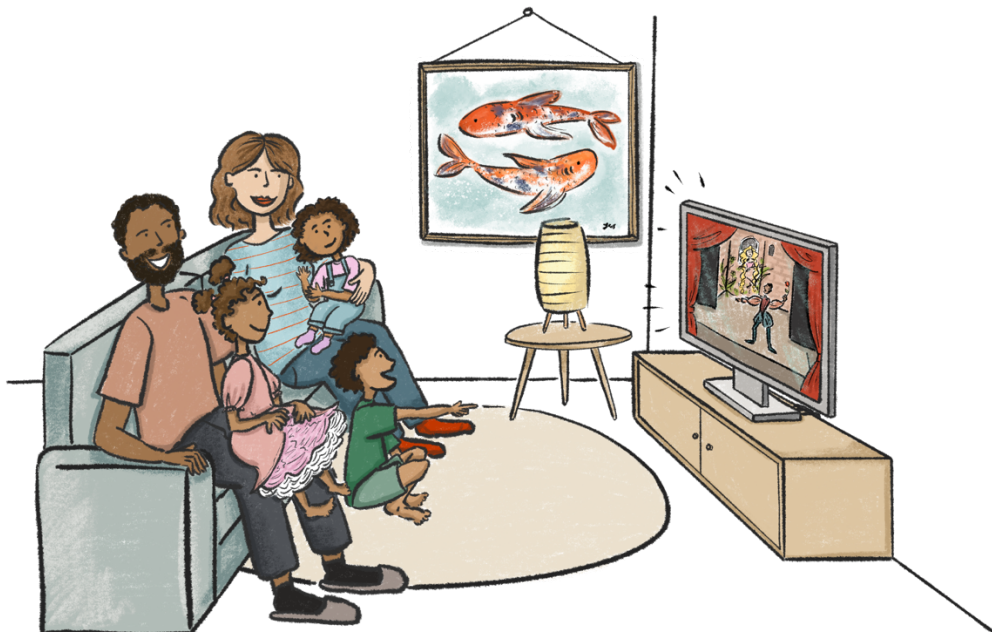
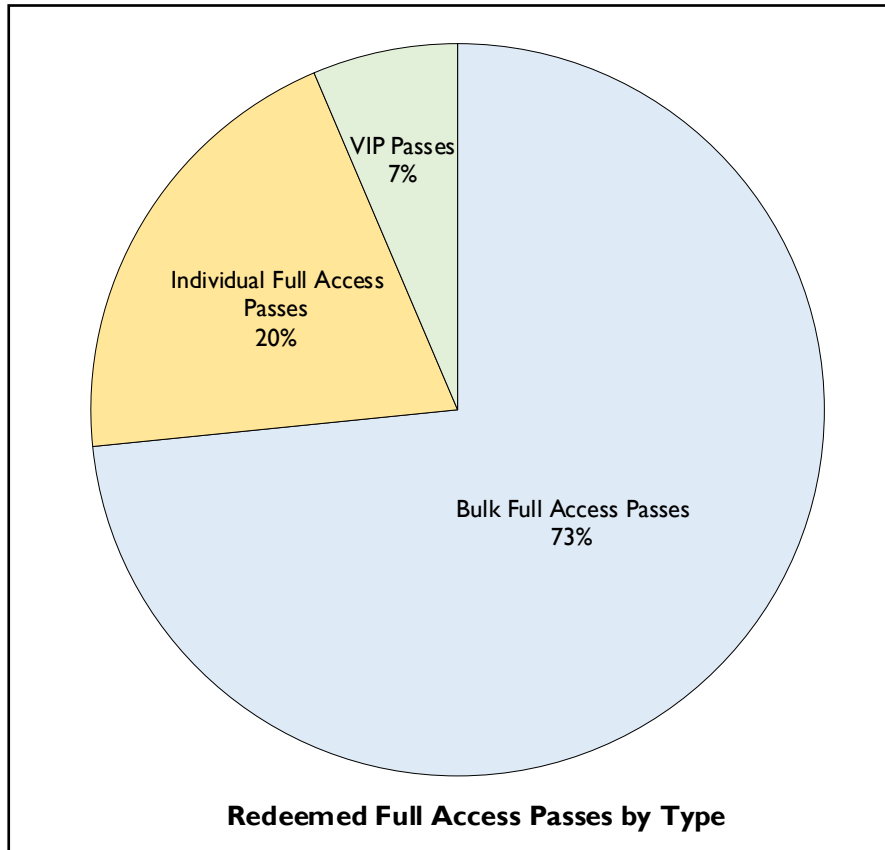
1259 Full Access Passes Purchased / Issued, including:
906 Full Access Passes Redeemed

- 947 Bulk Full Access Passes (Across 33 Different Orders)
 - 665 Redeemed (70.2% Redemption Rate)
- 183 Individual Full Access Passes
 - 183 Redeemed (100.0% Redemption Rate)
- 129 VIP Passes
 - 58 Redeemed (45.0% Redemption Rate).





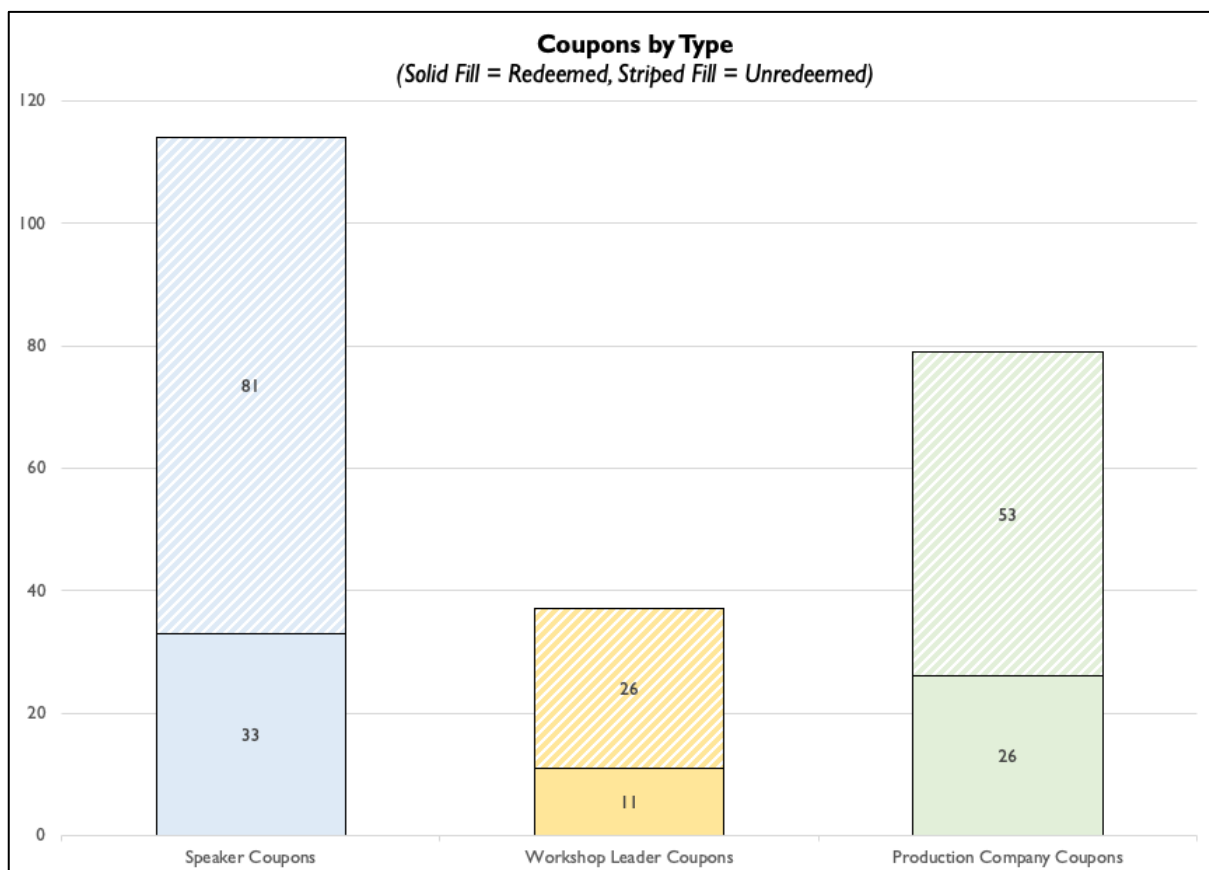
70th ASITEJ World Congress





230 Coupons for Full Access Passes Issued, including:
70 Coupons for Full Access Passes Redeemed

- 114 Speaker Coupons (25% Off Full Access Passes)
 - 33 Redeemed (28.9% Redemption Rate)
- 37 Workshop Leader Coupons (50% Off Full Access Passes)
 - 11 Redeemed (29.7% Redemption Rate)
- 79 Production Company Coupons (100% Off Full Access Passes)
 - 26 Redeemed (32.9% Redemption Rate).



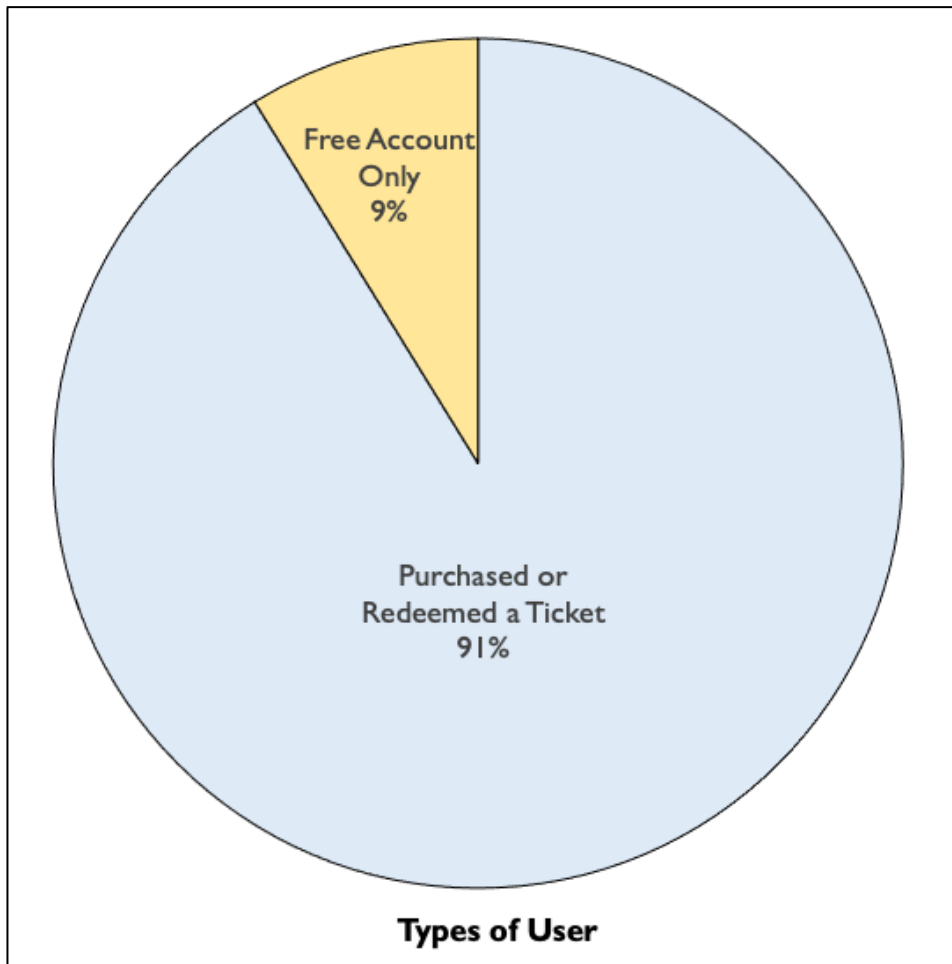


130 Other Pass Purchases, including:

- 82 Professional Exchange Programme Individual Session Tickets (Split Between Just 14 Sessions)
- 35 Individual Performance on Demand Individual Session Tickets (Split Between Just 7 Performances)
- 13 ITYARN Passes.

1169 Unique Registered Users on the Site, including:

- 1066 Users Who Have Purchased or Redeemed a Ticket
- 103 Users Who Have an Account to View Free Content Only.





COUNTRY BREAKDOWN

1086 out of 1169 site users are able to be listed by country. These 1086 users came from 75 Countries, with 8 coming from unidentified countries.

Rank	Users	Country	% Users
1	185	United Kingdom	15.8%
2	106	Japan	9.1%
3	78	South Korea	6.7%
4	74	Germany	6.3%
5	61	Australia	5.2%
6	60	USA	5.1%
7	51	France	4.4%
8	45	South Africa	3.8%
9	34	Denmark	2.9%
10	33	Russia	2.8%
11	25	Brazil	2.1%
12	21	Canada	1.8%
	21	Chile	1.8%
14	20	Ireland	1.7%
15	18	Norway	1.5%
	18	Spain	1.5%
17	17	Mexico	1.5%
	17	Netherlands	1.5%
19	16	Cuba	1.4%
20	15	Argentina	1.3%
21	14	Estonia	1.2%
	14	Serbia	1.2%
23	13	Italy	1.1%
24	12	Sweden	1.0%
25	11	China	0.9%
	11	Finland	0.9%
	11	Lithuania	0.9%
	11	Uruguay	0.9%
29	9	Austria	0.8%
	9	Belgium	0.8%
	9	New Zealand	0.8%
32	8	Switzerland	0.7%
N/A	8	Unidentified	0.7%
34	7	Poland	0.6%
35	6	Croatia	0.5%
	6	Greece	0.5%
	6	Nigeria	0.5%
	6	Singapore	0.5%

Rank	Users	Country	% Users
39	5	Hong Kong SAR	0.4%
	5	Hungary	0.4%
	5	Iceland	0.4%
	5	India	0.4%
	5	Latvia	0.4%
44	4	Czech Republic	0.3%
	4	Iran	0.3%
	4	Mongolia	0.3%
	4	Taiwan	0.3%
48	3	Liechtenstein	0.3%
	3	Luxembourg	0.3%
	3	Turkey	0.3%
51	2	Cyprus	0.2%
	2	Indonesia	0.2%
	2	Israel	0.2%
	2	Pakistan	0.2%
	2	Slovenia	0.2%
	2	United Arab Emirates	0.2%
	2	Vietnam	0.2%
58	1	Andorra	0.1%
	1	Brunei	0.1%
	1	Colombia	0.1%
	1	Ecuador	0.1%
	1	Ghana	0.1%
	1	Jordan	0.1%
	1	Kenya	0.1%
	1	Malawi	0.1%
	1	Malta	0.1%
	1	Martinique	0.1%
	1	Nepal	0.1%
	1	Panama	0.1%
	1	Réunion	0.1%
	1	San Marino	0.1%
	1	Thailand	0.1%
	1	Tunisia	0.1%
	1	Ukraine	0.1%
	1	Venezuela	0.1%
	1	Zimbabwe	0.1%



Users by Country





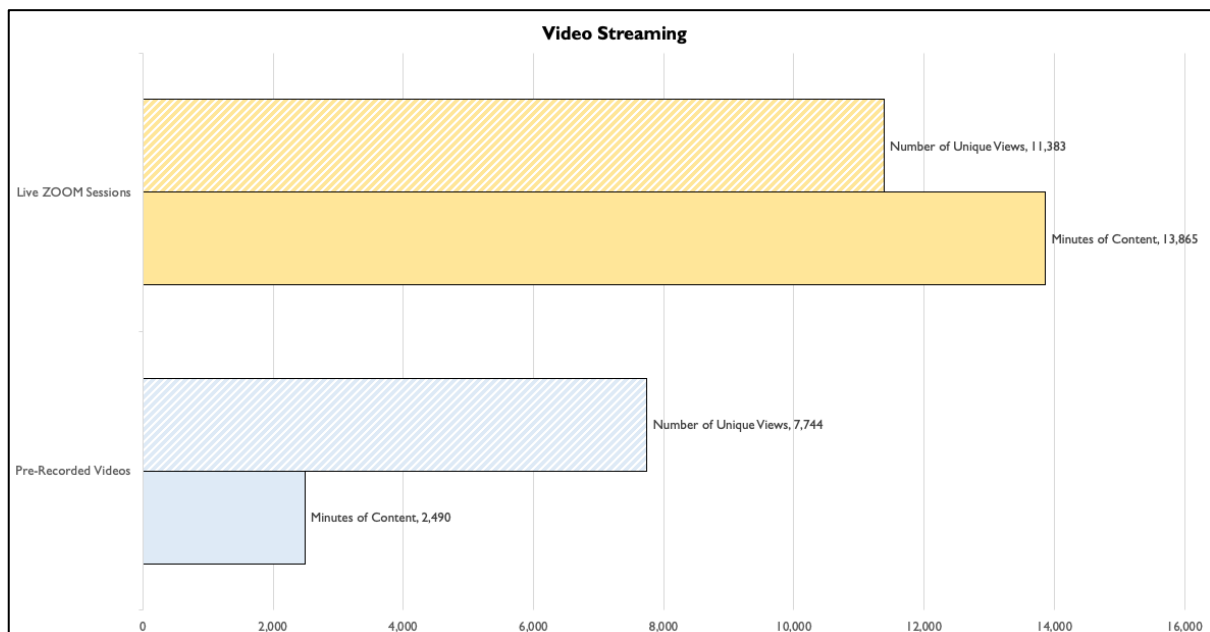
STREAMING

110 Live ZOOM Sessions:

- 9 Days 15 Hours 5 Minutes 0 Seconds of ZOOM Sessions
- 11,383 Attendees for Live ZOOM Sessions (including those who drop out and log back in again)
- **TBC** - Total Meeting Minutes Live on ZOOM
- **TBC** - Total Viewing Time of Recorded ZOOM Sessions.

89 Pre-Recorded Videos:

- 1 Day 17 Hours 29 Minutes 48 Seconds of Pre-Recorded Video Content
- 7,744 Unique Views of Pre-Recorded Video Content
- 96 Days 12 Hours 38 Minutes 9 Seconds Total Viewing of Pre-Recorded Video Content.



30 Audio Podcasts:

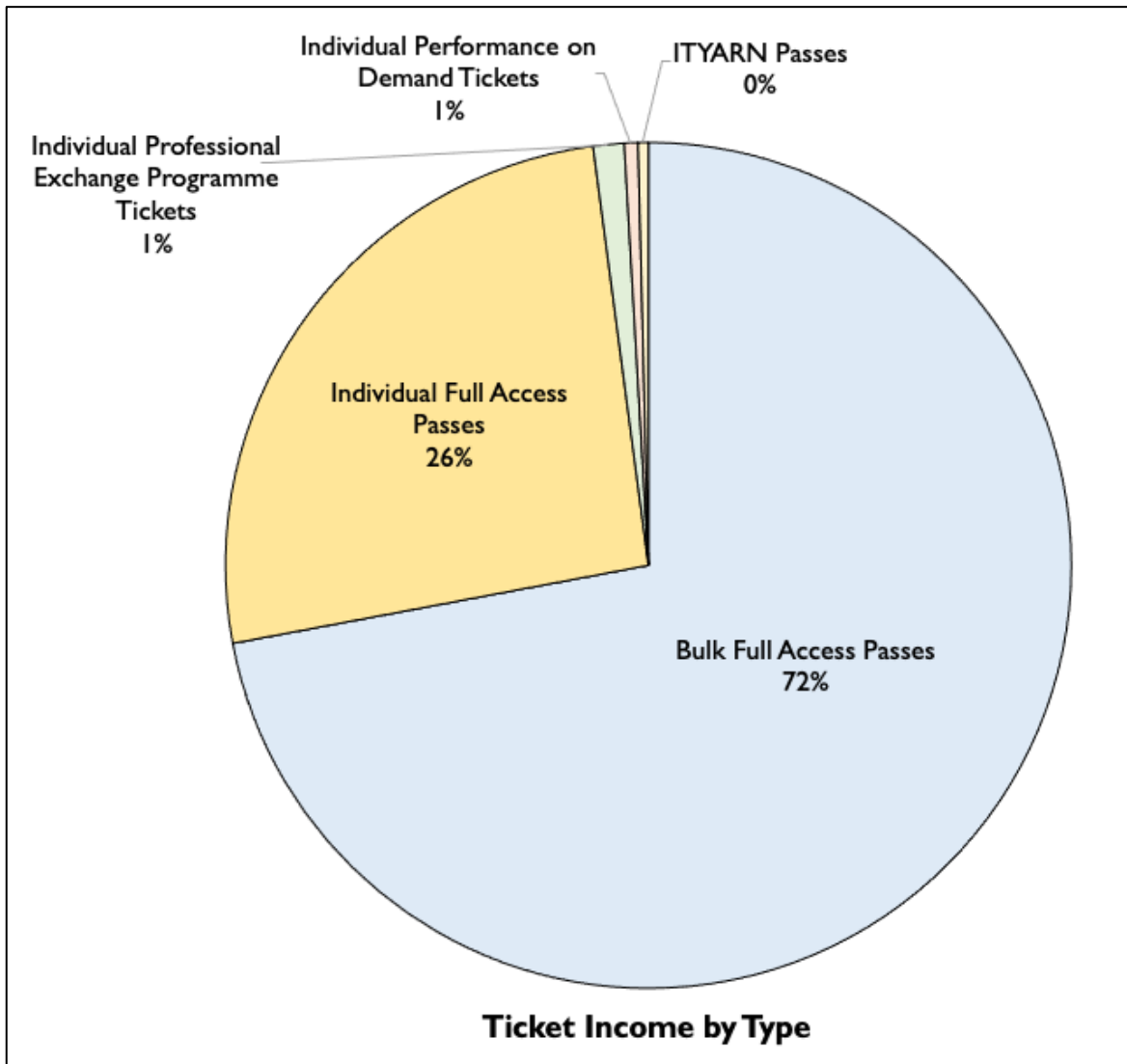
- 8 Hours 9 Minutes 59 Seconds of Audio Podcast Content.



TICKET INCOME

61,440.66 USD Gross Ticket Sales, including:

- 44,265.36 USD in Bulk Full Access Passes
- 15,889.69 USD in Individual Full Access Passes
- 725.18 USD in Individual Professional Exchange Programme Tickets (Split Between Just 14 Sessions)
- 319.99 USD in Individual Performance on Demand Tickets (Split Between Just 7 Performances)
- 240.44 USD in ITYARN Passes.



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



Vision for the International Performing Arts 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI 2020

-Creating the society where no one is left behind-

Hosted By:
International Association Theatre for Children and Young People
ASSITEJ Japan Center
TYA Japan (Theatre for Young Audience of Japan)
Japan Children and Culture Forum

All our Futures : Children and Culture

There has not been any time that the power of culture is as significant as it is now.

All the movements of people, things, and information have speeded up, and our society is changing rapidly. Biotechnology and artificial intelligence have now thrown up the fundamental question, "What is 'human'?"

While issues such as poverty, immigration, refugees, destruction of the environment, climate change, have been spreading, crossing borders, the world is heading towards an era of segregation. It is our children and our future that are the most deeply influenced.

In Japan, depopulation has begun with a super-aging society that no other country in the world has ever experienced. This current will soon spread across Europe, America, and Asia, and the whole world will face an aging society in the near future. And at the same time, we need to face the severe reality that in many parts of the world the biggest cause of death amongst young people is suicide.

How shall we face the unknown future? What kind of future can we provide for children? The journey towards the unknown future has a long way to go.

In 2020, we, ASSITEJ Japan, are holding the 20th ASSITEJ World Congress and International Theatre Festival for Children and Young People in order to bring our search for the unknown future into our practice in Tokyo and other cities in Japan, where the Olympics and the Paralympics will be held during the year. We see it as the beginning of our journey, where all the participants from all over the world, ASSITEJ representatives from more than 100 countries, will share their responses to these changes impacting on children and culture, and will take together concrete steps towards overcoming them.

We all know that we can no longer build an affluent society by economy alone. Since ancient times, we have explored the essence of humanity, mapped our future, accumulated, and inherited culture and wisdom through the arts.

The encounter for children with culture is our very future.

ASSITEJ 2020

We, ASSITEJ Japan, shall hold the 20th ASSITEJ World Congress and International Theatre Festival for Children and Young People (ASSITEJ 2020), founded on the following vision, mission, value, and goals.

Vision

- ▶ Together we shall actualize an inclusive society where “no one is left behind” (cited from SDGs), filling the gaps for opportunities of children and young people to participate in cultural life and the arts, and there shall be no cultural discrimination or exclusion.

Mission

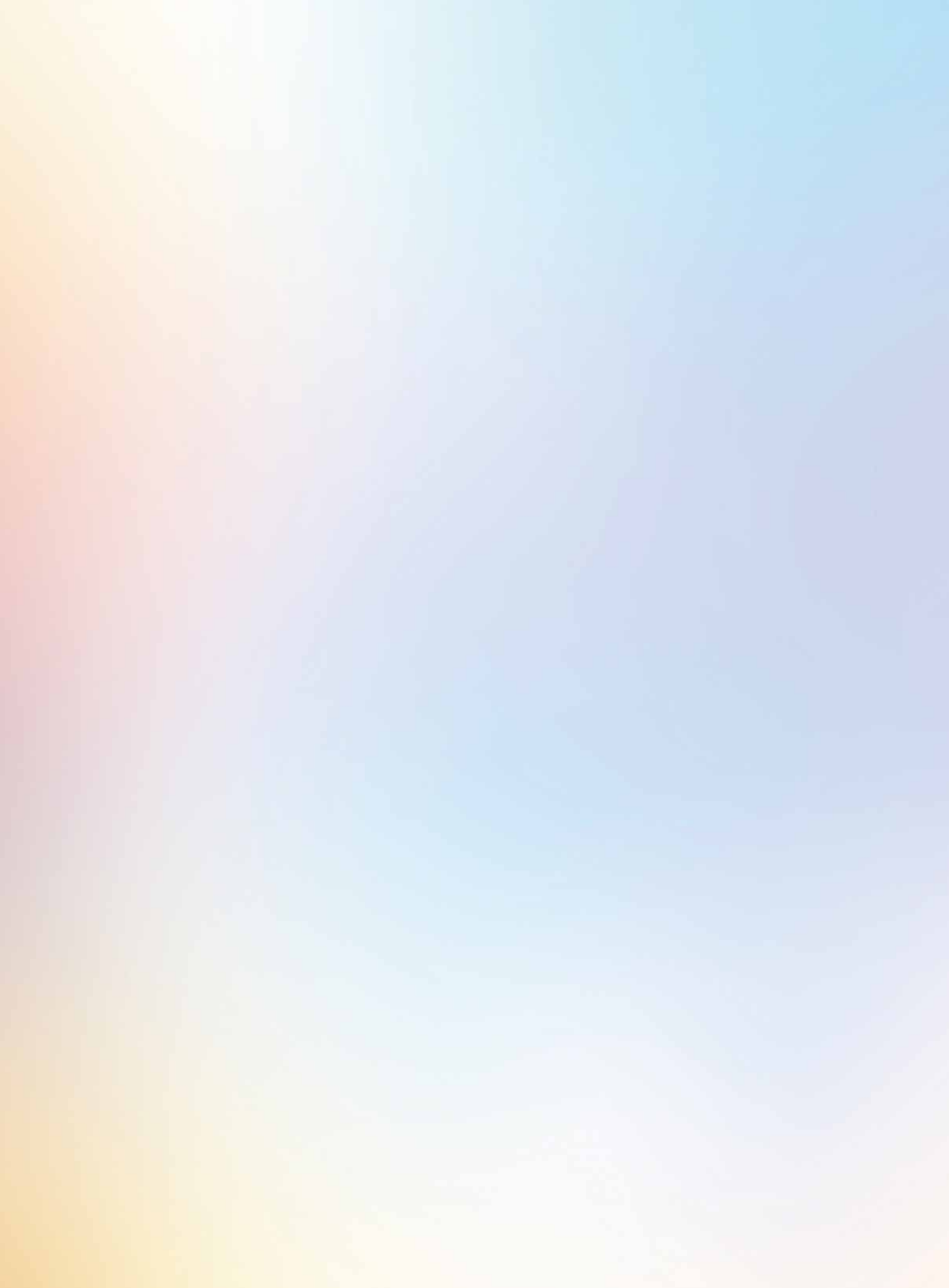
- ▶ We shall protect the right of children and young people of the world who carry different cultural backgrounds to participate in the cultural life and create opportunities for them to experience cultural and artistic activities, recreations, and leisure activities.
- ▶ Children and young people shall be able to experience cultural diversity, learn social morals and ethics, and foster creativity and generosity through cultural activities, particularly the performing arts.

Value

- ▶ We shall all learn about the dignity of others and respect freedom of expression through the performing arts.
- ▶ We shall courageously confront our fears about the “unknown future,” advocating dialogue and creative processes that will help to move us forward.
- ▶ We shall protect our culture of the past with children, young people, and adults together and cultivate our culture of the future.

Goals

- ▶ We shall create opportunities where children and young people meet high-quality and diverse performing arts and participate in appreciation and creation processes.
- ▶ We shall foster human resources who create opportunities for every child and young person to encounter performing arts and participate in appreciation and creation, without any sort of discrimination and segregation.
- ▶ We shall expand the networks of organizations, groups, and individuals involved with performing arts for children and young people and deepen their relationships.
- ▶ We shall conduct surveys, research, valuations, and verification of measures and projects of performing arts for children and young people to improve a sustainable cultural environment.
- ▶ We shall advocate the right of the child to participate freely in cultural life and the arts (Article 31 in United Nation’s Convention on the Rights of the Child) and have it reflected in laws, ordinances, and schemes of the central government and the local government.



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

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Introduction

Yvette Hardie ASSITEJ Honorary President

When the 20th ASSITEJ World Congress was awarded to Japan in Cape Town in 2017, there could be no knowing that the journey would be so difficult or that the world in which we would be presenting this important event, would have become so very different for all of us.

There was an incredible effort from ASSITEJ Japan to prepare for the first ASSITEJ World Congress, Conference and Festival to be held in the country in 19 years, and only the third such event to be presented in Asia. The Executive Committee of ASSITEJ and the ASSITEJ Japan EC and Congress Steering Committee did a great deal of preparatory work, meeting in a range of locations to ensure that the preparations were on track. This included several meetings that I, as President of ASSITEJ, attended in Japan, to present the project to the municipal authorities, dignitaries and artistic leaders, who would be its partners and supporters.

Our last ASSITEJ Executive Committee meeting prior to the Congress was scheduled for March 2020 in Italy, and this would be the final push for the preparation of the event. However, as we all now know, in March, Italy shut her doors, due to the onset of the corona virus pandemic. The ASSITEJ EC meeting was re-routed to Frankfurt, Germany, and during the course of our week there, we had to take the difficult decision to postpone the event. Due to the requirements of funders, the finances had to be spent in that current financial year, and as a result, the date was pushed out to the latest possible date, being March 2021. At this time, it was still hoped and indeed presumed, that a physical meeting of the global association would be possible, and that we would all be able to meet in Japan for the 20th ASSITEJ World Congress and Mirai Performing Arts Festival.

However, this was in fact not to be. In January 2021, it became evident that no outsiders and no international productions would be able to travel to Japan for the festival, and that all international participation would have to be virtual. At the same time, pandemic

restrictions in Japan allowed for performances to happen live for limited audiences, and as a result, we had two months, in which to create a “hybrid” or blended virtual/face-to-face conference. This would be the first in ASSITEJ’s history, and we believe, certainly not the last.

Through a tremendous effort from every side, and a close collaboration between the ASSITEJ Executive Committee and Secretariat, ASSITEJ Japan, ASSITEJ South Africa and key partners, The National Arts Festival of South Africa and Performing Dialogue, we were able to create a successful event in which all could participate, despite the restrictions.

This was the first ASSITEJ event of its kind to take place online. ASSITEJ EC took control of the Congress and Conference elements, while ASSITEJ Japan oversaw the “on the ground” festival and such important events as the Opening and Closing ceremonies. The National Arts Festival in South Africa developed the technical requirements and custom-built web infrastructure for the project, allowing productions, conversations and workshops to take place on a dedicated website. This was not designed solely for the event, but in fact was created to be a sustainable and ongoing resource (www.assitejonline.org) which will be used by ASSITEJ into the future for hosting events and sharing archival materials. Performing Dialogue in the United Kingdom provided all the contributor and attendee resources and support, including liaison, marketing, and communication, in order to ensure that the digital transformation worked successfully. They amplified the presence of the Congress and Festival across social media platforms and created comprehensive mediation tools such as podcasts with performers and artists, that could be accessed at any time. ASSITEJ SA supported with local financial management, with hosting a number of the live sessions and with overseeing a system to make sure that sponsored tickets were available to those who needed them. This ensured that there was a higher degree of accessibility to an ASSITEJ World Congress than has been the case in the past, and we were delighted by the responses of

“first-time” attendees from across the world.

By the end of the 11-day online event, there were 1169 unique registered users from 75 countries on the event platform, with 906 delegates using Full Access Passes to actively participate across the entire programme. 144 people were sponsored to participate in the programme through a solidarity fund where those who could afford to do so, offered additional tickets to be used by others. These figures correspond well with those of 2017, where there were 1393 registered delegates in attendance from over 85 countries. It should be noted, that these figures exclude the on-the-ground attendance in Japan.

The online event was also practically a 24 hour, ongoing affair, where people could participate live at different times in different time zones, allowing for maximum participation in the 190 events offered online. If audiences missed a session or production, they were able to access it later, and for 10 days after the festival. We were also able to make prices flexible depending on where in the world people were logging in from, which again increased the accessibility of the event. Additionally, a live chat “help” feature allowed people to access support through any number of social media platforms at any time of day. Many events were offered with simultaneous translation from/into English, Japanese, Russian, French and Spanish.

Perhaps one of the things that remains most memorable about the first hybrid Congress, was the variety of spaces it gave us for formal, informal and intimate engagements. There were opportunities for delegates who had looked forward to seeing one another face to face, to share experiences of the shows they had watched, and the closing party had us dancing in our homes across five continents, in a wonderful act of connection in a time of crisis and isolation.

The 20th ASSITEJ World Congress was also the moment in which the ASSITEJ Manifesto was officially adopted by the organisation and was incorporated into the coming three year working plan of the association. This significant document, born out of the pandemic, is being used for advocacy purposes in different contexts across the globe, to demonstrate and amplify the call

for the arts for children and young people to be given serious attention by all role-players, particularly at times such as these.

These factors make it a truly significant event, of which all co-creators can be very proud. It was an extraordinary effort from a range of partners, many of them volunteers, over a very short period of time to make it possible for the event to become hybrid. For this reason, it was particularly satisfying that the 20th ASSITEJ World Congress was recently awarded the “Digital Transformation: Best Offline to Online Event” from the Culture Online International Award, out of 452 projects were submitted from more than 20 countries and 50 regions of Russia.

As President of ASSITEJ (from 2011-2021), it was a great honour to preside over such a distinguished and ground-breaking event that will go down in the history books of ASSITEJ as being a highly significant moment, bringing with it great change for our organisation, but also great possibility.

We are deeply grateful to ASSITEJ Japan for their hosting of the event, and for their important work in ensuring that despite all the challenges, the purpose of promoting the arts for children and young people globally could be achieved in such a transformative and innovative fashion.



Event Overview

Details Leading Up to the Event

First ASSITEJ World Congress Held in Japan

During the 19th ASSITEJ World Congress (CRADLE OF CREATIVITY) held in Cape Town, South Africa in 2017, it was officially decided that Japan would host for the first time the 20th World Congress. Preparations progressed under the Planning Committee framework, which gathered various organizations and individuals involved with children in Japan, as a project to play a role in cultural programs for children in the same year as the Tokyo Olympics and Paralympics.

Postponement due to the Spread of COVID-19

Originally, the World Congress was to be held in May of 2020 before the Olympics in multiple venues across Tokyo, but we were forced to postpone the event due to the global COVID-19 pandemic.

The First Hybrid ASSITEJ World Congress

The pandemic continued to not let up and there were doubts about holding the World Congress, but through a strong determination to hold the event, it was decided it would be held in an in-person and online hybrid style in March of 2021 after we searched for ways to hold the event while working with ASSITEJ International.

Held in Tokyo and Nagano

For the in-person programs, there was not enough space to host multiple programs at the venues within Tokyo that were originally planned, so after a hurried search, the Chino Cultural Complex and other venues in the cities of Chino and Suwa in Nagano accepted our request, and it was decided to hold the first half in Tokyo and the second half in Nagano. We made preparations and adjustments for entry from abroad up until right before the event, but this was to no avail and the in-person program was held only within Japan.

However, as a result of discussions and repeated trial-and-error over a very short period of time, the 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People/MIRAI Festival 2020 ended in success.

1. Overall Schedule

1 In-person Program

Saturday, March 20 to Wednesday, March 31, 2021

Tokyo venues: March 20-28 *In Toshima-ku, Adachi-ku, etc.

Nagano venues: March 25-31 *Chino-shi, Suwa-shi, and Shimosuwa-cho

2 Online Program

Monday, March 22 to Wednesday, March 31, 2021 *Viewable until April 11, 2021

2. In-person Program Venues and Dates

Location/Date	Venue
Kita-ku and Shinjuku-ku, Tokyo 20th – 28th	Oji Fringe Theatre (Kita-ku), R's Art Court (Shinjuku-ku)
Toshima-ku, Tokyo 22nd – 28th	Toshima Civic Center , Theater Green
Adachi-ku, Tokyo 22nd – 28th	Galaxcity Nishiarai Cultural Hall
Chino-shi, Nagano 25th – 31st	Chino Cultural Complex
Shimosuwa-machi and Suwa-shi, Nagano 25th – 31st	Shimosuwa Cultural Center, Suwa Cultural Center

3. Project Results

Program Participants (Total)

① In-person program total: 5,223

Tokyo: 2,116 (Toshima-ku: 1,461, Adachi-ku and other areas: 655), Nagano: 3,107

② Online program total: 1,259 (number of issued Access Passes)

③ Toshima-ku's Independent Program: 598

-Online viewing invitations: 138

-Kodomo SKIP viewings: 460

Grand Total: 7,080 participants

4. Operations

Sponsor: 20th ASSITEJ World Congress Tokyo Planning Committee

Support from: Ministry of Education, Culture, Sports, Science and Technology/Ministry of Health, Labour and Welfare/
Ministry of Foreign Affairs of Japan/Tokyo Metropolitan Board of Education/The Asahi Shimbun Company/
Nagano/Nagano Prefectural Board of Education/Chino-shi/Suwa-shi/Okaya-shi/Fujimi-cho/
Shimosuwa-machi/Hara-mura/Chino Board of Education/Suwa Board of Education/Okaya Board of Education/
Fujimi Board of Education/Shimosuwa Board of Education/Hara Board of Education

Partner: Toshima-ku

Special Partner: Adachi-ku

Advertising Partner: Panasonic Corporation

Assistance from: a project organized and co-organized by the Japan Expo, 2020/Supported by the Agency for Cultural Affairs,
Government of Japan through the Japan Arts Council/Grant for Culture and Arts Promotion/
Arts Council Tokyo - Tokyo Metropolitan Foundation for History and Culture/The Saison Foundation

Cooperation from: Community Culture Creation Co. Ltd.

Collaboration: Nagano Support Team

Executive Committee Organizations

*Members at time of establishment

ASSITEJ Japan Centre/TYAJapan/Japan Association of Theatre for Children and Young People/JAPAN Union of Theatrical Companies for Children and Young people/Japan Music & Entertainments for Youth Association/Zenkoku Senmon Ningyogekidan Kyogikai/Zenkoku Jido Seishonen Engeki Kyogikai/Japan Children and Culture Forum

*Members who joined after establishment

Kodomo to Butaigijutsu Daihakurankai Executive Committee/Japan Council of Performers Rights & Performing Arts Organization/ Association of Japanese Theatre Companies/Rakugo Arts Association/Contemporary Dance Association of Japan/Association of Japanese Symphony Orchestras/THE NOHGAKU PERFORMERS' ASSOCIATION/The NIHONBUYO Association/The Japan Sankyo-ku Association/NAGAUTA Association/Japan Theater Education Federation/Kokusai Ningyogeki Renmei Nihon Senta-/Community Culture Creation Co. Ltd. (Current as of Dec. 7,2020)

Nagano Support Team Suwa Kodomo Bunka Ste-shon/Support C/Naganoken Kodomo Gekijo Oyako Gekijo Kyogikai/
Hokushin'etsu Kodomo Gekijo Oyako Gekijo Renrakukai

Supervising Office The 20th ASSITEJ World Congress Tokyo Executive Committee Secretariat

After the ASSITEJ World Congress

2020 ASSITEJ World Congress – Taking a New Step to Connect to the Next Generation

Committee Chair, 20th ASSITEJ World Congress Tokyo Executive Committee **Katsuya Morita**,
former president of ASSITEJ Japan Centre

While the World Congress was held with the anxiety of not knowing what would happen during the pandemic, I think the reason we were able to complete the 12 day schedule, make it look good, and end without issue was due to the fact that everyone involved felt relieved. There is no mistaking that this was due to the strength of artistic director Hisashi Shimoyama, Secretary General Mayako Morimoto, and the office members who supported this sense of relief, and I am filled with thanksgiving when I think of all the time-consuming work and effort. Of course, we also cannot forget that there was support and cooperation from many people behind the scenes, including everyone involved in theatre companies.

Almost all of our preparations prior to the postponement of the World Congress due to COVID-19 were for naught, and it was tough work having to start from scratch, including the office work. We were also forced to split the main venues between Ikebukuro and Nagano, and just prior to the event, it became

impossible for anyone from abroad to visit, and so we were forced to switch to online performances. With limited experience, our preparations felt like searching in the dark. When I think about how we overcame the multiple difficulties and somehow arrived at the opening ceremony, I think it was something close to a miracle.

Through this initiative, it became clear that in addition to the pandemic, there are many other issues that surround children in the cultural art environment. It is important to re-think what to leave and what ought to be left for the next generation and to take action, and I think a new step will be taken from here. The most valuable product of the World Congress is that we were able to reaffirm the responsibility and roles of adults. It is our role and responsibility to create a rich cultural environment where many children can encounter performing arts and take part in theatrical activities.



Together with Our Global Friends

Artistic Director and General Producer, 20th ASSITEJ World Congress Tokyo Executive Committee **Hisashi Shimoyama**
Board Member of ASSITEJ Japan

In 2002, the ASSITEJ World Congress was held for the first time in Asia in Seoul, South Korea. And 18 years later in 2020, the first ASSITEJ World Congress in Japan and second in Asia was arranged as an international festival in May in Tokyo, where the 2020 Summer Olympic and Paralympic Games were to be held, to carry out the Convention on the Rights of the Child.

Planned for this event was an international theatre festival of 30 official selections (25 from abroad and 5 from Japan), selected through the cooperation of 18 advisors from five continents, and 100 fringe programs from around the world (40 from abroad and 60 from Japan), an international congress with representatives from over 100 countries, a conference on cultural exchange between different cultures, and a gathering of around 3,000 people connected to children's theatre from abroad. We planned to host the event not only in Tokyo, but all across Japan, eliciting cooperation from public cultural facilities and people in various regions of Japan. Preparations progressed across Japan for the 1,000 platforms to support the event, but due to the spread of COVID-19 in 2020, which affected the whole world, none of the theatre companies nor participants from outside Japan were able to enter the country. Multiple online conferences were held with our friends involved in children's theatre from around the world and we held the World Congress in Tokyo and Nagano 10 months late in March of 2021 in a hybrid format, both in-person and online.

Children have been profoundly affected by the pandemic due to the global spread of COVID-19. The imagination, creativity, rich spirit, and zest for life in children are born out of encounters and communication with others.

COVID-19 robbed children of these important encounters, requiring social distancing from friends and restrictions on leaving the house. Masks need to be worn at all times, conversations have been reduced, we've been separated from the outside world, and feelings of loneliness and of being cooped-up have brought about great stress.

In Japan, the number one cause of death among youth is suicide. In 2020, the suicide rate among youth

increased by 25% compared to the year before, setting a new record.

The mission of the 20th ASSITEJ World Congress in Japan, which was adopted in 2019, is as follows:

"As poverty, disparity, immigration, refugees, environmental destruction, climate change, and other problems are spreading beyond borders, the world is headed towards a time of division. Children are affected by this the most and they are our future. How will we confront this unknown future and what kind of future can we entrust to our children? ... It has become well-known that you cannot create an affluent society with the economy alone. Since ancient times, we have sought the true nature of humanity, created a future, and gathered culture and wisdom through art, and have passed this down. Having children encounter culture creates our future."

Disparity and division are increasingly spreading during the pandemic. I want to share the mission of the ASSITEJ World Congress in Japan along with the ASSITEJ Manifesto with many people from around the world involved in the theatrical arts for our youth, and I want to take steps to move toward the future.

I want to develop a zest for life through the performing arts for children and adults alike together with our friends around the world who cannot stand idly by.



The Long, Long Pandemic Tunnel Continues

Roba Music Theatre Director, Garyu Matsumoto

“(omitted) We are distressed that children and the younger generation, the original leading role in this World Congress, are in a situation where they have had cultural joy taken from them and connections with other people cut off, and are tolerating this in silence. At a time like this, the power of cultural art is needed for society and for children. (omitted)” (March 2020)

This was a comment from ASSITEJ International President Yvette Hardie in response to the postponement of the 20th ASSITEJ World Congress. Different from the Olympic Games which had also been postponed to the summer of 2021, this gathering had the gentle atmosphere of culture that ponders the future of children rather than the stench of money or power. We gained great courage from her comment.

Artistic cultural activities took immeasurable damage from COVID-19 and public performances were stopped. However the impulse towards music cannot be stopped, and we turned the tide and took this great chance to utilize creative time.

Set aside the economic sense of crisis for a moment.

Our members gathered every day, and practiced in-person. Looking back on the inexperienced times when our group was first formed, I am reminded of the time we took on the energy that we had now lost. Then, just like music club from our days in junior high school, we made many mistakes over and over again in pursuit of an ideal musical harmony that we were supposed to be familiar with. We also explored the secrets of ancient instruments that we hadn't yet explored.

The MIRAI Festival was held on March 20, 2021, a year after Yvette Hardie's comments. Roba Music Theatre performed “Welcome to the land

of musical instruments” as an official selection. For this World Congress, we unfortunately could not interact with artists from around the world, and official selections from overseas were digitally broadcast. In the midst of the pandemic, theatre people and music friends from around the world cared for one another, cheered one another on, and I have never felt this way

about the theatre world before. The MIRA Festival started amid this complicated situation and was held on a small scale, but there is no mistaking that we brought many smiles to children. I believe that this will be a proud event still spoken about 100 years from now.

The long COVID-19 tunnel still continues. Every artist has come to enjoy the stuffiness of masks and they have kept their ears open to the sounds of the world heard from within this tunnel of restrictions. We will be excited at each of these sounds, develop our expressive senses, gesture towards a new age (a renaissance), and fight for children.



©2021 ROBA Music Theatre

Journey to Japan by Video

Official Selections from Overseas / Spectabilis Cie Samuel d'Aboville

We were very happy to be able to participate in this beautiful event and to "travel" by video to Japan. It was disappointing not to be able to present in-person. Several of us on the team are fans of Japan like many people in France. In these times of complicated international exchange, what a pleasure it was to continue to present our show and interact with the public. It was all the more important for us that The house of small cubes - Tsumike no Ie was originally a Japanese work. Moreover, animator Kunio Kato had to be present for the performance. Fortunately, the questions from the audience and the warm feedback we received about the show gave us a lot of energy for the remainder of our tour. It was very enriching to be able to share our vision for and realizations about this work.

Live performances have an incredible ability to eliminate distance and borders and bring us together for a valuable experience. Children's plays have the ability to amaze everyone, young and old. We therefore are grateful to everyone involved in hosting this beautiful event. I hope that we can meet in Japan soon. Please send our most sincere gratitude from France to all of the Japanese spectators.

I hope that this is enough, but please do not hesitate to let me know if you need more precise information.

Best regards,

Samuel d'Aboville



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Appreciating Art with the Pandemic ASSITEJ Online World Congress

Supervisor, 20th ASSITEJ World Congress Tokyo Executive Committee **Makoto Sakai**

When I participated in the ASSITEJ World Congress for the first time when it was held in Cape Town, South Africa, in May 2017, I joined in appreciating excellent plays from around the world and in democratic conferences, and I was surprised by the scale of the event and the South African government's assistance for the country from all sides. I was able to watch twenty plays selected from around the world, and I was impressed by the vigor and charm of each work. It was declared that the next World Congress would be held in Tokyo at the Closing Ceremony on the last day, and I remember being inspired as if it were my own thing.

There was talk that the 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People, which was to be held in May during the preliminary skirmishes of the 2020 Tokyo Olympics, would be canceled due to the pandemic. It was instead postponed until March 2021 thanks to the efforts of those involved, and was held online in Tokyo and Nagano. I heard that two major issues with holding the event were the negotiations to hold the event online as plays from abroad could not be brought into Japan due to the pandemic and that the event had to be held by the end of the fiscal year to secure the funds from the government as planned. 26 official selections from abroad and 5 from Japan were performed, along with 110 fringe programs.

Since 2006, I have overseen screening for various grants, partially as a program director for the Japan Arts Council from 2011 to 2017, and saw between 250 and 300 plays each year. I felt a sense of discomfort at the use of video in performing arts and held a critical view of plays that used video, of which there are many recently. Since April of 2020, public performances were cancelled or postponed due to the pandemic, many theatre companies were forced to cancel or postpone their activities, and plays came to be performed online. Despite this situation, I still rejected plays shown via video.

We then had to view the ASSITEJ Tokyo World Congress via online video. I watched online for the first time and was able to enjoy plays in a very natural way. At some point, my prejudices vanished. I was particularly curious about PICCOLI, a non-verbal

play by compagnia rodizio from Italy. Wind blows on the round stage, a man and woman appear, and they carry pieces of firewood many, many times. A bright light shines on the stage when they light the firewood. The two dance. Snow falls. The two dance. This play, which is based on an Italian fairy tale, is a story about a journey to some place with a forest for a stage. During the online talk after the performance, I was shocked and sympathetic when the two directors/actors said that theatres were closed, schools were not in session, and there was no place for actors to perform in Italy. In *The Little Red Riding Hood*, performed by GOMPA Project from Brazil, square pipes became a house and a table, and the mother and Little Red Riding Hood, as well as the wolf and grandmother, expressed the single narrator's dialogue with substantial movements under beautiful lighting, encouraging the audience's imagination. *Little Red Riding Hood* introduces her grandmother to the wolf, the wolf gobbles down the grandmother, and in the end, eats up *Little Red Riding Hood* as well, making it a frightening children's play. During the online talk, there was a sense of reality in an answer to a question, explaining that in Brazil, there are many dangers in going out, and that this play was created with the goal of having children experience fear through theatre. I watched other plays, and I felt that the non-verbal children's plays from around the world without dialogue managed to communicate with the audience through the power of expression. I also felt strongly that the creators had an ideal and that you could see that they made these ideals their mission. I felt that they are always dedicated to creating plays that do not flirt with the audience. Perhaps this is what the Christian cultural sphere is about. As you can see, I encountered wonderful plays even online, and I believe that this has majorly influenced plays for children and youth in Japan. It has gradually become possible to offer live, conventional stage performances in the current situation, where creative groups are continuing their public performance activities while also performing online. I eagerly hope that we can get past the pandemic and return to normal life.

Are We Starting New Platforms?!

Graduate School of Global Arts, Tokyo University of the Arts **Sumiko Kumakura**

Congratulations on hosting the ASSITEJ World Congress! The start of KODOMO Art ACTION is also wonderful. By the way, is everyone who joined the network starting a new platform? My name is Sumiko Kumakura, and I emphasized “platforms”, having been invited many times due to my relationship with the Japan Children and Culture Forum. Congratulations on the new phase and let me have a quick word about platforms again.

Art is a wonderful thing that can be appreciated in silence at a theatre or an art museum. But art also has the ability to create a strange space for communication, drawing out conversations. Let’s imagine an extremely small scene first. With art in front of us, an adult might mutter to themselves, “What is this?” but a child will often ask out loud what it is. Surely there are some parents who won’t answer the question, but instead say, “I wonder what it is,” so as to not interfere with the child’s imagination. In doing so, the child may quickly talk more and more about it. This simple question of what something is may be the first step and the foundation for conversation. Yes, a platform is not a place of silence but a place where we converse out loud.

Next, let’s widen the scene a little and imagine. Why don’t we create a place where conversations can blossom and children can have dreams triggered by a “what is it?” through having conversations with various adults in the community? Children’s smiling faces and serious looks open the hearts of all adults. If we lead children with saying, “I wonder what it is,” in regards to puzzling art, thick-headed adults may also be led to solve mysteries where typically unused creativity is utilized. Using art and children as an opportunity, people are connected and the ability to stir things up is born. If this “stirring up” is born, a community platform is also born. We should stir up not just parents and art lovers, but governments, retail, local university students, senior citizens, and a variety of other people.

Finally, let’s widen our perspective and think about the importance of a network with far-away friends. The relationship between people in volunteer activities is delicate as you already know. A variety of people have already joined platforms that are places for conversation. Inside members and outside collaborators (?) each say what they please. If a relationship stagnates, the water is muddied, so even if it’s a pain, we must continue to stir things up. We really have to use our nerves. You might think that it is very annoying! And wonder why you have to do such a thing, when everyone is just saying what they want. What helps in these times is a network of far-away friends.

Learning about the actions of others in the same field can be a major incentive, such as program methods, differences in targets, who their collaborators are, relationships with government, etc. If possible, it is important to establish a space for conversation and first share complaints. If you can share the hardships of stirring things up, you will get the energy for tomorrow.

I also recommend having more mutually intensive conversations, evaluating one another while exchanging data on funding sources, budgets, targets, volunteer makeup, etc., and peer reviews (a method for evaluation from others in the same field).

If we expand the “stirred up” network in this way, I believe that we can change the future little by little, even if our individual strength is minimal.



What Meaning Does the ASSITEJ World Congress Hold?

Professor Emeritus at University of Tokyo **Toshiyuki Shiomi**

In education, I have long studied how to educate people, and I believe we are entering a highly fascinating era. In countries around the world, people are desperately working to make great changes not just in schools but education in the home and in society, from a 20th century version into a 21st century version.

We are now educating the children who will be central in looking after Japan and the world in the middle of the 21st century. But what kind of a society will it be then?

One answer is that it will be a society full of problems without answers, just like how environmental problems have appeared on a global scale. If the next generation must be the power behind solving these problems, then they must be smarter than us. In other words, this is a time when our generation, who has made the problems worse, must desperately consider how to nurture smarter people.

Another answer is that it will be a society of AI. A society where computers that can think will be incorporated into everything. If it turns into an era where machines can do anything, then we will have to educate people on how to find joy in being able to make various things by hand so that we will be glad to be alive. To do so, children should be led from a young age to creatively make various things on their own and express this in a way that people understand. The question is how do we train people to be able to do this. We must shift to this type of education.

We must think about what our purpose is among a society full of problems and where AI has been incorporated into all of the world.

I have three proposals. The things that are important for humans do not change, no matter how much society or culture changes.

The first is warmly and abundantly creating relationships with other people.

Warmly and abundantly creating relationships with others will be the most important thing in the society of the future. How can we develop empathy, the ability to combine creativity and sympathy, now, in our society where many diverse values coexist? I believe that drama education will become extremely important for this. Also expressive ability, which is knowing how to

express what you feel so that it is conveyed to your partner. We must shift to education that allows both parties to feel joy by expressing something with diverse creativity from a young age. That is why diversity, expression, culture, and empathy have now become key words.

The second is that we have brought richness to the world of handmade goods.

The word "culture" has a particular meaning now, but it originally meant "tilling the land". How did tilling the land come to mean "culture" as we use it? Land is tilled to attain a valuable crop. Human society has progressed because of the richness of this culture. It will become important to have children experience once again the richness of the world of handmade goods in various ways.

The third is that we will get by if we think with all of our might.

Even in school study, individuality and cooperation are becoming important. Many people across Japan are born wanting to create a new type of school where studying is entrusted more to children and students cooperate while discussing what is understood from studying.

Education will greatly change and sensitivity will become important in the future. Theatre, music, and other similar fields will become important, and I hope you will be convinced that it will become possible to create schools where what we are doing today can be done within a school curriculum. That is the way of the times.

I hope that the ASSITEJ World Congress held in Japan this time will be instrumental in creating this new public education. I also look forward to everyone's action in the future.

Facing Forward, Looking Back: Language for This Purpose

Researcher, Center for Arts and Culture, NLI Research Institute **Torao Osawa**

I worked on the establishment of the vision for the 20th ASSITEJ World Congress as a researcher in cultural policy and art management. I helped with a document entitled, "All our Future: Children and Culture," as well as with verbalizing the vision of the future, the mission, the value, and the goals of the ASSITEJ World Congress while exchanging opinions with sponsor executives.

In researching cultural policies, I encounter legislation, regulations, plans, and other documents on a daily basis. At the same time, I myself am a cultural practitioner in my community, have many friends who imagine, express, and create a variety of expressions, and places of expression are near to me. That's why I understand that the types of words used in policy and in the field are not the same. From the field, I have often felt that the words used in policy seem to be big-headed and as if they were written from some high place looking down.

Incidentally, the Talking about the ASSITEJ World Congress/MIRAI Festival special booklet features not just the vision of the 20th ASSITEJ World Congress but also the Sado Declaration from 1985. Written in this declaration, entitled, "Thoughts on Sado Island as the 21st Century Approaches," are decisions on what to convey and what kind of future to create for children of the time. The declaration also conveys the passion of everyone who participated in the First Children's Performing Arts Festival held on Sado Island at the same time. Looking back on the Sado Declaration, the action fueled by the decisions and passion from 36 years ago continues even today. But if we turn our eyes to the society of today, we can say that the environment surrounding children has become more severe.

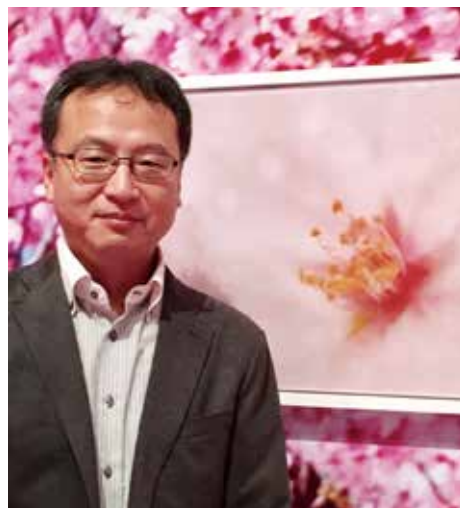
Of course, we are not always thinking about this vision or declaration at practicing theatres that deliver performing arts to children, but each day, we work through things with children, create plays for children, and rehearse and make preparations for these plays. I bet that many people, if asked why they chose this work and life, would respond by saying they want to see children's smiling faces and sparkling eyes. I bet there are more than a few people who have spent

their lives to make the children in front of them smile and for their eyes to sparkle.

I want to connect the thoughts of the those creating performing art with the language used in policy. For example, we work so hard to see the smiling faces and twinkling eyes of children, but what if their expressions never light up or their eyes always look clouded? We would need to find out what pain or worry there is and what is causing that pain. What do the future desires reflected in their eyes look like in order to get back the lost smiles or twinkle in their eyes? I believe that the work of putting this into language ought to connect the field with policy.

Putting things to words is like reflecting oneself or one's appearance in a mirror. We weave words to convey and share what we are constantly thinking about as well as vague thoughts with others and to make more friends. We ask ourselves if our own words are lies, or if our message is delivered to those we speak with. We question ourselves, offer answers, discuss, and converse, and are able to deepen our understanding of ourselves and who we are. In doing so, we face forward to walk ahead and look back in order to reflect on the path we have taken.

We will continue to put thought into words. To face forward and to look back.



The Significance of the ASSITEJ World Congress

Director-General, 20th ASSITEJ World Congress Tokyo Executive Committee **Mayako Morimoto**

Chief Director, Japan Children and Culture Forum

At the Japan Children and Culture Forum, a lecture and panel discussion were held in November 2018, entitled, "Children's Culture from 2020: The Potential of Cultural Arts". This was held to see if a cultural legacy for children could be created to expand opportunities for children to encounter cultural activities by holding cultural programs during the 2020 Tokyo Olympics and Paralympics. The cultural programs in London as told by Mitsuhiro Yoshimoto, Director of the Center for Arts and Culture at the NLI Research Institute, were actually quite attractive. It was as if we could imagine the sight of that program, showcasing a variety of cultures from areas where people live, creating a wave of culture in towns, and spreading smiles across Japan. I remember that I was excited, thinking that cultural programs meant to be held for one's town and the future of one's area, such as the Ten Million Resounding Pianos and the Nationwide Japan Bon Dance projects with resident participation proposed by Mitsuhiro, might be activities within our reach as we had been active in fields related to children's lives.

Against this background, I decided to join the ASSITEJ World Congress Planning Committee. To make the mission of the project clear, I spoke with expert practitioners and researchers involved with children and culture, and began to verbalize what is necessary for children in Japan now, why we are doing this project, and what kind of a vision we were creating. I think that creating a mission statement entitled, "All our Future: Children and Culture," over the course of two months and learning about the state of children and culture in the world helped us establish a solid ground to advance later project development.

I took time to repeatedly learn about the history of the environment of children's culture in Japan, know about the present situation, and to think about what we should do, considering what ought to be done while centrally understanding the differences in cultural experience in Japanese children due to poverty and the goal of creating a society where no one is left behind. We can improve the overall environment surrounding children if there are cultural projects on even a small scale, even if it is only one project per elementary school district. This was the concept behind the

"One Thousand Platforms".

We were not able to make great waves with this World Congress that was postponed due to the spread of COVID-19 and because it ended without a single company from overseas being able to participate. I take pride in the fact that being able to get Kodomo Art ACTION going as a first step in expanding a platform that considers children and art may well have been one of our legacies.

The lives of children during the pandemic are extremely stifling and damage both their bodies and minds. The most important thing is to take this change in children seriously. I want to come to terms with the shocking reality that suicide is a leading cause of death among teenagers and that this has increased during the pandemic.

Let's take whatever steps we can towards creating a society where all children can access cultural activities and can grow as independent residents through self-discovery and the understanding of others. Let's do so from a community platform where children can be seen. Let's aim for a society where no one is left behind!



Report on Online Programs

Dialogue Report

Statistical Overview of the Online 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI

Report on Online Programs



Prepared by Co-Producer of the Event, Chris Blois-Brooke



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PRESS SUMMARY

The 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People / MIRAI was the first ASSITEJ event of its kind to take place online.

By the end of the 11-day event, there were 1169 unique registered users on the event platform, with 906 delegates using Full Access Passes to actively participate across the entire program. Users came from 75 countries - from Australia to Argentina, Canada to China, Mexico to Mongolia, Nigeria to Norway, and South Africa to Sweden, we welcomed so many friendly faces to our online event.

There was a total of 190 event sessions including, 31 “Performances on Demand” , 151 “Professional Exchange program” sessions, 5 meetings of the General Assembly, and 3 official ceremonies. 110 live sessions were held via ZOOM totalling a huge 9 days, 15 hours, and 5 minutes’ worth of meetings - with the

vast majority available to watch as recordings after the live broadcast. Our ZOOM account recorded over 11,000 logins to the sessions over the course of the 11 days (all of these ZOOM statistics do not even include the Fringe events held by our partners). Additionally, 89 pre-recorded videos were available, offering delegates and audience members a further 41 and a half hours of content to watch. Lockdowns offered plenty of time for delegates and audience members to binge on this material - for the pre-recorded video content alone, our delegates watched more than 96 and a half days of video content. If that wasn’ t enough, there was plenty of audio podcasts to enjoy - with 8 hours and 10 minutes’ worth of original audio content.

INTRODUCTION

Please note that this report contains only 'headline' statistics from the event – it is intended to be used to gain an overview of how the event operated. This includes only simple data collected from the program schedule, sales reports, and video streaming platforms:

- Number of Events
- Number of Delegates
- Country Breakdown
- Streaming
- Ticket Income

This data has not been studied or cross-referenced against each other – it is presented here in a basic form.

This report does NOT make use of the following data that would be required if the intention is to explore how different user groups (particularly different ASSITEJ National Centres) engaged with the event in order to advise future Digital strategy:

- All Facebook Advertising data (that explores conversion of Facebook adverts to ticket purchases).
- All Google AdWords data (that explores conversion of Google adverts to ticket purchases).
- All Google Analytics data (that explores assitejonline.org web traffic – including device type, geographic data, time/date information).
- All Mailchimp data (that explores how mailing list users interacted with marketing and newsletter updates).
- All contributor survey data (that explores user experience).
- All participant survey data (that explores user experience).
- More sophisticated ZOOM data (that explores how users made use of the live event sessions).
- More sophisticated data from the Cloudflare video streaming platform that explores how people interacted with the recorded video content.
- More sophisticated data from the WooCommerce ticketing platform that explores exactly who bought what, when, and how they completed their purchase.

It is in the comparison of these data sets with each other that key lessons may be learned in terms of future strategy. For example:

- What worked in terms of the online advertising campaign? There were four key stages to the online campaign – which worked best? There were two different illustrative strategies used – which was most effective? Which keywords were most and least successful in targeting the different demographics? Which groups were engaged in the different types of online advertising and how?
- How many members of the public (i.e. non-TYA professionals) engaged in the Congress? What were the ways in which they found out about the Congress? Which event sessions did they ultimately engage in?
- Which groups accessed the website but did not go onto purchase a ticket? Why not? Was it an issue of price, internet accessibility etc.?
- What was the breakdown of users in terms of age, gender, ethnicity etc.?
- Who preferred to engage in live events and who preferred just to watch the recordings?

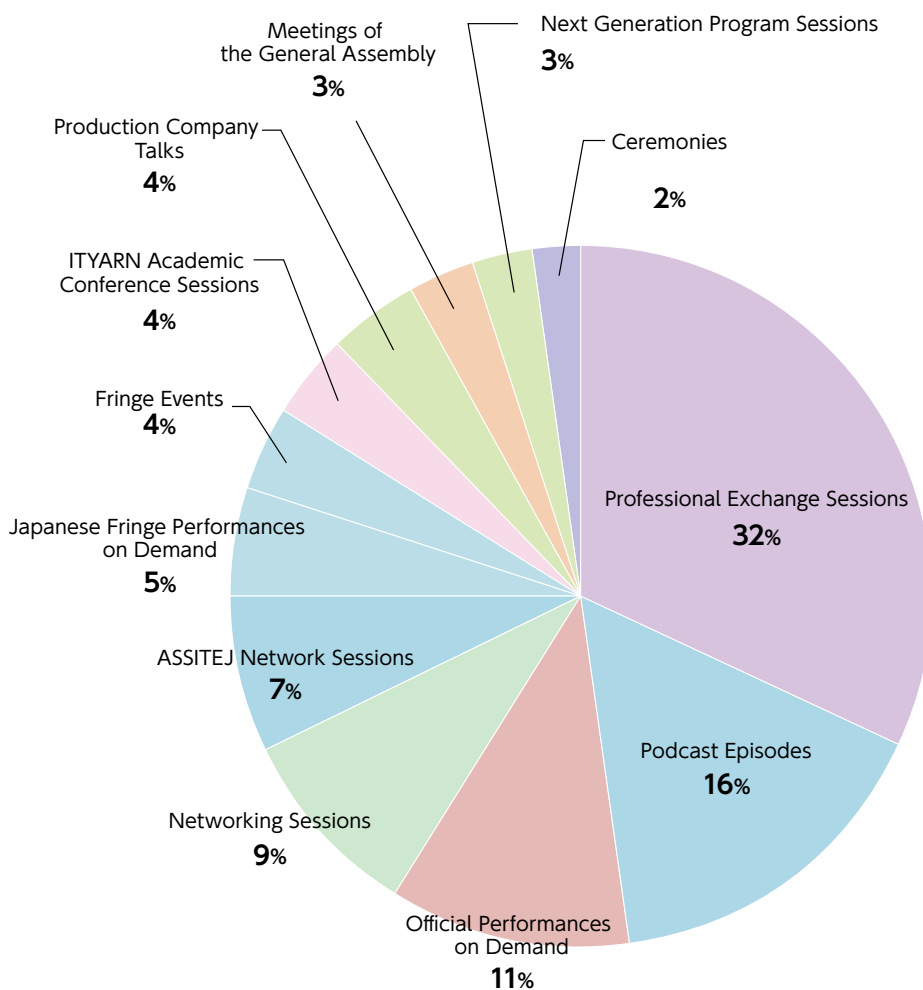


- Which time zones worked best? Were weekdays/weekends preferred? What was the effect of different national holidays on participation?
- In terms of National Centres, which fall into the following categories:
 - Strong Engagement – Great response, little further support needed
 - Early Promise with Digital Events – Good response but greater marketing and awareness drives useful
 - Technological Beginners – Strong interest but in need of greater technological support
 - Financial Barriers – Strong interest but in need of cheaper access
 - Linguistic Barriers - Strong interest but limited by language
 - Unaware – Little awareness of the event in this country
 - Contributor Deficit – Many participants from this country, not correlated with the low numbers of contributors
 - Participant Deficit – Many contributors from this country, not correlated with the low numbers of participants.

NUMBER OF EVENTS

190 Event Sessions, including:

- 31 Performances on Demand, including:
 - 21 Official Performances on Demand
 - 10 Japanese Fringe Performances on Demand.
- 151 Professional Exchange program Sessions, including:
 - 61 Professional Exchange Sessions
 - 30 Podcast Episodes
 - 17 Networking Sessions
 - 14 ASSITEJ Network Sessions (IIAN, Next Generation Network, Small Size Network, The Young Dance Network, Write Local Play Global)
 - 8 Fringe Events
 - 8 ITYARN Academic Conference Sessions
 - 8 Production Company Talks
 - 5 Next Generation program Sessions.
- 8 General Assembly and Ceremony Sessions, including:
 - 5 Meetings of the General Assembly
 - 3 Ceremonies.



Full List of Event Sessions by Type

Professional Exchange Sessions	Professional Exchange Sessions (2)	Podcast Episodes	Official Performances on Demand	Networking Sessions	ASSTIEJ Network Sessions	Japanese Fringe Performance on Demand	Fringe Events	ITYARN Academic Conference Sessions	Production Company Talks	Meetings of the General Assembly	Next Generation Programs Sessions	Ceremonies
A Symposium About Artistic and Cultural Awakening for Early Years	Japanese Traditional Performing Arts Workshop	Adrián Hernández – Voices of the Congress	A Bucket of Beetles	Artistic Encounter Part 1- Season A	ASSTIEJ Network Sessions	FRINGE: Enjoying the Mature Festival Together	Fiesta Red Iberoamericana	ITYARN Conference: Welcome and Keynote	Meet the Creatives: A Bucket of Beetles	General Assembly 1	Next Generation Closing Event	ASSTIEJ Awards Ceremony
Act Out Justice	Jenny Saelly and Mike Kenry: Notes from A Writer and A Director	Adekun Howard – Voices of the Congress	Buffalo Boy	Artistic Encounter Part 1- Season B	Young Audiences	FRINGE: Festival Lucky Bag	Next Generation Meeting 1- Group A	ITYARN Panel: Inclusivity and TYA	Meet the Creatives: Buffalo Boy	General Assembly 2	Next Generation: Open Public Forum 1	Closing Ceremony
All Our Futures: Children and All Together: Now Sharing our Learning around Access & Inclusion in People's Theatre and Across Canada	Kabuki - A Workshop for Beginners	Avastasi Kalsipikawa – Voices of the Congress	EURIA (RAIN)	Artistic Encounter Part 2- Season A	Essential to COVID Recovery – How Artists and Theatres Can Help Our Youngest Children	FRINGE: Hand Shadows - Antimare	Next Generation Meeting 1- Group B	ITYARN Panel: Theatre for Early Years	Meet the Creatives: EURIA	General Assembly 3	Next Generation: Open Public Forum 2	Opening Ceremony
As a Mother, As a Baby Theatre Director - TYA Pioneers in Taiwan	Kyogen Workshop	Anja Pietikosa – Voices of the Congress	Gerd's Room	Artistic Encounter Part 2- Season B	Finding Creative Paths Through 'Diplo': A Participatory Workshop on Writing a Play, Words Apart	FRINGE: Le Petit Prince	Next Generation Alumni Session - Group A	ITYARN Panel: Theatre for Young Audiences in Japan	Meet the Creatives: Gerd's Room	General Assembly 4	Next Generation: Open Public Forum 3	
ASSTIEJ Germany & Goethe-Institut Tokyo - New Directions in TYA	Meet IAN: Shape The Future	Burñtheng Ou – Voices of the Congress	Hocus Pocus	Closing Party	International Collaborations: The Translation Project	FRINGE: Own Eyes - See the World Yourself	Next Generation Alumni Session - Group B	ITYARN Play Panel: Identity and Theatre for Young Audiences	Meet the Creatives: Hocus Focus	General Assembly 5	Next Generation: Welcome & Get Together 1	3
BA T U (Playing and Creating Together from a Rectangle)	Meet the Creatives: IAN Workshop	Camila Bauer – Voices of the Congress	ICES	Delegates Icebreaker - 1	Music in Theatre for Early Years	FRINGE: Tello Live - Mikihada Dong Dok	Next Generation Meeting 2- Group A	ITYARN Working Group: TYA and Playwriting	Meet the Creatives: Tello Live	5	Next Generation: Welcome & Get Together 1	5
Baby Sign Workshop: Sign Language through Theatre for Early Years	Musical Workshop	Christian Schröder – Voices of the Congress	I Will Be Everything... 2	Delegates Icebreaker - 2	Playwright Slam 1 - Slam with Plays by Disabled Persons with Disability	FRINGE: Penoshima	Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Activism	Meet the Creatives: Penoshima	5	Next Generation: Welcome & Get Together 1	
Barrowand Ballet: Making Work With and for Young People with Complex Needs	Meet the IAN Champions	Daniel Hutchinson – Voices of the Congress	LEO - The Anigravity Show	Foyer Networking 1	Playwright Slam 2 - Multilingual	FRINGE: The Old Man Who Made Dead Trees Bloom	Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The Old Man	8	Next Generation: Welcome & Get Together 1	
Beginning the Creative Process with the Biography of a Character	National Centre Roundtable - Connecting ASSTIEJ Staff & Leadership Worldwide	Elizabeth Brendal Horn – Voices of the Congress	LIFE a Mudpie	Foyer Networking 2	Playwright Slam 3 - Spanish & Portuguese Language Slam	FRINGE: The Sound of Memory	Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The Sound of Memory	8	Next Generation: Welcome & Get Together 1	
Branding: Making Use of Fine Differences in Multicultural Settings	New Wave in Theatre Mediation in Korea: Theatre Pedagogy and the 300-year-old Korean Aesthetic	Emily Kamatipoulou – Voices of the Congress	No Wikovom Tagit (trans Nihorbye & Ngata's Japanese Classical Dance & Music)	Foyer Networking 3	Roundtable: Dramaturgy in Dance for Young Audiences	FRINGE: The World of Sound and Words	Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The World of Sound and Words	10	Next Generation: Welcome & Get Together 1	
Building Bridges from Ibero America	Open Stages: TYA and Migration	Feng Li – Voices of the Congress	Omn Two Feet	Foyer Networking 4	Set Design in Theatre for Early Years		Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Omn Two Feet	10	Next Generation: Welcome & Get Together 1	
Centring Inclusivity	Our Poetic Self is For Everyone	Florence Goguel – Voices of the Congress	Own Two Feet	Foyer Networking 5	The Next Generation Network - What's Next?		Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Own Two Feet	10	Next Generation: Welcome & Get Together 1	
Children in Artistic Research	Paths of Artistic Creation: Improvisation and Very Young Audiences	Ginni Manning & Lulu Mokuku – Voices of the Congress	PICCOLI	Innovative TYA Responses to COVID - 1	Tiny Humans, Big Wonder: Theatres and Theatre for Writing for the New Generations		Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Tiny Humans	14	Next Generation: Welcome & Get Together 1	
Children's Right to Arts and Culture: Participation in Professional Practice at The Aik Cultural Centre for Children	Performing Arts for Early Years: Challenges and Artistic Possibilities	Jen Frith – Voices of the Congress	Princess Pyung-gang and Stupid Onda	Innovative TYA Responses to COVID - 2			Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Princess Pyung-gang	14	Next Generation: Welcome & Get Together 1	
Co-transcreation	Secrets, Tips, and Tricks of Teenage Audience Engagement	Jenny Saelly & Mike Kenry – Voices of the Congress	Rakuza	Innovative TYA Responses to COVID - 4			Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Rakuza	14	Next Generation: Welcome & Get Together 1	
Collaborating with Children	Sensory Theatre for All Ages	Jon Kidjo Yazuquez – Voices of the Congress	The Circus Lights	Innovative TYA Responses to COVID - 5			Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The Circus Lights	14	Next Generation: Welcome & Get Together 1	
Completing the Communication Circuit	Shared Experiences: A Workshop for ASSTIEJ National Centres	Manon van de Water – Voices of the Congress	The House of Small Cubes – Tsumikie no Ise	La Maison France / France House Lounge			Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The House of Small Cubes	14	Next Generation: Welcome & Get Together 1	
Completing the Communication Circuit	Sharing Uncertainties: Scenic Poetics for Young Audiences in A Virtual Context	Maria Inés Falconi & Claiton Echeverate – Voices of the Congress	The Little Prince				Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The Little Prince	14	Next Generation: Welcome & Get Together 1	
Contakids	Silent Theatre Workshop	Maria Tri Sulistyani – Voices of the Congress	The Little Red Riding Hood				Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The Little Red Riding Hood	14	Next Generation: Welcome & Get Together 1	
Dramaturgy for Young Audiences, Theatre, Culture, and Community	Sparkling Art Calligraphy Workshop	Marija Druzjancic – Voices of the Congress	The Noh Play: Hagromomo				Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: The Noh Play	14	Next Generation: Welcome & Get Together 1	
Expressive Play	Subtitles 3: How to Manage and Present Translations in Theatrical Performances and Other Presentations	Meike Fechner – Voices of the Congress	Welcome to the Land of Musical Instruments				Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Welcome to the Land of Musical Instruments	14	Next Generation: Welcome & Get Together 1	
Generator - An International Collaborative Platform Dedicated to the Development of Dance for (and with) Young Audiences	TEEN Kitchen Table Meeting - No One Left Behind	Melisa Orozco Vargas – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: TEEN Kitchen Table Meeting	14	Next Generation: Welcome & Get Together 1	
Gills On The Go!: Touring with Theatre for Children	Tell Me True	Nishma Mehta & Jon Dayfid-Kid – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Tell Me True	14	Next Generation: Welcome & Get Together 1	
Girl With The Magic Paintbrush	Theatre for Early Years: A Poetic of the Encounter	Bei Chi Chan – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Theatre for Early Years	14	Next Generation: Welcome & Get Together 1	
Hand Shadow Workshop	Theatre Mediation for Diversity in TYA: An Open Call for an E-Learning Programme	Sanja Frühwald – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Theatre Mediation for Diversity	14	Next Generation: Welcome & Get Together 1	
How Are You Really Doing?	This is Grayson	Shaili Sathiyu – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: This is Grayson	14	Next Generation: Welcome & Get Together 1	
How Can Iterational Organisations Work Together Creatively to Support Arts in Times of Crisis?	TYA as Passport	Silvina Patrignoni – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: TYA as Passport	14	Next Generation: Welcome & Get Together 1	
ID That We Need - Indeed?	What if Children Could Decide? A Child's Perspective On A Festival	Tatiana Bittar – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: What if Children Could Decide?	14	Next Generation: Welcome & Get Together 1	
Japanese Sword Fighting Workshop	What is the Real Goal of International Networking Within and Beyond Asia?	Taylor Jane Cooper & Jane Han-yeon Joo – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Japanese Sword Fighting	14	Next Generation: Welcome & Get Together 1	
Japanese Traditional Performing Arts/Workshop	Working, Creating, Internationally in TYA - A SVAO Workshop	Yuk Tak (Gerrim) Wong – Voices of the Congress					Next Generation Meeting 2- Group B	ITYARN Working Group: TYA and Landscapes	Meet the Creatives: Working, Creating, Internationally in TYA	14	Next Generation: Welcome & Get Together 1	



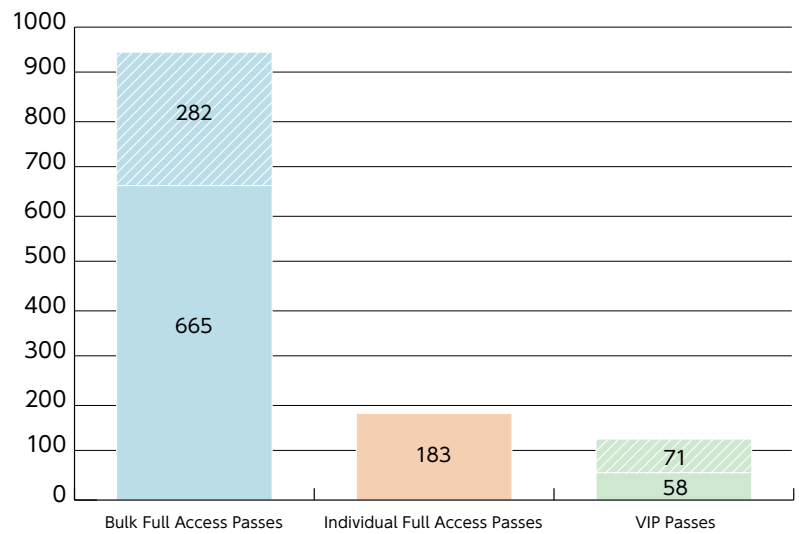
NUMBER OF DELEGATES

1259 Full Access Passes Purchased / Issued, including:

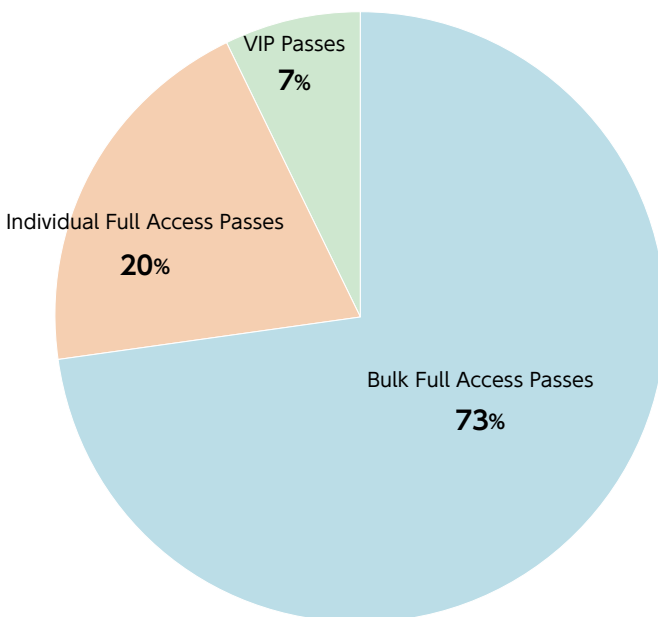
906 Full Access Passes Redeemed

- 947 Bulk Full Access Passes (Across 33 Different Orders)
 - 665 Redeemed (70.2% Redemption Rate)
- 183 Individual Full Access Passes
 - 183 Redeemed (100.0% Redemption Rate)
- 129 VIP Passes
 - 58 Redeemed (45.0% Redemption Rate).

Full Access Passes by Type
(Solid Fill=Redeemed, Striped Fill=Unredeemed)



Redeemed Full Access Passes by Type



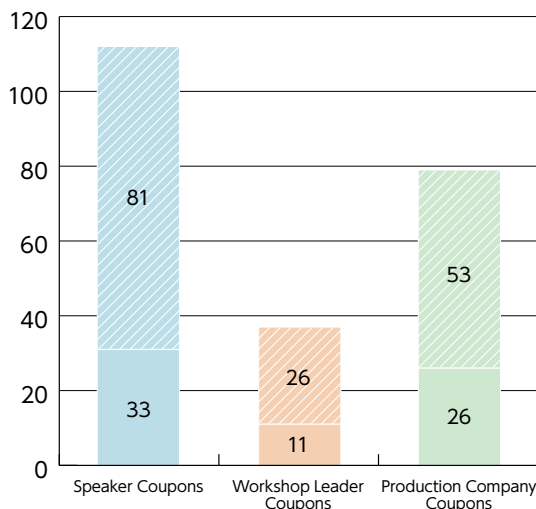
230 Coupons for Full Access Passes Issued, including:

70 Coupons for Full Access Passes Redeemed

- 114 Speaker Coupons (25% Off Full Access Passes)
 - 33 Redeemed (28.9% Redemption Rate))
- 37 Workshop Leader Coupons (50% Off Full Access Passes)
 - 11 Redeemed (29.7% Redemption Rate)
- 79 Production Company Coupons (100% Off Full Access Passes)
 - 26 Redeemed (32.9% Redemption Rate).

Coupons by Type

(Solid Fill=Redeemed, Striped Fill=Unredeemed)



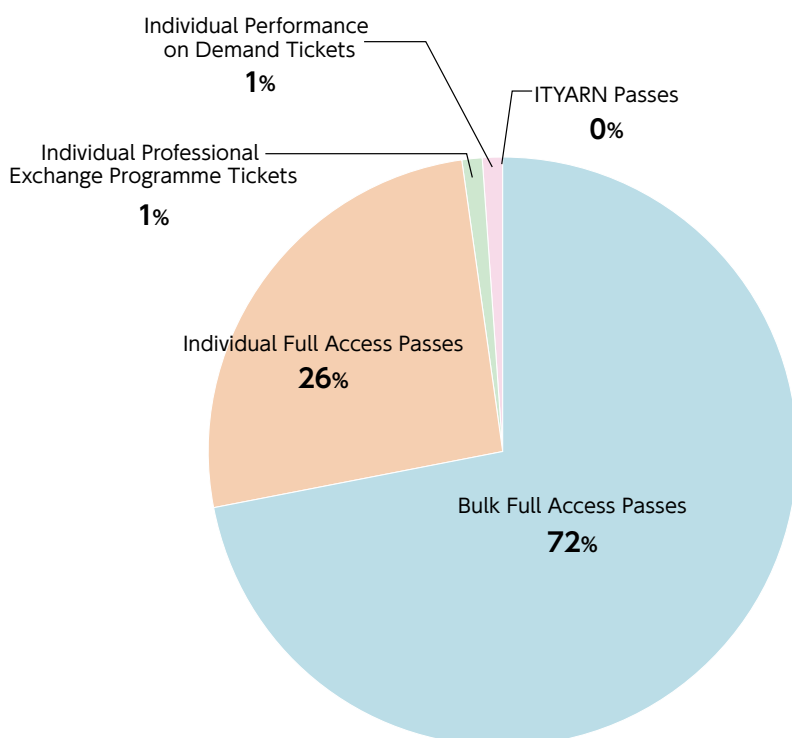
130 Other Pass Purchases, including:

- 82 Professional Exchange Program Individual Session Tickets (Split Between Just 14 Sessions)
- 35 Individual Performance on Demand Individual Session Tickets (Split Between Just 7 Performances)
- 3 ITYARN Passes.

1169 Unique Registered Users on the Site, including:

- 1066 Users Who Have Purchased or Redeemed a Ticket
- 103 Users Who Have an Account to View Free Content Only.

Types of User



COUNTRY BREAKDOWN

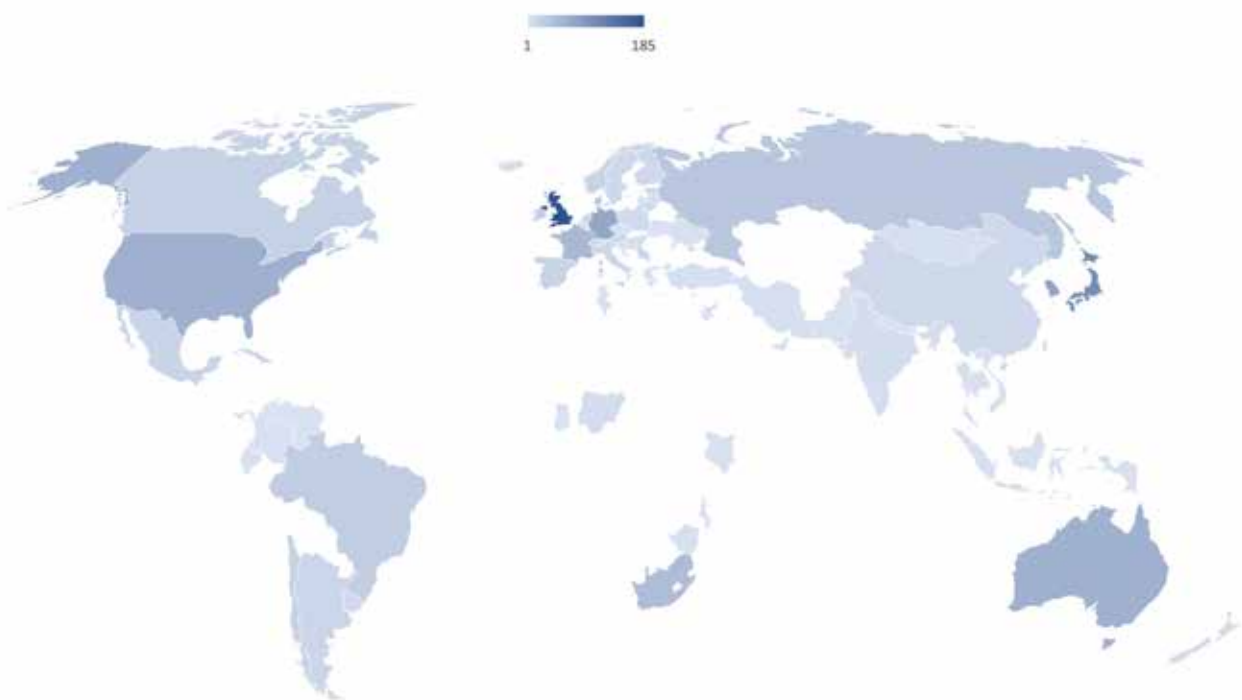
1086 out of 1169 site users are able to be listed by country. These 1086 users came from 75 Countries, with 8 coming from unidentified countries.

Rank	Users	Country	% Users
1	185	United Kingdom	15.8%
2	106	Japan	9.1%
3	78	South Korea	6.7%
4	74	Germany	6.3%
5	61	Australia	5.2%
6	60	USA	5.1%
7	51	France	4.4%
8	45	South Africa	3.8%
9	34	Denmark	2.9%
10	33	Russia	2.8%
11	25	Brazil	2.1%
12	21	Canada	1.8%
	21	Chile	1.8%
14	20	Ireland	1.7%
15	18	Norway	1.5%
	18	Spain	1.5%
17	17	Mexico	1.5%
	17	Netherlands	1.5%
19	16	Cuba	1.4%
20	15	Argentina	1.3%
21	14	Estonia	1.2%
	14	Serbia	1.2%
23	13	Italy	1.1%
24	12	Sweden	1.0%
25	11	China	0.9%
	11	Finland	0.9%

Rank	Users	Country	% Users
25	11	Lithuania	0.9%
	11	Uruguay	0.9%
29	9	Austria	0.8%
	9	Belgium	0.8%
	9	New Zealand	0.8%
32	8	Switzerland	0.7%
N/A	8	Unidentified	0.7%
34	7	Poland	0.6%
35	6	Croatia	0.5%
	6	Greece	0.5%
	6	Nigeria	0.5%
	6	Singapore	0.5%
39	5	Hong Kong SAR	0.4%
	5	Hungary	0.4%
	5	Iceland	0.4%
	5	India	0.4%
	5	Latvia	0.4%
44	4	Czech Republic	0.3%
	4	Iran	0.3%
	4	Mongolia	0.3%
	4	Taiwan	0.3%
48	3	Liechtenstein	0.3%
	3	Luxembourg	0.3%
	3	Turkey	0.3%
51	2	Cyprus	0.2%

Rank	Users	Country	% Users
51	2	Indonesia	0.2%
	2	Israel	0.2%
	2	Pakistan	0.2%
	2	Slovenia	0.2%
	2	United Arab Emirates	0.2%
	2	Vietnam	0.2%
58	1	Andorra	0.1%
	1	Brunei	0.1%
	1	Colombia	0.1%
	1	Ecuador	0.1%
	1	Ghana	0.1%
	1	Jordan	0.1%
	1	Kenya	0.1%
	1	Malawi	0.1%
	1	Malta	0.1%
	1	Martinique	0.1%
	1	Nepal	0.1%
	1	Panama	0.1%
	1	R.union	0.1%
	1	San Marino	0.1%
	1	Thailand	0.1%
	1	Tunisia	0.1%
	1	Ukraine	0.1%
	1	Venezuela	0.1%
	1	Zimbabwe	0.1%

Users by Country



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STREAMING

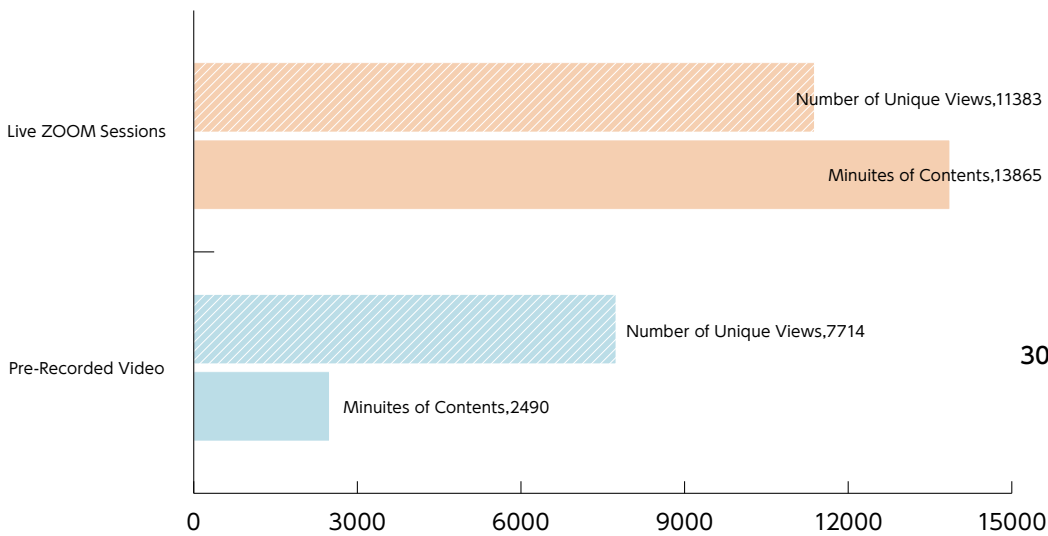
110 Live ZOOM Sessions:

- 9 Days 15 Hours 5 Minutes 0 Seconds of ZOOM Sessions
- 11,383 Attendees for Live ZOOM Sessions (including those who drop out and log back in again)

89 Pre-Recorded Videos:

- 1 Day 17 Hours 29 Minutes 48 Seconds of Pre-Recorded Video Content
- 7,744 Unique Views of Pre-Recorded Video Content
- 96 Days 12 Hours 38 Minutes 9 Seconds Total Viewing of Pre-Recorded Video Content.

Video Streaming



30 Audio Podcasts:

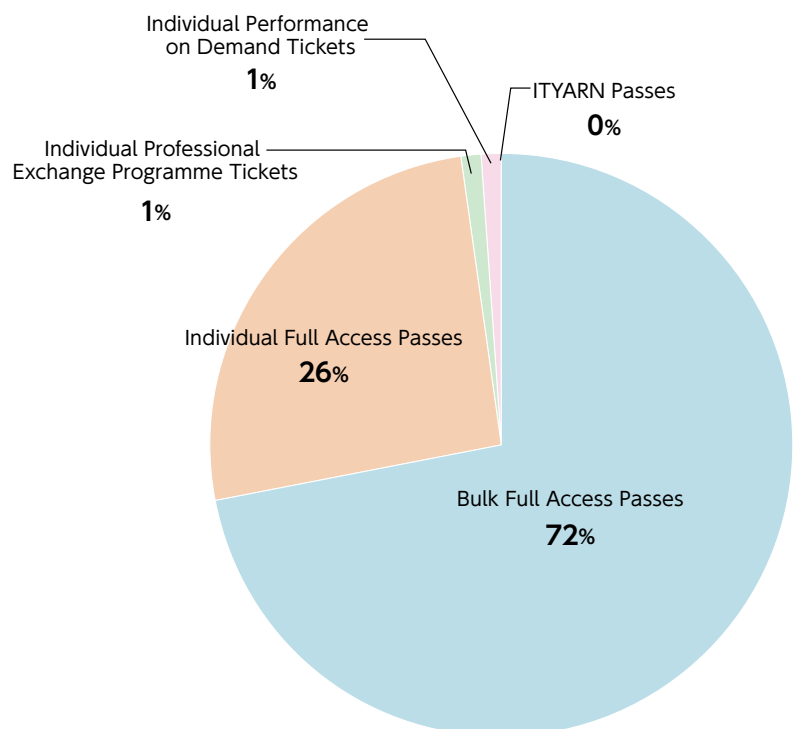
- 8 Hours 9 Minutes 59 Seconds of Audio Podcast Content.

TICKET INCOME

61,440.66 USD Gross Ticket Sales, including:

- 44,265.36 USD in Bulk Full Access Passes
- 15,889.69 USD in Individual Full Access Passes
- 725.18 USD in Individual Professional Exchange Program Tickets (Split Between Just 14 Sessions)
- 319.99 USD in Individual Performance on Demand Tickets (Split Between Just 7 Performances)
- 240.44 USD in ITYARN Passes.

Types of User



Viewing Event of Overseas Performances in Japan

The stage performances could be said to be the main attraction of the ASSITEJ World Congress, but due to the pandemic, it was unfortunately not possible to have live performances brought to Japan from abroad. A lot of time was also spent selecting plays during the preparation period before we felt threatened by COVID-19. 25 plays from abroad and 5 from Japan were selected while examining play concepts, target ages, regionality, and, more than anything else, quality. However, as you know, it was not possible to have performances from performers entering Japan. We did our best so that the audience can feel as if the performances were live. We held screenings of performances and connected the audience remotely with performers, producers, and others involved with the desire to encounter these overseas performances in even the slightest terms. Due to the nature of the performances, we were not able to screen all of them, of course, but we were able to hold screenings and post-show talks for 20 works (including the two performances that were screened without post-show talks).

For screening overseas performances, I was worried about many things, including number of viewers, video quality, etc., but to my surprise, more people than anticipated showed up for all of the video screenings. There were many screenings with children viewing, as

well, and we were able to see the children's reactions at the same time. I think this is another reason why the video screenings were rated so highly.

We received comments on specific performances from the Agency for Cultural Affairs and others. "The high degree of professionalism by the staff and cast of Hocus Pocus (Switzerland), which made use of the extreme physical abilities of the performers and innovative techniques, On the wolf's trail (Serbia), with its realistic and fresh puppets and expressions, and others is recognized. The sufficient ability to communicate a global message was also recognized in The house of small cubes - Tsumike no Ie (France), the stage adaptation of an animated film that won the Academy Award for Best Animated Short Film and that utilizes various techniques to create an aesthetic world, KOYO Mime Live, which incorporates various expressive elements backed by powerful fundamental techniques, and others. You and Me and the Space Between (Australia) also conjures up the coexistence of different cultures, the environment, and other social problems. In Buffalo Boy (Cambodia), the expressive potential of someone with a disability is explored."

Other plays that don't fit into a genre and non-verbal plays were also highly praised.

I believe the efforts of the sponsors for the remote



Hocus Pocus



Remote after-talk



KOYO Mime Live

post-show talks, who wanted participants to experience the talks in real-time as much as possible, were also rewarded as the talks were well received. In addition to creative conversations about the performances, we were able to share information regarding how children are doing in various countries during the pandemic and the state of involvement with theatre for children and youth. Through these conversations, we were able to feel the passion of the artists around the world working for children to confront the current global situation and a desire to hold activities to support children as soon as possible. Participants from every country offered words of thanks for holding the remote post-show talks. They said that through the

post-show talks, they felt like they had participated in the ASSITEJ World Congress/MIRAI Festival. We finished by promising to meet again once we had overcome the threat of COVID-19.

We were not able to hold the event as planned, but as a result of all of our advanced preparations, we created an opportunity to encounter many artists through screens, and this gave a hopeful certainty to the development of theatre for young audiences in Japan in the near future.

(Akira Ota)



State of the audience seats



On the wolf's trail



Remote after-talk

International Theatre for Young Audiences Research Network

On March 22 and 23, the International Theatre for Young Audiences Research Network (ITYARN) hosted an online international conference, presented its research, and held discussions on theatre for young audiences (TYA) with about 40 researchers and performers through 1) a keynote speech, 2) a plenary panel, 3) panel presentations, and 4) working groups.

The keynote speaker was Professor Kaori Nakayama (professor at Toho Gakuen College of Drama and Music), partially because Japan was the host country for this World Congress. Her presentation was titled, "Making It Happen beyond Covid-19 – Inclusive Theatre in Practice and Its Impacts," and she spoke about the state of theatre in Japan for children with disabilities (or, "inclusive theatre") and the need for inclusive theatre during the pandemic.

The theme for the plenary panel was, "Identity and Theatre for Young Audiences," and three researchers offered different presentations from their areas of study based on this theme. The three researchers were Professor Tom Maguire (Ulster University), Professor Monica Prendergast (University of Victoria), and Norifumi Hida (Professional College of Arts and Tourism). Professor Maguire, for example, offered an analysis entitled, "Queer Penguins and Beginning the Journey to Equality," which analyzed *Penguins*, a play about homosexual penguins produced by the Birmingham Repertory Theatre.

There were three groups for the panel presentations. Panel A was presented on theatre for young audiences in Japan by Yoko Akamatsu (Tsukuba Kodomo Gekijo), Taichi Nishina (Tokyo Gakugei University), and Norifumi Hida. For example, Akamatsu offered a presentation entitled, "Producing Opportunities of Theatre for Young Audiences at Schools in Tsukuba city, Japan," while Nishina's presentation was entitled, "'Dramaturgy of Things' in Theatre for Early Years." Panel B also featured presentations on a theme of theatre for the early years, while Panel C hosted presentations based on the themes of inclusivity and TYA.

There were also three working groups. Each group had a different theme: Group A was TYA and activism, Group B was TYA and (post) performance, and Group C was TYA and landscape. In each group, researchers presented their ongoing research and unpublished

papers, and opinions were exchanged.

Finally, Professor Manon van de Water (University of Wisconsin-Madison), who served as the chair of IT-YARN since its foundation, stepped down, and Professor Tom Maguire (Ulster University), a board member, was selected to take over as chair.

(Norifumi Hida)

Next Generation

Next Generation (NG), part of the ASSITEJ network, was held online from March 22 to 31. NG is divided into two parts: a residence program participated in by young artists in theatre for young audiences and a network which gathers previous participants of the residence program. This report focuses on the latter.

For this program, Norifumi Hida (Professional College of Arts and Tourism), a participant in the first Next Generation, and Jayne Batzofin (freelance artist/South Africa) and James Riordan (artistic director at Brú Theatre/Ireland), both participants from the Next Generation held during the Artistic Gathering in Norway in 2019, acted as coordinators, designing and developing the program.

Due to time differences, everyone was not able to meet together at the same time, but 11 young artists from 10 countries, including four from Japan, participated, and several activities were conducted under the leadership of the coordinators.

For the normal residence program held in-person, young artists deepen their understanding of theatre for young audiences from around the world and develop a common understanding by watching the same plays together and participating in the same symposiums and seminars. Private time is also scheduled, and participants search for what is needed among their generation for theatre for young audiences by introducing the current state of theatre for young audiences in their own countries to other participants, introducing their own special techniques, and creating plays together. For this program, as it was difficult to conduct activities for long periods of time online, the coordinators narrowed the programs offered to participants down to three programs and had participants encounter only the particularly important experiences and ideas from the residence program.

The first program was a workshop led by Batzofin and Riordan. For example, Batzofin instructed participants to select three words in the participants' mother tongue to symbolize the previous (pandemic) year and to use those words to create a simple poem. Once the poems were finished, she then asked participants to explain the details of the poem and read them out loud. She then asked those who were listening to the poem to react to the poem and somehow create an

expression using their bodies or objects. Through this activity, participants learned what it meant to create a single work together with artists who come from different cultural backgrounds.

The second program was public forums. Participants attended three public forums (1. "The Role of TYA in the Time of Pandemic", 2. "How Can TYA Help Overcome Child Poverty Problems?", and 3. "What Do We Need to Produce TYA Productions with Diversity?") and discussed each of the topics from the viewpoint of a young artist with members of the general public in attendance. For example, in the first forum, Myunghee Ko (South Korea) reported that she had thought about what kind of theatrical performances could be done even during a pandemic, so she created plays with QR codes that contained music, video, and performances and distributed them to children. The children then went off into town with the play and their smartphone in hand, and performed the play at the designated location. In the second forum, Rebecca M. Padonu (Nigeria) spoke about how there are children who beg in her town. Education is essential in escaping poverty but those children don't understand the value of education. Padonu explained that she offers the opportunity for these children to see plays and explains the importance of getting an education.

The third program was a mentorship. Veteran artist Viviane Juguero (Brazil) was invited and participants attended her lecture on democracy and theatre for young audiences.

This program presented major challenges. There were issues, including difficulties in holding activities for long periods of time online and not being able to have all participants at the same time due to time differences, but more than that, many participants prioritized their own circumstances as we were not all physically present in the same place. As a result, only three people were able to properly attend the program as prepared from start to finish. In light of this, the next time Next Generation is held online, we think it is best to hold it over a short period of time, from one to two days, or three at the most.

(Norifumi Hida)

Towards the Future, with Infants Centerstage

Akachan Hiroba

The Infant Committee at the Japan Children and Culture Forum has held the Akachan Hiroba (“Infant Space”) since 2017 as a place where theatergoing parents and children can rest (including food and drinks), where they can chat, and where baby theater actors can try their hand at acting. The space is unique in that it is staffed by a member of the Infant Society of the Infant Committee, as well as actors who have actually acted in baby theater.

We were looking forward to having guests from around the world see this space as an initiative benefiting Japan at the ASSITEJ MIRAI Festival, but as we did not anticipate any parents and children would come due to COVID-19, we made a display with posters instead of setting up a space.

(Maho Nakaichi)



Opening up the Future: Baby Theaters

1. What is baby theater?
2. Do infants watch?
3. What is Japanese baby theater?

Akachan Hiroba

Production and Distribution of Interview Videos

We created and distributed interview videos with a theme of, “Considering Baby Theater: Towards the future from the origin.” This project was originally planned to be an in-person international symposium in May 2020 as part of a project commissioned by the Agency for Cultural Affairs through the JAPAN Union of Theatrical Companies for Children and Young people. Up until the last minute, we searched for any possibilities to have people enter Japan and considered formats for the event, either in-person or hybrid. We decided on distributing video in the second half of February, and from there, held interviews over Zoom, chaotically worked on translation, selection, and editing, and were able to complete the project just in time to begin distributing the video.

A welcome and opening message were offered by Yvette Hardie (South Africa/former ASSITEJ President) and Roberto Frabetti (Italy/former ASSITEJ Board Member), and three artists who have built relationships of trust as partners in learning and collaboration were interviewed: Dalija Aćin Thelander (Sweden/direction and choreography for BABY SPACE), Alicia Morawska-Rubczak (Poland/director of KUUKI), and Maho Nakaichi (Japan/Baby Theater Project).

We planned to make this an opportunity to unravel the origins of how baby theater started worldwide and how it took root in Japan, but we were most moved by the fact that without prior coordination, the speakers spoke about the same thing in their talks. What they spoke about was that theater has the power to change society. In addition to hearing about the unwavering belief in the universal role of baby theater and theatre for young audiences backed up by practice, we also felt encouraged by their lively words. People create society, and the interviews were a strong conviction for the potential for baby theater to be the start of nurturing people.

Finally, I would like to express my respect for and gratitude to the members of the executive committee and secretariat who made every effort to make this event happen during these uncertain times. Thank you so much. (Ai Osawa)

The Artistic Encounter

Together with the General Assembly, a major part of the ASSITEJ World Congress is the Artistic Encounter, and as the pre-event, an Ice Breaker (an event that acts as an introduction) is held. Until 2011, the World Congress was held once every three years, but since 2012, the annual Artistic Gathering was also added. As the opportunities for people involved in theatre for young audiences from around the world increased, this Artistic Encounter was started in Okinawa in 2012.

There are four working groups in the ASSITEJ Executive Committee, and the Artistic Encounter is hosted by one of those groups, the Project Working Group. All participants hold discussions based on the theme of the 3-year plan given by ASSITEJ, and for the memorable 20th Tokyo World Congress, the plan was to hold in-person discussions for about 6 hours between the groups on the following topics, based on a theme ("Beginning the Journey") from the final part of the 3-year theme ("Towards the Unknown").

- 1) Accessibility (delivering performing arts to children)
- 2) Artistic innovations (searching for a new ideal for theatrical techniques for children)
- 3) Inclusivity (ideal social inclusion of audience and practitioners)
- 4) Sustainability (searching for sustainability in performing arts)
- 5) Political baggage (relationship between stage performers and politicians)

These topics were refined, and very specific methods for discussing these topics were planned. Sadly, dreams were not realized, and it was decided that the discussions were to be held online. We tried to find the best method that could be implemented online and in consideration of time differences and held an Ice Breaker (March 22) and a two-session Artistic Encounter twice (March 27 and 29). In consideration of the ability to concentrate during online sessions, we planned the Ice Breaker to last one hour and the Artistic Encounter sessions to end within 90 minutes. All sessions were held in English and were translated into Japanese and Spanish.

During the Ice Breaker and after an introduction of ASSITEJ and the Executive Committee, each participant showed their location on an online map. A workshop was held where various questions were then thrown out to understand the world situation during the pandemic, and responses to these questions were given with expressions using the body. To relieve pent-up resentment, a session was offered with dance music

from Executive Committee members' countries where everyone danced to this music on-screen. At the end of the session, an explanation and introduction of the Artistic Encounter was offered. Even online, sharing time together while seeing everyone's face was very meaningful, and as the anxiety of the pandemic is shared on a global level, this was a good session to lead into the Artistic Encounter where we talk about the future.

The Artistic Encounter was a two-session program. The theme for the sessions was a question: What will you put inside your suitcase to take with you to the future of theatre for young audiences? In the first session, we began by having participants prepare five things to put in their suitcase. If it was an actual object, they would prepare it and if it wasn't an actual object, they would create a picture of the concept or find it if it was something online. After everyone had prepared their items, they were split into small groups to share what was inside each of their suitcases and why the five items were chosen. After that, everyone came back together as a group, and listened to a story of a journey where a single item had to be chosen in the end. Each person chose the one item that they wanted to take most and the first session came to an end. In the second session held two days later, each person once again shared what they had chosen, were split into small groups, and planned joint projects to implement in the future using each item brought. Using the abilities of those who could speak multiple languages, time was given for discussions, and each group project was presented before the session concluded.

Every session was filled with passion and unending laughter. While we felt regret that we could not meet directly, I think being able to search for and share what we can do as people involved in theatre for young audiences – which was part of the theme – through a workshop-style approach made this a valuable opportunity, especially during the pandemic. The Artistic Encounter is surely something that expresses the significance of ASSITEJ's existence, as artists can discover that there are friends all over the world in a situation where they may fail on their own.

We are currently checking for an accurate number of participants, but I remember that there were nearly 200 participants. It is a shame that there were few Japanese participants, even though it was held in Japan. I want to believe that this is because it was held online.

(Kenjiro Otani)

Report on In-person Programs

We originally planned to hold many events, including performances of official selections and fringe programs, symposiums, workshops, seminars, and more, but as visitors could not enter Japan due to the spread of COVID-19, we held events in Japan only. (Official selections were shown via video and post-show talks were held.)

By arranging package tickets that allowed common use of the entire in-person program, we saw groups attending performances together and parents visiting the daily venues with their children. We also priced children's tickets at a flat rate of ¥1,000, and many people reported that this made participation easy.

Despite the pandemic, we effectively publicized the event using YouTube and social media. We publicized that the in-person events would be in Japan only, but I felt that publicizing online was important as time spent at home has increased.

Programs

- Opening Ceremony
- Closing Ceremony
- Performances of Official Selections
- Performances of Fringe Programs

• World Congress Program: Symposiums and Workshops

- Japan Expo Program: Workshop
- Japan Expo Program: Yarai-nohgakudo Performance
- Specials
- Partner Programs: Toyokan Performance

25 official selections from overseas were selected by 20 advisors active in the culture and art fields from 20 different regions across the globe from among the 1,254 plays submitted from around the world. Among these advisors were Tony Reekie (former Director of the Imagine Festival in Edinburgh/U.K.), Ajima Na Patarungu (Artistic Director of the Bikoto Festival/Thailand), Yvette Hardie (ASSITEJ President/South Africa), and others who are well-informed in current performing arts for young audiences. Decisions were made after repeated discussions with the MIRAI Festival's artistic director, Hisashi Shimoyama. For the official selections from Japan, theatrical works for young audiences that represented the Japan of today were selected by the stage performance team from the Kodomo to Butaigeijutsu Daihakurankai (held since 1998) from among the 180 plays submitted.

Attendance list

Official Selections

Category	Program	Company	Date/Time	Venue	Attendance
Japanese Official Selections	Konnyakuza Concert	Opera Theater Konnyakuza	3/22 7pm	Toshima Civic Center Multipurpose Hall	103
			3/23 1pm		121
			3/23 5pm		86
	Welcome to the land of musical instruments	ROBA Music Theatre	3/25 5pm	Toshima Civic Center Small Hall	57
			3/26 11am		40
			3/26 3pm		51
	KOYO Mime Live	TORIO	3/28 5pm	Chino Cultural Complex Concert Hall	121
			3/29 11am		105
			3/29 3pm		90
	The Circus Lights	La strada company	3/28 3pm	Chino Cultural Complex Multipurpose Hall 1	90
			3/29 1pm		80
			3/29 7pm		66
The World of Edo Marionettes	The Edo Marionette Group	3/29 5pm	Chino Cultural Complex Multipurpose Hall 2	64	
		3/31 11am		55	
		3/31 3pm		67	
Overseas Official Selections	You and Me and the Space Between	Terrapin in association with Aichi Arts Centre	3/23 3pm	Toshima Civic Center Conference Room 701	16
	PICCOLI	compagnia rodasio	3/24 5pm	Toshima Civic Center Conference Room 701	22
	On the wolf's trail	Pozorište mladih Novi Sad/Youth theater Novi Sad	3/24 7pm	Toshima Civic Center Conference Room 701	21
	LEO - the antigravity show	Y2D Productions	3/25 11am	Toshima Civic Center Conference Room 701	22
	PUNO (Letters To The Sky)	Papermoon Puppet Theatre	3/25 3pm	Toshima Civic Center Conference Room 701	21
	Hocus Pocus	Philippe Saire	3/25 5pm	Toshima Civic Center Conference Room 701	11
	I Will Be Everything...	New International Encounter (NEC)	3/25 7pm	Toshima Civic Center Conference Room 701	15
	The Little Red Riding Hood	GOMPA Project	3/26 11am	Toshima Civic Center Conference Room 504	25
	Princess Pyung-gang and Stupid Ondal	Bookteller's Quilt	3/26 3pm	Toshima Civic Center Conference Room 504	17
	Own Two Feet	Midnight Theatre Company	3/26 7pm	Toshima Civic Center Conference Room 504	13
	Gerda's Room	Osobnyak Theatre	3/26 5pm	Toshima Civic Center Conference Room 504	21
	Yeh-Shen	China National Theatre for Children	3/27 11am	Toshima Civic Center Conference Room 504	11
	The house of small cubes - Tsumike no le	Spectabilis	3/27 7pm	Toshima Civic Center Conference Room 504	25
	ONE MORNING I LEFT	TEATRO DE OCCASIÓN	3/28 11am	Toshima Civic Center Conference Room 504	19
	The Art of War	CHILDREN'S ART THEATRE OF CHINA WELFARE INSTITUTE	3/28 3pm	Toshima Civic Center Conference Room 504	19
	Transform	OLA TSALA	3/29 5pm	Chino Cultural Complex Rehearsal Room	27
	horses	kabinet k & hetpaleis	3/30 5pm	Chino Cultural Complex Concert Hall	33
	EURIA (RAIN)	MARKELIÑE	3/30 7pm	Chino Cultural Complex Concert Hall	22
	Buffalo Boy	Epic Arts	3/31 11am	Chino Cultural Complex Concert Hall	32
	Fantasy Physical Dance	Oh! My Life Movement Theater	3/31 3pm	Chino Cultural Complex Concert Hall	25
Total					1613

*Video screening and remote post-show talk

Japan Expo Performances

Number	Company	Title	Date	Start	Venue	Attendees
C1	The 20th ASSITEJ World Congress Tokyo Executive Committee	Opening Ceremony	3/23	6:30 PM	Galaxcity Nishiarai Cultural Hall	70
T3-1	Rakugo Arts Association	RAKUGO Performance -SHOW "RAKUZA"	3/24	7:00 PM	Toyokan	25
T1-1	The 20th ASSITEJ World Congress Tokyo Executive Committee	The Noh Play HAGOROMO	3/25	1:00 PM	Yarai-nohgakudo	68
T1-2	The 20th ASSITEJ World Congress Tokyo Executive Committee	The Noh Play HAGOROMO	3/25	7:00 PM	Yarai-nohgakudo	66
T3-2	Rakugo Arts Association	RAKUGO Performance -SHOW "RAKUZA"	3/25	7:00 PM	Toyokan	57
T2	The 20th ASSITEJ World Congress Tokyo Executive Committee	NIHONBUYO - Japanese Classical Dance - NAGAUTA -Japanese Classical Music	3/26	7:00 PM	Yarai-nohgakudo	85
C2	The 20th ASSITEJ World Congress Tokyo Executive Committee	Closing Ceremony	3/31	6:30 PM	Suwa Cultural Center Hall	119
Total						490

Workshops

Number	Company	Title	Date	Start	Venue	Attendees
W01	Ichiro Kamiyama	Let's Play in the Theatre	3/22	1:00 PM	Toshima Civic Center Conference Room 504	5
W11	Art of prayer TAICHKIKAKU	BODY POETRY	3/22	5:00 PM	Toshima Civic Center Conference Room 504	7
W03	Mina watoto(Seiko Nakazawa And two others)	Let's Play using the Body and Heart! - an expressive workshop enjoyed by parent and child in nature	3/23	11:00 AM	Toshima Civic Center Conference Room 504 (Mejiro no Mori)	5
W10-1	all Staff/It'Follies	Musical Workshop: Celebrating the Birthday of the King Together	3/23	11:00 AM	Toshima Civic Center Small Hall	5
W12-1	Takeshi Ishida(EASTONES Theatre Company)	Japanese Sword Fighting Action Workshop	3/23	3:00 PM	Toshima Civic Center Small Hall	6
W12-2	Takeshi Ishida(EASTONES Theatre Company)	Japanese Sword Fighting Action Workshop	3/24	11:00 AM	Toshima Civic Center Small Hall	6
W02	Playbach Theater Laboratory	Having Fun with Manyo Poems using Sound and Body	3/24	1:00 PM	Galaxcity Recreation Hall 1	5
W12-3	Takeshi Ishida(EASTONES Theatre Company)	Japanese Sword Fighting Action Workshop	3/24	3:00 PM	Toshima Civic Center Small Hall	5
W09	Yamanekodan / Erina Nagai	The Start of Dance	3/25	1:00 PM	Galaxcity Recreation Hall 3	4
W07	Tsubame-Ya / Tsubame Kusunoki	Playing with Triangles	3/25	1:00 PM	Shimosuwa Culture Center Meeting Room	7
W13-1	ARAUMAZA Jananese Folk Entertainment Performance Company	Enjoying the Lion Dance	3/26	11:00 AM	Toshima Civic Center Conference Room 701 - 703? Or 504?	8
W13-2	ARAUMAZA Jananese Folk Entertainment Performance Company	Enjoying the Lion Dance	3/26	3:00 PM	Toshima Civic Center Conference Room 701 - 703? Or 504?	10
W04	Hiroshi Teruya/ Japan Theater Education Federation	The Potential of Theater Education	3/27	11:00 AM	Galaxcity Recreation Hall 3	9
W05	Art-Loving Manbo	Communication Workshop for Conveying Thoughts in Silence	3/27	1:00 PM	Shimosuwa Culture Center Meeting Room	4
W13-3	ARAUMAZA Jananese Folk Entertainment Performance Company	Enjoying the Lion Dance	3/28	11:00 AM	Toshima Civic Center Conference Room 701 - 703? Or 504?	8
W15-1	Festival Entertainment Group Den-gakuza	Japanese Traditional Performing Arts Workshop	3/28	11:00 AM	Shimosuwa Culture Center Meeting Room	5
W15-2	Festival Entertainment Group Den-gakuza	Japanese Traditional Performing Arts Workshop	3/28	1:00 PM	Shimosuwa Culture Center Meeting Room	4
W17-1	Zenshin-za Theatre	Intro to Kabuki	3/28	3:00 PM	Suwa Cultural Center Meeting Room 1	8
W08	Tatuya Kusuhara	Expressive Fun using the Body: Let's be Connected even when Apart!	3/29	11:00 AM	Shimosuwa Culture Center Meeting Room? Or Small Gymnasium?	6
W17-2	Zenshin-za Theatre	Intro to Kabuki	3/29	11:00 AM	Shimosuwa Culture Center Asunaro Hall	9
W14-1	Asako Yamada	Sparkling Art Workshop	3/29	1:00 PM	Shimosuwa Culture Center Meeting Room	12
W17-3	Zenshin-za Theatre	Intro to Kabuki	3/29	3:00 PM	Shimosuwa Culture Center Asunaro Hall	4
W14-2	Asako Yamada	Sparkling Art Workshop	3/30	11:00 AM	Shimosuwa Culture Center Meeting Room	7
W16-1	Noriyoshi Okura	Experience Kyogen in High Spirits!	3/30	11:00 AM	Chino Cultural Complex Multipurpose Hall 1	11
W06	Shadow Play Theater KAKASHIZA / Shuichi Iida and others	"Trying Hand Shadow Shows by Shadow Play Theater KAKASHIZA! (Hand Shadow Workshop)"	3/30	3:00 PM	Chino Cultural Complex Multipurpose Hall 1	14
W14-3	Asako Yamada	Sparkling Art Workshop	3/30	3:00 PM	Shimosuwa Culture Center Meeting Room	4
W16-2	Noriyoshi Okura	Experience Kyogen in High Spirits!	3/31	11:00 AM	Shimosuwa Culture Center Meeting Room	6
W10-2	all Staff/It'Follies	Musical Workshop: Celebrating the Birthday of the King Together	3/31	1:00 PM	Shimosuwa Culture Center Asunaro Hall	12
W16-3	Noriyoshi Okura	Experience Kyogen in High Spirits!	3/31	3:00 PM	Shimosuwa Culture Center Meeting Room	4
Total						200

Symposiums

Number	Company	Title	Date	Start	Venue	Attendees
S1	Japan Theater Education Federation	Open Forum: Theatre and Children	3/27	1:00 PM	Toshima Civic Center Conference Room 701 - 703	80
S2	KODOMO Art ACTION	All our Future: Children and Culture ~ KODOMO Art ACTION Starting From Me	3/30	11:00 AM	Chino Cultural Complex Concert Hall	31
Total						111

Fringe Programs (Grand Exhibition)

Number	Company	Title	Date	Start	Venue	Attendees
F101	Kazenoko Theatre Company	Tonkarari	3/20	3:00 PM	R's Art Court	61
F102	The Operetta Company TOMOSHIBI	Operetta: "The Grateful Tiger"	3/21	3:00 PM	R's Art Court	31
F105	Puppet Theatre LA CLARTET	Tokun Tokun – Journey of Life	3/23	3:00 PM	R's Art Court	48
F107	Shoshinz	The Gardener	3/24	5:00 PM	Hanamaru Group Oji Fringe Theatre	41
F108	ARAUMAZA Japanese Folk Entertainment Performance Company	Enjoying Matsuri	3/24	5:00 PM	R's Art Court	43
F109	Dramatic Company Choju Giga	"The Complete Works of William Shakespeare (Abridged)"	3/24	7:00 PM	R's Art Court	25
F112	ranahouse	JUNK ART CIRCUS	3/25	11:00 AM	Theater Green	35
F113	Salon Orchestra Japan	Baby's First Orchestra	3/25	1:00 PM	Shimosuwa Culture Center Yamabiko Hall	84
F114	Mina Watoto	Own Eyes: See the World Yourself	3/25	3:00 PM	Shimosuwa Culture Center Asunaro Hall	39
F115	Dctpeppers Theatre	PENOSHIMA	3/25	5:00 PM	Hanamaru Group Oji Fringe Theatre	30
F116	Mochinoshia Puppet Company	Space Hippo	3/25	5:00 PM	Chino Cultural Complex Multipurpose Hall 2	60
F117	studio polano	Kenji Miyazawa: The Restaurant with Many Orders	3/25	7:00 PM	R's Art Court	20
F118	Theatre Company Inzou	Pobon the Baby Elephant and the Moon	3/25	7:00 PM	Chino Cultural Complex Multipurpose Hall 1	53
F120	Festival Entertainment Group Dengakuzo	Festival Lucky Bag	3/26	3:00 PM	Chino Cultural Complex Multipurpose Hall 2	53
F121	STUDIO EGGS	Everybody de Rakugo	3/26	3:00 PM	Shimosuwa Culture Center Small Gymnasium	19
F104	Theater Unit Shiko Dobutsu	Marunpa!	3/26	3:00 PM	Hanamaru Group Oji Fringe Theatre	32
F122	NanjaMonja	Beccanko-oni	3/26	5:00 PM	Chino Cultural Complex Rehearsal Room	36
F123	Pantomime Theater	The Boy and the Dolphin	3/26	5:00 PM	Shimosuwa Culture Center Asunaro Hall	77
F124	Tokyo Engeki Ensemble	Johanna, Can you Whistle	3/26	7:00 PM	Theater Green	49
F126	SOZOSHA	Shadow & Music Theater KUPU-KUPU: "WHERE'S THE FISH?"	3/26	7:00 PM	R's Art Court	26
F125	Dramatic Company Choju Giga	The Little Prince	3/26	7:00 PM	Chino Cultural Complex Multipurpose Hall 1	57
F127	TAP DO!	Special Showtime ♪	3/26	7:00 PM	Shimosuwa Culture Center Yamabiko Hall	139
F124	Tokyo Engeki Ensemble	Johanna, Can you Whistle	3/27	1:00 PM	Theater Green	55
F130	Kazenoko Theatre Company	The One-Day-Only Museum	3/27	1:00 PM	Chino Cultural Complex Multipurpose Hall 2	100
F131	Produce USHINOKAI	sound of memory	3/27	3:00 PM	Chino Cultural Complex Rehearsal Room	38
F132	SHOWTIME MAGIC	My Dear Doll	3/27	5:00 PM	R's Art Court	40
F135-1	3 GAGA HEADS	3 GAGA HEADS THE BODY TIGHTS MEN SHOW: The Adventure of a Pictogram	3/27	5:00 PM	Hanamaru Group Oji Fringe Theatre	23
F134	Tsubame-Ya & Ginyudajin	The Old Man Who Made Dead Trees Bloom	3/27	5:00 PM	Chino Cultural Complex Multipurpose Hall 1	61
F133	Aoi Kikaku	Billy and Butchy & Natsuko	3/27	5:00 PM	Shimosuwa Culture Center Yamabiko Hall	116
F137	Okada Music Office	Chocolate in Half: Kentaro Okada's Piano Narration Concert	3/28	11:00 AM	Chino Cultural Complex Multipurpose Hall 2	50
F136	X-jam	The World of Sound and Words	3/28	11:00 AM	Shimosuwa Culture Center Asunaro Hall	53
F147	Tamakko-Za	Taiko Live: Michikusa Dong Dok	3/28	11:00 AM	Suwa Cultural Center Hall	115
F135-2	3 GAGA HEADS	3 GAGA HEADS THE BODY TIGHTS MEN SHOW: The Adventure of a Pictogram	3/28	1:00 PM	Hanamaru Group Oji Fringe Theatre	28
F138	Tada Jun-Kikaku	TOPPIN PARARIN-Za	3/28	1:00 PM	Shimosuwa Culture Center Small Gymnasium	28
F140	Kuuten-kidou	Juggling Sound and Space	3/28	5:00 PM	Toshima Civic Center Small Hall	37
F141	Cheeky*Park	Witty Look: Life's a Circus!!!!	3/28	5:00 PM	Shimosuwa Culture Center Yamabiko Hall	111
F142	Shadow Play Theater KAKASHIZA	Hand Shadows ANIMARE	3/29	3:00 PM	Shimosuwa Culture Center Yamabiko Hall	141
F144	Art Community Organization OKINAWA	Les Misérables	3/30	7:00 PM	Chino Cultural Complex Rehearsal Room	34
F144	Art Community Organization OKINAWA	Les Misérables	3/31	11:00 AM	Chino Cultural Complex Rehearsal Room	29
F145	Puppet Theater TONTO	The Three Billy Goats Gruff	3/31	11:00 AM	Shimosuwa Culture Center Small Gymnasium	25
F146	Puppet Theater Hipopotaamu	Two Puppets' Talk	3/31	1:00 PM	Chino Cultural Complex Multipurpose Hall 1	50
F143	Theatrical Company Pa-Ret	Kenji Circus - Cat's Office, Acorns and Wildcat, Yodaka no Hoshi	3/31	3:00 PM	Shimosuwa Culture Center Yamabiko Hall	106
F144	Art Community Organization OKINAWA	Les Misérables	3/31	5:00 PM	Chino Cultural Complex Rehearsal Room	35
Total						1928

Specials

Number	Company	Title	Date	Start	Venue	Attendees
		Open Disco	3/27	1:00 PM	Shimosuwa Culture Center Asunaro Hall	233
F148	TEAM PERFORMANCE LAB.	Twilight Garden	3/28	6:00 PM	Chino Cultural Complex Lobby	112
		Bon Dance	3/28	7:00 PM	Shimosuwa Culture Center Asunaro Hall	28

Works for Babies

Number	Company	Title	Date	Start	Venue	Attendees
F103	JAPAN Union of Theatrical Companies for Children and Young people	KUUKI	3/22	11:00 AM	R's Art Court	17
F103	JAPAN Union of Theatrical Companies for Children and Young people	KUUKI	3/22	3:00 PM	R's Art Court	13
F111	Potherb	Pokapoka-pukupuku-main-main	3/22	11:00 AM	Galaxcity Forum	8
F106	Nakatsubo Arts Agency	The first concert for babies and moms to enjoy together, played by Kanonpu! (Rie)	3/24	11:00 AM	Galaxcity Recreation Hall	8
F110	CAN SEIGEI	Guru-Guru	3/25	11:00 AM	Galaxcity Forum	23
F119	Yamano-Ongakusha	Seeds of Music in Summer	3/26	11:00 AM	Galaxcity Forum	20
F128	Mitsuami	TON-Ton-ton	3/27	11:00 AM	Galaxcity Forum	28
F129	Leaf Planning	HO · GUI · UTA (Celebration Song)	3/27	11:00 AM	Shimosuwa Culture Center Small Gymnasium	20
Total						137

Report on Official Selections from Japan

For the official selections from Japan, theatrical works for young audiences that represented the Japan of today were selected by the stage performance team from the Kodomo to Butaigeijutsu Daihakurankai (held since 1998) from among the 180 plays submitted. The selection policy was to select works that explored new methods of stage communication in a variety of ways. Specifically, works that met or exceeded the following criteria: 1) works that did not rely on words as the central tool for communication (speaking to children's senses), 2) works that allow children to affirm

themselves and hold on to the joy of living, 3) works that allow for a simulated life experience and develop imagination and creativity, 4) works with a common theme that are set in the same era, including Japan and other parts of Asia, 5) works that present common world issues, and 6) highly-artistic works of a variety of countries, cultures, and styles. We gathered works that take on inclusivity, non-verbal works, excellent works that follow a theme, and works that allow the viewer to sense the world of today, and this was a program befitting of a cultural festival for children.

1

Konnyakuza Concert

Opera Theater Konnyakuza

While it was simple with singing and piano, this performance could be enjoyed by children and adults alike with distinct singing techniques and dramatic performances. The rhythm and fun of the sounds of the Japanese language are accessible to audiences around the world, and the venue was brought to laughter from the rich facial expressions and depictions of the performers.



Project organized and co-organized by the Japan Expo, 2020
Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASITEZI World Congress Tokyo Executive Committee



2

Welcome to the land of musical instruments

ROBA Music Theatre

Many ancient and original instruments were brought on stage, and musical performances and stories unfurled. Children became more and more concentrated on the performance as it delivered sounds in a natural way. As the performance did not use words as the central means of communication, it nurtured the audience's imagination and creativity, and was highly praised as a work that could be enjoyed both in Japan and abroad.



Project organized and co-organized by the Japan Expo, 2020
Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASITEZI World Congress Tokyo Executive Committee



3

KOYO Mime Live PANTOMIME UNIT TORIO

In addition to the highly-skilled pantomiming, this theatrical work featured a variety of new expressive forms, including ventriloquism with paper-made objects, comedy using newspapers, paper bags, and other everyday items, a one-man dance for two, magic, and more. The comedy sketch that handled life and death and expressions centered on sadness transcended generations and touched children and adults alike.



Organized by: Agency for Cultural Affairs /The 20th ASITEZI World Congress Tokyo Executive Committee



4

The Circus Lights

La strada company

This non-verbal work was supported by great skill on a stage made of Japanese washi paper. It was memorable to see children and their parents enjoying the warm clown performance that had a sense of unity as if the entire theater was a circus tent while also incorporating Japanese elements.



Organized by: Agency for Cultural Affairs /The 20th ASITEZI World Congress Tokyo Executive Committee



5

The World of Edo Marionettes

The Edo Marionette Group

This work featured Edo marionettes with 370 years of history starting with the Edo Period. The audience could experience Japanese history and folk culture through the marionettes with the drunken sight of a man dressed in period clothing, the beautiful movements of a woman dressed in kimono, and humorous dances passed down from the Edo Period.



Organized by: Agency for Cultural Affairs /The 20th ASITEZI World Congress Tokyo Executive Committee



Fringe Programs

For the original plan in May 2020, fringe programs were to be performed at venues in Tokyo. It was then decided to postpone the event, and all of the sudden, venues were changed to both Tokyo and Nagano. I was worried about how many groups would apply for performances outside of the city, but when we began accepting applications, there were many requesting the Nagano venues, and I sensed that the waiting for opportunities to perform in the long pandemic led to these desires for real performances.

Fringe programs were performed at many venues, including the Tokyo venues. We were mindful of infection prevention measures, and meetings with stage staff were always done in great detail.

One of the allures of the festival is to encounter groups of varying genres that cannot be encountered usually. There is also enjoyment in watching each other's performances and interacting between performances. Even with this festival, I was able to see this here and there. It wasn't just performing. Especially at the Nagano venues, there were performers who participated in the special programs as staff and some who enjoyed the festival as creators. This also led to interactions with locals, and the barrier between performer and audience disappeared.

But, just as I expected, it really was a shame that we were not able to interact with overseas artists in-person.

(Asako Noda)



長野文化振興基金



文化庁
Agency for Cultural Affairs





The Opening Ceremony



The Opening Ceremony began with Daikokumai (“The Dance of Daikoku”) + Shishimai (“Lion’s Dance”) by the ARAUMAZA Japanese Folk Entertainment Performance Company at the Galaxcity Nishiarai Cultural Hall (Adachi-ku). This was followed by a message from the sponsor given by Katsuya Morita, a representative from the Executive Committee, and a video message from ASSITEJ President Yvette Hardie in kimono all the way from South Africa. President Hardie conveyed a message of gratitude for the Japan team and everyone involved in holding the World Congress.

Messages were also given by Agency for Cultural Affairs Deputy Director-General Koichi Dekura and Japan Arts Council Director Akira Shimizu, as well as a heartfelt message from Mayor Yayoi Kondo of Adachi-ku, saying, “I can feel the energy of art and culture in my pandemic-restricted heart.” There was also a messages from Mayor Yukio Takano of Toshima-ku.

In the second half of the ceremony, there was a performance of Boshibari (“Stick Binding”) Kyogen dance by Zenshin-za Theater which fascinated the audience. The festive performance by ARAUMAZA and the colorful kyogen dance by Zenshin- za Theater

were planned to be performed in front of an audience from around the world, but unfortunately, due to the COVID-19 pandemic, visitors were not allowed into Japan. The ceremony was recorded, however, and the video was distributed around the world via the online festival website. (Chieko Omori)

Tokyo

The Opening Ceremony

Tuesday, March 23, 2021, 18:30~20:05
Tokyo/Galaxcity-Nishiarai Cultural Hall

〈Performer〉 ARAUMAZA Jananese Folk Entertainment Performance Company ,
Zenshin-za Theater
〈Organization / Direction〉 Tatsuo Suzuki
〈Organizer〉 Hiromi Yokozawa
〈Production〉 Makiko Kabayama

Project organized and co-organized by the Japan Expo, 2020
Organized by: Agency for Cultural Affairs / Japan Arts Council /
The 20th ASITEZI World Congress Tokyo Executive Committee



The Closing Ceremony

The Closing Ceremony at the end of the World Congress was held at the Suwa Cultural Center in Nagano at 6:30 pm on March 31, 2021. Following postponement and changes due to the pandemic, we revised our plan and relied on the cooperation of creative groups with a base of operations in local Nagano Prefecture. We made their performances the main attractions. The main program was as follows.

Opening Act

Based on a plan by Tsubame Kusunoki, a performer and puppet show actor who lives in Matsumoto, the Closing Ceremony opened with performances rich in variety by members of the following local (Nagano) creative groups: Festival Entertainment Group Dengakuza, Ginyudajin, Masyu & Kei, Aftab Bhavan Shinshu, and Senzenmon One APerson Theater.

Ceremony

The Ceremony opened with a screening of a video made up of memories over the course of the World Congress, followed by a report on the ASSITEJ General Assembly, a video message from the next President of ASSITEJ International, and video introductions of the host countries for the next ASSITEJ Gatherings (Sweden and Serbia) and World Congress (Cuba). The Ceremony closed with a message from ASSITEJ JAPAN Centre President Katsuya Morita.

Project: Turning Children's Voices into Art

This was the signature project of the Closing Ceremony. It was conceived out of an idea to gather and visualize comments from children during the pandemic, and artists who wanted to participate created video works of the children's comments in a variety of forms. High school students from Chino also came on stage, offering live performances of the children's comments. The following works were presented:

- "I'm smiling like always" by Butchy
 - "School and after-school care has changed. Come on! Why!" by Chiharu (CHEEKY!!)
 - "I'm gonna kill you!" by Kentaro Okada
 - "I want to take off my mask", a new kyogen dance by Noriyoshi Okura (Kichijirou Kyougankai)
- (Noriyoshi Okura offered a special live performance of this kyogen dance)

Statements of Gratitude and Closing Act

At the end of the program, Hisashi Shimoyama, who was the Artistic Director for this World Congress, offered a message of gratitude for all the people in



Japan and abroad who worked hard for this difficult World Congress. After that, local groups gave another performance, and the Closing Ceremony came to an end with a colorful 4-person shishimai ("Lion's Dance") and a banner to ward off the pandemic.

MC: Mana Mukaiyachi (All Staff)

Organizer: Kei Goto (Shadow Play Theater KAKASHIZA)

Nagano

The Closing Ceremony

Wed, March 31, 2021, 18:30~20:30

Nagano/Suwa-shi Cultural Center Hall

〈Performer〉 Festival Entertainment Group Dengakuza / Ginyudajin / Masyu & Kei / Aftab Bhavan Shinshu Hiroyuki Shimizu / Senzenmon One APerson Theater Noriyoshi Nakano

〈MC〉 Mana Mukaiyachi (All Staff)

〈Writer/Director〉 Tsubame Kusunoki

〈Producer〉 Kei Goto (Shadow Play Theater KAKASHIZA)

Project organized and co-organized by the Japan Expo, 2020
Organized by: Agency for Cultural Affairs / Japan Arts Council /
The 20th ASITEZI World Congress Tokyo Executive Committee



(Kei Goto)

Japan Expo Report: Yarai-nohgakudo Public Performance and Workshop

This program was held as An Encounter with Japanese Culture and Tradition, a jointly-hosted project with the 2020 Japan Expo hosted by the Agency for Cultural Affairs. The program was hosted with a desire to make one's own community and people with imagination and creativity into the part of society to love through having the children who will lead Japan in the next generation encounter and interact with Japanese culture and various cultures from around the world and develop expressive skills and sensibilities.

For the Yarai-nohgakudo public performance, parents and children from the Shinjuku area, where Nohgakudo is located, said they were entering

Nohgakudo, which they had been curious about, for the first time, and there were many small children brought along. As the performance also included a simple explanation for overseas guests, it was popular even among children and first-time viewers of noh and traditional Japanese dancing. The performance was filmed, translated into English, and distributed worldwide (for a fee) on the online festival website.

There were six Japanese culture workshop programs offered so that children could experience a variety of Japanese cultures.



Yarai-nohgakudo Public Performance #1

The Noh Play HAGOROMO

Thursday, March 25, 2021, 1 pm and 7 pm

Sponsor: THE NOHGAKU PERFORMERS' ASSOCIATION (public company)

Public performance of Hagoromo, a *noh* play, and an explanation of *noh*

Yarai-nohgakudo Public Performance #2

NIHONBUYO - Japanese Classical Dance - NAGAUTA - Japanese Classical Music

Friday, March 26, 2021, 7 pm

Sponsor: The NIHONBUYO Association (public company) and NAGAUTA Association (single company)

Renjishi, a Japanese dance, *Echigo Jishi*, a long *nagauta* epic song, and an explanation

Japanese Culture Workshop #1

Japanese Sword Fighting Workshop

Tuesday, March 23 and Wednesday, March 24, 2021 at the Toshima Civic Center (3 sessions/ Toshima-ku, Tokyo)

instructor: Takeshi Ishida

Japanese sword fighting workshop hosted by Takeshi Ishida from the EASTONES Theatre Company

Japanese Culture Workshop #2

Lion Dance Workshop

Friday, March 26 and Sunday, March 28, 2021 at the Toshima Civic Center (3 sessions/ Toshima-ku, Tokyo)

instructor: ARAUMAZA Japanese Folk Entertainment Performance Company

Lion dance workshop hosted by ARAUMAZA. Participants were given toy lions and learned a dance.

Japanese Culture Workshop #3

Kabuki Workshop

Sunday, March 28, 2021 at the Suwa Cultural Center (1 session/ Suwa-shi, Nagano) and Monday, March 29, 2021 at the Shimosuwa Cultural Center (2 session/Shimosuwa-machi, Nagano)

instructor: Zenshin-za Theatre

Kabuki experience hosted by the Zenshin-za Theatre. Young children could also try their hand at simple *kabuki* forms.

Japanese Culture Workshop #4

Calligraphy Workshop

Monday, March 29 and Tuesday, March 30, 2021 at the Shimosuwa Cultural Center (3 sessions/Shimosuwa-machi, Nagano)

instructor: Asako Yamada

A Japanese calligraphy experience hosted by Asako Yamada. Rather than a brush, participants used plants, cloth, and other familiar objects to draw in an original style of Japanese calligraphy using ink.



Japanese Culture Workshop #5

Kyogen Play Experience

Tuesday, March 30, 2021 at the Chino Cultural Complex (1 session/ Chino-shi, Nagano) and Wednesday, March 31, 2021 at the Shimosuwa Cultural Center (2 sessions/Shimosuwa-machi, Nagano)

instructor: Noriyoshi Okura

A *kyogen* comical play experience hosted by Noriyoshi Okura. Participants listened to a mini performance and explanation, and learned a simple form.

Japanese Culture Workshop #6

Nankin Tamasudare Workshop

Sunday, March 28, 2021 at the Shimosuwa Cultural Center (2 sessions/Shimosuwa-machi, Nagano)

instructor: Festival Entertainment Group Dengakuza

A *Nankin Tamasudare* street performance experience hosted by Dengakuza. Children used actual items to try out *Nankin Tamasudare* themselves.

The above programs were distributed online between Monday, March 22 and Wednesday, March 31, 2021 through the online festival website.

About the Nagano Venues

◆ Co-hosting with the Chino Cultural Complex

The Chino Cultural Complex was instrumental in hosting the festival in Nagano, as they understood the mission of the MIRAI Festival and worked as co-hosts.

During the short preparation period, a platform known as the ASSITEJ Tanoshimu Circle Suwa was launched. The platform would invite parents and their children to performances during the MIRAI Festival if they registered. The MIRAI Festival did not conclude as a one-time thing, but was a platform created to trigger the creation of a local network for people to enjoy culture after the performances. The response to this was great, and there was a flurry of applications as soon as the platform was opened. Seats set aside for invitations were soon filled, after which paid seats were sold. This created a positive cycle.

◆ Creating a Local Network

In addition to the Chino Cultural Complex, the network of local non-profits also made significant contributions.

To prepare for the MIRAI Festival, a Nagano Support Team was formed, with Support C, Suwa Kodomo Bunka Station, and Chino Oyako Gekijo at the center, and a local support system was established.

To bring excitement to the MIRAI Festival in Nagano, including requesting a setting for press conferences and publicity from local media, recruiting and

holding informational meetings for volunteers, and cooperation with creating decorations to liven the venues, we were able to work on detailed preparations along with locals. Many residents were notified about the festival as a result of holding multiple meetings while offering wisdom, ideas, and at times, anxiety on how to make this festival a success amid the pandemic.

◆ The Day of the Event

The allure of the free invitation tickets was amply displayed, and in attendance were many parents and children who had never regularly encountered performing arts.

This was during the pandemic and unfortunately we were not about to advertise as planned, but there were many visitors because the majority of people heard about the event by word of mouth from a friend through the pamphlets distributed at schools, and many people attended not one but many performances.

There were also attendees who offered their impression directly to the volunteers, saying that they thought one had to go to Tokyo to see such a wonderful performance, or that they want the event to come back next year. Another volunteer said that they were very delighted that such a fun event took place in their town. Rich communication arose between participants and volunteers during the event.

(Asako Noda)





Specials

Open Disco

Anyone, regardless of age, nationality, gender, or disability, could enjoy music at the Open Disco. Everyone from the local hip-hop dance team, INYOU Mura, participated. This dance team is active mainly in Shimosuwa-machi. Many children from a wide range of ages performed a well-coordinated dance performance and fired up the venue.

We enjoyed a variety of other music, as well, in-

cluding a fun performance of various flutes and toy instruments by Ashibue Kyube Kobo to Sarubando and a piano and handbell performance combined with clowning by Mashu & Kei with Xymox, which was a collaboration just for this performance.

Tall clown OSKa! also made an appearance at the venue, and the children there were mad with curiosity! They had fun taking photos with her.

The Disco was enjoyed by all, being surrounded by music and encountering INYOU Mura's dance performance, instruments, and performances not seen often.

(Hana Okamoto)



Bon Dance

At the Bon Dance venue, a tall wooden stage was erected and was brightly lit with lanterns. Participants were surrounded by a wonderful atmosphere and a fever of dancing. Within the dancing ring, children and adults alike were full of smiles, breaking down the boundaries between performer and audience. The MC was Jun Tada. For the opening, there was a light musical performance by local Dengakuza from Ina, Shinshu, followed by a Toshie Bon dance led by Dengakuza. While the choreography for the dance was simple and repetitive, the rallying calls were jolly and everyone en-



tered the dancing ring. Next up was a mini concert by Kentaro Okada who appeared wearing a kimono, and he charmed the audience by accompanying himself on the piano. The children in attendance were glued to the friendly performance. Everyone then formed a circle and danced the Gōshū ondo following Kentaro's lead. Things then got quite lively with a mini concert by Dengakuza, and there was a mini taiko drum rhythm session that everyone participated in, led by Jun Tada. Everyone got back in a circle and danced the Yagi-bushi to finish.

The people who gathered here for the first time came together with the dancing and the taiko drums, and the fun times were over too soon. (Tadajun)



Open Stage

An open stage was set up using the spacious lobby of the Chino Cultural Complex. We created a space for guests to stop and watch for about 20 minutes between performances. With each passing day, more and more people showed up to the open stage. It was a relaxing time where artists and guests could interact from a close distance, different from each of the public performances. (Asako Noda)



The General Assembly

The five General Assembly meetings for the 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People/MIRAI Festival 2020 were held online.

There were between 120 and 200 people at each meeting. From Japan, we had President Katsuya Morita, Vice President Setsuko Kamiho, Vice President Kei Goto, and myself. Kenjiro Otani interpreted for us.

For the first meeting, President Yvette Hardie gave an address and we discussed the Working Plan 2021 – 2024 and its themes.

For the second meeting, we established an election commission, confirmed voting methods, and approved activity reports and balance reports for the last four years.

For the third meeting, we discussed and approved the action plan, budget proposal, and revisions to our Constitution.

For the fourth meeting, there was a presentation and Q&A session with Cuba, the candidate for the 21st ASSITEJ World Congress, as well as the same with France, which is a candidate for the 2024 ASSITEJ Artistic Gathering.

We also broke into Zoom groups and discussed candidates for the next ASSITEJ Executive Committee.

For the fifth meeting, we conferred honorary member status, mourned the loss of those who had passed away, voted and announced the results for the World Congress and Artistic Gatherings, offered gratitude to former Executive Committee members, held a vote of confidence and announced the results for the new President and Secretary General, voted and announced the results for Executive Committee mem-

bers, and elected a Treasurer and Vice Presidents.

First, for the Working Plan 2021-2024, "Regenerating" was selected as the theme. The following is written in the opening part of the publicly announced Three-year Artistic Dramaturgy (a policy on theory and implementation):

"After the bushfire, the undergrowth and the trees grow back differently. Their shapes have changed. The blackburnt trunks remain while the green, tender shoots and leaves are the promise of new life and richness of a diverse ecology.

Regenerating is an active word – a word for the present while acknowledging the past, and aiming to the future.

Regenerating can be played with: life, transition, health, affinity, handing over, transformation, energy, old and new, power, restoring, hope.

We propose a three-year shape that works with this idea across our gatherings, communications, articles and campaigns."

Next, we decided on the following for future major ASSITEJ meetings. (ASSITEJ holds the World Congress once every three years, centered around a conference and an international performing arts festival for young audiences. Between each World Congress, Artistic Gatherings are held annually, focusing on interactions and conversations between members and performing arts through a festival.)

2022 Artistic Gathering: Sweden (Helsingborg, May 17-22)

2023 Artistic Gathering: Serbia (Belgrade, May 21-26)

2024 World Congress: Cuba (Havana, May 24 to June 1)

2025 Artistic Gathering: France (Nantes or Marseille)

The Executive Committee for 2021 to 2024 are as follows:

President:	Sue Giles, Australia
Secretary General:	Louis Valente, Denmark
Vice President:	Bebê de Soares, Chile
	Seok-hong Kim, South Korea
	Pamela Udoka, Nigeria
Treasurer :	Ernie Nolan, United States
EC Members:	Tatiana Bobrova, Russia
	Selloane (Lalu) MOKUKU, South Africa
	Yannick Boudeau, Belgium
	Cristina Cazzola, Italy
	Jon Dafydd-Kidd, UK
	Minoovash Rahimian, Iran
	Emilie Robert, France
	Shoaib Iqbal, Pakistan
	Julia Dina Hesse, Germany

We also selected former President of ASSITEJ Japan Asaya Fujita as an honorary member. It was a unanimous vote. We selected Sookhee Kim from South Korea and people who were resigning from Executive committee, with 6 total honorary members selected. Former President of ASSITEJ Yvette Hardie was also selected as an honorary President.

During a live performance of a song by a South African singer, we remembered Fumie Naiki, a former president of ASSITEJ Japan who had passed away.

The General Assembly is very important during the ASSITEJ World Congress, held once every three years. Looking back at the past three years, we had to decide on our action for the next three years. There were many votes and elections.

I was afraid if we would be able to do all of this as planned online, but we managed somehow. I would like to applaud everyone who was involved in the preparations for these meetings.

(Kentaro Miyamoto)

Workshops and Symposiums at the World Congress in Japan

The 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People/MIRAI Festival 2020 was held between March 20 to 31, 2021, in Tokyo and Nagano.

Workshops and symposiums led by experts were also incorporated into the program for the ASSITEJ World Congress/MIRAI Festival, in addition to conferences and stage performances.

I oversaw 11 workshops in Japan (excluding 6 Japan Expo workshops) and two symposiums, as I was an assistant director for the World Congress Programs.

Keiichi Tanabe, the director of the World Congress Programs, selected the workshops and symposiums from Japan and assigned dates and times to specific venues, so the main part of my job was making further adjustments to that.

Arranging support staff, checking necessary equipment, previewing venues, and keeping track of when speakers and facilitators would enter. Checking and proofreading introductory text that would be listed on the website, pamphlets, and programs. I did all of this, as well as gathering participants, working in the reception during the events, and handling special participation (when necessary).

There were some hard times while preparing, but I enjoyed working in the reception and handling special participation for the workshops and symposiums as they were diverse and each one was very interesting.

Due to the space limitations, I can't talk about the content of the workshops in detail, but the ones I attended focused on theatre games and impro. There was a workshop on noh and kabuki forms that also featured "body poetry". There was also a workshop on musicals.

Other workshops had participants use their bodies to play around with the words and sounds of the Manyoshu, and still others gently brought out self-produced dances. Another had participants think while experiencing movements and dance.

Yet another had participants communicate via dance using their bodies as much as possible. There was even a workshop to learn and experience the creation of hand shadow shows.

Participants included adults, junior high and senior high school students, mothers with infants, and an American resident of Japan. There was also a workshop held in a park, but I wasn't able to attend.

I felt that if we had moved ahead with preparations a little sooner, we might have had more people attend. I also wished that people from abroad could have attended. But I do feel it was fun and I'm glad we did it.

I will talk about the two symposiums in more detail on the next page. I am extremely grateful for speakers, facilitators, participants, and those involved in the preparations for all the workshops and symposiums.
(Kentarō Miyamoto)



Specific Parts of the Congress Program in Japan

I'd like to introduce in detail two of the symposiums that were part of the World Congress program in Japan.

First is the Open Forum "Theatre and Children", which was held at the Toshima Civic Center on March 27. It was co-hosted by the Japan Drama Education Association and the Japan Association of Theatre for Children and Young People.

Part one was a lecture by Minoru Tsukada entitled, "'Theatre Activities from the Perspective of Brain Science' - Why do children need theater activities?".

Part two was a symposium led by a panel made up of Shigeru Yamato, Hanako Ogaki, Tatsuki Yamane, and Yoriko Yurioka, and led by Katsuya Morita. It was entitled, "'Exploring the Future of Drama Education' - Enactment of the Basic Act on Culture and the Arts, and Theater Appreciation Programs".

There were many people interested, as the lecture was on brain science and theatre activities, and it was nearly full (80 people).

For the symposium, one participant said that four hours wasn't enough, as the symposium was to cover the following: Why is Drama education necessary for children's development? What are the important things to do and how should we put them into practice? Discussions based on actual cases.

Next is "All our Future: Children and Culture ~ KODOMO Art ACTION starting from me ~", which was held at the Chino Cultural Complex on March 30. It was hosted by KODOMO Art ACTION.

Part one made use of Zoom, and participants'

impressions of the ASSITEJ Mirai Meetings, held in 13 sessions, were shared.

Part two featured "Proposals for the Future" by Toshiyuki Shiomi (via video) and Ikuo Nakagawa. The interviewer was Mayako Morimoto. Participants' Manifesto (Declaration) was also shared.

It was a time to deeply consider how to realize a society (through SDGs) where no one is left behind, where there is no discrimination or exclusion, and where there is no disparity for children or youth in opportunities to participate in cultural activities and art. We also considered what we could do to enrich children's culture.

Thanks to this symposium, it was decided to further develop the KODOMO Art ACTION framework, which is active on a wide scale by considering children and culture, as a legacy of the ASSITEJ World Congress and MIRAI Festival.

In Japan, there are a variety of organizations, including organizations involved in theatre for young audiences, organizations involved in drama education, organizations made up of researchers, performing arts appreciation organizations, organizations that consider children's culture, and public organizations such as the Agency for Cultural Affairs and cultural facilities.

However, even though they share the same target ideals, cooperation among organizations is not so easy. I believe it is very meaningful and important to deepen mutual understanding, think together, discuss, and create chances for cooperation through opportunities like this. (Kentarō Miyamoto)



Photos from In-person Programs





Publicity

Logo

Features a bird motif from the concept of a child's imagination spreading its wings into the future. The bird's colors express happiness, sadness, fun, love, and joy. The text colors express the sky and sun.



Producer: Yoshito

Profile

Hello! I'm Yoshito! I like fried chicken and white rice. I'm really good at forgetting and showing appreciation. I'm a bit rough around the edges, but many people have helped me as I am, and I worked while staying happy no matter what. I live in Matsue City in Shimane Prefecture. I am a father of three, with my eldest daughter in elementary school and twins, one boy and one girl.



Merchandise

Six items were made to liven up the festival.



Stickers



Metal pins



Reusable bags



T-shirts



Hand towels



Japanese folding fan



Asahi Shinbun



Local newspaper in Nagano

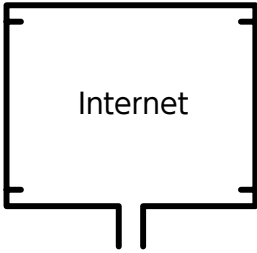
諏訪地方でアシテジ世界大会 実行委が会見

文化 2020年12月8日 6時00分



アシテジ世界大会の概要を発表する芸術監督の下山さん（左）と実行委メンバー

子どものための舞台芸術の国際イベント「第20回アシテジ世界大会／国際子どもと舞台芸術・未来フェスティバル」を来年3月に都内と諏訪地域で開催する実行委員会が7日、諏訪市役所で記者会見を開き、企画内容を発表した。諏訪地域では海外招待6作品と国内招待3作品、自由参加作品30作品が上演される予定で、国内外のアーティストら1000人が訪れる見込み。来年2月からチケットの販売を開始したい考えだ。



PICK UP イヴェット・ハーディ

アシテジ世界大会を日本初開催!

子供と芸術の触れあいを目指し、世界中から選りすぐった舞台作品を上演

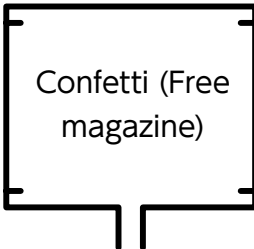
取材：文 / 野々原千 撮影：山崎健司



「アシテジは現在約100カ国の加盟国を持ち、国を超えた多様な活動を行っています。今日本で特別催進を企画するが、東京オリンピック・パラリンピックも控えたいられるが、文化のメッカである日本を世界に向けて発信する絶好的な機会と考えています。」

「対面を断つという多様性、世界から選りすぐった作品を選びました。子供たちが対象ではありませんが、良質な作品は年齢を問わずに受け入れられるでしょう。」

「今年度の1生たちは様々な困難を抱えています。日本の場合は学校が一つの回復で、テクノロジーが発達し、そこに関連することで、周囲との交流や繋がりが起こっています。また日本の子供は、遊ぶ時間、想像する時間を持つていない、想像力の欠如は大きな問題です。学校教育は必ずしも豊かな想像の場を与えてくれる訳ではありません。芸術は子供たちに想像、創造の場を与え、数億人の媒体で、芸術は他の何より人と人をつなげてくれると信じています。アシテジ世界大会が、子供たちの文化的状況を変える一つのきっかけになることを目指しています。」



PROFILE
イヴェット・ハーディ (Ivette Hardy) は、南アフリカ出身、児童青少年舞台芸術の分野で活躍する芸術家、プロデューサー、教育者。子供たちのための劇場、児童劇団を立ち上げ、様々なワークショップを実施している。その活動は国際的な広がりを持ち、海外でも児童劇団の指導者として活躍。アフリカでアシテジの事務局トップである ACRYA 副議長 (Africa Children and Youth Theatre Africa) を務め、2017年にアシテジのアシテジの代表として、2017年にアフリカで開催された第18回アシテジ世界大会で議長役の中心を担い、成功に導いている。

第20回 アシテジ世界大会 / 2020 国際子どもと舞台芸術・未来フェスティバル

1965年にパリで設立され、57年一度世界の各地で開催されてきた国際児童青少年演劇連合 (アシテジ) の第20回大会が東京で開催されます。世界大会に合わせて国際フェスティバルが開催され、世界中から選りすぐられた舞台作品が上演されます。

日：2020年5月14日 (水)～24日 (日)
 場：東京全統劇場 東京都千代田区 とうきょうオペラ・シティ・キョウテンシアター / 和歌山全統劇場 和歌山県 和歌山全統劇場 和歌山県 和歌山全統劇場
 料：【早稲】一席9,200円 子ども1,000円
 【中稲】A 15枚セット 25,000円 B 25枚セット 50,000円 (税込)
 www.assitej.org/2020-20th-international-japan
 第20回アシテジ世界大会・実行委員会事務局 tel: 03-6957-2202

詳細はカンフェティWEB (https://www.confetti-web.com/) にてご確認ください

SNS

Facebook
Twitter
Instagram
TikTok (Active until 2020)

Magazine



Features

We worked hard to make the magazine easy to read so as to convey opinions and thoughts, and we used large photos of performances to better show what the performances were about. This magazine also features a design made with Japan in mind, including illustrations of Japanese cherry blossoms and more.

Special Booklet



Features

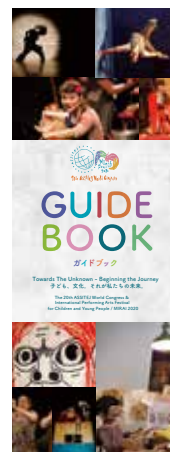
We designed a special booklet that was simple, with words that are easy on the eyes, while also focusing on the fun of the event. This booklet focuses on the content of the excellent ASSITEJ Mirai Meetings.

Website



2020: Pre-COVID website
(Hitoshi Tsuruta, Masahiro Noguchi)
2021: Newly redesigned
(Takahiro Mitsui, MITTS)

Guidebook



Features

This guidebook was created with a vertical, compact size so attendees can carry it around with them during the event. Pages were color-coded, and we aimed for a fun design that offered information in an easy-to-understand way.

Publicity Chief	Akane Kataya
Publicity Staff	Kyoko Hamauzu, Rie Kondo, Hana Okamoto, Hiroo Kataya, Reia Takamatsu
Art Director	Satomi Numakura
Designer	Taeko Takano
Photography	Hiroshi Ohdate
Advisor	Hitoshi Tsuruta
Merchandise	Hikari Murakami
Magazine Staff	Kentaro Miyamoto, Keiko Fukuyama, Toraki Ko

Partnership Projects

Toyokan

RAKUGO Performance -SHOW "RAKUZA"

Wednesday, March 24 and
Thursday, March 25, 2021, 7 pm

Performance of Japanese traditional performing arts, such as Rakugo, Daikagura acrobatics, and Kagura, accompanied by subtitles with illustrations for everyone to enjoy.

Performance

Takemaru Katsura (Rakugo), Michiyo Kagami (Daikagura acrobatics), Kyoko (Japanese traditional magic), and other MCs

Organized by: Agency for Cultural Affairs, Japan Arts Council, Rakugo Arts Association



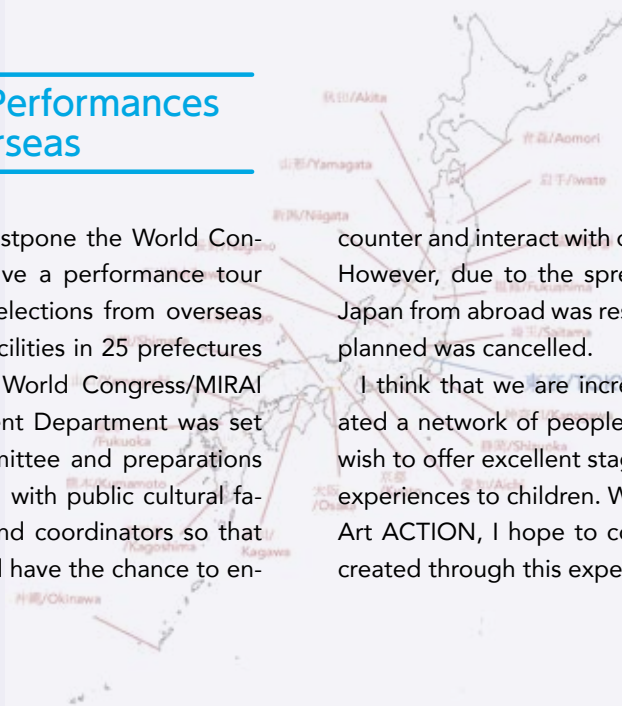
Nationwide Projects

National Tour of Performances from Overseas

Before it was decided to postpone the World Congress, there was a plan to have a performance tour around Japan of 15 Official Selections from overseas in approximately 36 cultural facilities in 25 prefectures to coincide with the ASSITEJ World Congress/MIRAI Festival. A National Deployment Department was set up within the Executive Committee and preparations were undertaken, coordinating with public cultural facilities and regional festivals and coordinators so that children all around Japan could have the chance to en-

counter and interact with overseas stage performances. However, due to the spread of COVID-19, entry into Japan from abroad was restricted and the entire tour as planned was cancelled.

I think that we are incredibly fortunate to have created a network of people from around the Japan that wish to offer excellent stage performances and cultural experiences to children. While working with KODOMO Art ACTION, I hope to connect the network that was created through this experience with future activities.



Guide Book



第20回アジテジ世界大会
2020 国際子ども舞台芸術
未来フェスティバル

GUIDE BOOK

ガイドブック

Towards The Unknown - Beginning the Journey
子ども、文化。それが私たちの未来。

The 20th ASSITEJ World Congress &
International Performing Arts Festival
for Children and Young People / MIRAI 2020



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開催概要

第20回アジテジ世界大会 2020 国際子どもと舞台芸術・ 未来フェスティバル

The 20th ASSITEJ World Congress &
International Performing Arts Festival
for Children and Young People / MIRAI 2020

2021.3.20 ~ 3.31

TOKYO/ NAGANO /online

2021年3月20日(土)~3月31日(水)

東京都・長野県・オンライン

Towards the Unknown – Beginning the Journey/ All our Future : Children and Culture

Towards the Unknown – Beginning the Journey/ All our Future : Children and Culture

Together we shall actualize an inclusive society where “no one is left behind” (cited from SDGs), filling the gaps for opportunities of children and young people to participate in cultural life and the arts, and there shall be no cultural discrimination or exclusion

「第20回アジテジ世界大会」のテーマ

Towards the Unknown – Beginning the Journey (未知なるものへー旅の始まり)

「2020 国際子どもと舞台芸術・未来フェスティバル」のテーマ

子ども、文化。それが私たちの未来。

All our Future : Children and Culture

What is ASSITEJ?

アジテジとは

ASSITEJ (International Association of Theatre for Children and Young People) is a global organisation for the performing arts for children and young people which was founded in 1965 in Paris. The members of ASSITEJ are national centres, professional networks and individuals across more than 100 countries. ASSITEJ Japan Centre joined in 1979 as the 36th country.

フランス語による「国際児童青少年舞台芸術協会」(Association Internationale du Theatre pour l'Enfance et la Jeunesse) の略です。1965年7月、個人・専門劇団、演劇団体を世界的に結集し、児童青少年演劇の芸術を向上することで、世界の児童青少年の豊かな成長に寄与する事を目的に、パリで設立されました。現在、71カ国にあるアジテジセンターのほか、プロフェッショナルネットワークや個人会員が100カ国以上から加盟しています。アジテジ日本センターは1979年に36番目の加盟国として参加しました。

ASSITEJ World Congress

世界大会とは

ASSITEJ holds their World Congress every 3 years to establish the working plan for the next 3 years. An international festival is also organised to present a selection of the world's most outstanding works in theatre for children and young people. It is the most important event for ASSITEJ and those who are involved in theatre for young audiences. Every year between two World Congresses, ASSITEJ holds an Artistic Gathering which focuses on artistic exchange.

アジテジでは、3年ごとに、過去3年間を総括し、次の3年間の方向性を組織全体で話し合う“世界大会(World Congress)”という会議を開催します。また、世界大会に合わせて国際フェスティバルが開催され、世界中から選ばれた舞台作品が上演されます。今回は「2020 国際子どもと舞台芸術・未来フェスティバル」として開催されます。

The 20th ASSITEJ World Congress Tokyo

Executive Committee

President Katsuya Morita



We have yet to see the end of the pandemic, but the preparation for the 20th ASSITEJ World Congress is well underway for its opening on March 20th this year. We sincerely hope the outbreak will be contained by then, and believe as many of you from in and outside of Japan will be able to come and participate. For that, we have been actively preparing to welcome you, taking all possible measures and precautions. We promise you a reliable and safe event.

Groups and organizations in the field of culture and arts around the world are in critical condition mentally and financially, as we are unable to conduct gatherings and performances. On top of that, children are deprived of play, have less exposure to arts and culture, and are bottling stress. However invisible, these impacts on the children post-pandemic is immeasurable. Hosting the event now holds special significance. The enjoyment we receive from arts and culture is substantial and valuable – let's take this opportunity to once again spread this message from Japan. We look forward to your support and participation.

第20回アシテジ世界大会実行委員会

アシテジ日本センター代表 森田勝也

世界的にコロナ禍が収まらないなかですが、第20回アシテジ世界大会の準備は着々とすすめられ、いよいよ2021年3月20日から開幕です。私たちは、それまでには何とかこのコロナ禍が収束することを願い、世界中から、そして日本の多くの人たちが参集できるようになることを信じています。そのために私たちは、可能な限りの対応と対策をしながら皆さんをお迎えしようとする準備に臨んできました。安心・安全な大会になることを約束します。

一年以上にわたるコロナ禍によって世界中の文化芸術に関わる諸団体は、集会や公演活動ができず、精神的にも経済的にも危機的状況に陥っています。またそれ以上に子どもたちはあそびの自由を奪われ、文化芸術に触れる機会もなくなり、心にストレスをためこんでいます。それは目には見えないだけにコロナ後の子どもたちへの影響ははかりしれません。その意味でもこの時期の世界大会は大きな意味を持っていると思います。人々が生きる上で文化芸術活動から享受できるものは大きく、そして大切なものであることを改めて日本から発信し、共有し、広げる機会にしようではありませんか。多くの皆さんの賛同とアシテジ世界大会への参集をお願いします。

このフェスティバルには、世界中から1254作品もの応募がありました。その中から、海外作品26作品、日本作品5作品を招待作品として選び、自主参加の作品も実に110作品の上演が予定されました。海外から3000人、国内から1000人が東京に集い、世界の子どもたちと舞台芸術について語り合い、日本の子どもの文化のレガシーを残せる大会にしたいと、大会のミッションを確認することからスタートしました。

2020年2月の新型コロナウイルスの感染拡大と緊急事態宣言。今まで経験したことのない荒波が、舞台芸術の世界に、子どもたちの暮らしの中に押し寄せてきました。それでも、このチャンスを活かしたいと思い、2021年3月に延期し、開催することを決めました。

コロナの勢いはおさまらず、フェスティバル全体を対面式とオンライン式の両面で行うハイブリット型になりました。アシテジ世界理事の来日もなくなり、会議部門は殆どオンラインで行われますが、フェスティバルに来た人たちがリアルに顔を合わせ、語り合う場は大切にしていきたいと準備をしてきました。

本格的な準備が始まって丸2年。コロナに振り回されながらも、子どもと舞台芸術との出会いを、子どもと文化の未来を、決して諦めずに考え続けてきました。

「子ども、文化。それが私たちの未来。」

“世界”を視野にいれながら日本の子どもの文化について語りましょう。この間の歩みを確かめ合い、新しいステップへと大きく夢を広げていける語り合いをしていきましょう。

第20回アシテジ世界大会・東京実行委員会



Opening ceremony

開会式 東京都開催

3月23日(火) Tue 23 March 18:30~20:05

ギャラクシティ・西新井文化ホール VN2-4

TOKYO / Galaxcity - Nishiarai Cultural Hall

The opening ceremony of the Congress to be held in Tokyo/Nagano. Starting with the performance "Daikokumai(The dance of Daikoku) + Shishimai(The dance of Lion)" by ARAUMAZA Japanese Folk Entertainment Performance Company, members of Wadaiko(Japanese drum) club of Tokyo Metropolitan Adachi East High School will show Wadaiko performance. After the greeting from the congress organizer, please enjoy the Kyogen dance "Boshibari(Stick binding)" by Zenshin-za Theater.

< Organization / Direction > Tatsuo Suzuki

< Organizer > Hiromi Yokozawa

< Production > Makiko Kabayama

東京・長野で開催される本大会のオープニングセレモニーです。民族歌舞団荒馬座による「大黒舞+獅子舞」に続いて、東京都立足立東高校・和太鼓部のみなさんが和太鼓演奏を披露します。大会主催者からのご挨拶の後、劇団前進座の狂言舞踊「棒しばり」をお楽しみください。

<出演>民族歌舞団荒馬座/劇団前進座

<舞台進行>鈴木龍男

<総司会>横澤寛美

<制作>椛山麻季子

Project organized and co-organized by the Japan Expo, 2020

Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASITEZI World Congress Tokyo Executive Committee

令和2年度日本博主催・共催型プロジェクト

「日本の文化、伝統に出会う」

主催：文化庁/独立行政法人日本芸術文化振興会/
第20回アンテナジ世界大会・東京実行委員会



6

Closing ceremony

閉会式 長野県開催

3月31日(水) Wed 31 March 18:30~20:30

諏訪市民文化センター・ホール VN10-4

NAGANO / Suwa-shi Cultural Center - Hall

Displaying the successful conclusion, this is the event which almost all participants get together.

The closing ceremony is to be held at Suwa city in Nagano prefecture. Starting with Festival Entertainment Group Dengakuza, performances by the creative groups in Nagano prefecture and voices from the children experiencing Corona virus crisis shall be conveyed. The site for the next congress shall be announced in the ceremony.

<Performer>

Festival Entertainment Group Dengakuza/ Ginyudajin / Masyu & Kei / Aftab Bhavan Shinshu Hiroyuki Shimizu/ Senzenmon One A Person Theater Noriyoshi Nakano

<Writer/Director> Tsubame Kusunoki

<Producer> Kei Goto

本大会の掉尾を飾り、参加者のほとんどが集まるイベントです。閉会式は長野県諏訪市で開催します。歌舞劇団田楽座をはじめとする地元長野県の創造団体による、パフォーマンスとともに、コロナ禍を過ごす子どもたちの声をお届けします。セレモニーでは、次回開催地を発表します。

<出演>お祭り芸能集団 田楽座/吟遊打人/まじゅ& Kei /

アフタフ・バーバン信州 清水洋幸/せんげもん一人劇場 中野哲良

<作・演出>くすのき燕

<制作>後藤圭

Project organized and co-organized by the Japan Expo, 2020

Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASITEZI World Congress Tokyo Executive Committee

令和2年度日本博主催・共催型プロジェクト

「日本の文化、伝統に出会う」

主催：文化庁/独立行政法人日本芸術文化振興会/
第20回アンテナジ世界大会・東京実行委員会



7

PROGRAM

Official Selection

O-1 ~ O-28

海外・国内招待作品

★対面式

☆海外作品上映会アフタートーク付き

東京会場

- VN1 としま区民センター
- VN2 ギャラクシティ
- VN4 花まる学習会王子小劇場
- VN5 シアターグリーン
- VN6 R's アートコート
- VN7 矢来能楽堂
- VN8 浅草東洋館

長野会場

- VN9 茅野市民館
- VN10 諏訪市文化センター
- VN11 下諏訪総合文化センター



凡例

Japan 日本	60min 上演時間	Japanese 日本語	4+ 4歳~ 対象年齢
国名		使用言語	
		※「ノン・ヴァーバル」は言葉がわからなくても楽しめる作品です。	

Official Selection

Konnyakuza Concert Opera Theater Konnyakuza

O-1

The world of words and music

Konjacza has been particular about how to sing Japanese. I have been carefully singing the poems of various poets from all over the world, reading songs composed by the composers HayashiMitsu and Kyoko Hagi. With the body expression and rich music cultivated in opera, we invite you to the world of stories. The individuality of each singer shines in the concert, and there is a charm that is different from opera. It is a stage unique to Konjacza that can be enjoyed by children and adults with the addition of unique body movements.



©2021 The Silver Donkey

こんにゃくざのおんがくかい オペラシアターこんにゃく座

ことばと音楽が織りなすうたの世界

日本語をいかに歌うかにこだわってきたこんにゃく座。古今東西、様々な詩人の詩に、座付き作曲家の林光と萩京子が作曲したうたたちをソングと読んで大切に歌い継いできました。オペラで培った身体表現と豊かな音楽で、物語の世界へ誘います。コンサートは歌役者ひとりひとりの個性が光り、オペラとはひとあじ違う魅力があります。ユニークな体の動きも加わり、子どもから大人まで楽しめる、こんにゃく座ならではのステージです。

文化庁文化芸術振興費補助金(国際芸術交流支援事業)
独立行政法人日本芸術文化振興会/公益財団法人東京都
歴史文化財団 アーツカウンシル東京



★対面式

Toshima Civic Center(multipurpose hall)
東京都 / としま区民センター - 多目的ホール VN1-2

3/22 ㊦ Mon 22 March 19:00
3/23 ㊦ Tue 23 March 13:00 / 17:00

Japan 日本	60min	Japanese 日本語	4+ 4歳~
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O-2

Official Selection

You and Me and the Space Between

Terrapin in association with Aichi Arts Centre

Part play, part picture book and all wondrous fun, a magical story of an adventurous girl unfolds as an illustrator draws the pictures live in front of our eyes!

"The island is sinking. Its adults are useless. Time for the kids to save the day. The island of Proud Circle springs a leak and its citizens must find a way to stop their home from disappearing. It takes the wondering mind of a child to save the island, its people and their ways. Adventures happen, horizons widen and important things are said.

From the mind of Australia's most accomplished children's playwright, Finegan Kruckemeyer, comes a tale of wonder and invention that is brought to life in unexpected ways. Storytelling, choreographed projections and live drawn animation explore the plight of refugees fleeing environmental change through the eyes of a child.

Step inside a picture book with an artist and storyteller, amidst a paper set that is cut, ripped, patched and manipulated live to create a world of play."



©2021 You and Me and the Space Between / 小さな島とエヴァ

小さな島のエヴァ

テラピン・パペット・シアター

リアルタイムで描かれる魔法のような絵本の舞台

エヴァの住む島は、水漏れを起こして沈みつつあります。そこで「大人は頼りにならない！」と子どもたちが島を救うために立ちあがりました。子どもたちの心が島と住人を救う鍵です。舞台上でリアルタイムに描かれるアニメーションが、観客を楽しい冒険の世界にいざないます。絵本のようなお芝居のような、不思議なスタイルの舞台です。オーストラリアを代表する児童劇作家フィニーガン・クラックメイヤーの作品世界をぜひ味わってください。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 VNI-9

3/23 日 Tue 23 March 15:00

Australia
オーストラリア

55min

English
言語あり

6+
6歳～

Official Selection

Gerda's Room Osobnyak Theatre

O-3

Did Gerda really go out to look for Kai?

The production immerses the audience into the world of things and words from "The Snow Queen", the world of enchanting sounds and puppets. In this story, Gerda is completely alone. The audience sees her just on her own.

Like a mirror, she reflects other characters, and follows these reflections. Gerda is still young in her memory. She doesn't notice the passage of time, and keeps looking for Kai.

"Gerda's Room" is about searching and fearing. It's about eternity that is always ready to meet us. We put this eternity into a word, and breathe it out on a frozen window so we can finally see something dear to us which we have long lost. Like our body, a room we inhabit reflects everything we have experienced. We all know the fairy tale about Gerda's journey. But did Gerda really go out to look for Kai? People, roads, strange places... What if she embarked on that journey without actually leaving her room? Gerda's story is in brackets, turned into a metaphor. It's a visual and conceptual transformer. The production is a memory play reconstructing the past. And it's open to interpretation.



©2021 Anna Ostashver

ゲルダの部屋

オソブニャク・シアター

仕掛けがいっぱい不思議な世界

「雪の女王」を原作にした、恐怖と永遠についての物語です。ロシアの冬を思い起こさせるようなモノトーンの部屋で、ゲルダはカイを探し求めます。ゲルダの部屋は仕掛けがいっぱい。壁から出てくる机、穴から這い出てくる蛇、天井からぶら下がったロープにつかまれば、ゲルダの旅が始まります。幻想的で、すこしこわい、ゴシックホラーの雰囲気が強く出ているので、年長の子どもたちのほうがより楽しめるでしょう。

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歴史文化財団 アーツカウンシル東京



☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 VNI-9

3/26 日 Fri 26 March 17:00

Russia
ロシア

90min

Russian
言語あり

10+
10歳～

O-4

Official Selection

PICCOLI

compagnia rodizio
(a production compagnia rodizio/
Espace600 Grenoble France)

A man and a woman carry big branches. They light the fire and keep it alive, but the wind and snow come and they have to leave for a long journey. When snowflakes have turned into cherry petals then they can stop and build their home. When the house is done the night comes. They know they have to play with it, they have to play with the wolves to overcome their fear and so they can finally to sleep.

At the same time there was a child walking on the woods.

He was lost, he was hungry and cold. He'd been walking for days and nights.

But suddenly, deep into the woods, the little child saw a little light.

It was the light of a house, so he came close and knocked the door:

The man and the woman wake up and very happy go to open



©2021 PICCOLI / ピッコリ

ピッコリ

コンパニー・ロディージオ

森のなかの小さな明かり

カンパニーの特徴である、素晴らしいビジュアル性を堪能できる作品です。暗闇のなか、丸く浮かび上がる仄明い空間で物語は進みます。一組の男女が大きな枝を持って現れ、うつろう自然に翻弄されながらもふたりの家建てます。焚火のあかりのような暖かな空間で演じられる日々の営みは、どこか懐かしく、夢のようです。そこへ現れる新たな登場人物は誰でしょう？自然のなかで生きる、人間の恐れや喜びが描かれています。アジア初演。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 VN1-9

3/24 Wed 24 March 17:00

Italy
イタリア

35min

Non verbal
ノンヴァーバル

3+
3歳～

12

O-5

Official Selection

On the wolf's trail

Pozorište mladih Novi Sad/
Youth theater Novi Sad

Buck, a well-grown dog with thick hair, lived in a big house in the sun-kissed Santa Clara Valley.

He had a happy life, and nothing was missing.

Until... Why is it so cold here? What is the white matter that falls from the sky on my snout? Where are they all rushing to? Which animal gives such a smell? Why are they wrapping my body with belts? And what is howling from far away? On the wolf's trail is the authors adaptation of the famous novel Call of the Wild by Jack London. It is a theater composition for six actors, one drummer, ten microphones, four dogs, and one deer that tells the story of the domesticated dog that was stolen and sold to work in Yukon province in Canada during the Gold rush on Klondike. So to the place, where are roots of Bucks breed. Bucks journey is full of distress and surprises - not only from unknown environment but also from his so far unknown spirit.

Jakub Maksymow, director



©2021 Thandile Zwelibanzi

オオカミの通り道

ノヴィサド青少年劇場

君の魂の声を聴け

飼い犬のバックは、ある日悪い男にさらわれて、そり犬として売られてしまいます。ゴールドラッシュにわくカナダの荒野でそりを引き続ける過酷な生活。バックは、自分でも気づかなかった魂の呼び声に応え、たくましく変わっていきます。人形遣いの手で、生き生きと操られるバックは、本物の犬のように走り、吠え、運命と闘います。2019年9月セルビア国際児童演劇フェスティバルにて最優秀演出賞、演技・人形操作技術賞を受賞した見ごたえのある舞台です。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 VN1-9

3/24 Wed 24 March 19:00

Serbia
セルビア

60min

Serbian
セルビア語

10+
10歳～

13

O-6

Official Selection

PUNO (Letters To The Sky) Papermoon Puppet Theatre

to remember our beloved ones who already flew to the sky...

Tala is a little girl trying to cope with the departure of her beloved father, Puno. As a young girl who has lost her father, she feels anger and sadness at the thought of being neglected by her loved one. She writes about her feelings towards her father, but she could never send it...

Until, she finds out that the souls of your loved ones remain around for 40 days after their death. Now, Tala has the chance to live alongside her father Puno for 40 more days. Will Tala share with Puno the contents of her letter? How will she say goodbye to him at the end of 40 days?



©2021 PUNO (Letters To The Sky) / プーノ～空への手紙～

プーノ～空への手紙～

ペーパームーン・パペット・シアター

さよなら、大好きなパパへ

少女プノは、パパが大好き。ふたりはいつも一緒にいます。しかし、パパは病気で亡くなってしまいました。プノは死を受け入れられず、怒りに囚われています。父親の魂が天に上るまでの40日間を共に過ごすことになったプノは、愛するパパに別れの手紙を渡せるでしょうか？幾人もの人形遣いが生み出す繊細なパペットの表情、仕草から、一瞬たりとも目を離すことができません。遣い手と人形が自然にやり取りをするシーンが印象的です。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)
としま区民センター・会議室 701～703 VN1-9

3/25 🌙 Thu 25 March 15:00



14

O-7

Official Selection

Hocus Pocus Philippe Saire

Hocus Pocus, a 45-minute work for two performers intended for children aged 7+, is mainly based on the power of images, their magic and the sensations they provoke.

The very unique set design allows for a playful and magical exploration into a game of appearances and disappearances of both bodies and accessories.

The brotherly relationship that develops between the two dancers constitutes the show's guiding thread, both through the hardships they create for themselves to toughen themselves up and through the fantastic voyage that subsequently awaits them.



©2021 Hocus Pocus / ホーカスポーカス

ホーカスポーカス フィリップ・セール

暗闇からこんにちは！

ふたりのダンサーが、今まで誰も見たことがないような不思議な舞台装置を使って子どもたちの感覚を刺激します。暗闇に浮かんで消える肉体と小道具は、魔法のようです。観客はワクワクした気持ちでストーリーに引き込まれていきます。ふたりは兄弟のように仲良くなり、強くなるために自ら選んだつらい試練と幻想的な旅を乗り越えます。美しく映像的であると同時に、強い身体性を感じられる作品です。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)
としま区民センター・会議室 701～703 VN1-9

3/25 🌙 Thu 25 March 17:00



15

0-8

Official Selection

I Will Be Everything...

New International Encounter working with Nordland Teater, Odsherred Teater, Theater Mumpitz, Teatr Figur, Theater am Ortweinplatz and Sala Baratza Aretoa

An international project working locally in schools and communities across Europe to tell the story of the future in 50 years time, through the eyes of children

An international project working locally in schools and communities across Europe to tell the story of the future in 50 years time, through the eyes of children. I Will Be Everything... asks children to imagine the future.

Their future selves and the future world. Their future lives and future dreams. Their town, their life, their family, Marchbe their job, their football team or even a future environmental or political reality...

Fantastic and fabulous stories created by the 3,000 children through workshops have been transformed into an immersive theatre show and exhibition touring across Europe and beyond.

Featuring projection, shadow puppetry and animation!



©2021 I Will Be Everything /できないことは何もない

できないことは何もない

ニュー インターナショナル エンカウンター (NIE)

ミライはわたしの手の中に

7カ国 3,000 人の子どもたちとおこなったワークショップを基にした舞台です。子どもたちに自由に想像してもらった「未来」を、演者たちが表現します。50年後の子どもたちは、どんな世界に生きているのでしょうか? プロジェクションマッピングや影絵、アニメーションを使った表現が印象的な作品です。にぎやかで明るい舞台に子どもたちも笑顔! デンマーク、ノルウェー、ドイツ、オーストリア、スペイン、ポーランドの共同制作です。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701 ~ 703 VN1-9

3/25 Thu 25 March 19:00

England・Poland・Denmark・Spain・Germany・Norway

イギリス・ポーランド・デンマーク・スペイン・ドイツ・ノルウェー

60min

Non verbal
ノンヴァーバル

8+
8歳~

Official Selection

Welcome to the land of musical instruments

ROBA Music Theatre

In search of fun and peaceful sounds.

"The fantastic ship travels through a country of unknown musical instruments in search of fun and peaceful sounds.

The sound of the wind and the sound of rain are also musical instruments. Concerts always start on earth.

A soft and warm tone, an interesting fantasy (handmade) instrument. And a stage like singing, dancing and puppetry.

Musical instruments that create human bonds connect the past, present, and future.

The secrets of such instruments are played seriously and entertainingly by the Roba Music Theater.

Perhaps future instruments will appear in the final scene.

In search of fun and peaceful sounds."



©2021 ROBA Music Theatre

楽器の国へようこそ

ロボの音楽座

ココロときめくへいわな音を

"空想の船は、ココロときめくへいわな音を求めて知らない国へと旅にでる。風の音や雨の音も楽器。みみをすますといつも地球はコンサート。柔らかな昔の楽器と面白い空想楽器。そして歌や踊り人形劇のようなステージ。人と人との絆を生み出す楽器は、過去、現在、未来をもつなぐ。ロボの音楽座は、そんな楽器のヒミツを、真面目にそして面白く演奏し演じる。ラストには、未来の楽器が登場するかもしれない。ココロときめくへいわな音を求めて"

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歴史文化財団 アーツカウンシル東京



★対面式

Toshima Civic Center (small hall)

としま区民センター・小ホール VN1-1

3/25 Thu 25 March 17:00

3/26 Fri 26 March 11:00 / 15:00

Japan
日本

75min

Japanese
言語あり

4+
4歳~

O-10

Official Selection

The Little Red Riding Hood

GOMPA Project

A performance for brave children.

The Little Red Hiding Hood is a performance for children created by the Brazilian group Projeto GOMPA. With hybrid language, which mixes theater, dance and music, the performance directed by Camila Bauer is an experience that delights children and adults in different ways, with a proposal of different layers of perception. The text is written by Joël Pommerat, one of the most important French playwrights of contemporary times, recognized for his lyrical and thought-provoking narratives, which in this work brings out a kind of "initiation into fear", as the author himself defines, in which the child faces the risks and, at the same time, the fascination with the unknown represented by the road - or, metaphorically, the very passage from child to adult life.

The Brazilian group brings its own language to the performance, putting the children into an atmosphere where they can feel fear and, at the same time, they can understand and feel its safe since it's all fictional. Theater is presented as a safe place for new experiences, for the encounter of the child to the risk of facing the unknown, dealing with the fascination of the passage from the childish universe to the adult one.



©2021 Adriana Marchiori

赤ずきんちゃん ゴンパ・プロジェクト

～勇気のある子どもたちへ～

演劇、ダンス、音楽を組み合わせたハイブリッドな表現技法により、演出された「赤ずきんちゃん」です。とても洗練された舞台で、いわゆる子どものおとぎ話を想像された観客は、驚きとともに素晴らしい体験を得るでしょう。未知なる世界への恐れと、抗いがたい誘惑は、同時に成立します。子どもが大人になる過程をグリム童話の骨組みを使って描いた脚本です。全編、柔らかな音楽のようなフランス語の響きで語られます。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)
としま区民センター・会議室 701～703 [VN1-9]

3/26 日 Fri 26 March 11:00



18

O-11

Official Selection

Princess Pyung-gang and Stupid Ondal

Bookteller's Quilt

Every object around us can be a toy

"Princess Pyeonggang and Stupid Ondal" is originally a Korean folktale that tells the love story between a great general - once was a fool - and a great princess - once was a whiner.

Princess Pyeonggang, the daughter of the 25th King Pyeongwon in Goguryeo, used to be a crybaby. In order for her to stop crying, the king kept telling her that she would get married with Ondal, who was widely known for his foolishness in the country.

In a town adjacent to the castle, there lived Ondal scratching a living and taking care of his blind mother. People called him stupid or foolish because he always smiled even though anyone would do harm to him.

Grown up, the princess insisted that she should get married with Ondal as promised with her father. The king was so furious about it, but he could not change her decision at all. She went out of the castle and found Ondal.

She did her best to carefully nurture his talent, and trained him armed with intelligence and leadership. Recognizing Ondal's excellence and outstanding competence, the king dubbed Ondal a general. With the King's permission, Princess Pyeonggang and General Ondal finally came to get married.

General Ondal kept his name as a great general though his leadership in a number of wars. One day, however, he got shot and dead. His body was put into the coffin, but no one could move it. As Princess Pyeonggang arrived to see the coffin, it started moving and back to his home, Goguryeo.



©2021 Princess Pyung-gang and Stupid Onda / ピョンガン姫とまぬけなオンドル

ピョンガン姫とまぬけなオンドル ブックテラーズ・キルト

泣き虫とオンドルの韓国英雄譚

昔々、泣き虫のお姫様がありました。「いつまでも泣いているとまぬけのオンドルと結婚しないでほしいぞ」と言われて育ったお姫様は、大きくなって本当に「オンドルと結婚する!」と言い出しました。でも、まぬけなオンドルは本当は心やさしい青年。さてさてふたりの運命は? 有名な昔ばなしをふたりの役者が演じます。使う道具は、かなづちや霧吹きといった、お家の中にあるものばかり。ウクレレやカホンを使った生演奏も楽しい舞台です。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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歴史文化財団 アーツカウンシル東京



☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)
としま区民センター・会議室 701～703 [VN1-9]

3/26 日 Fri 26 March 15:00



19

0-13

Official Selection

Own Two Feet Midnight Theatre Company

A beautiful Bunraku inspired puppet show about courage.

Inspired by both Bunraku and object manipulation puppetry styles, Own Two Feet is a visually stunning show with a folk and country inspired musical score. It's main character, Ninna (played by a bunraku style puppet), is an adventurous and mischievous 5 year old girl who is experiencing life in the countryside for the first time. Puppet animals, including Snati the dog, a cow and a pig, are created from objects already on stage and they help Ninna find courage in new experiences.



©2021 Jaqqa J. Petersen



©2021 Atli Thor Einarsson

はじめての1歩

ミッドナイト・シアターカンパニー

ニンナは5歳、初めての田舎暮らし

ニンナは冒険といったずらが好きな5歳の女の子。お父さんの手を離れて、犬のスナティたちとはじめての田舎暮らし。文楽とオブジェクトパペトリーにインスパイアされて作られた『はじめての1歩』は、フォークやカントリーミュージックをベースにした音楽とともに繰られるヴィジュアル性の高い作品。アイスランド国内にて、多数の賞を受賞。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
独立行政法人日本芸術文化振興会／公益財団法人東京都
歴史文化財団 アーツカウンシル東京



☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 [VNI-9](#)

3/26 🌞 Fri 26 March 19:00

Iceland
アイスランド

40min

Non verbal
ノンヴァーバル

2+
2歳～

20

Official Selection

The house of small cubes - Tsumike no Ie Spectabilis

0-14

The house of small cubes, Shadow THEATRE – Puppet and
Object Theater – from 6 years old onwards

In a town where water keeps rising, peculiar houses are built: each time a house is flooded; its inhabitant builds a new floor on top of it. There are thus, underwater, houses built on top of each other, looking like small piled up cubes. Over time, inhabitants have left the town, and today only an old man continues to resist the sea level rise. One day his tools sink into deep water so he puts his diving suit on and dives into the water to the lower floors in order to get them back. Every room sings him a song reminding him of the past, bringing back shifting memories from the depths. Therefore an immersion into the past begins for the old man, a delicate flashback, as if the film of an entire life unfolded before our eyes... a film going backwards.



©2021 Cedric

つみきのいえ

スペクタビリス

過去の思い出をよみがえらせていく

水の中には、まるで積み木のように家が積み重なっている。潜っていくうちに見えてくるひとつひとつの部屋が、過去の思い出をよみがえらせていく。繊細なフラッシュバックとともに、男は過去の世界へ入っていき、彼の人生がまるで映画を逆再生するように私たちの前で紐解かれていく。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 [VNI-9](#)

3/27 🌞 Sat 27 March 19:00

France
フランス

45min

Non verbal
ノンヴァーバル

6+
6歳～

21

O-15

Official Selection

Yeh-Shen

China National Theatre for Children

Yeh-Shen, an orphan, saved a little fish by the riverside. Yeh-Shen and the fish who had a magical power became friends who helped each other. However her greedy step mother tried to take the special power away from the fish and ended up killing it. Yeh-Shen was grieved, but the soul of the fish was always beside her and watched over her.

Puppeteers manipulate large puppets on the stage.

Please focus on dynamic scenery of a river and stage equipment that changes, too.



©2021 Yeh-Shen / イェシェン

イェシェン

中国児童芸術劇院

世界最古のシンデレラ物語

両親を亡くしたイェシェンは、川辺で小さな魚を助けました。不思議な力を持った魚とイェシェンは、互いに助け合う親友になります。ところが、欲張りな継母が魚の特別な力を奪おうとして殺してしまいます。イェシェンは悲しみますが、魚は魂になってもイェシェンのそばで見守ってくれていたのです。この舞台は、人形使いが大きなお人形を操作して舞台上に上がります。ダイナミックな川の表現や、変化する舞台装置にも注目してみてください。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701 ~ 703 | VNI-9

3/27 📅 Sat 27 March 11:00

China
中国

70min

Chinese
言語あり4+
4歳~

Official Selection

ONE MORNING
I LEFT / UNA

O-16

TEATRO DE OCCASIÓN

"One morning I left" is Ana's trip to nature, through imagination. A journey of colors, sounds, landscapes and animals, in which boys and girls will be invited to discover, feel and enjoy."

Ana decides to travel and to get it is helped by Gaspar and accompanied by Oliver. In her trip she discovers what inhabits in nature; the sun, the flowers, butterflies and several places. We see Ana milking a cow in the countryside, flying on a big bird over the desert, diving among bubbles and exploring the jungle. Cloths, buckets, funnels and ropes support this trip, giving life magically. Music, sounds and live songs – guitar, clarinet, percussion instruments and effects – are the text of the play.

This conjunction of elements make "One morning I left..." an intimate and captivating show.



©2021 Sebastián Cerpa

アナのはじめての冒険

テアトロ・デ・オカシオン

アナといっしょに旅しよう!

「ある朝、わたしは冒険の旅に出た。」大きな鳥に乗って砂漠を横断したり、シャボン玉に飛び込んだり、ジャングルを探検したり…旅の途中ではバケツやロープが魔法のように助けてくれる。きみも素敵なラテン音楽にのってアナと一緒に旅にしよう!

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701 ~ 703 | VNI-9

3/28 📅 Sun 28 March 11:00

Chile
チリ

35min

Non verbal
ノンヴァーバル3+
3歳~

0-17

Official Selection

The Art of War

CHILDREN'S ART THEATRE
OF CHINA WELFARE INSTITUTE

Play 'The Art of War' was created from children's perspective, with physical performance, to elaborate the Aesop's fable 'The Turtle and the Rabbit' in a very funny way.

Book 'The Art of War' was composed of 13 articles with totally 6000+ characters, which was written by Sun Wu, a famous strategist living in the Spring and Autumn Period of China (770B.C.- 453B.C.), known as the Canon in the military field. It boasts its long history to record military-related stories and has its profound effect. Even at present, it stays and keeps on enlightening us.

Play 'The Art of War' was created from children's perspective, with physical performance, to elaborate the Aesop's fable 'The Turtle and the Rabbit' in a very funny way.



©2021 The Art of War / 「うさぎとかめ」孫子の兵法

「うさぎとかめ」孫子の兵法 中国福祉会児童芸術院

中国版イソップ童話 勝つのはどっち？

自分の力を過信して油断したうさぎと、地道に歩き続けたかめ。有名なイソップ童話を中国のクリエイターがアレンジしました。孫氏の兵法にならった駆け引きを楽しみましょう。掛け軸を使ったシンプルな舞台装置とカラフルなスポット照明に、現代的なデザインの衣装が映えます。子どもの視点で描かれた2匹の動物は、大きな動きがともコミカル！言葉はわからなくても、思わずわかってしまいます。

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☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701～703 [VN1-9]

3/28 ㊥ Sun 28 March 15:00



24

Official Selection

KOYO Mime Live PANTOMIME UNIT TORIO

0-18

A funny encounter of body and things

A funny, physical performance. An imagination-provoking piece that hopefully makes people feel warm inside even after the performance... These are the visions I had when I was making KOYO Mime Live. For over 30 years since I started pantomime, I have aspired to make an act that is both funny and heartwarming, by using not only body movement but also bringing in the elements of magic and puppetry. After watching my performance, the familiar things may look different, or move different. And that... is what I wish for.



©2021 KOYO Mime Live / KOYO マイムライブ

KOYO マイムライブ パントマイムユニットTORIO

カラダとモノの笑える出会い

言葉に頼らない体を使った動きによる笑いの作品。想像力をかきたてるような作品。そして何よりも見終わったあと少しでも心を暖かくしてくれるような作品。こんな思いでこの「KOYO マイムライブ」を作りました。パントマイムを始めて30年以上、体を使うだけでなくマジックや人形劇の要素も取り入れて笑って笑って少しホロリとするような作品作りを心がけています。この作品を見終わったらいつものなんでもない生活や見慣れたものがお客さんの中で少しでも違ったように見えたり動き出したりするといったなあ。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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★村面式

Chino Cultural Complex (Concert hall)

茅野市民館・コンサートホール [VN9-3]

3/28 ㊥ Sun 28 March 17:00

3/29 ㊥ Mon 29 March 11:00 / 15:00



25

0-19

Official Selection

The Circus Lights

La strada company

Japanese paper × CLOWN × Lights

"The Circus Lights" is a new type of storytelling created by Japanese clowns Chang & LONTO. This paper craft is used in the other props, too. It is a nonverbal stage but visually impressive and the bittersweet story touches any age audience's heart.



©2021 The Circus Lights /サーカスの灯

サーカスの灯 (ひ) ラストラダカンパニー 和紙×道化師×灯

いつかどこかへ行っちゃうの?ある日、サーカスを乗せて汽車がやって来た。真っ白なサーカスの中でおこる色々なこと。ひとつの雨粒が大海原になったり、大きな紙でかくれんぼ。たかさんの筒の上でおととと、紙の人形も動き出す。あれれ?星が落ちてきちゃった。...どうしよう?サーカスはいつの間にかやって来て、いつの間にか去っていく。あたりまえのことが、あたりまえでなくなってしまうかのように...

文化庁文化芸術振興費補助金(国際芸術交流支援事業)
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★対面式

Chino Cultural Complex (Multi-hole 1)

茅野市民館・マルチホール1 VN9-1

3/28 日 Sun 28 March 15:00

3/29 月 Mon 29 March 13:00 / 19:00

Japan
日本

60min

Non verbal
ノンヴァーバル4+
4歳~

26

Official Selection

Transform

OLA TSALA

0-20

A physical theatre play for very young children that delights them with the changing forms of water, clay and wood

Three characters invite the audience to explore these lovely materials that keep changing, sharing the rhythm of Botswana and Mozambique.



©2021 transform!! /何になるかな?

何になるかな?

オラ・ツアラ

へんしんするよ!みず・ねんど・き

ステージ上で、水、粘土、木がどどん形を変えていきます。実際に目の前で起こる「生の変化」に子どもたちの目はきぎ付け。身体と道具でボツワナとモザンビークのリズムや歌が奏でられ、変化し続ける3つの素材と共に、自由な想像世界の冒険へと観客を引き込んでゆきます。オーバーオールを着た3人のパフォーマーがコミカルで楽しい!子どもたちのあそびの世界そのものを表現したアートパフォーマンスです。

文化庁文化芸術振興費補助金(国際芸術交流支援事業)
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☆海外作品上映会アフタートーク付き

Chino Cultural Complex (Rehearsal room)

茅野市民館・リハーサルルーム VN9-4

3/29 月 Mon 29 March 17:00

Botswana
ボツワナ

30min

Non verbal
ノンヴァーバル3+
3歳~

27

O-21

Official Selection

EURIA (RAIN) MARKELIÑE

A multi awarded play about what happens to us and what we feel when we love someone and we lose it.

RAIN

Speaks of what happens to us and what we feel when we love something and we lose it.

It speaks of the necessary time when sorrow accompanies us to calm what hurts. It speaks of loss, large or small, like a natural event.

"He is sad because he lost his partner: Her umbrella, hung in their apartment entrance's rack, becomes his only and undeniable company, the way he can be attached to the memory of her:

One day he finds a broken and abandoned umbrella in the street. He decides to bring it home to fix it. Now they are three at home: Two umbrellas and himself.

Euria is about what happens to us when we love something or someone and we lose it.

The time we need to understand and accept that something has changed.

And of course, about our ability to cope.



©2021 Euria-Markelaine

エウリアの愛 マルケリーニエ

傘に残された思い出。

何かを愛して、それをなくした時、私たちに何が起こるのか、私たちはどう感じるのか。失ったものと新しいもの。いえない悲しみ、その痛みを受け入れるのに必要な時間は…2つの傘と彼が語るノンバーバル作品

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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☆海外作品上映会アフタートーク付き

Chino Cultural Complex (Concert hall)

茅野市民館・コンサートホール | VN9-3

3/30 ㊦ Tue 30 March 19:00

Spain
スペイン

55min

Non verbal
ノンヴァーバル

6+
6歳～

28

Official Selection

horses kabinet k & hetpaleis

O-22

Horses is a dance performance with an untameable energy, in which 5 young children and 5 adults meet. The little ones and the tall ones share avidity, a sense of wonder and above all unshakeable trust in each other. Horses would fit the festivals theme "Towards the unknown" perfectly as it is about wanting to be grown-up and wanting to remain a child, about power and vulnerability, about carrying and being carried. About probing before surrender, the search for who's pulling the strings, finding the rhythm. It's about the experience of finding your way, about the power and integrity in human interaction, both indispensable to build futures together. Accompanied by live music of Thomas Devos and Bertel Schollaert, the dancers are looking for a symbiosis, a unique connection with the other, as a rider and a horse, as lone wolves in a flock.



©2021 horses / Horses ～馬のように～

Horses ～馬のように～ キャビネット K& ヘットパレイス

人間と人間の力強い誠実な関係をパワフルに描く

9～14歳の子どもたち5人と大人5人のダンスパフォーマンスです。世代を超えた人と人との誠実な関係を、力強いダンスで表現します。子どものままでいたいと願うこと、大人になりたいと願うこと、運ぶこと、運ばれること、相反するものが描かれた作品です。エレキギターとサクスの生演奏にのせて、ダンサーたちは馬と騎手のような共生のかたちを探り続けます。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
独立行政法人日本芸術文化振興会



☆海外作品上映会アフタートーク付き

Chino Cultural Complex (Concert hall)

茅野市民館・コンサートホール | VN9-3

3/30 ㊦ Tue 30 March 17:00

Belgium
ベルギー

60min

Non verbal
ノンヴァーバル

8+
8歳～

29

O-24

Official Selection

The World of Edo Marionettes

The Edo Marionette Group

Since introduced from China, over the course of about 380 years, Japanese marionettes underwent a series of improvements. The structure unique to Japan allows the marionette to convey delicate and rich expressions. To make sure you see all the charm, we prepared four dances with commentary in between, and one small play. Male dolls are used for Kappore and Drunkenness, female dolls for "The black hair," and animal dolls are used for Lion Dance. The last Sho Jo Ji is a comical play with a history of about 80 years.



©2021 The World of Edo Marionettes / 江戸系あやつり人形の世界

江戸系あやつり人形の世界

江戸系あやつり人形

日本の糸あやつり人形は、中国伝来のそれを380年ほどの時を掛けて改良し、日本独自の構造と、繊細で豊かな表現力を持つようになりました。その魅力を余すところなくご覧頂くため、4つの踊りと合間に人形の解説、そして小さなお芝居を用意しました。「かっぱれ」と「酔いどれ」は男の人形、「黒髪」は女の人形、「獅子舞」は動物の人形。最後の「ショ・ジョ・ジョ」は80年ほど前に寄席に掛けられていた面白可笑しいお芝居です。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
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★対面式

Chino Cultural Complex (Multi-hole2)

茅野市民館・マルチホール2 VN9-2

3/29 Mon 29 March 17:00

3/31 Wed 31 March 11:00 / 15:00



65min

6+
6歳~

Official Selection

Fantasy Physical Dance

O-25

Oh! My Life Movement Theater

"Fantasize about the children's world through adults' play from the accumulation of time!"

Fantasy Physical Dance regards the bodily potential that keeps moving based on the movement in dance, that is, the physical force of body, as the fantasy of dance. This is then connected to elements such as fantasy movies, animation, humor and extreme shape changes to present a range of images and bring out the imagination of body and dance.



©2021 Fantasy Physical Dance / ファンタジー・フィジカル・ダンス

ファンタジー・フィジカル・ダンス

Oh!マイ・ライフ・ムーブメント・シアター

加速するフィジカルとイメージの世界

父親がわが子のためにつくったコンテンポラリーダンスパフォーマンス。力強く舞台を踏みしめる裸の足、しなやかに曲がり、跳躍するやわらかな肉体は、観客の身体に直接かたりかけてくるような迫力です。舞台のまんなかには、透明のペットボトルがびっしりと植えられた不思議な物体が鎮座し、不思議な存在感を放っています。最後はこの物体が変化して……。舞台が進むにつれ、ダンサーの汗と呼吸、豊かな表現がどんどん加速していきます。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
独立行政法人日本芸術文化振興会



☆海外作品上映会アフタートーク付き

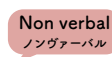
Chino Cultural Complex (Concert hall)

茅野市民館・コンサートホール VN9-3

3/31 Wed 31 March 15:00



50min

5+
5歳~

O-26

Official Selection

Buffalo Boy

Epic Arts

A story of communication, articulation and what it means to be heard. A ground-breaking

Inspired by real life events, Buffalo Boy, tells the story of Thouen as he leaves his home where he struggles to be understood and heads in search of a place where he can express himself.

Comprising of dance, physical theatre and digital projection, Thouen embarks on the journey of his life with his faithful companion Mi Heng the buffalo. The journey is not always plain sailing though and the creatures he meets along the road help him decide the paths he must choose.



©2020 Buffalo Boy / バッファローボーイ

バッファローボーイ

エピック・アーツ

僕とミヘンの生きる道

トゥエンは、自分を理解してくれない家を出て、自分自身を表現できる場所を探して旅をします。旅の相棒は忠実な友、バッファローのミヘンです。生き物たちの助けを借りながら、ふたりは幾多の困難を乗り越えて、自分の生きる道を見つけてます。イギリスの美術家とカンボジアのアーティストがコラボレーションした作品です。プロジェクションマッピングを使い、現代的な音楽と伝統音楽がミクスチャーされた音源も新しい印象です。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
独立行政法人日本芸術文化振興会



☆海外作品上映会アフタートーク付き
Chino Cultural Complex (Concert hall)

茅野市民館・コンサートホール **VN9-3**

3/31 🌐 Wed 31 March 11:00

Cambodia
カンボジア

30min

Non verbal
ノンヴァーバル

0+
0歳～

32

Official Selection

LEO-

the antigravity show

O-28

Y2D Productions

LEO is a mind-bending, funny, surreal, and surprisingly touching work that challenges the senses and tests perceptions of reality through the clever interplay of live performance and video projection.

LEO is the unusual journey of an otherwise ordinary man whose world becomes physically unhinged.

When we discover LEO, he is alone with just a small suitcase, whiling away time in a simple room. As time passes LEO becomes increasingly aware that all may not be what it seems in his world.

As his awareness grows LEO's reaction to his situation evolves from alarm and insecurity to curiosity and eventually to playfulness. LEO not only begins to enjoy his situation but finds new and ingenious ways to exploit it.

LEO exhausts himself playing within his new reality until he again realizes that he is alone. Then LEO's suitcase offers him a new, totally unexpected, way to make himself comfortable and at home.

This path leads LEO to new unexpected adventures through worlds both ephemeral and imaginary until he finds himself, once again, simply alone.

With his confidence now shaken, LEO begins to accept that he needs to break the bonds of his confinement, this room holding him hostage. In his search for release LEO not only calls on all that has gone on before but enlists the aide of a most unlikely ally - himself.

Having explored his dreams and desires and exercised his lust for life, LEO's final odyssey is the most important of all... the quest for freedom.



©2021 AndyPhillipson

レオの小さなトランク

Y2D プロダクションズ

重力やルールを飛び越えた驚きのパフォーマンス

シンプルな部屋で小さなトランクとともに時間を持て余しているレオ。時が経つにつれ、彼の世界がどこか違うものになっていることに気づきます。彼の意識は、その状況を感じ取るにつれて、警戒から不安へ、そこから好奇心へ、最終的には遊び心に変わっていく。映像と身体の独創的なパフォーマンス。スコットマン・フリンジファーストアワード（エジンバラフリンジ）他多数受賞。

文化庁文化芸術振興費補助金（国際芸術交流支援事業）
独立行政法人日本芸術文化振興会／公益財団法人東京都
歴史文化財団 アーツカウンシル東京



☆海外作品上映会アフタートーク付き

Toshima Civic Center (conference room 701-703)

としま区民センター・会議室 701 ~ 703

VN1-9

3/25 🌐 Thu 25 March 11:00

Canada
カナダ

60min

Non verbal
ノンヴァーバル

4+
4歳～

33

2020年5月 海外招待予定作品

フェスティバル延期のため、上演中止となった海外招待作品をご紹介します。

A Square World Daryl Beeton Productions



©2021 Alisa Boanta

四角い世界

ダリル・ビートン

[HP] <https://darylbeeton.com/>

England
イギリス

Little Top Starcatchers and Superfan



©2021 Jassy Earl

リトルトップ～はじめてのサーカス～
スターキャッチャーズ/スーパーファン

England
イギリス

Official Selection

LIFE a Mudpie The 10 Finger Theatre



©2021 Jóhanna Porkelsdóttir

LIFE ～土がおしえてくれたこと～
10フィンガーシアター

[HP] <https://www.the10fingers.com/>

Iceland
アイスランド

Pss Pss Compagnia Bacçalà



©2021 BaccalaClown

ぶすぶす

コンパニア・バッカラ

Switzerland
スイス

The Little Prince Market theater · laboratory



©2021 Thandile Zwelibanzi

星の王子さま

マーケットシアター・ラボラトリー

[HP] <https://markettheatre.co.za/>

South Africa
南アフリカ

Fringe

 fringe performance

F-101 ~ F-148

国内フリンジ作品

東京会場

- VN1 としま区民センター
- VN2 ギャラクシティ
- VN4 花まる学習会王子小劇場
- VN5 シアターグリーン
- VN6 R's アートコート
- VN7 矢来能楽堂
- VN8 浅草東洋館

長野会場

- VN9 茅野市民館
- VN10 諏訪市文化センター
- VN11 下諏訪総合文化センター


F-101 **Tonkarari**
とんからり
Kazenoko Theatre Company
劇団風の子



Full of playfulness, tendering

遊び心いっぱい・とんからり

R's Art Court
R's アートコート

3/20  Sat 20 March 15:00

Japan
日本 **3+**
3歳~

VN6



F-102

Operetta "The Grateful Tiger"
based on the volktales of Korean Peninsula
オペレッタ「トラの恩がえし」
The Operetta Company TOMOSHIBI
オペレッタ劇団ともしび




Let's live together beyond the difference, now.

ともに生きる、今こそ!

75min Japan 日本 **4+**
4歳~

R's Art Court
R's アートコート

VN6

3/21  Sun 21 March 15:00



F-103

KUUKI
KUUKI

JAPAN Union of Theatrical Companies for Children and Young people
日本児童・青少年演劇劇団協同組合



The smallest audience art experience

最も小さな観客の芸術体験

BABY

60min Japan 日本 **0+**
0歳~18ヶ月

R's Art Court
R's アートコート

VN6

3/22  Mon 22 March 11:00 / 15:00

文化庁委託事業 令和2年度次代の文化を創造する新進芸術家育成事業
次代の児童・青少年演劇人育成 連続講座
主催：文化庁、日本児童・青少年演劇劇団協同組合
制作：日本児童・青少年演劇劇団協同組合



F-104

Marunpa!
まーるんぱっ

Theater Unit Shiko Dobutsu
演劇ユニット思考動物




Let the study of circles begin!

“まる”の研究がはじまる!

50min Japan 日本 **3+**
3歳~

Hnamaru Group Oji Fringe Theatre
花まる学習会王子小劇場

VN4

3/26  Fri 26 March 17:00



F-105 Tokun Tokun – Journey of Life
 トクン トクン —いのちの旅—
 Puppet Theatre LA CLARTET
 人形劇団クラルテ



"Feel" Puppet Show
 “感じる”人形劇

110min Japan 日本 0+ 0歳~

R's Art Court
 R's アートコート

VN6



3/23 🎭 Tue 23 March 15:00

F-109 The complete works of william shakespeare(abridged)
 三人でシェイクスピア
 DramaticCompany Chojugiga
 劇団鳥獣戯画



Explosion of laugh!
 抱腹絶倒!

90min Japan 日本 6+ 6歳~

Theater Green (Bog in Box Theatre)
 シアターグリーン

VN5



3/24 🎭 Wed 24 March 19:00

F-106 The first concert for babies and moms to enjoy together, played by Kanonpu!(Rie)
 かのんぷ! RIE のママと赤ちゃんのためのコンサート
 Nakatsubo Arts Agency
 ナカツボ・アーツ



Concert for children aged 0 to 3
 0~3歳に向けたコンサート

BABY

45min Japan 日本 0+ 0~3歳

Galaxcity(Recreation hall 3)
 ギャラクシティ・レクリエーションホール3

VN2-3



3/24 🎭 Wed 24 March 11:00

F-110 Guru-Guru
 ぐるぐる
 CAN SEIGEI
 CAN 青芸



A wonderful time on the lap
 おひざのうえで不思議体験!

BABY

30min Japan 日本 0+ 0歳~36ヶ月

Galaxcity(forum)
 ギャラクシティ・ふぉーらむ

VN2-5



3/25 🎭 Thu 25 March 11:00

F-107 The Gardener
 The Gardener
 Shoshinz
 小心ズ(しょうしんず)



A puppet show that is not a "puppet show"

"人形劇"じゃない人形劇

60min Japan 日本 4+ 4歳~

Hnamaru Group Oji Fringe Theatre
 花まる学習会王子小劇場

VN4



3/24 🎭 Wed 24 March 17:00

F-111 Pokapoka-pukupuku-main-main
 ぽかぽかぷくぷくメインメイン
 Potherb
 香味野菜



Baby theater
 はじめてのおしばい

BABY

40min Japan 日本 0+ 0~24ヶ月まで

Galaxcity(forum)
 ギャラクシティ・ふぉーらむ

VN2-5



3/22 🎭 Mon 22 March 11:00

F-108 Let's enjoy together the "MATURI" festival
 囃し囃されおまつりひろば
 ARAUMAZA Jananese Folk Entertainment Performance Company
 民族歌舞団 荒馬座



Enjoy Japanese drums, dances and festivals "MATSURI"

日本の太鼓・踊り・祭
 "MATSURI"を楽しもう

60min Japan 日本 0+ 0歳~

R's Art Court
 R's アートコート

VN6



3/24 🎭 Wed 24 March 17:00

F-112 JUNK ART CIRCUS
 JUNK ART CIRCUS
 ranahouse
 ラナハウス



60min Japan 日本 4+ 4歳~

Theater Green(Bog in Box Theatre)
 シアターグリーン

VN5



3/25 🎭 Thu 25 March 11:00

F-113 The first orchestra from the age of 0
0歳からの・はじめてのオーケストラ

Salon Orchestra Japan
日本サロンコンサート協会



Infants listen in crazy
乳幼児が夢中で聴きます

75min Japan 日本 0+
0歳~

Simosawa Culture Center (Yamabiko Hall)
下諏訪総合文化センター・やまびこホール

VN11-1

3/25 ㊦ Thu 25 March 13:00



F-117 Kenji Miyazawa: The Restaurant with
Many Orders 宮沢賢治『注文の多い料理店』

studio polano
スタジオ・ポラーノ



Both children and adults can
enjoy it!

子どもも大人も楽しめる!

60min Japan 日本 6+
6歳~

R's Art Court
R's アートコート

VN6

3/25 ㊦ Thu 25 March 19:00



F-114 Own Eyes: See the World Yourself
Own Eyes ~キミの心でみる世界~

Mina Watoto
Mina Watoto



Experience the stage with your
body and mind.

「身体」と「心」で感じる舞台

70min Japan 日本 4+
4歳~

Simosawa Culture Center (Asunaro Hall)
下諏訪総合文化センター・あすなるホール

VN11-3

3/25 ㊦ Thu 25 March 15:00



F-118 Pobon the Baby Elephant and the Moon
子ゾウのポボンとお月さま

Theatre Company Inzou
特定非営利活動法人 劇団印象 -indian elephant-



A baby elephant sings and danc-
es in the jungle of fun.

子ゾウが歌い、踊る、遊びの
ジャングル!

45min Japan 日本 2+
2歳~

Chino Cultural Complex(Multi-hole1)
茅野市民館・マルチホール1

VN9-1

3/25 ㊦ Thu 25 March 19:00



F-115 PENOSHIMA
ペノシマ

Dctpeppers Theatre
ドクトペッパーズ



a doll×shadow play ×
self-restraint

人形×影絵×自粛

45min Japan 日本 7+
7歳~

Hnamaru Group Oji Fringe Theatre
花まる学習会王子小劇場

VN4

3/25 ㊦ Thu 25 March 17:00



F-119 Seeds of Music in Summer
ベイビーシアター うたのたね~おんがくのはじまり~

Yamano-Ongakusha
山の音楽舎



Feel relaxed and comfortable
atmosphere

おいしい空気をめしあがれ

BABY

35min Japan 日本 0+
0~30ヶ月
未満

Galaxcity(forum)
ギャラクシティ・ふぉーらむ

VN2-5

3/26 ㊦ Fri 26 March 11:00



F-116 Space Hippo
宇宙カバ〜 Space Hippo

Mochinosha Puppet Company
人形劇団望ノ社



A Hilarious and epic science
fiction adventure, experienced
with live animation.

笑いと涙の SF 冒険影絵劇

60min Japan 日本 10+
10歳~

Chino Cultural Complex(Multi-hole2)
茅野市民館・マルチホール2

VN9-2

3/25 ㊦ Thu 25 March 17:00



F-120 Festival Lucky bag
おまつり福袋

Festival Entertainment Group Dengakuza
お祭り芸能集団 田楽座



Dissipate from evil diseases
with festival power

お祭りパワーで厄病退散

60min Japan 日本 0+
0歳~

Chino Cultural Complex(Multi-hole2)
茅野市民館・マルチホール2

VN9-2

3/26 ㊦ Fri 26 March 15:00



F-121 **Everybody de Rakugo**
 みんな de らくご
 STUDIO EGGS
 スタジオエッグス



Children can also enjoy rakugo!
 子どもも落語を楽しめるよ!

70min Japan 日本 5+
 5歳~

Simosuwu Culture Center (Small gymnasium)

下諏訪総合文化センター・軽体育室

VN11-4



3/26 🎫 Fri 26 March 15:00

F-122 **Beccanko-oni**
 ベッカコンコおに
 NanjaMonja
 劇団なんじゃもんじゃ



Where is a goblin?
 鬼っていったいどこにいる

70min Japan 日本 5+
 5歳~

Chino Cultural Complex(Rehearsal room)

茅野市民館・リハーサルルーム

VN9-4



3/26 🎫 Fri 26 March 17:00

F-123 **The Boy and the Dolphin**
 少年とイルカ
 Pantomime Theater
 パントマイムシアター



The Session! Piano & Mime: The Boy and the Dolphin

ザ・セッション! ピアノ&マイム
 「少年とイルカ」

70min Japan 日本 10+
 10歳~

Simosuwu Culture Center (Asunaro Hall)

下諏訪総合文化センター・あすなろホール

VN11-3



3/26 🎫 Fri 26 March 17:00

F-124 **Johanna Can you Whistle**
 おじいちゃんの口笛
 Tokyo Engeki Ensemble
 東京演劇アンサンブル



What is exploration by Wolf and Bella?

ウルフとベラの探検とは?

60min Japan 日本 3+
 3歳~

Theater Green(Bog in Box Theatre)

シアターグリーン

VN5



3/26 🎫 Fri 26 March 19:00

3/27 🎫 Sat 27 March 13:00

42

F-125 **The Little Prince**
 ル プチ プリンス LePetitprince ~星の王子さま~
 Dramatic Company Choju Giga
 劇団鳥獣戯画



A fantasy-filled performance.
 ファンタジーパフォーマンス

60min Japan 日本 6+
 6歳~

Chino Cultural Complex(Multi-hole1)

茅野市民館・マルチホール1

VN9-1



3/26 🎫 Fri 26 March 19:00

F-126 **Shadow & Music Theater KUPU-KUPU**
 "WHERE'S THE FISH?"
 影絵音楽団くぶくぶ「きんぎょが にげた」
 SOZOSHA 想造舎



Let's find the gold fish!
 きんぎょをみつけよう!

50min Japan 日本 3+
 3歳~

R's Art Court

R's アートコート

VN6



3/26 🎫 Fri 26 March 19:00

F-127 **Special showtime**
 スペシャル・ショータイム♪
 TAP DO!
 TAP DO!



The hottest comedy tap dance show in Japan!

笑いとタップがてんこ盛り!

70min Japan 日本 1+
 1歳~

Simosuwu Culture Center (Yamabiko Hall)

下諏訪総合文化センター・やまびこホール

VN11-1



3/26 🎫 Fri 26 March 19:00

F-128 **TON-Ton-ton**
 TON-Ton-ton
 Mitsuami
 みつあみ



Which a house do you like?
 君はどのオウチが好き?

BABY

50min Japan 日本 2+
 2歳~5歳

Galaxcity(forum)

ギャラクシティ・ふぉーらむ

VN2-5



3/27 🎫 Sat 27 March 11:00

43

F-129 HO・GUI・UTA (Celebration Song)

HO・GUI・UTA (寿歌)

Leaf Planning
リーフ企画



Celebrate & Dance!
Celebrate & Sing!
寿祝い踊れ! 寿祝い歌え!

BABY

50min Japan 日本 0+
0歳~35ヶ月以下

Simosawa Culture Center (Small gymnasium)

下諏訪総合文化センター・軽体育室

VN11-4



3/27 土 Sat 27 March 11:00

F-130 The One-Day-Only Museum

ソノヒカギリ美術館

Kazenoko Theatre Company
劇団風の子



Kodomo Art Asobo!
コドモ・アート・アソボ!

60min Japan 日本 3+
3歳~

Chino Cultural Complex (Multi-hole 2)

茅野市民館・マルチホール 2

VN9-2



3/27 土 Sat 27 March 13:00

F-131 sound of memory

きおくのおと

Produce USHINOKAI
丑の会プロデュース



Four episodes of the chair
椅子が語る4つのエピソード

40min Japan 日本 4+
4歳~

Chino Cultural Complex (Rehearsal room)

茅野市民館・リハーサルルーム

VN9-4



3/27 土 Sat 27 March 15:00

F-132 My Dear Doll

マイディアドール
SHOWTIME MAGIC

笑太夢マジック



Magictime of dream and smile
夢と笑いの魔法の時間

60min Japan 日本 3+
3歳~

R's Art Court
R'sアートコート

VN6



3/27 土 Sat 27 March 17:00

F-133 Billy and Butchy & Natsuko

びりとブッチー & ナツコ

Aoi Kikaku
蒼い企画



Exciting and fun performance
心躍る楽しいパフォーマンス

80min Japan 日本 3+
3歳~

Simosawa Culture Center (Yamabiko Hall)

下諏訪総合文化センター・やまびこホール

VN11-1



3/27 土 Sat 27 March 17:00

F-134 The Old Man Who Made Dead Trees Bloom

花咲爺～はなさかじいさん

Tsubame-Ya & Ginyudajin
人形芝居燕屋 + 吟遊打人



A regeneration story told with
Taiko drums and imagination.
太鼓とモノによる再生の物語

60min Japan 日本 5+
5歳~

Chino Cultural Complex (Multi-hole 1)

茅野市民館・マルチホール 1

VN9-1



3/27 土 Sat 27 March 17:00

F-135 3 GAGA HEADS THE BODY TIGHTS MEN SHOW: The adventure of a pictogram

3GAGAHEADS THE BODY TIGHTS MEN SHOW
～ピクトグラムの大冒険～

3GAGA HEADS 3ガガヘッズ



Time for an adventure full of
dreams and laughter!
夢と冒険と大爆笑の旅を!!

50min Japan 日本 4+
4歳~

Hnamaru Group Oji Fringe Theatre

花まる学習会王子小劇場

VN4



3/27 土 Sat 27 March 17:00

3/28 日 Sun 28 March 13:00

F-136 The World of Sound and Words

シモシュ×末原拓馬「音と言葉の世界」

X-jam
X-jam



～The most beautiful rain in the
world～

～世界でいちばん美しい雨～

70min Japan 日本 10+
10歳~

Simosawa Culture Center (Asunaro Hall)

下諏訪総合文化センター・あすなろホール

VN11-3



3/28 日 Sun 28 March 11:00

F-137 **Chocolate in half Kentaro Okada's Piano Narration Concert**

チョコレートはんぶんこ 岡田健太郎のピアノ弾き語りコンサート
Okada Music Office 岡田音楽事務所



Love? or Chocolate?
初恋か!? 食欲か!?

50min Japan 日本 3+ 3歳~

Chino Cultural Complex(Multi-hole2)
茅野市民館・マルチホール2

VN9-2



3/28 日 Sun 28 March 11:00

F-138 **TOPPIN PARARIN – Za**
とっぴんぱらりん座

Tada Jun-Kikaku
ただじゅん企画



A variety of playful stories!
あそび心のお話バラエティ!

60min Japan 日本 4+ 4歳~

Simosuwa Culture Center (Small gymnasium)
下諏訪総合文化センター・軽体育室

VN11-4



3/28 日 Sun 28 March 13:00

F-140 **Juggling sound and space**
音と空間のジャグリング

Kuuten-kidou
空転軌道



Juggling with eyes and ears
目と耳で楽しむジャグリング

50min Japan 日本 4+ 4歳~

Toshima Civic Center(small hall)
としま区民センター・小ホール

VN1-1



3/28 日 Sun 28 March 17:00

F-141 **Witty Look の Life's a circus!!!!**
Witty Look の Life's a circus!!!!

Cheeky*Park
チキキ*パークウ



The transcendent skill of a unicycle and a storm of laughter! !
一輪車の超絶技巧と爆笑の嵐!!

70min Japan 日本 0+ 0歳~

Simosuwa Culture Center (Yamabiko Hall)
下諏訪総合文化センター・やまびこホール

VN11-1



3/28 日 Sun 28 March 17:00

F-142 **Hand Shadows ANIMARE**
Hand Shadows ANIMARE

Shadow Play Theater KAKASHIZA
劇団かかし座



Our hands have infinite possibilities!
この手に、限界はない。

60min Japan 日本 6+ 6歳~

Simosuwa Culture Center (Yamabiko Hall)
下諏訪総合文化センター・やまびこホール

VN11-1



3/29 月 Mon 29 March 15:00

F-143 **Kenji Circus - Cat's Office, Acorns and Wildcat, Yodaka no Hoshi**

けんじサーカス~猫の事務所・どんぐりと山猫・よだかの星~
Theatrical Company Pa-Ret
劇団ぱれっと



The world of the mind shining like a tiny star.
小さな星のように輝く心の世界

90min Japan 日本 6+ 6歳~

Simosuwa Culture Center (Yamabiko Hall)
下諏訪総合文化センター・やまびこホール

VN11-1



3/31 水 Wed 31 March 15:00

F-144 **Les Misérables**
レ・ミゼラブル

Art Community Organization OKINAWA
一般社団法人エーシーオー沖縄



People's thoughts and wishes will continue to be in our hearts through the times
人々の思いと願いが、時代を超えて私たちの心にとどく。

70min Japan 日本 9+ 9歳~

Chino Cultural Complex(Rehearsal room)
茅野市民館・リハーサルルーム

VN9-4



3/30 火 Tue 30 March 19:00

3/31 水 Wed 31 March 11:00 / 17:00

F-145 **The Three Billy Goats Gruff**
三びきのやぎのがらがらどん

Puppet Theater TONTO
人形劇団とんと



Story of goats against a troll
やぎたちとトロルのお話

35min Japan 日本 2+ 2歳~

Simosuwa Culture Center (Small gymnasium)
下諏訪総合文化センター・軽体育室

VN11-4



3/31 水 Wed 31 March 11:00

F-146

Puppet Theater Hipopotaamu

ふたりのお話

PUPPET TROUP HIPOPOTAAMU

人形劇団ひばたあむ



It makes you want to do puppetry!

人形劇がやりたくなるよ!

50min

Japan
日本18month+
18ヶ月~Chino Cultural Complex(Multi-hole1)
茅野市民館・マルチホール1

VN9-1



3/31 ☀ Wed 31 March 13:00

F-147

Taiko Live: Michikusa Dong Dok

太鼓ライブ「道草ドンどこ」

Tamakko-Za

太鼓と芝居のたまっこ座



The drum plays! Life dances!

太鼓が弾む!いのちが踊る!

70min

Japan
日本3+
3歳~Suwa-shi Cultural Center (Hall)
諏訪市文化センター・ホール

VN10-4



3/28 ☀ Sun 28 March 11:00

F-148

Twilight Garden

トワイライトガーデン

TEAM PERFORMANCE LAB.

TEAM パフォーマンスラボ



A fairy tale invited by a foot-long clown

足長道化師が誘うおとぎ噺し

30min

Japan
日本4+
4歳~

無料

Chino Cultural Complex (Lobby)
茅野市民館・ロビー

VN9-5



3/28 ☀ Sun 28 March 15:00 / 18:00

Workshop

W1
workshop

Let's play in theater

演劇で遊ぼう!

Ichiro Kamiyama /Member of Japan Shingeki Actors Association /

This program offers a theater game that includes elements of communication, relaxation, self-discovery and self-expression. Discover a new self while releasing mental and physical strain. Through performing a simple improvisational drama, this program will allow you to experience that a theatrical play is constructed based on the characters' purposes, emotions, and strong feelings.

神山一郎 (日本新劇俳優協会会員)

コミュニケーション、リラクセス、自己発見、自己表現的な要素を含んだシアターゲームをおこないます。緊張をほぐしながら、新しい自分を発見しましょう。誰でもできる即興劇を通じて、お芝居が登場人物の目的や感情、強い思いから創られていることを体感できるプログラムです。

120min

7+
7歳~

Toshima Civic Center(conference room 504)

としま区民センター・会議室 504

VN1-6

3/22 ☀ Mon 22 March 13:00

W2
workshop

Playing Manyo Poems with sound and body

万葉歌を響きとカラダで遊ぶ

Playback Theater Laboratory

(Yuri Iwahashi/kujira sakisaka/Tomokazu Hanezi)

We play words and color of the sound using our body from Japan's oldest poem, Manyo Poems. Kujira Mukozaka a poet and Yuri Iwahashi an expression educator are in charge. This is the drama education workshop where participants play "The World of Sound" variously regardless of nationality and age, and promotes upbringing of a rich human being.

株式会社プレイバック・シアター研究所 (岩橋由莉・向坂くじら・羽地朝和)

日本最古の詩歌「万葉歌」のことば・音の響きをカラダを使って遊びます。表現教育家の岩橋由莉と詩人の向坂くじらが担当します。国籍や年齢を問わず参加者が音の世界を多様に遊び、豊かな人間力の育成を促す演劇教育ワークショップ。

120min

8+
8歳~

Galaxcity(Recreation hall 1)

ギャラクシティ・レクリエーションホール1

VN2-1

3/24 ☀ Wed 24 March 13:00

W3
workshop

The expression workshop enjoyed by parent and child in nature.

"Let's play using the body and heart!"

自然の中で親子で楽しむ表現ワークショップ

「カラダとココロをつかって遊ぼう!」

Mina Watoto (Seiko Nakazawa And two others)

"Ah, an acorn!" "The shape of this branch is interesting, isn't it?" "This cloud looks like a whale, doesn't it?"

A nature provides a lot of exciting hints to play.

Using a body and a lot of hearts, let's play together!

Why don't you try becoming an animal or even a creature?!

Relax the heart, the body and the sense in parent and child, let's enjoy in outdoors where you can feel so good!

Mina Watoto (中澤聖子他2名)

「あ、どんぐり!」「この枝おもしろい形しているなあ」

「この雲、クジラみたいだね」。

自然の中にはワクワクする遊びのヒントがいっぱい。

カラダとココロをたくさん使って、みんなで遊ぼう!

動物や生き物にもなっちゃおう?!

心地のいい野外で、親子で心も身体も感覚も開放して楽しみましょう。

90min

4+
4歳~(親子)

晴天時:豊島区立目白の森

雨天時:としま区民センター・会議室 504

VN1-6

Toshima Civic Center(conference room 504)

3/23 ☀ Tue 23 March 11:00

W4 | The Potential of Theater Education 演劇教育の可能性を考える

Hiroshi Teruya/ Japan Theater Education Federation

We will observe a workshop for junior and senior high school students (90 minutes), exchange opinions (30 minutes), and think about theater education.

照屋 洋 (一社 日本演劇教育連盟)

中高生参加のワークショップを見学(90分)し、意見交換(30分)をしあい、演劇教育について考える。

ギャラクシティ・レクリエーションホール 3
Galaxcity(Recreation hall 3)

VN2-3

3/27 土 Sat 27 March 11:00

120min

18+
18歳~

W5 | Communication workshop for conveying thoughts in silence 無言で思いを伝えるコミュニケーションワークショップ

Art-Loving Manbo

Don't you think that we usually communicate only with words?

In this workshop, you will experience through various works that we actually communicate by using various invisible forces such as our five senses and internal rhythms. Let's have a lot of fun with all kinds of means of expression!

Art-Loving まんぼ

私たちは普段、言葉だけでコミュニケーションを取っていると思っていないか?

実は五感や内的リズム等、目には見えない様々な力を駆使してコミュニケーションを取っている、ということを経験する機会を通じて皆さんに体感して頂くワークショップです。ありとあらゆる表現手段を大いに楽しみましょう!

Simosuwa Culture Center(Meeting room)
下諏訪総合文化センター・集会室

VN11-6

3/27 土 Sat 27 March 13:00

90min

7+
7歳~

W6 | Challenge Hand Shadow Picture of "Shadow Play Theater KAKASHIZA!" (Hand Shadow Workshop) かかし座の手影絵に挑戦! (Hand Shadow Workshop)

Shadow Play Theater KAKASHIZA / Shuichi Iida and others

Learn and perform Kakashi-za's hand shadow techniques that are demonstrated in their "Hand Shadow Show". A short performance by Kakashi-za and brief presentation by participants are scheduled.

劇団かかし座 (飯田周一 ほか)

演劇関係者、一般の方を問わず、中学生以上を対象に、かかし座の「Hand Shadow Show」の中で出てくる、数々の手影絵の作り方を教え、体験してもらいます。ミニパフォーマンスの実演と、参加者での簡単な成果発表を予定しています。

Chino Cultural Complex(Multi-hole1)
茅野市民館・マルチホール1

VN9-1

3/30 火 Tue 30 March 15:00

90min

13+
13歳~

W7 | Play with triangle 三角形で遊ぶ

Tsubame-Ya / Tsubame Kusunoki

This is a workshop to experience the possibilities of "make-believe" acting in a game-like environment. This method has been taught at UNIMA Festivals and other events, and it was used in a theater piece co-produced with a Polish theater company.

人形芝居燕屋 (くすのき燕)

一般からプロの人形劇人までを対象に、見立ての演技の可能性をゲーム感覚で体験するワークショップです。UNIMA フェスなどでも実施され、この手法でポーランドの劇団と共同制作した舞台もあります。

下諏訪総合文化センター・集会室
Simosuwa Culture Center(Meeting room)

VN11-6

3/25 木 Thu 27 March 13:00

120min

11+
11歳~

W8 | Expression play using body ~ Let's be connected even if we are being apart! ~ からだだけで表現あそび~離れていてもつながろう!~

Tatuya Kusuhara

Will play using body to the full extent!

Will make a tunnel, and move while matching eyes with eyes, ...

while keeping physical distance,

feel oneself, and feel a partner,

let's get communication by dance!

楠原竜也

からだをいっぱい使って遊びます!

トンネルをつったり、目と目を合わせて動いたり...

フィジカル・ディスタンスを保ちながら、自分を感じて、相手を感じて、

ダンスでコミュニケーションしていきましょう!

下諏訪総合文化センター・集会室
Simosuwa Culture Center(Meeting room)

VN11-6

3/29 月 Mon 29 March 11:00

90min

2+
2歳~(親子)

W9 | Dance to begin with はじまりのダンス

Yamanekodan / Erina Nagai

There is a dance originated from oneself not being taught by others. Will gently draw out your own dance which will be born only from where your body shape, movement, habit, sense of feeling of an adult or child or beginner or experienced person generates.

山猫団 (長井江里奈)

人から教わるのではなく、自分から生まれるダンスがあります。大人でも子どもでもはじめてでもベテランでも、あなたの体のかたち、動かし方、癖、感じ方、そこからしか生まれないダンスを優しく引き出します。

ギャラクシティ・レクリエーションホール 3
Galaxcity(Recreation hall 3)

VN2-3

3/25 木 Thu 25 March 13:00

90min

7+
7歳~

W10
workshop

Musical workshop ~ Let's celebrate
the birthday of the king together ~

ミュージカルワークショップ
~みんなで祝いしよう、王様のお誕生日~

All Staff / It' Follies

Tomorrow is the birthday of the king. In spite of this important day, how serious that the king had "smails" stolen!
You the participants should become "ambassadors" as the players of the Follies Kingdom.
Let's participate in the story becoming the players of the musical together with exciting video pictures!
Will play rhythm together, move to music, or create original dance.
Musical experience together with the actors and actress of Follies.

オールスタッフ / イッツフォーリーズ

明日は王様のお誕生日。なのに王様は「smails」を盗まれてしまったからさあたいへん！
参加者の皆さんには「大使」になってフォーリーズ王国の出演者になっていただきます。
ワクワクする映像と一緒にミュージカルの出演者になって、物語に参加しよう！
みんなでリズムを奏でたり、音楽に合わせて動いたり、オリジナルのダンスを創ったり。
フォーリーズの俳優と一緒にミュージカル体験。

としま区民センター・小ホール

Toshima Civic Center (small hall)

VN1-1

60min

3/23 火 Tue 23 March 11:00

7+
7歳~

下諏訪総合文化センター・あすなろホール

Simosawa Culture Center (Asunaro Hall)

VN11-3

3/31 水 Wed 31 March 13:00

W11
workshop

BODY POETRY

カラダの詩「身体詩 / BODY POETRY」

~お「能」の型から生まれるノン・バーバルな
不思議な動物パレード~

Art of prayer TAICHI-KIKAKU Yosuke Ohashi/Akira Yoshimatsu

In the first half, together with Akira Yoshimatsu KITA style performer, will play the symbolic form created by the body using the model of "O-NOU" or the model of "KABUKI". In the latter half, we enjoy "Strange Zoo" which describes the stories of the strange animals which will appear from individual body one by one using body.
This is the workshop also popular in overseas which based on the drama called "Body Poetry" play using body performed at the International Play Festival in overseas or at British Chester University by TAICHI-KIKAKU who continue performance activities of strange play "Body Poetry/SHINTAISHI" which makes you understood beyond language barrier at 100 cities in 24 countries worldwide.
We have opened the workshop for under a year-old children for 4 times since 2016 at Minami-Soma city in Fukushima prefecture (still continuing).
The finale is "Strange Zoo" which even children under a year-old are pleased with.

NPO 法人祈りの芸術 TAICHI-KIKAKU (オーハシヨースケ・吉松 章)

前半は喜多流の吉松章さんと共にお能や歌舞伎の型を使ってカラダが作る象徴的なフォルムを遊びます。後半は、一人一人のカラダから現れる不思議な動物のお話をカラダで描く「不思議な動物園」。言葉を越えて伝わる不思議なお芝居「Body Poetry / 身体詩」をもって世界24か国100都市で公演活動を続ける TAICHI-KIKAKU が海外の国際演劇祭やイギリス・チェスター大学で実施してきたカラダで作るドラマ「身体詩」劇をベースにした、海外でも人気ワークショップです。私達は2016年からゼロ歳児ワークショップを福島県南相馬市で年4回開催してきました(継続中)。子供も楽しめる「不思議な動物園」パレードがフィナーレです。

120min

としま区民センター・会議室 504

Toshima Civic Center (conference room 504)

VN1-6

7+
7歳~

3/22 月 Mon 22 March 17:00

Project organized and co-organized by the Japan Expo, 2020
Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASSITEJ World Congress Tokyo Executive Committee

令和2年度日本博主催・共催型プロジェクト

「日本の文化、伝統に出会う」

主催：文化庁／独立行政法人日本芸術文化振興会／

第20回アジテジ世界大会・東京実行委員会



W12
workshop

Japanese sword fighting action ! Workshop

ドキドキワクワク殺陣アクション!

Takeshi Ishida (EASTONES Theatre Company)

Takeshi Ishida, the head of the EASTONES Theater Company, will give a lecture on action in an easy-to-understand manner!
Let's have fun with actress Hina Yamazaki!

Punch and kick in sync with your breathing!

Enjoy the fun of synchronizing and

Let's experience the fun of synchronization and the importance of communication!

石田 武 (劇団 EASTONES)

劇団 EASTONES 座長 石田武がアクションを分かり易くレクチャー!

女優 山崎日葉と一緒に楽しもう!

呼吸を合わせてパンチとキック!

シンクロする楽しさとコミュニケーションの大事さを体感しよう!

60min

Toshima Civic Center (small hall)

としま区民センター・小ホール

VN1-1

5+
5歳~

3/23 火 Tue 23 March 15:00

3/24 水 Wed 24 March 11:00 / 15:00

W13
workshop

Let's play with lion dance

獅子舞で遊ぼう

ARAUMAZA Japanese Folk Entertainment Performance Company

60 minutes of fun watching and dancing to a lion dance (no age limit *Small children should be accompanied by their parents)

民族歌舞団荒馬座

獅子舞を観て踊って楽しむ60分 ※小さいお子様はおやこでお楽しみ下さい。

Toshima Civic Center (conference room 504)

としま区民センター・会議室 504

VN1-6

60min

3/26 金 Fri 26 March 11:00 / 15:00

3/28 日 Sun 28 March 11:00

4+
4歳~

W14
workshop

Workshop Sparkling Art

ハジケま書

Asako Yamada

You produce your own calligraphy art which there is no sample to follow.

Do not target to achieve well written character

Draw the words coming out from yourself using unkept brush

Draw hard as your own habit goes

Make simple hanging scroll utilizing rag of Kimono

Join wearing black clothes or clothes you can get dirty

山田麻子

お手本は無い自分しか書けない書のアートです。

上手な文字を目標にするのではなく自分から出た言葉をボサボサの筆で

自分のクセのまま思いっきり書きます。

着物の古布で簡単な掛け軸を作ります。

黒か汚れてもよい服装で参加してください。

60min

Simosawa Culture Center (Meeting room)

下諏訪総合文化センター・集會室

VN11-6

10+
10歳~

3/29 月 Mon 29 March 13:00

3/30 火 Tue 30 March 11:00 / 15:00

W15 Japanese Traditional Performing Arts Workshop 田楽座の南京玉すだれ体験

Festival Entertainment Group Dengakuza

You will be able to experience some of the techniques of Nankin Tamasudare, a Japanese street performance. Tamasudare is actually a lot more fun to try than to watch. Both adults and children will be fascinated by it. (Yosuke Nakayama, Itsue Sagara)

お祭り芸能集団 田楽座

日本の大道芸「南京玉すだれ」の技をいくつか体験していただきます。実は見るよりもやってみるのがとても楽しい玉すだれ。大人も子どもも夢中になること間違いなし。【講師：中山洋介・相楽逸枝】

60min

Simosawa Culture Center(Meeting room)

下諏訪総合文化センター・集会室

VN11-6

7+
7歳~

3/28 日 Sun 28 March 11:00 / 13:00

W16 Experience Kyogen in a groove! ノリノリ狂言体験!

Noriyoshi Okura

Kyogen is a Japanese traditional play which has a theme to make you laugh. While you appreciate watching Kyogen "BONSAI", you should laugh with loud voice and express yourself by jumping and hopping by fully moving your body. Let's target to become a little Kyogen player!

大蔵教義 (大蔵流吉次郎狂言会)

狂言は古典芸能ですが笑いをテーマにしたお芝居です。狂言「盆山(ぼんさん)」を鑑賞し、奇想天外な登場人物クイズ、大きな声を出して笑い、飛んで跳ねて体いっぱい動かして表現します。さあ！狂言師を目指せ！ 講師：大蔵教義 上田圭輔

Chino Cultural Complex(Multi-hole1)

茅野市民館・マルチホール1

VN9-1

60min

3/30 火 Tue 30 March 11:00

Simosawa Culture Center(Meeting room)

下諏訪総合文化センター・集会室

VN11-6

7+
7歳~

3/31 水 Wed 31 March 11:00 / 15:00

W17 The workshop for KABUKI beginners 歌舞伎ことはじめ

Zenshin-za Theatre

"Kabuki was the most popular entertainment for common people in the Edo period. As Kabuki's kanji characters 歌舞伎 respectively represent 歌 "song" 舞 "dance" and 伎 "skill", Kabuki is a "treasure trove" that has incorporated various theatrical devices over its 400-year history and contains all the elements of theater as a comprehensive art form. We will be acting as guides of Kabuki. We will offer introductory demonstrations and performing opportunities of Kabuki theater for a wide range of audiences, including children who are curious to try new things, adults who may assume that Kabuki is incomprehensible, sleep-inducing and difficult to approach, and foreigners who are interested in Japan's representative culture.

Introduction to Kabuki : We will lecture on the origin of Kabuki, the types of Kabuki, and Onnagata (male actors specialized in playing female roles) among others.

Tachimawari (stage fight) of Kabuki : Using a wooden sword, we will demonstrate and explain Tachimawari, and give practical instructions to perform. Take this opportunity to strike Kabuki's own unique "Mie"(theatrical pose) !"

劇団 前進座

歌舞伎は江戸時代の庶民のいちばんの娯楽でした。それは、歌(うた)・舞(まい)・伎(わざ)という漢字にも表れているように、四百年の歴史の中で工夫が積み重ねられ、総合芸術としてあらゆる演劇の要素が含まれている「宝の山」なのです。

私たちはそのガイド。新しいことに興味津々な子どもたち、「歌舞伎=分からない、眠い、敷居が高い」というイメージを抱えがちな大人の方たち、日本の代表的な文化に関心を寄せている外国の方たちまで、幅広く親しんでいただけるよう、実演を交えながら紹介し、実際に体験していただきます。

歌舞伎の紹介

歌舞伎の成り立ちや、歌舞伎の種類、女方のことなどレクチャーします。

歌舞伎の立廻り、木刀を使って立廻りの実演、解説し、実践的に指導します。歌舞伎独特の「見得」にもチャレンジ!

Suwa-shi Cultural Center(Meeting room 1)

諏訪市文化センター・第1集会室

VN10-1

90min

3/28 日 Sun 28 March 15:00

Simosawa Culture Center (Asunaro Hall)

下諏訪総合文化センター・あすなろホール

VN11-3

7+
7歳~

3/29 月 Mon 29 March 11:00 / 15:00

S1 Open Forum Theatre and Children 公開フォーラム 演劇と子どもたち

Japan Theater Education Federation/Japan Association of Theatre for Children and Young People

Part 1: Lecture "Theatre Activities from the Perspective of Brain Science" Why do children need theater activities?

Part 2: Symposium "Exploring the Future of Theater Education" Enactment of the Basic Act on Culture and the Arts and Theater Appreciation Class

Why is theater education necessary for children's development? What are the important things to do and how should we put them into practice? We will have a discussion based on actual cases.

一社 日本演劇教育連盟・公社 日本児童青少年演劇協会

第1部：講演 「脳科学からみた演劇活動」何故子どもたちに演劇活動が必要か？

講師：塚田稔

第2部 シンポジウム「演劇教育のこれからを探る」文化芸術基本法の具現化と演劇鑑賞教室 パネラー 大和滋 大垣花子 山根起己 百合岡依子

演劇教育は、子どもの成長に何故必要か？ 何をどのように行うことが大事なのか？ 実践をふまえた討議。

240min

Toshima Civic Center(conference room 504)

としま区民センター・会議室 504

VN1-6

19+
19歳~

3/27 土 Sat 27 March 13:00

S2 All our Future:Children and Culture ~ KODOMO Art ACTION stating from me ~

子ども、文化。それが私たちの未来
~私からはじまることもあーと ACTION ~

KODOMO Art ACTION

"To realize a society that "leaves no one behind" (from SDGs), where there are no disparities in opportunities for children and youth to participate in cultural life and the arts, and where there is no discrimination or exclusion in doing so." The ongoing COVID-19 crisis has made us reevaluate and discuss the meaning of holding this Congress during the time of a global pandemic. What can we do to enrich our children's culture? All participants will be asked to consider what could be passed on as the legacy of the Congress. Why don't we start the next action together from this point?"

こどもあーと ACTION

"子どもや若者の文化的な生活や芸術への参加機会に格差がなく、差別や排除のない「誰一人取り残さない」(SDGsより)社会を実現する。"

今この大会を開催する意味を、コロナ禍においてより深く考え、語り合い続けてきました。

子どもたちの文化を豊かにするために、私たちができることは何か。

大会終了後のレガシーを参加者全員で考えます。

ここから、共に次の「アクション」を始めませんか？"

Chino Cultural Complex (Concert hall)

茅野市民館・コンサートホール

VN9-3

120min

3/30 火 Tue 30 March 11:00



T1 The Noh Play HAGOROMO 能楽公演「羽衣」



観世喜正 撮影：青木信二

室町時代より650年以上、演じ受け継がれてきた日本を代表する舞台芸術。能「羽衣」は、羽衣伝説をもとにした演目。雄大な富士山、白砂青松の三保の松原、その天空に舞う天女、日本の風土の美しさを描き切った人気の作品です。

13時公演

解説：小島 英明

「羽衣」

シテ：観世 喜正

ワキ：館田 善博

笛：竹市 学 小鼓：飯富 孔明 大鼓：佃 良太郎 太鼓：梶谷 英樹

後見：弘田 裕一／河井 美紀

地謡：駒瀬 直也／佐久間 二郎／小島 英明／桑田 貴志

19時公演

解説：鈴木 啓吾

「羽衣」

シテ：観世 喜正

ワキ：御厨 誠吾

笛：八反田 智子 小鼓：鳥山 直也 大鼓：柿原 光博 太鼓：大川 典良

後見：弘田 裕一／河井 美紀

地謡：中所 宜夫／永島 充／鈴木 啓吾／中森 健之介

Yarai-nohgakudo

矢來能楽堂

VN7

Japan
日本

45min

3/25 ㊦ Thu 25 March 13:00 / 19:00

Project organized and co-organized by the Japan Expo, 2020

Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASITEZI World Congress Tokyo Executive Committee

令和2年度日本博主催・共催型プロジェクト

「日本の文化、伝統に出会う」

主催：文化庁／独立行政法人日本芸術文化振興会／

第20回アステジ世界大会・東京実行委員会

制作協力：(公社) 能楽協会



T2 NIHONBUYO -Japanese Classical Dance- NAGAUTA -Japanese Classical Music

日本舞踊×長唄

～伝統舞踊と伝統音楽の共演～



西川 大樹



藤間 涼太郎



今藤 政貴



今藤 長龍郎



藤舎 呂英

歌舞伎から生まれ発展してきた日本舞踊と長唄。

長唄ならではの華やかな演奏を楽しめる長唄演奏「越後獅子」と親獅子が仔獅子に与える試練と情愛をダイナミックに描く日本舞踊「連獅子」。日本舞踊と長唄の魅力がたっぷりつまった両演目をぜひお楽しみください。

Performers

Japanese dance repertoire: Nagauta : Renjishi(The Father and Son Lions)

Performers: Daiki Nishikawa, Ryotaro Fujima

Nagauta starred by Uta / Masaki Imafuji

Shamisen / Chotatsuro Imafuji Hayashi / Roei Toshi

出演者

日本舞踊 西川 大樹／藤間 涼太郎

唄 今藤 政貴／今藤 政之祐／今藤 龍之右

三味線 今藤 長龍郎／今藤 龍市郎／今藤 龍十郎

囃子 笛 : 藤舎 推峰

小鼓：藤舎 呂英・藤舎 雪丸

大鼓：藤舎 呂近

太鼓：望月 太津之

Yarai-nohgakudo

矢來能楽堂

VN7

Japan
日本

60min

3/26 ㊦ Fri 26 March

19:00

Project organized and co-organized by the Japan Expo, 2020

Organized by: Agency for Cultural Affairs / Japan Arts Council / The 20th ASITEZI World Congress Tokyo Executive Committee

令和2年度日本博主催・共催型プロジェクト

「日本の文化、伝統に出会う」

主催：文化庁／独立行政法人日本芸術文化振興会／

第20回アステジ世界大会・東京実行委員会

制作協力：(公社) 日本舞踊協会 (一社) 長唄協会



T3 RAKUGO Performance -SHOW "RAKUZA"

東洋館笑楽座



© 堀田力丸 提供：東京文化会館



落語って面白い!

イラスト字幕と曲芸・和妻で笑って驚いて免疫力も上げちゃおう!

「落語」と聞くとどんな芸能をイメージしますか? 着物を着た落語家が昔の話をしている、日本語が分からないと難しそう…。400年以上前から伝わる日本の芸能ですが、大衆芸能という庶民の芸だけあって実はとっても分かりやすく、今の時代にも笑える話がいっぱい! 「東洋館笑楽座」では「イラスト字幕」を使って、落語を聞いたことがない方やお子様、外国の方にも分かりやすくご紹介します。太神楽曲芸、和妻といった日本独自の芸能を加え、60分に凝縮した公演を披露いたします!

Performers

Takemaru Katsura (Rakugo), Michiyo Kagami (Daikagura acrobatics), Kyoko (Japanese traditional magic), and other MCs

出演者

桂竹丸(落語)・鏡味味千代(太神楽曲芸)・きょうこ(和妻)他 MC

Toyokan

浅草東洋館

VN8

3/24 ㊦ Wed 24 March 19:00

3/25 ㊦ Thu 25 March 19:00

Japan
日本

60min

Organized by: Agency for Cultural Affairs, Japan Arts Council, Rakugo Arts Association

主催：文化庁、日本芸術文化振興会、公益社団法人落語芸術協会



Forest of Fun あそびの森



Past the entrance lies a world of fun and excitement with many activities and surprises to enjoy. Everyone from children to adults can find their smile. A warm sense of kindness awaits those who pass through.

会場に入るとそこはワクワクドキドキの空間 様々な仕掛けやあそびが楽しめて、おとなも子どももみんな笑顔。どこか暖かくて、ほっこり優しい気持ちが育つ場所

Shimo-Suwa Cultural Centre

下諏訪総合文化センター あすなろホール

VN11-3

3/25 ㊦ - 31 ㊦

Thu 25 March - Wed 31 March 10:30 ~ 16:00

Bon Dance (Dancers Delight) 盆ダンス



A little bit of music and a short lecture.

Everyone will be a Bon dancer in one song!

Like no other traditional Japanese Bon dance with a twist.

ちょこっと演奏に、ちょこっとレクチャー。

1曲終わる頃には、誰もが盆ダンスダンサーに!

いつもの日本の盆踊りとは、一味違います。

Shimo-Suwa Cultural Centre

下諏訪総合文化センター あすなろホール

VN11-3

3/28 ㊦

Sun 28 March 19:00 ~



Open Disco

みんなのディスコ



Enjoy music regardless of age, nationality, gender or disability. A dance floor that everyone can enjoy.

世代も国境も、性別も障害も、すべての垣根を超えて音楽を楽しもう。誰もが楽しめるダンス広場。

Shimo-Suwa Cultural Centre
下諏訪総合文化センター あすなろホール

VN11-3

3/27
Sat 27 March 13:00 ~ 16:00

Sub Stage

サブステージ



An eye catcher open stage you can't pass by.
誰もがふと足を止めて見てしまう、オープンスタージ。

Chino City Public Hall
茅野市民館

VN9

3/27 - 30
Sat 27 March - Tue 30 March



ネクスト・ジェネレーション 〈オンライン公開フォーラム〉

アシテジでは、毎年、児童青少年演劇の若手芸術家の交流と育成を目的とした「ネクスト・ジェネレーション」というレジデンス・プログラムを実施しています。毎回、世界各国から集った若手芸術家たちが、フェスティバル開催期間中に一緒に劇を観劇したり、セミナーやワークショップに参加したり、自国の児童青少年演劇の状況を報告したり、各々が持つ専門知識や技術を紹介したり、短編の劇を共同制作したりします。今回は、そのレジデンス・プログラムをオンラインで実施しています。

今回、本レジデンス・プログラム開催期間中に、3つのオンライン・公開フォーラムが開催されます。プログラムに参加している若手芸術家たちが、フォーラム参加者とともに、現在世界の児童青少年演劇が直面している問題について考えていきます。

1

The Role of Theatre for Young Audiences during Pandemic Times

パンデミックにおける児童青少年演劇の役割
3月25日(木) 17時~19時

2

How Can Theatre for Young Audiences help to Overcome Child Poverty?

児童青少年演劇は子どもの貧困を乗り越える一助となり得るか
3月26日(金) 17時~19時

3

What Do We Need in Order to Produce TYA Productions in a Way That Better Embraces Diversity?

多様性ある児童青少年演劇の作品の創作には何が必要か
3月29日(月) 20時~22時

登壇者：ネクスト・ジェネレーション参加者
進行：飛田勘文（早稲田大学／芸術文化観光専門職大学）
言語：英語／日本語通訳
助成：公益財団法人セゾン文化財団

THE SAISON FOUNDATION

公益財団法人セゾン文化財団

プログラムネットワーク・総会など

オンライン開催

オンラインとなりました。
詳しくはオンラインサイトをご覧ください

<https://assitejonline.org/>



Venue Information

会場案内



Galaxcity

ギャラクシティ

VN2



1-3-1 Kurihara, Adachi-ku, Tokyo

3 minute walk from Nishi-arai Station (East Exit) on the Tobu Railway Tobu Skytree Line and Isezaki Line.

〒123-0842 東京都足立区栗原1丁目3-1
東武鉄道 東武スカイツリーライン・伊勢崎線「西新井駅」(東口)
より徒歩3分

Toshima Civic Center

としま区民センター

VN1



20-10, Higashi-Ikebukuro 1-chome, Toshima-ku, Tokyo

7 minutes walk from Ikebukuro Station (East Exit) on JR and other lines.

〒170-0013 東京都豊島区東池袋 1-20-10
JR 他各線「池袋駅」(東口)より徒歩7分

Hanamaru Group Oji Fringe Theatre

花まる学習会王子小劇場

VN4



1-14-4 Oji, Kita-ku, Tokyo

5 minute walk from Oji Station (North Exit) on the JR Keihin Tohoku Line or Oji Station (Exit 4) on the Tokyo Metro Nambu Line.

〒114-0002 東京都北区王子 1-14-4
JR 京浜東北線「王子駅」(北口)もしくは東京メトロ南北線「王子駅」
(4番出口)より徒歩5分

Venue Information

会場案内



Theater Green (Bog in Box Theatre) シアターグリーン



2-20-4, Minami-Ikebukuro, Toshima-ku, Tokyo

6 minutes walk from Ikebukuro Station (East Exit) on JR and other lines.

〒171-0022 豊島区南池袋 2-20-4
JR 他各線「池袋駅」(東口)より徒歩 6 分

Yarai-nohgakudo 矢来能楽堂



60 Yarai-cho, Shinjuku-ku, Tokyo

2-minute walk from Kagurazaka Station (Exit 2) on the Tokyo Metro Tozai Line.

〒162-0805 東京都新宿区矢来町 6 0
東京メトロ東西線「神楽坂駅」(2 番出口)より徒歩 2 分

R's Art Court R's アートコート



9-10, Okubo 1-chome, Shinjuku-ku, Tokyo

8-minute walk from JR Shin-Okubo Station (Yamanote Line) or Higashi-Shinjuku Station (Tokyo Metro)

〒169-0072 東京都新宿区大久保 1 丁目 9-10
JR 山手線「新大久保駅」もしくは東京メトロ「東新宿駅」より徒歩 8 分

Toyokan 浅草東洋館



1-43-12 Asakusa, Taito-ku, Tokyo

10 minutes walk from Asakusa Station (Tokyo Metro Ginza Line, Toei Asakusa Line), 30 seconds walk from Asakusa Station (Tsukuba Express)

〒111-0032 東京都台東区浅草 1-43-12
東京メトロ銀座線・都営浅草線「浅草駅」より徒歩 10 分・つくばエクスプレス「浅草駅」より徒歩 30 秒

Venue Information

会場案内

Nagano

長野会場



会場を結ぶバスが運行予定



Suwa-shi Cultural Center

諏訪市文化センター

VN10



5-12-18, Lakeshore Street, Suwa City, Nagano Prefecture

13 minutes walk from Kami-Suwa Station on the JR Chuo Main Line

〒392-0027 長野県諏訪市湖岸通り5-12-18
JR 中央本線「上諏訪駅」より徒歩13分

Chino Cultural Complex

茅野市民館

VN9



1-1-1 Tsukahara, Chino City, Nagano Prefecture

Directly connected to Chino Station (East Exit) on the JR Chuo Main Line

〒391-0002 長野県茅野市塚原一丁目1番1号
JR 中央本線「茅野駅」(東口) 直結

Simosuwa Culture Center

下諏訪総合文化センター

VN11



4611-40 Nishitakano-cho, Shimosuwa-cho, Suwa-gun, Nagano Prefecture

7 minutes walk from Shimosuwa Station on the JR Chuo Main Line

〒393-0087 長野県諏訪郡下諏訪町西鷹野町4611-40
JR 中央本線「下諏訪駅」より徒歩7分

Offline Ticket Sales

Advanced Tickets

Set Tickets	Price (tax included)	Note
A set	21,000 yen	15 Tickets
B set	18,000 yen	10 Tickets
C set	11,000 yen	5 Tickets

※ Ticketing fee at convenience stores is 110 yen per ticket.

Single Ticket	Price (tax included)	Note
General	3,500 yen	Usable for performances and workshops
Children and Youth (3 to 18 years old)	1,000 yen	

※ A ticketing fee of 110 yen per ticket is required at convenience stores.

【About BABY Program Tickets】

For BABY Program tickets, please apply directly to the respective theater company.

(Contact information is listed in the remarks section of the program page on the conference website.)

The prices for some of "Baby" performances are 1,000 yen for a pair of adult and child, 1,000 yen for additional adult, and 500 yen for additional child.

【The Same Day Tickets】

The same day tickets are available only when there are seats remained and shall be sold at the ticket center and the venue at the same price as the advanced tickets.

【How to buy the advanced tickets】

1. Fill the form and select the tickets on the ticket sales website.
2. Settle the payment after you receive an e-mail of application completion.
3. Following the instruction of an e-mail of ticketing guidance, issue the exchange tickets at Family Mart (company) Convenience Store.

【Cancellation Policy】

Please check the website.

For audience purchasing tickets

The ticket sales website is written only in Japanese. For more information, please contact the ticket center by e-mail.

Ticket Center mail: ticket2020miraifes@gmail.com

対面式チケット販売について

【前売り券】

《セット券》券種	価格(税込)	備考
セット券 A	21,000 円	チケット 15 枚
セット券 B	18,000 円	チケット 10 枚
セット券 C	11,000 円	チケット 5 枚

※それぞれコンビニでの発券手数料 110 円 / 枚を含みます。

《単券》券種	価格(税込)	備考
一般	3,500 円	公演や、ワーク ショッププログラム に使用可能。
子ども (3 歳以上～18 歳以下)	1,000 円	

※コンビニにて発券手数料 110 円 / 枚が必要です。

【BABY 作品のチケットについて】

BABY 作品のチケットは、直接各劇団にお申込みください。
(連絡先は大会 HP プログラムページ備考欄に記載)
チケット販売サイトからは、購入できません。

親子 1 組 1,000 円 大人追加 1,000 円
子ども追加 500 円 見学 3,500 円

【当日券】

公演当日、残席があった場合にのみチケットセンター窓口及び会場にて、前売りチケットと同額で販売します。

【前売り券購入方法】

- ① チケット販売サイトにて必要事項を記入、チケットを選択し、申込。
- ② 申し込み完了メール、決済案内メールに従って決済。
- ③ 発券方法案内メールに従い、ファミリーマート(コンビニエンスストア)にて、各自チケットを発券。

【チケットのキャンセルについて】

ホームページにてご確認ください。

豊島区限定 小・中学生オンライン上映無料招待

豊島区在住の小・中学生(令和 2 年度)を、舞台作品のオンライン上映視聴参加(1 作品分)に無料でご招待します。HP のお申し込みフォームを送信ください。
鑑賞期間: 令和 3 年 3 月 22 日(月)～4 月 11 日(日)
※上記期間中、オンライン上映を鑑賞いただけます。(3 月 31 日までに要申込)
対象: 令和 2 年度の豊島区在住・在学の小・中学生



長野会場限定子ども無料招待

「アシテジ楽しむサークルすわ」
対象 3 歳以上～18 歳以下
茅野市民館までご来館またはお電話にてご登録ください
受付期間: 3 月 1 日(月)～21 日(日) ※公演ごと先着順(なくなり次第終了) ※対象外の公演もございます。
※詳しくはお問合せください。



チケットに関するお問い合わせ

チケットセンター

TEL: 070-4135-6744

mail: ticket2020miraifes@gmail.com



○ 海外国内招待作品 ★ 対面式 F 自主公演作品 W コンgress、ワークショップ、シンポジウム
 Official Selection Fringe Performance Congress, Workshop, Symposium

	VN1	VN2	VN4	VN5	VN6	VN7	VN8
	としほ市民センター Toshima Civic Center	ギャラクシー Galaxy	花まる学園 Hana Maru Gakuin Off-Fringe Theatre	シアターグリーン Theater Green	カサートコート R's Art Court	矢来能楽堂 Yahai-Nohgaku-do	浅田東洋館 Asakuda Toyokan
15:00					F-101	とんからり	
15:00					F-102	オベレタ トラの黒がえし	
11:00		F-111	ぼかぼか ぶくぶく メインメイン		F-103	KUUKI	
13:00	W1		演劇で遊ぼう!		F-103	KUUKI	
17:00	W11		カラダの詩 BODY POETRY				
19:00	O-1★		こんにやくざのおんがくかい				
11:00	W10-1	W3	表現WS 「カラダとココロをつかって遊ぼう!」 ミュージカルWS				
13:00	O-1★		こんにやくざのおんがくかい		F-105	トクントクン いのち	
15:00	O-2	W12	小さな 島のエヴァ				
17:00	O-1★		こんにやくざのおんがくかい				
19:00				C1			18:30-開会式
11:00		W12-1	殺陣アクション!	F-106	かのんぶり 赤ちゃんのためのコンサート		
13:00		W2	万葉歌を響きとカラダで遊ぶ				
15:00		W12-2	殺陣アクション!				
17:00	O-4		ピッコリ	F-107	The Gardener	F-108	誰し誰され おまつりひろば
19:00	O-5		オオカミの通り道	F-109	三人で イクシア	T3	笑楽座
11:00	O-28		レオの 小さなトランク	F-110	ぐるぐる	F-112	JUNK ART CIRCUS
13:00		W9	はじまりのダンス			T1	能楽
15:00	O-6		ブーノ〜空への手紙〜				
17:00	O-9★	O-7	ホーカスポーカス	F-115	ベノシマ		
19:00	楽器の国へ ようこそ	O-8	できないことは何もない		F-117	T1 T3	宮沢賢治 能楽 笑楽座
11:00	O-9★	O-10	赤ずきんちゃん	W13-1	F-119	ベイビーンター うたのたね 〜おんがくのはじまり〜	注文の多い 料理店
13:00	楽器の国へ ようこそ	W13-2	獅子舞で遊ぼう				
15:00	O-9★	O-11	獅子舞で遊ぼう				
17:00	楽器の国へ ようこそ	O-3	メルタの部屋	F-104	まーるんぼつ		
19:00		O-13	はじめての1歩	F-124	F-126	T2	日本舞踊 長唄
11:00	O-15	W4	演劇教育の可能性を考える	F-128	TON-Ton-ton		影絵音楽団くぶくぶ
13:00		S1	演劇と子どもたち	F-124	おじいちゃんの口笛		
15:00			公開フォーラム 演劇と子どもたち				
17:00				F-135	3GAGAHEADS THE BODY TIGHTS MEN SHOW 〜ビクトグラムの大冒険〜	F-132	マイメディアドル
19:00	O-14	W13-3	獅子舞で遊ぼう				
11:00	O-16		アナのはじめての冒険	F-135	3GAGAHEADS THE BODY TIGHTS MEN SHOW 〜ビクトグラムの大冒険〜		
13:00							
15:00	O-17		「うさぎとかめ」孫子の兵法				
17:00				F-140	音と空間のジャグリング		

■ 日本博ワークショップ、オープン事業、特別企画 C セレモニー
 JAPAN CULTURAL EXPO, Open project, Special Ceremony

	VN9	VN11	VN10
	Chino Cultural Complex 香野市民館	Simosawa Culture Center 下諏訪 総合文化センター	Suwa-shi Cultural Center 諏訪市文化センター
11:00			
13:00		F-113	0歳からの はじめての オーケストラ
15:00		F-114	Own Eyes〜キミの心でみる世界〜
17:00	F-116		
19:00	F-118		
11:00			
13:00			
15:00	F-120	F-121	みんなdeらくご
17:00		F-122	
19:00	F-125	F-123	少年とイルカ
11:00		F-127	スペシャル・ジョータイム♪
13:00	F-130		
15:00		T101	みんなのディスコ
17:00	F-131		
19:00	F-134	T104	サブ ステージ
11:00	F-137	F-136	W15-1
13:00		F-138	W15-2
15:00	O-19★	F-148	
17:00	O-18★	F-141	
19:00		F-148	
11:00			F-147
13:00			
15:00			
17:00	O-18★	F-142	W17-3
19:00	O-19★		
11:00			
13:00			
15:00	W6		
17:00			
19:00	O-21	F-144	
11:00	O-24★	O-26	F-145
13:00	F-146		W10-2
15:00	O-24★	O-25	F-143
17:00		F-144	
19:00			

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望月 弘子 野口 勝央 NPO 法人すわ子ども文化ステーション

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近藤 三知香 高松 玲亜 茅野おやこ劇場

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川上 晶子 北信越子ども劇場おやこ劇場連絡会

未来フェスについて

2020 国際子どもと舞台芸術・未来フェスティバル

世界中の多様な子どものための作品公演が対面式・オンライン式で行われます。日本の子どもたちに豊かな世界を届けるとともに、世界中の関係者や大人が鑑賞し話し合い、子どものための舞台芸術の未来をつくります。

international MIRAI festival is also organised to present a selection of the world's most outstanding works in theatre for children and young people. It is the most important event for ASSITEJ and those who are involved in theatre for young audiences.

全国展開

日本各地での海外作品ツアーを考えていましたが、新型コロナウイルスの影響でほとんどが中止となりました。いくつかの公演は未来フェス関連作品に振り替えて実施いたします。最後の最後まで検討してくださった関係者の皆様、本当にありがとうございました。

主 催：第 20 回アジテジ世界大会・東京実行委員会

後 援：文部科学省／厚生労働省／外務省／東京都教育委員会／朝日新聞社／長野県／長野県教育委員会／茅野市／諏訪市／岡谷市／下諏訪町／富士見町／原村

茅野市教育委員会／諏訪市教育委員会／岡谷市教育委員会／下諏訪町教育委員会／富士見町教育委員会／原村教育委員会

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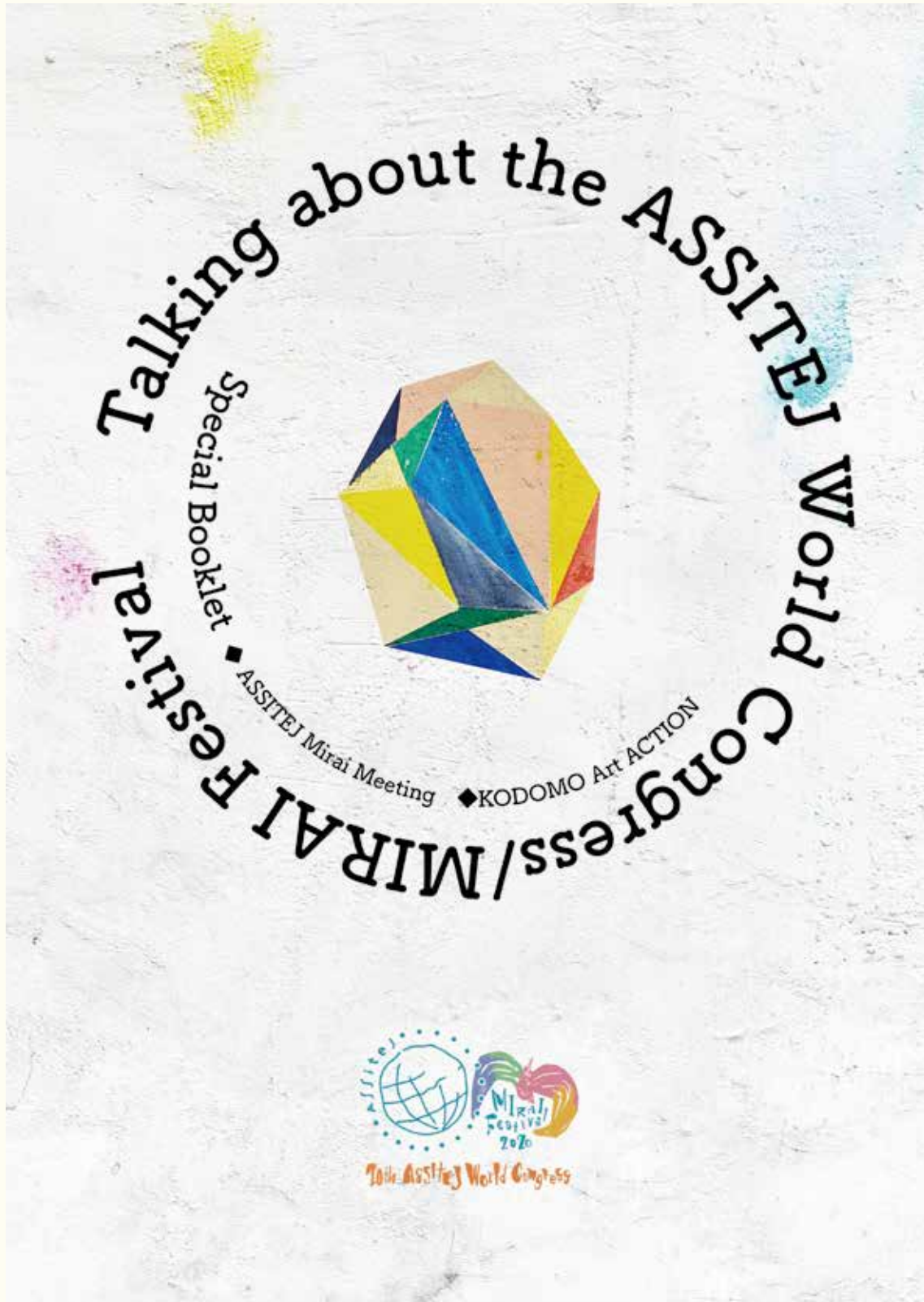
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THE SAISON FOUNDATION

公益財団法人セゾン文化財団

Special Booklet



To Remember that KODOMO Art ACTION Started Here

Preparations began on a new program in November 2018 in anticipation of the 20th ASSITEJ World Congress. First, the mission of the World Congress was established: To realize a society where no one is left behind (from the SDGs), where there is no discrimination or exclusion, and where there is no disparity for children or youth in opportunities to participate in cultural activities and art. A theme was also given: All our Future: Children and Culture. A goal was set to create 1,000 platforms that considered children and culture, expand the network, and leave behind a legacy for the children and culture of the world.

We worked feverishly on preparations for a year, with a mountain of issues and first-time experiences, and then it was February of 2020, just a few months before the start of the World Congress. The world was shaken by the spread of COVID-19, and by April, it was ultimately decided to postpone the World Congress.

Just about everything came to a halt for a few months with the State of Emergency. Children and adults alike spent this time confused, frightened, irritated, and stifled. Children were unable to encounter other people or play in close contact with others, both of which are necessary for development, and the effects on the hearts of children was immeasurable.

“I want to meet other people”, “I want to play with my friends”, “Don’t say ‘COVID’ again”

Adults were moved by the voices of children. Activities began in the lives of children so that social distance would not become emotional distance.

We decided to hold the 20th ASSITEJ World Congress in March of 2021 in Tokyo and Nagano, and preparations began.

The ASSITEJ Manifesto was presented by the ASSITEJ Executive Committee and discussed through participation by member countries from around the world. However, surprised by the differences between the situation in Japan and in other countries around the world, we started the ASSITEJ Mirai Meetings aiming to create a Japanese version of the Manifesto. We included experts in the process and exchanged ideas while learning about information that has been passed down from different fields, information related to children and culture, and more.

The final session was entitled, “Our Manifesto that Begins Here,” and each person declared what they could do based on the spirit of the SDGs as set forth in our Mission. The ASSITEJ Mirai Meetings advanced the One Thousand Platforms movement and, combined with the voices of children in the pandemic, spread to KODOMO Art ACTION.

Performances from abroad were unable to come to Japan due to the second State of Emergency and its extension. But we had a desire to connect all that we had done over more than two years to a legacy of children and culture more than anything.

We hope that the 20th ASSITEJ World Congress will begin and lead to the birth of a variety of activities across Japan, new programs in local governments, and regulations and basic laws that will enrich children’s culture.

All our Future: Children and Culture

ASSITEJ Mirai Meeting Event Outline

1st

What is ASSITEJ? Why argaiyoly?

Thursday, September 10, 2020, 8 to 10 pm

2nd

Learning about the History of Child Culture

Thursday, September 17, 2020, 8 to 10 pm

3rd

Learning about the History of Child Culture: Part 2 – Let’s Talk About Children”

Thursday, October 8, 2020, 8 to 10 pm

4th

Learning about Children’s Games

Thursday, October 22, 2020, 8 to 10 pm

5th

Learning about Cultural Rights

Thursday, November 12, 2020, 7:30 to 9:30 pm

6th

Learning about Cultural Rights: Part 2

Thursday, November 26, 2020, 8 to 10 pm

7th

Learning about School Performances

Thursday, December 10, 2020, 8 to 10 pm

8th

Learning about the Allure of ASSITEJ World Congress and the MIRAI Festival

Thursday, December 24, 2020, 8 to 10 pm

9th

Learning about the Japanese Version of the ASSITEJ Manifesto

Thursday, January 14, 2021, 8 to 10 pm

10th

Learning about Performing Artists Now-Future Expectations and Hopes

Thursday, January 28, 2021, 8 to 10 pm

11th

Learning about Schools, Communities, and Facilities

Thursday, February 11, 2021, 8 to 10 pm

12th

Proposals for the Future

Thursday, February 25, 2021, 8 to 10 pm

13th

Proposals for the Future: Part 2

Thursday, March 11, 2021, 8 to 10 pm

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First ASSITEJ Mirai Meeting, Thursday, September 10, 2020, 8 to 10 pm on Zoom



What is ASSITEJ? Why are we connected globally?

Speaker: Kenjiro Otani (Director, ASSITEJ International)

Hisashi Shimoyama (ASSITEJ Artistic Director and General Producer)

■ **Kenjiro:** A passionate meeting always focused on what we should be doing for children.

For example, what function should plays for young children serve? Are the performing arts healing for children?

Working groups, promotions, protocols, and publications. We hold the world congress once every three years, and in the years between, we hold Artistic Gatherings. The first gathering was held at the Kijimuna Festival in Okinawa (now the Ricca Festa). We published the first magazine there (entitled, Theatre: Medicine for Life). It was the first time a magazine was created in both Japanese and English and since then, magazines have been produced in English and the language of the host country.
<http://www.assitej-international.org/en/assitej-in-the-world/the-magazine/>

I thought this would be a great chance to connect people from around the world with Japanese, and it was ASSITEJ that made me realize that I wanted to work on something like theatrical diplomacy. Since I was a child, it was normal for there to be children with disabilities and children that needed support around me. I created plays with those children. I think it would be great if this kind of thing could happen all around the world. Performances for children are normal, and it is also normal to recognize children's rights. I want to create a society where "normal" takes the lead once again. In today's abnormal world, we need to make what is normal "normal" again and create festivals that consider the future. What creators can do is massive in this time where the future is uncertain. This is what I want to make into a reality.

■ **Hisashi:** I encountered international plays when I par-

ticipated in the Sado Children's Performing Arts Festival in 1985.

I learned that the ASSITEJ Festival is a place where people from around the world gather to see stage works. I thought, "You can perform on stage without using words!" I thought that I would need to search for more expressions as I had only ever done plays in Japanese. I believe that we must deliver plays that give the children of Asia a zest for life. I want to interact with cultures from various countries through festivals. I think it would be amazing if the world could be connected through performing arts.

.....
Question: What expectations do you have for the World Congress being held in Japan?

■ **Kenjiro:** We held the 2012 gathering after overcoming the Great East Japan Earthquake disaster that occurred the year prior. Now we are impacted by the pandemic. I believe this will be a really great opportunity to overcome hardships and have discussions.

■ **Hisashi:** I want the World Congress to be a window that connects everyone to the world. Viewing plays is often placed at the center, but ASSITEJ is starting to communicate with all people working for children, going beyond the field of performing arts, and talking with scientists as well as performers. One such program is the Artistic Encounter program. This program is planned to be held in both Tokyo and Nagano. It will be a program where various artists and those involved with theatre for young audiences interact. I hope to have conversations aimed at the future with a Japanese interpreter, centered around global Board members based on the theme for the World Congress: "Towards the Unknown".

● Open Conversation

Seni Shimada (ASSITEJ National Development Supervisor): The COVID-19 pandemic issue is major. I hope to overcome the adversities in figuring out how to perform and interact.

.....
Kei Goto (Shadow Play Theater KAKASHIZA): There are many creators who have had a difficult time, wondering how to captivate children or how to make works that reach children, or dealing with real issues such as whether a theatre company will make it until March. I want to survive past March.

.....
Katsuya Morita (ASSITEJ Japan President): This World Congress will be memorable because it will be held during a difficult time. I hope we can have conversations

that will become the starting point for cultural experiences for children. It was fun just to watch plays at the festival, but I want this World Congress to have even more meaning.

.....
Kenjiro Otani: Even university classes are online now, but I want to create interactive gatherings if possible. I hope to create spaces for conversations, while also holding events online in anticipation of March.

.....
Hisashi Shimoyama: The role of this World Congress is to provide children in the most difficult situations with a stage that allows them to feel that life is amazing as soon as possible. I also hope that participants can encounter various thoughts from around the world. I want participants to share issues with the world. Please join the World Congress.

Second ASSITEJ Mirai Meeting, Thursday, September 17, 2020, 8 to 10 pm on Zoom

Theme Learning about the History of Child Culture

Speaker: Satoshi Kosaka (Director, delegate from Art Kikaku Hidamari)

Tadashi Shimizu (president of Henshu Kojinsha and former secretariat for Kodomo Gekijo
Oyako Gekijo Zenkoku Renrakukai)

■ Satoshi Kosaka: The path leading up to the Sado Children's Performing Arts Festival in 1985, the results of this festival, and achievements not met.

(After the talk) I'd like to add some further notes. In 1948, the Nippon Jido Engeki Kyokai was founded. A decade later, it merged with the Japan Association of Theatre for Children and Young People in 1958. With eyes set on the internationalization of Japanese children's plays, they began gathering information on children's plays from around the world. In 1963, Takehiko Saigo translated Soviet children's plays and Kazuto Kurihara reported on European children's plays upon return to Japan. In 1964, Sachiko Murase researched the Soviet Union and Mamoru Kato researched East and West Germany. In 1965, Akira Okada researched American creative dramatics (Northwestern University Filmmaking) and European and American children's plays. In this way, a meeting was held to hear of children's plays from around the world 20 years before the Sado Festival in 1985, and I believe that the history of these pioneers and veterans who started international exchange made it possible to hold various festivals and also led to the 20th ASSITEJ World Congress/MIRAI Festival. I can't help but hope for success.

■ Tadashi Shimizu: The birth of Kodomo Gekijo and the role it plays in society

(After the talk) Kodomo Gekijo were epoch-making for Japanese child culture, or in other words, they were pioneers in child culture with significance and distinguishing features that were different from times before. Up until that point, it was recognized that cultural policies and cultural projects for children were the role of government. Kodomo Gekijo influenced these policies and projects, and created a space for cooperation. It was also revolu-

tionary in the history of child culture that Kodomo Gekijo established a relationship with creative groups to create culture together, going beyond the boundaries of creators and audience. This dramatically increased the number of places and opportunities to offer and enjoy children's plays, which led to an increase in the desire to create these plays by creators, which itself led to opportunities for innovation and new techniques with creators focusing on children of all ages. As a result, a mutual understanding was born, with theatre companies working to offer the best creations they could to children and Kodomo Gekijo working to develop and succeed with viewings. This is something I want to accept as a fact of history. But we must focus our attention on how Kodomo Gekijo explored its future through the phases that followed. Creation and development also involve taking up many contradictions and issues at the same time. When doing so, I believe it is important to never lose one's sense of self-innovation. So when you take something up, you let it go again. I think that in doing so, the next new forms will be created for Kodomo Gekijo and creative groups alike. The Sado Festival was held in 1985 as a place for Kodomo Gekijo and creative groups to objectively look at each other and survey the achievements and issues in children's plays, performing arts, and the child culture movement. However, together with successes, there were also rifts and immaturity reflected. I think this was the reality of the existence and relationship of all those involved in the project, as well as the reality of the adults who lived in those days. That is why we always appreciate, criticize, and evaluate. I believe that we should not be resigned to reality, close our eyes, and shut our mouths. This is because I believe that it is the responsibility of every adult involved in the creation of new child culture. I believe that talking about children can also mean talking about adults.

● Impressions from members of public relations strategy offices

Hamauzu: I was honestly surprised to learn about the role Kodomo Gekijo played in the field of child culture. I wasn't very familiar with it even though activities have been going on in my hometown for 30 years, and there are many people who think these activities are part of a group for mothers and children. I hope the MIRAI Festival will become a place to rebuild relationships for adults from theatres, schools, governments, and from a variety of positions to see how well they can work together.

Akane: For children to be able to move independently, they need to recharge their energy. I realized that they need time, ideas, and space from adults. I want performing arts that allow people to stop for a moment and think

and see things from various directions to be expanded. Surely people had time and space for their emotions long ago.

Maemura: Listening to both talks, I once again felt that what we can do now is to keep going while connecting adults from various positions that are around children, exchanging opinions, and mutually recognizing one another. I secretly feel quite positive about carefully developing new activities and culture born from the post-event human network and festivals, and I want to work hard until the actual event imagining this.

Child Culture Prior to the Meiji Restoration

Kamishibai: rooted in picture scrolls, this street theater became popular after the Great Kanto Earthquake of 1923. Plays, dances, and taiko drums: there is a connection to the story of Amanouzume hiding in the Iwato cave, religious ceremonies (festivals), and government. During the Edo Period, when wars ended and Japan was at peace, child culture was also developed. Games meant to be played with friends, such as the Japanese versions of tag and hide and seek, were developed, and many toys with mechanisms and movement were built.

	1903	1923	1937	1941	1945	
Society				1937 The Second Sino-Japanese War begins	1941 The Asia-Pacific War begins	1945 Atomic bombs are dropped on Hiroshima and Nagasaki and the war ends
Children's Plays	1903 First performance of a fairy tale play by Otojiro Kawakami's company at the Hongo-za in Tokyo				1944 Todo's 63rd public performance *Last performance before the Second World War	While nearly all values were changing after the war, many amateur, specialty, and professional theatre companies were established with the idea and perspective that thinking about the future of Japan means thinking of the future children of Japan
Children's Culture	With the start of the Meiji Era, an educational system comes into place and literacy rates rise, leading to the development of children's literature. Akai Tori is first published.		After the Great Kanto Earthquake in 1923, street picture-story shows for children of unemployed workers were offered to earn money to survive.	During the war, children's stories aiming to increase patriotism were written.		
School and Education	1871 Ministry of Education is established 1872 Educational system is established	Education (western music and art) with the goal of westernization and modernization	1924 A ban on school plays is announced		1942 The Nihon Shokokumin Bunka Kyokai is established	
National Cultural Policies						
Theatre						

	1946	1948	1949	1951	1952	1953
Society	1946 The Constitution of Japan is announced				1951 The Treaty of San Francisco is signed	
Children's Plays		1948 The Jidogeki Sakka Kyokai (present-day Japan Association of Theatre for Children and Young People) is established and school arts festivals flourish. Printing of a series of collections of playbooks. Workshops and combined arts festivals are started all across Japan, as well as courses for school plays.				1952 The Jido Engeki Kyogikai is founded. Made up of 24 theatre companies, including Haiyuza, PUK Puppet Theater, Shinjido, and Todo
Children's Culture				1951 Children's Charter of Japan is established		
School and Education	1946 Zenshin-za Seinen Gekijo's first school tour (in Tokyo) of <i>Les Misérables</i>	1947 New educational system (the 6-3 system)	1949 Performance of the Summer Children's Association Tour, jointly hosted by Nakama-za and gurus (Tokyo)			1953 The Tokyo Metropolitan Board of Education-sponsored Jido Engeki Konkuru (selection of the best children's theatre in Tokyo) begins
National Cultural Policies						
Theatre						

9

	1960	1961	1962	1964	1965
Society	1960 The Anpo protests and the Miike Struggle			1964 The Tokyo Olympics	
Children's Plays	1960 Karedonia-go Shuppansu (Kazenoko) performed in Tokyo, winning Honorable Mention in the Tokyo Contest for Children's Theatre, and winning the NHK Playwright Award/Japan Council of Performers Rights & Performing Arts Organizations (Geidankyo) is established, and the Nishinohon Jido Engeki Kyogikai is founded (made up of seven theatre companies, including Kengei, LA CLARTÉ, and Kyogei)		1962 Botakko Koshinkyoku written by Toru Tada and performed by Kazenoko is awarded the Saida Takashi Drama Award, which was established a year earlier (no award was given the first year)	1964 The first International Conference and Festival of Theatres for Children is held in London. Eight participants, including Sozaburo Ochiai and Akira Okada	1965 ASSITEJ International is established
Children's Culture	<p>At the start of the 1960's, the mother-child 20-minute reading movement began, and in the latter half of the decade, the parent-child reading movement and library activities also began. Throughout the 60's, the picture-story show movement was limited to workshops focusing on childcare providers. Starting with the screening tour of puppet show film Taro the Dragon Boy by Kyodo Eiga led by schools, kindergartens, nursery schools, teachers, and mothers, the parent-child film promotion movement began in 1966.</p> <p>In the latter half of the 60's, there was an increase in family theatre-style children's plays, aiming for large theatres, high ticket prices, and large audiences. Mokubaza was also popular, as was Nissay, Asahi, Toho, MIN-ON, etc. Problems emerged, including rebates and fixed performances for entire kindergartens and school.</p> <p>There was an increase each year in organizations for children. 80% of these maintained themselves by hosting events multiple times each year. The increase was artificial rather than natural or by suggestion from children. There was an increase in strong guidance, instruction, and support from government offices to nurture the health of youth, spread sports education, and develop residents who were committed to service. As a reflection of this, the world for "children" (子供) came to be expressed as 子ども (easier for children to write) with the establishment of Kodomo Gekijo as a perspective on children.</p>				
School and Education	1960 The Jido Engeki Chihou Junkai Koen (funded by the Ministry of Education, Culture, Sports, Science and Technology) begins	1961 New elementary school curriculum is implemented	1962 New junior high school curriculum is implemented		
National Cultural Policies					
Theatre					

	1973	1974	1975	1977	1979	1980
Society	1973 Oil shock					
Children's Plays	1973 Takara no Tsuruhashi (Kazenoko)	1974 1st Jido Engeki no Genjo to Mirai wo Hanshiau Kai, Nippon Seinenkan, 130 participants/Zenkoku Kodomo Gekijo Oyako Gekijo Renraku-kai is established, 94 theatres, and 128,909 members	1975 Nihon Jido Gekijo Gekidan Kyogikai (Taoru Tada, Chairman) is established, 53 theatre companies/National pamphlet introducing works from Kodomo Gekijo regular meetings		1979 ASSITEJ Japan is founded/the Nihon Shonen Ongaku Dantai Kyogikai is established/Seito ni Bunka Seisaku wo Kiku Kai, made up of 5 theatre companies involved in children's theatre	
Children's Culture	1973 Momo by Michael Ende Draws an almost realistic story of adults and children who become entangled by gray-colored men "The times have changed", "Everything has changed", "Filled with things to teach me what is useful", "What is lost if you are stingy with time", which include "things you think are fun, things you are crazy about, dreams..."					
School and Education	1973 Announcement about securing children's playgrounds by Chujishin				1979 The public common first-stage exam is administered	1980 Yutori, a new elementary school curriculum, begins
National Cultural Policies		1974 The Kodomo Geijutsu Gekijo is established by the Agency for Cultural Affairs		1977 Ongaku Giin Renmai is established	1979 Jienkyo and Kodomo Gekijo sign an agreement, entitled "Reikai Kikaku ni kansuru Moshiaiwase"/Kodomo Gekijo expands to 47 prefectures, 236 theatres, and 290,000 people	
Theatre						

1966	1967	1970	1972		
1966 The Chinese Cultural Revolution		1970 Expo '70 (Osaka)	1972 Okinawa Prefecture established/Plan for Remodeling the Japanese Archipelago and the occurrence of photochemical smog		
The creation of Kodomo Gekijo was the first time that it became possible to overcome the obstacles that had previously not been overcome. This was despite the efforts of children's theatre artists and teachers working together with the enlightened perspective of providing children with a new culture of peace and democracy after the war.		1970 Nippon Jido Engeki Kyokai is incorporated/ Nishinohon Jido Engeki Kyogikai joins Zenkoku Jido Engeki Kyogikai (Zenjien). 20 theatre companies join.	1972 Tokyo Jido Engeki Gekidan Kyogikai is established, with 25 theatre companies in the capital area joining		At the end of the 1970's, the Economic Planning Agency develops culture industry theory, going from the iron age to the cultural age There is a movement towards the culturalization of government in the mid 1980's. The Agency for Cultural Affairs implemented the New Measures for the Promotion of Artistic Activities in 1986. Corporate support for the arts comes into vogue starting in 1988
Two Pillars: Kodomo Gekijo and Activities Direct experiences -> self-action Live experiences to develop curiosity and creativity by fully working both the body and the five senses and stirring both mind and body Indirect experiences -> appreciation activities Experiences where children encounter excellent culture and art crafted over many years by humankind and participate in and enjoy artistic activities	Official organizations for boys and girls as of October 1967 -> 8,972,169 students (59%) out of the 15,000,000 students in elementary and junior high schools are involved in Boy Scouts, Girl Scouts, the Japan Sea Cadet Federation, the Junior Red Cross, the Japan Sport Association, the Boys Fire Club, and the Kodomokai Renikai.			Concrete buildings sweep across Japan and playgrounds for children rapidly disappear. Aided by changes in the educational environment and living environment, the three elements of plays from within children (place (space), time, and friends) disappear. Japanese adults are greatly and immeasurably responsible.	
Kitai sareru Ningenzou: Do we see children as being worthy, or as children who can create the future?	1968 Public notice on elementary school curriculum guidelines				
	1968 The Agency for Cultural Affairs is established				
1966 Japan's first Kodomo Gekijo is inaugurated in Fukuoka					



	1981	1983	1984	1985	1985	1986
		1983 Tokyo Disneyland opens			1985 Japan Airlines crash	1986 Chernobyl Nuclear Power Plant accident occurs
		1983 The Kodomo no tame no Butai Geijutsuka ni yoru Kakuheiki Haizetu no Kai begins	1984 The executive committee for the First Children's Performing Arts Festival is established	1985 1st Children's Performing Arts Festival in Japan (August on Sado Island), 65 performing groups, 32 stage plays, 9 puppet shows, 5 shadow pictures, 15 musical performances, 4 classics (8 commemorative performances, 69 touring performances), 20 small productions, 7 amateur performances, and 6 outdoor performances), 33,300 participants		
		1983 Satoshi Kako -> Warned of a rush of children crossing the Sanzu River ("Sanzu" is a play on words for a river of the same name, but referring to three words that end in "zu", meaning "doesn't") The Nintendo Entertainment System (NES) is released: "Doesn't play, doesn't study, doesn't help out)			1985 National Children's Castle opens in Shibuya	1986 Kodomo no Hon Sekai Taikai at the National Children's Castle in Aoyama
mentary gins	1981 The Japan Music & Entertainments for Youth Association and Kodomo Gekijo sign an agreement, entitled "Reikai Kikaku ni kansuru Moshawase"		1984 The Agency for Cultural Affairs begins the Chugakko Geijutsu Kansho Kyoshitsu (develops into an actual classroom)			

	1988	1989	1990	1991	1992	1993
Society		1989 Implementation of consumption tax/Fall of the Berlin Wall			1992 WHO AIDS Report announced	1993 The Global Environment Summit held
Children's Plays	1988 Shodojima Engekisai, a gathering to consider children's future Scaled back to 26 plays, 38 public performances, 2 international groups, and 15,246 participants. Regional festivals begin to increase (in Ryotsu, Suita, Kishiwada, and more)		1990 At the 10th ASSITEJ World Congress, Yohei Hijikata is elected to the Board with the highest score	1991 2nd Children's Performing Arts Festival, 100 plays by 80 theatre companies (Sado Island)		1993 The Hokkaido Kodomo Butai begins
Children's Culture		1989 The Convention on the Rights of the Child is adopted by the UN General Assembly		1991 World Summit for Children is held		
School and Education			1990 The Japan Arts Council is founded, with 600 billion yen in funding, 500 billion yen from the government and 100 billion yen from private sources/ The Association for Corporate Support of the Arts is inaugurated, the Japan Arts Council is founded, and local funds are founded across Japan		1992 5-day school week program begins, and from September, schools will be closed on the second Saturday of every month	
National Cultural Policies					1992 The Japan Association for Cultural Economics is established	
Theatre			Discussions begin reexamining the agreement 1) Fully inclusive 2) Dual desires 3) Cooperative expenditures for the theatre movement		1992 The Kids & Art festival for new children's performing arts is held in Kobe	

	2001	2002	2003	2005	2007	2009
Society						2009 Swine flu pandemic
Children's Plays		2002 14th ASSITEJ World Congress in Seoul, 466 participations from Japan (performances by KAZENO-KO-KYUSHU, Seinen-Gekijo, KIO, and Tomoshihi)	2003 100 years since the first play for young audiences	2005 Kijimuna Festival in Okinawa begins, and the EU Theatre Arts for Children and Young People Festival 2005 is held	2007 4 theatre companies and 5 plays in residence with Kyokai-hosted Chugoku Jido Seishonen Engeki Yusho Butai Koen	2009 ASSITEJ Japan 30th anniversary project
Children's Culture	The lifestyle behaviors and environments of children are changed through control from commercial culture and information media culture, and nature experiences, independent play, and peer culture are eliminated					
School and Education		2002 5-day school week program for all schools is implemented				
National Cultural Policies	2001 In December, the Basic Act for the Promotion of Culture and the Arts is announced and put into effect	2002 The cabinet decides on the Basic Policies on Culture and Art (Basic Policy). School dispatch business begins as a culture policy for children by the Agency for Cultural Affairs	2003 The Arts and Culture Forum is established			
Theatre		2002 Kyokai, Jienkyo, the Japan Music & Entertainments for Youth Association, Zennikyo, Enkyoren, and Kodomo Gekijo establish the Kodomo to Butai Geijutsu Sushin Kaigi. Written request is submitted				

	1994	1995	1996	1997	1998	1999
nit is		1995 The Great Hanshin Earthquake/the Tokyo subway sarin attack				
saiten	1994 '94 International Theater Festival Okinawa for Young Audiences, 17 plays from abroad	1995 Jienkyo's 20th anniversary, '95 Natsu・Kodomotachi・Mirai, 76 theatre companies participate			1998 1998 Asahikawa Jido Engeki Festival, 17 plays by Kazenoko, 2 plays from abroad	1999 '99 Kokusai Jido Seishonen Engeki Asia Taikai, 13 prefectures, 14 works including those from abroad/Kodomo to Butai Geijutsu - Deai no Forum begins (Butai Geijutsu Fair)
	1994 Japan ratifies the Convention on the Rights of the Child	1995 The internet begins to become mainstream				
		1995 From April, schools move to a 5-day school week twice a month	1996 The Kyokai-hosted Jido Engeki Zenkoku Rito Junkai Koen begins (funded by The Nippon Foundation) *held for 10 years until 2005	1997 The similar Jido Seishonen Engeki Junkai Koen for schools for the blind, deaf, and disabled begins (same funding) *held for 10 years until 2006	1998 Hours for comprehensive study are announced (to begin in 2002, with 2000 and 2001 as transitional years)	
	1994 A law related to the establishment of learning environments to promote music culture is enacted					



	2010	2011	2012	2013	2017	2018
		2011 *March 11 - Great East Japan Earthquake				
niversary	2010 ASSITEJ Japan ASSITEJ JAPAN 30th Anniversary Project: International Symposium of Theater for Young Audience in Asia 2010 (Bangladesh, China, South Korea, Nepal, the Philippines, Sri Lanka, and Vietnam participate. Held at the Osaka Municipal Asahi Library, and other venues)	2011 The 17th ASSITEJ World Congress is held in May in Copenhagen, Denmark and Malmö, Sweden/Performances, etc. are revitalized starting around May for areas stricken by the Great East Japan Earthquake	2012 The 1st ASSITEJ Meeting is held at the Kijimuna Festival in Okinawa			
	<p>Current state of children and culture (2011) <- reference From the book, Kodomo Bunka Networking (Genshobo) by Tsuguo Fuchigami</p>				2017 Smartphones rapidly become widespread. In 2019, about 50% of elementary school children have smartphones	2018 Childcare guidelines are revised, with "expression" mentioned. Rich sensitivity and expression are made goals of development during infancy
			2012 A law related to the revitalization of theatres, music halls, etc. is enacted	2013 The Ongaku Giin Renmai is renamed the Bunka Geijutsu Shinko Giin Renmei	2017 The Basic Act for the Promotion of Culture and the Arts is revised	

The Sado Declaration

-Thoughts from Sado Island as the 21st Century Approaches

The 21st century is just around the corner. Children are sure to grow up and face this century.

What should adults convey, create, and leave behind for children right now? We thought about the state of children's culture while gathered here on Sado, an island of nature and traditional art floating in the deep-blue sea. Theatre companies brought plays, musicians performed music, and children experienced a variety of lifestyles while being surrounded by the nature of Sado. Learning from communities and local experiences, adults created a 5-day festival with participation from 12 countries. Best of all, residents of Sado Island were willing to help out, and were major pillars supporting the festival. We all now wish we could stay together. This was one of the wishes for this festival. We must work right now so that people can communicate from the heart in this age of separation.

We must make haste in our solidarity for the happiness of children right now. After taking on this challenging task, we have finally had some success. And from here, the next success can be seen off in the distance. Without pause, we will head off in that direction. We cannot talk of performing arts for children now without talking about war. We cannot repeat the experiences from half a century ago.

We want to create and develop performing arts by humans and for humans with our own hands right now. The 21st century is nearly upon us. Let us create what could be truly called a "Human Century" where people and their minds are intertwined and united. We want to deepen and expand this established solidarity and open up a new path forward.

(Executive Committee for the 1st Children's Performing Arts Festival in Japan, August 23, 1985)

Third ASSITEJ Mirai Meeting, Thursday, October 8, 2020, 8 to 10 pm on Zoom

Theme Learning about the History of Child Culture: Part 2 – Let's Talk About Children

Speaker: Shigeo Yamamoto (teacher at Morimura Gakuen Primary School, chairman of the Nihon Jido Geisaku no Kai, and director of the Nippon Jido Engeki Kyokai)

■ **Shigeo Yamamoto:** The current state of schools
Until just recently, I enjoyed expressive activities with children, interacted with them, took action to incorporate plays into school, and even participated in school arts festivals. Schools were closed in March and April of 2020 due to the COVID-19 pandemic. A State of Emergency was declared on April 6 and schools opened back up on June 1. Until they re-opened, classes were held online from home. Last year, we held a graduation ceremony with all the students from grades 1 through 6, but this year, the ceremony was held only with the graduating student and their guardians, with no other students or singing. There was no school arts festival, either. An entrance ceremony couldn't be held, so we met the children for the first time online. New teachers were given charge of classes through screens. We finally held an entrance ceremony on June 30, and I finally met the children directly for the first time. We held the ceremony in three sessions, each 15 minutes long and with 40 students and their guardians. When schools reopened, students came to school at different times following guidelines to prevent infections. Each day, half of the students for each class came to school.

Now, students have a health check at home, and at school, they wear masks, use hand sanitizer, and have their temperatures taken. If they are feeling unwell, they stay home for two days. During classes, loud voices, touching, and conversing are not allowed. Students read aloud with the windows fully open and while wearing masks. In science class, when conversation is necessary, students are separated by a clear vinyl curtain. Students stand against the wall to sing or play whistles. Parents' day is held online. There is no morning meeting where all students gather. Students can remove their masks when playing outside. Soccer and basketball are not allowed. Playground equipment is used in order, maintaining social

distance. The Sports Festivals was changed to be a sports contest for each grade. Guardians can watch races, relay races, and dances online.

Students do not travel together as a group for field trips. They travel together forming lines. Snacks cannot be exchanged among students. Students eat their lunches facing the same direction, with one student per seat. Even so, the children are excited and happy.

We used to rent out the concert hall for concerts but they have been suspended. Exhibits are not held in the school gym, but are placed in the hallways, and only guardians with a reservation can view them, a few at a time. We're considering the school arts festival now. There are two types of teachers: the ones who think we should do it and the ones who think we ought to cancel it. There are some teachers who think that play rehearsals are not suitable as they go against guidelines on children's interactions. I want to find a way to make it work. Overnight events have also been cancelled. We hold a course on appreciating plays every year, but it was cancelled as we were told gathering in the school gym would be close contact. I'm trying to see what we can do right now. The children can't interact with one another, speak in loud voices, or move about to prevent close contact. I'm having children laugh and talk during my classes. But it's hard to create dramatic situations. I think all we can do is hope they can be held in places outside of school education. It's a tough situation but no progress is made, even if we do nothing but point and criticize. I plan to plead my case about school being a place of value to children and the importance of encountering people in the flesh and feeling their warmth. The subject for all of this is "children". I believe that it is school that allows children to laugh in safety, have a sense of self-esteem, respect others, and have a sense of autonomy, and that schools offer the joy of taking the opportunity to do these things.

● Group Session

- It is significant that we were able to share the actual condition of children's school life and that we had a common understanding. Playing is important to children. How can we increase the number of adults who will create environments where children can be safe? I want to tie in today's conversation with the next one.
- While difficulties that force us to be an individual give us a chance to search for and think about ourselves, I want emphasize the idea that face-to-face is best. We should all consider how to work towards the future and not simply think that it is best to go back to the way things were. Creativity and imagination are important for this.
- We also must apply rules about close contact for children to prevent infections. Tolerance for children has gone away in my area. Children are surprisingly energetic and are tough in their own way. Feeling cherished and feeling alienated go hand in hand. I feel that there is a need to talk about how to be an adult.
- The current environment for children is decided based on the response of adults. At my school, we have swimming classes at the pool, but at the neighboring school,

they do not. I believe that if children are able to choose their activities on their own and convey their importance, more people will sympathize with the children.

- There was a first year female student in junior high school who wet herself because she was so nervous about not being able to see her friends. How are children spending their time after school? I hear some people saying that their school children are in close contact. It would be helpful if there was an environment where children could come in contact even if only a little.
- Conversations arise from culture and life. Disturbed children change if their parents change. Today's parents in their 30's are from a generation that had cellphones from when they were in high school. These parents have little actual experience with playing games using their bodies. If adults are enjoying themselves, children become free. It is important for adults and children to share actual experiences. It would be good if adults around us introduced this. You don't have a desire to eat something if you've never tasted it before. We need a place where we can experience things together.

Fourth ASSITEJ Mirai Meeting, Thursday, October 22, 2020, 8 to 10 pm on Zoom

Theme Learning about Children's Games

Speaker: Hitoshi Shimamura (director at TOKYO PLAY)

■ Hitoshi: (first half)

"Play" is different from entertainment where the provider and recipient are fixed in that it is something primitive and instinctive to feel joy in imagining, feeling, searching, encountering, expressing, creating, and living as you wish as a single human being. There is a need for development as you play spontaneously through independence and self-determination. What you gain from playing is sociability, muscles, intellect, creativity, and emotions. The definition of "play" based on the Convention on the Rights of the Child is, "any behaviour, activity or process initiated, controlled and structured by children themselves." It has long been said that nowadays, children do not have the essentials (time, space, and friends) needed for play, but during the pandemic, time has been given back to children. Let's have everyone discuss how children have passed the time during the pandemic and talk about children's "play".

● Group Session

- There are children in pain, and children who aren't. Some children are hospitalized. Recent hearing tests reflect the stress children are enduring. While children cannot go out and play at will, they are looking at the adults around them. Children are both tough and must also be protected.
- I was shocked when children were reported for playing in a park. Both children and adults are confused.
- How often do adults realize what is truly painful for the children around them? There was once a child who took their time in becoming a high school student, even though often did not attend school during junior high school.
- It seems there is a written agreement to participate in events in the second semester. I'm glad there is this written agreement saying it is fine if the children are in close contact with one another.

■ Hitoshi: (second half)

Adults have worked hard but so have children. There were times when the tension became too great and I couldn't stop crying. I thought that I needed to embrace those feelings. There are many adults including myself that say, "what if you did this?" but at the same time, how much do adults pick up on the child's feelings? Whether an adult is there or not, whether a helping hand is lent or not, it is important for a child to act on their own and have experiences. I think the role of the adults beside children changes based on the times. Many experience

packages have appeared that children can complete without fail in a short amount of time. What we need now more than ever are adults who will ensure that children are given the chance to fail.

"Play" is a child's language, a desire for development that can't be expressed in words. Through play, a child grasps who they are at that moment, expresses that, and goes beyond it. An adult's life is also made easier when children are able to play. This can become possible when two adults get together. We are both conveyors and recipients. The same is true for children when they play. I want to become a person who can take in how a child wants to be. Can we create chances for children to express their language within their lives? How much are the performing arts connected to the primitive part of us that wants to play?

Toshiyuki Shiomi said, "To me, playing was practice for creating life," and Naoki Ogi said, "Playing is an encounter with the unknown. This is not a criticism on schoolwork, but children can only learn what adults have prepared with schoolwork." Adults themselves also create an axis to support ourselves from playing. A child feels secure when they see a playing adult. They also like to see adults that fail. There is something that is conveyed from a child's realization that an adult has failed at something. I hope more children will want to try something because it looks interesting, even if they can't see what's ahead. If adults do not work seriously, we cannot get it back. Free time is the only thing that has been given back during the pandemic. Discretionary time. Time that we can believe is okay to use on our own. In this way, playing must become part of the foundation of society.

The activities of IPA shared within the second half of the talk were full of many suggestions.

(Shared Materials) <https://drive.google.com/file/d/1sk-TcPVKZTok5Zh8wLPsVjMHdTTl8lhk/view>

.IPA (International Play Association)

An international non-governmental organization. They offer guidance to people involved in the lives of children in critical situations.

This material was published in April by global headquarters. This organization argues that adding the right to play is needed.

Managing play at home that feels noisy or destructive



Children sometimes use play to:

- work through difficult emotions
- test how you will respond
- get a sense of satisfaction or control.

Your child is living through a very new experience which is confusing and frightening for adults, too.

Playing is a very important way for your child to understand – and come to terms with – what they are hearing, seeing and feeling. It can be hard to feel like choices have been taken away, or to have little way of knowing how long this situation is going to continue.

What might play look like when children have scary, confusing feelings?

Playing is one of the ways children adapt to change. The way they play may change – it may be loud and destructive, or quiet and calm. Here are some examples of playing that you might see:

- Being very noisy – for example, needing to shout, sing loudly, bash on drums, or hit things noisily.
- Taking frustration out on toys or objects – for example, punching pillows or throwing a teddy around.
- Destroying something they have made – for example, tearing up a picture or knocking down towers.
- Withdrawing into a small space – for example, a cardboard box, a space under the bed, a den made from sheets and pillows.
- Play-fighting and 'rough and tumble' play with you or their siblings.

Older children and teenagers may play like this, too. It is important that we remember that older children still need time and space to play.

How can I manage this kind of play at home?

It can help simply to know that this is your child learning to cope with a new situation. However, when you are cooped up at home it can also be difficult to handle.

- Speak to your neighbours if you are worried about how the sound of this kind of play affects them. Some people get a lot of joy when they hear children playing, but others may feel it disturbs their sleep or other activities. Some compromise and consideration might be needed on both sides.
- Find things for your child to play with that you don't mind getting torn or messed up – for example, old sheets, cardboard boxes and cushions.
- Get some play dough or other modelling clay for pummelling, squeezing and poking. If you have some spare flour and oil, you could make your own play dough.
- If your child is old enough, talk with them about when it's ok to make lots of noise and when they need to be quieter.
- Give your child something to make a lot of noise with – for example, dustbin lids, drumsticks or pots and pans. Let them make as much noise as they want for a set period of time – as much as you and neighbours can cope with – explaining that when the time is up they should pack things away.
- Let your child know that you understand they need to play. Tell them you want to help them play without causing unnecessary damage harm to themselves, your home and other people.



STAY
EMOTIONALLY
HEALTHY



STAY
PHYSICALLY
ACTIVE



RELAX AND
FORGET ABOUT
WORRIES



MAKE SENSE OF
NEW EXPERIENCES
AND CHANGES
IN THE WORLD



COPE WITH FEELINGS
THAT ARE DIFFICULT
OR FRIGHTENING

The IPA play in crisis series is designed to offer straightforward advice and suggestions to help you and your child keep playing through the coronavirus pandemic.

Fifth ASSITEJ Mirai Meeting, Thursday, November 12, 2020, 7:30 to 9:30 pm on Zoom

Theme Learning about Cultural Rights

Speaker: Ikuo Nakagawa (Professor Emeritus at Tezukayama University and former first Director of The Japan Association for Cultural Policy Research (advisor))

(A summary of the main points of the lecture)

Global warming and environmental destruction are progressing, and children are facing economic poverty, with half of all children in single-parent households living in poverty, as well as lack of time, lack of opportunities, being closed off due to lack of chances, poor health, poor eating habits, and an increase in HGS children from delay in developmental and intellectual achievements, and this is directly connected with social poverty. Despite this, why is it that cultural rights are not well recognized? It's because the country didn't draft its own laws on cultural rights for a long time. The history of change, from the Universal Declaration of Human Rights (1948), which became an international foundation, the International Bill of Human Rights (1966), which was adopted as a substantial treaty, and its date of validation (1976), the Basic Act for the Promotion of Culture and the Arts, established half a century late in Japan in 2001, and further revisions to this act in 2017. This session was a time of learning many things for the first time about the concept and philosophy of human rights and culture. Items of note that followed the theme include:

■ Legally, cultural rights correspond to Article 13 - the right to the pursuit of happiness - but not Article 25 - the right to minimal standards of living

■ Cultural human rights are the rights to express oneself in a richer way, and they are established by guaranteeing opportunities for expression, interaction, and learning

■ Culture is a higher idea of education and education is a part of culture. Including culture in the concept of education is a careless interpretation attempting to conform to Japan's reversed social education administration as laid out by the Ministry of Education, Culture, Sports, Science and Technology

During the talk, Professor Nakagawa spoke about freeing oneself from the idea of a leisurely social response, prefacing this by warning that he was going to say something critical so anyone who didn't like it should cover their ears. It was a memorable, frank, and exciting narrative. Are libraries simply free rental book shops? Are museums public freak shows tents? Are community centers just cheap cultural centers? Are public cultural halls (theatres and concert halls) just public entertainment halls? Are measures that benefit only those with leisure, money, health, and family in line with social justice? Past cultural measures are said to be the response of a leisure-based society. Is continuing education that brings amusement to people blessed with time, money, physical strength, and family useful in social reproduction? Isn't the role of public policy to offer solutions on how to offer money to people without money, how to open up opportunities for people without spare time, or how to create an environment that encourages senior citizens living alone without family or social connections through encountering plays or music? Professor Nakagawa then answered his own questions.

Libraries are lifestyle research labs for residents. Museums are places to understand the history of the area, confirm identities, and rebuild pride among residents. Community centers are places where people who previously were only physical residents of an area can develop an awareness as members of the community. Public cultural halls are places that guarantee artistic and cultural human rights.

The final part of the day was a talk about creating regulations with local cultural administrations, and it was filled with many suggestions as things we ought to do in the future in each of our communities.

■ "The Foundations of Local Cultural Administrations as Legal (External) Autonomous Work"

Local governments must work hard to secure cultural policies. Local governments are the main leaders in cultural administration for children, people with disabilities, and residents. 80 times the budget of The Agency for Cultural Affairs, and even after the economic recession, 40 times, is the actual total amount of investment in cultural programs by local governments, with municipalities first followed by prefectures. But only about half of all the prefectures have cultural regulations. When it comes to municipalities, only about 10% have such regulations. Why are cultural regulations necessary? Cultural administration is autonomous, and is not legally-entrusted work charged by the national government. The national government handles cultural administration for the country. True cultural administration is that which is carried out by municipalities, and what municipalities cannot do, the prefecture does as custodial cultural administration. The principle of local autonomy in Japan is to put local governments first. That is why conversations with municipalities are important. This is also why cultural regulations must exist as autonomous affairs. The Basic Act for the Promotion of Culture and the Arts is a law for the country and does not form the foundation for local government work. A basic plan based on local government cultural regulations should be formed, and within that plan, there should be a focus on the guarantee of cultural human rights for children. We should emphasize the guarantee of cultural human rights for children both in regulations and basic plans. Regulations as "fixtures" are needed to maintain the plan. Mayors and representatives are people who come and go in the system of local governments, but fixtures are semi-permanent devices.

Having a basic action plan based on these fixtures. Positioning the cultural human rights of children and people with disabilities. Extolling cultural policies that support those who are not blessed with social capital. Having a deliberative body with local resident participation that regularly observes to see if plans are progressing according to regulations and returns with a policy evaluation. Members of this body should not be mostly artists, but should also include organizations for people with disabilities, day care centers, elementary school teachers, representative teachers from art departments at junior high schools, local representatives, and others like this.

Sixth ASSITEJ Mirai Meeting, Thursday, November 26, 2020, 8 to 10 pm on Zoom



Learning about Cultural Rights: Part 2

Speaker: Ikuo Nakagawa (Professor Emeritus at Tezukayama University and former first Director of The Japan Association for Cultural Policy Research (advisor))

After a 50-minute group session, each group narrowed down the content and reported. Professor Nakagawa listened and spoke about his reactions and answered questions over the course of an hour.

● Group Session

There are few adults who are aware that cultural rights exist for themselves. If more adults don't understand this, then we can't convey this to children. Cultural rights are rights held by all people. Children in war-torn or impoverished areas express themselves in robust ways. Disparity in finances and experiences is serious. How should we consider this disparity?

How do we understand the word, "culture"? The importance of verbalizing concepts. If we speak about culture in familiar terms, it's important that children have roles in community events and festivals needed for development, interact with adults, have an identity of being a part of the community, and become friends with adults who know about children.

Professor Nakagawa's Talk

■ Adults themselves lack awareness of cultural rights because of the concept of gender roles, constraints due to success being equated to rising up to a high rank in an organization, standard score-based education, the belief that only the five major subjects are important, and the people in society who are produced through this. I'm reminded of the Japanese folk art movement, which was about making art a lifestyle. We need to try out every type of personal expression. Art, singing, musical compositions, shapes, literature. We need to test the potential of our own expressions and do so while communicating with others. By gaining that recognition, we are able to attain sociability. This is exactly the spirit of Article 31 of the Convention on the Rights of the Child, where the right to self-determination is the start and the goal. When playing, children make friends and create rules on their own. Without rules, there is no play. They create their own order and acquire autonomy and sociability. Children practice many fun ways of playing. They learn how to be around people older than themselves. Through this, they learn about discretionary time, freedom, and autonomy.

■ How do we secure culture as a human right? You first need to realize what someone wants to do. What would be fun to do? What behaviors would lead to joy? This is self-expression. Gathering experiences of self-realization are important. Do you like writing lyrics? Do you like drawing pictures? It doesn't have to be just one. Gathering experiences for two or even three. This gathering of

experiences leads to the formation of self and identity. It's not the process of elimination with a standard score-based system, but rather the concepts of addition and evaluation.

In impoverished and war-torn Palestine, art education is offered among the people. Young people create poems when going off to fight. Everyone recites these poems celebrating life to send off the fighters. Art doesn't exist because of wealth. The closer life is at the threshold, the deeper one's desire for art is. Art is needed because of poverty. Trapped children need art because they are trapped. Art is a necessity for children absent from school because of their absence.

■ How can we bridge the economic and experiential gap? During the London Olympics, artists were invited from Venezuela's El Sistema and they left a legacy by creating a children's orchestra in the community. The poorer someone is the more we should offer. Japan is also a multiracial country. The process of incorporating the idea of minority values before a majority decision is important. Tolerance, diversity, sensitivity, and receptivity are important.

■ The distinctions between high culture and subcultures exist, and I refer to them as ordinary culture and extraordinary culture. Culture is a system of value and of a sense of values. Ordinary culture: clothing, food, shelter, physical value, profit, beauty, usefulness. Extraordinary culture: art, science, religion, things that are not useful right away. Our sense of values are truth, goodness, and beauty. Investing in truth, goodness, and beauty for children. This will create a generation where more stable self-improvement is possible. Children who have not had aesthetic, artistic, or seemingly-malevolent experiences are weak. How can children create art that is related to their own lifestyles? They can try and create theme songs for their own lives, for example. Or they could try to write lyrics, or a march for themselves or for their sister, or music to make the kitchen more enjoyable for their mother. Or they could try and dance in a style they think is fun. A coordinator is needed who can guide them. Even without any knowledge of art, a coordinator who connects children to teachers can manage. This kind of initiative leads to the formation of identity. It's not easy to restore one's confidence, but it is important that there is an adult there that can acknowledge a child's growth. What can we do to transform education from being centered around Japanese, math, social studies, science, and English to an education that values truth, goodness, and beauty? These things were thought about during this session.

Seventh ASSITEJ Mirai Meeting, Thursday, December 10, 2020, 8 to 10 pm on Zoom

Theme Learning about School Performances

Speaker: Hiroyuki Oma (Kazenoko Theatre Company) Chiharu (Cheeky*Park)
Hisashi Shimoyama (Director of ACO Okinawa and ASSITEJ World Congress Artistic Director and Producer)

■ Hiroyuki Oma: Public School Performances in Japan

3.5 hours of preparation. The first 75 minutes are without a break. A ticket costs ¥800.850 per person. For financial reasons, the performance group was narrowed down to six people. There is a paradox: it is good to view and share something between all students, but at the same time, students are being shown something that has no relation to their own choice or will. Searching for what children really want to see is the responsibility of theatre companies.

■ Chiharu: Public School Performances in Other Countries (mainly the UK)

I have been to 35 schools in a single month during busy times. There were also many remote islands where it was difficult for live cultural experiences to visit. Organizers had many motives, including ceremonies and opportunities to experience English literature, but common among them was a desire to have performances following workshops. Theatre is often positioned as a curriculum that shows various genres, people, and worlds, and one that leads to learning.

● Impressions and Opinions from the Group

- Why do teachers hold public performances at schools in Japan and how is it positioned? Rather than having children observed while watching, ingenuity is needed, for example watching along with people from the community as a cultural experience.
- The possibility of combining performances with workshops. From my long experience offering art appreciation course, I think that it would be good if there were more public school performances where organizers and performers thought about what children should be learning in school and created performances that focused on this. With revisions to official learning guidelines, the focus is now on active learning. Watching performances is very effective. This is something that I want theatre companies and teachers to develop together.

● General Discussion

- The financial situation of acting troupes is really tough, but there is no path in sight for government support. The issue is the same as the movement to abolish admission taxes. It's no use as long as the government's awareness doesn't change. There is a desire to have specific discussions aimed at making this a reality.
- Training young people is needed for children's theatre. We need to establish a place where they can learn foundational techniques.
- How do we view and understand children? How do we guarantee human rights for children? There are differences between Japan and the rest of the world. Japan

■ Hisashi Shimoyama: The Future of Public School Performances in Japan

I saw my first public school performance in the UK in 1992 in Sheffield. It was held in an ordinary classroom and there were 50 children there. I was shocked at the differences compared to Japanese public school performances. An overseas theatre company that was invited to the 1994 Kijimuna Festival in Okinawa said that they couldn't offer their play if there were more than 120 people in the audience. For a baby drama invited from France for the first time in 2005, we were asked to keep the audience to just 30 people. When asked if it was possible to hold these performances in their own countries, they said that it was normal for the government to cover the costs. I learned of this great difference between these countries and Japan. This is a difference in the support system. In Japan, 500 people are needed to make a performance happen. Even if each person pays ¥500, it will still not turn a profit. What should future public school performances do? What is needed is European-style support that allows for performances with even a few in the audience. For a theatre festival held in Denmark in April, school and preschool teachers, librarians, and other related parties gather to watch and select plays to invite to schools. Theatre companies then determine their performance schedule for the year from that.

What can we do? What will we leave behind by holding the ASSITEJ World Congress in Japan? Delivering stage performances to all children must be our legacy. There is a law in Israel where a children's play must be shown once a year at all schools. There is a similar law in Norway. There needs to be support from the government for children's plays even in Japan. When that happens, I think public school performances will have great meaning. What should the style be and how should we do it? I think it is important to work with the community and the government to make it a reality.

is a country of fewer human rights. There has never been a people's revolution in Japan. The issue is how to combine this fact with culture.

- There are countries with laws that require all children to see stage performances. We have to start a national movement. It would be great if this movement could start with the One Thousand Platforms or the ASSITEJ World Congress.
- Who does this is crucial. There are things that weren't delivered with the Sado Festival, issues since the abolishment of the admission tax, the issue of a national center for theatre companies, and many more issues. Who will take these to the next generation and to the next level?

Eighth ASSITEJ Mirai Meeting, Thursday, December 24, 2020, 8 to 10 pm on Zoom



Learning about the Allure of ASSITEJ World Congress and the Mirai Festival

■ (1) Performances

▼ Official Selections

Official Selections from Japan: 5 Official Selections from Abroad: changes daily

▼ Fringe Programs from Japan

Participation after being divided between venues in Tokyo and Nagano

Check to see where artists you are interested in will perform!

*It was decided to not include Fringe Programs from abroad

■ (2) Ceremonies

▼ Opening Ceremony

The World Congress starts with a traditional Japanese performance

▼ Closing Ceremony

A ceremony passing the flag on to the next World Congress, etc.

■ (3) World Congress

▼ Program Network

▼ Online Program

General Assembly, online workshops, and the award program will be moved online, creating an opportunity for people from overseas who could not come to Japan to participate. This was a year that will lead into the future and that should be commemorated, as it is an experiment for the first time for the ASSITEJ World Congress.

■ (4) Special

▼ Plaza of Fun

Will be held at venues in Nagano

With the help of local children, we plan to create many birds – the logo of the MIRAI Festival

▼ Bon Dance

A unique twist on the traditional Bon dance.

A little performance with a little lecture

▼ Open Disco

A space for dancing to enjoy music, going beyond national borders, gender, age, and all barriers

▼ Yarai-nohgakudo Project

▼ Toyokan Project

▼ Japan Expo Workshop

■ (5) KODOMO Art ACTION

▼ One Thousand Platforms

▼ Listening to Children's Voices! And Turning It Into Art!

We have started a crowd funding campaign.

Please consider supporting this campaign.

▼ Regular Meetings

■ (6) Tickets

■ (7) Lodging

● Postponed until March of next year due to COVID-19

To overcome the difficult situation and offer an attractive World Congress,

We are spending each day pursuing new possibilities and making preparations.

Let's create many encounters, deep emotions, and a legacy for the future!

● **This World Congress will be in a hybrid format with in-person and online components.**

*Live-streaming

-> Zoom video conference, live-streaming workshops,

*Archived

-> Video recordings of symposiums and video recordings of artistic performances. People who cannot come to Japan can participate and can look back at recordings.

● Theatrical Works

*Official Selections from Abroad

->Italy, Serbia, France, Botswana, Canada, Cambodia, and China

• Unfortunately, three works, one each from Iceland, Spain, and China, will not participate

*Official Selections from Japan

->Konnyakuza, The Edo Marionette Group, PANTOMIME UNIT TORIO, ROBA Music Theatre, La Strada Company (5 selections)

*Fringe Program Participation

-> Currently 58 programs after a reset upon postponement

***Everyone wants to see performing arts live. We are looking into sharing recorded works on large screens at public viewings, having performers participate online from where they are, holding post-show talks, etc.**

● Ceremony

*Opening Ceremony -> Kyogen dance by Zenshin- za Theater and Shishimai ("Lion's Dance") by ARAUMAZA Japanese Folk Entertainment Performance Company, distributed abroad via livestream

*Closing Ceremony -> (Creative groups from Nagano Prefecture) Tsubame Kusunoki, Masyu & Kei, Ashibue Kyube Kobo, and Ginyudajin

● Congress (International Conference)

*Online public discussions and symposiums will be held from a variety of angles, with participants, performers, and researchers searching for possibilities, roles, and new directions for theatre for young audiences, and these events will be live-streamed.

*Within the ASSITEJ Network are groups from 6 categories: playwrights, plays for people with disabilities, performances for infants, next-generation, and dance. Symposiums are planned to be offered by organizers from each of these categories.

(Details are based on data as of 12/24. Changes may occur later)

Ninth ASSITEJ Mirai Meeting, Thursday, January 14, 2021, 8 to 10 pm on Zoom

Theme Learning about the Japanese Version of the ASSITEJ Manifesto

■ Kentaro Miyamoto, Secretary General, ASSITEJ Japan Centre:

With the Manifesto created last spring by ASSITEJ International, we were surprised at the great differences in the situations around the world in the environments surrounding cultural arts, rights for children's culture, and more. And so we thought about creating our own Japanese Manifesto rather than a Japanese translation of the original Manifesto. With that in mind, we have been preparing and holding multiple ASSITEJ Mirai Meetings. I want to share the translated Japanese version today and hear everyone's opinions.

■ **Keiko Fukuyama, Seinen-Gekijo:** The first clause was originally about political parties. Political parties represent citizens and residents of a country so you might think this was a natural start, but Hiroyuki from Kazenoko said that citizens should come first. This Japanese opinion was reflected in the Manifesto this time. The part about connecting children of the world from the first clause is very important. The Manifesto is an ideal. We will check, discuss, and reinforce each clause to create the Japanese version.

■ **Hiroyuki Oma, Kazenoko:** I am curious about the verbs used at the end of each clause. One issue is in how to have more theatre in schools. The Convention on the Rights of the Child is not yet well known in Japan. More effort is needed. I would like some examples for reference in how to showcase this created Manifesto: by who, for who, and what parts to show. I hope that the Manifesto

will become a legacy for this World Congress.

■ **Kentaro Miyamoto, ASSITEJ:** Rather than just creating guidelines for behavior, it is also important to know how to achieve goals and take action.

■ **Seini Shimada, Seinen-Gekijo:** The Basic Act for the Promotion of Culture and the Arts has not really become familiar in places of learning or in government. I hope that the Manifesto will not end as simply a catchphrase, but will become a step towards a large wave that creates programs to naturally guarantee cultural rights, human rights for children, and artists.

■ **Hisashi Shimoyama, ASSITEJ Artistic Director:** I'm considering how we could implement it within the ASSITEJ World Congress, if we could leave behind its content as a legacy, and how we could put it into action.

■ **Kataya, Public Relations Strategy Office:** There isn't an environment yet in Japan where we can talk about citizens and government. I want to declare many things that we can do in the future when creating the Japanese version of the Manifesto on March 11. For example, saying, "if you like the ocean, stop using plastic bags," to create a wide-spread movement using simple content and expressions so that anyone can understand.

■ **Hamazu, Public Relations Strategy Office:** Until now, I only understood performing arts as something that existed in the performer-audience relationship when you go and see a performance at Kodomo Gekijo. I didn't consider media as a partner in considering children, either. I learned through discovery that it is something that you do with a wide variety of people.

● General Discussion

- **Shoshinz:** What if we offer the Manifesto to youth and children using language and comedy that is easy to understand and that young people can have an interest in?
- **Haruna Maemura, Public Relations Strategy Office:** While it's important to know who you are appealing to, we should make the Manifesto easy to understand by making the subject clear just like with the SDGs, saying, "I will do this".
- **Takeshi Shiraishi, TSUNOBUE:** In the draft from the U.K., political parties were listed as the first clause perhaps because of a perspective of thinking about where to make requests. Thinking citizens are a natural start seems to me to be a difference in sensibilities between the U.K. and Japan.
- **Mayako Morimoto:** I think that is an important perspective. In Japan, "citizens" are not yet born. What even is a "citizen"? What do we need to convey and with who? It would be great if determining what it is we want to do can become a trend among people involved in culture.
- **Mafumi Omiya, ROBA Music Theatre:** Energy is grow-

ing in a straightforward way. Public performances stopped due to COVID-19, and everyone was full of anxiety. Since then, I have constantly been thinking about what I can do.

- **Satomi Numakura, Kodomo Gekijo Nishitama:** The SDGs have simple targets and goals. It would be great if the Manifesto featured content that allows children to easily participate. For example, making it like a picture book. It would be good if we had a place to aim for, like a guiding star.
- **Riki Kubota, SATHANKUSU CHIKUGO:** It will show how much of an impact ASSITEJ has on Japan. We must have the national government recognize this. The Convention on the Rights of the Child is listed on the Ministry of Foreign Affairs' website, but this is only just diplomacy.
- **Haruna Maemura, Public Relations Strategy Office:** I was shocked by the urge to ensure "children and young people are represented at board level or wherever decisions are made" in the 4th part of the eight clause. We haven't really gotten to a point in Japan where the opinions of children are reflected in plans or regulations. I want to add a new goal: normalizing child participation and decision making.

ASSITEJ Manifesto

ASSITEJ, the International Association of Theatre for Children and Young People¹, believes that much more needs to be done to meet all countries' obligations with respect to Articles 13 and 31 of the UN Convention on the Rights of the Child.

This is especially true in light of the current pandemic, and the urgent need for equity and equal opportunities for every child to live in a sustainable and healthy world. Arts and culture allow us to imagine the world we wish to create for and with our children and young people, and are therefore crucial as we take action to ensure better conditions for our societies.

The arts are particularly vulnerable at this time, having been deeply impacted by COVID-19, and the subsequent economic conditions. Arts (and the artists that produce it) are a vital part of humanity's expression, critical reflection and health and well-being. Children and young people have the right to access and participate in the arts, even and especially in times of crisis.

While we accept that each country or region may have its specific contexts, systems and concerns, ASSITEJ endorses the following manifesto as a universal expression of the actions necessary if our children and young people are to flourish through engagement with the arts.

ASSITEJ recommends involving children and young people through consultation and collaboration and ensuring inclusion of their opinions and perspectives, at every possible level (Article 12, UN Convention on the Rights of the Child).²



1) ASSITEJ is an association dedicated to theatre and to the performing arts for young audiences more broadly, reflecting an interdisciplinary sector.

2) We invite national centres to adapt the language used in this document to the cultural context in which they operate. For example, the phrase "children with disabilities" can be replaced by "disabled children" or "children with special needs", depending on what is considered the most appropriate within your cultural context. If there are questions about inclusivity in particular, we suggest that national centres speak to IAN (International Inclusive Arts Network) to open dialogue about the language of inclusivity.



Children and young people have the right to access and participate in the arts, even and especially in times of crisis.



1 Citizens are urged to

1.1 lobby for the right of all children and young people to take part in Arts and Culture and connect with each other across the world;

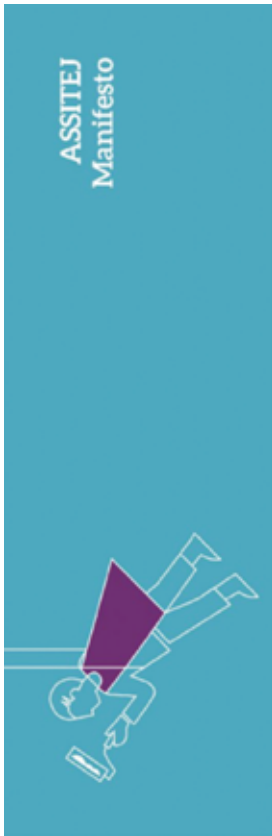
1.2 build partnerships between artists and organisations that service children and young people with disabilities or those who are vulnerable and/or at risk to ensure arts access across all contexts e.g. refugees, children in hospitals, orphanages and care homes, young offenders; and

1.3 spread the Manifesto across a variety of settings and adapt the Manifesto for use in particular environments.

2 National governments are urged to

2.1 develop cross-governmental strategies for cooperation between departments to support whole child development and well-being for children and young people through access to the arts (e.g. Ministries/Departments of culture, health, education, environment, social development, tourism, entrepreneurship and business development); and

2.2 commit to policies that include cultural rights for children and young people as central to the well-being, recovery and resilience of societies.



3 Political parties are urged to

3.1 make detailed and specific reference to Articles 13 and 31 of the Convention of the Rights of the Child in their own manifestos, programmes and priorities;

3.2 adopt consistent, inclusive, long-term policies with regard to Articles 13 and 31, and make financial provision to support these policies;

3.3 design guidelines for educational institutions to include and access the arts as part of their curricula; and

3.4 involve children in decision making and policy development.

4 Ministries/Departments for Education are urged to

4.1 make creativity, play and the arts an integral, and essential part of the curriculum throughout schooling, including pre-school children and

4.2 ensure that the arts have a full place in the training of teachers of culture, health, education, environment, social development, tourism, entrepreneurship and business development; and

4.3 ensure that teaching artists and arts practitioners are integrated into school programmes as valued professionals; and

4.4 remove economic, social, geographical and other barriers to the access of cultural experiences.



5 Ministries/Departments for Culture are urged to

- 5.1 provide consistent, long-term and sufficient funding and strategic support to ensure that all children and young people have full and equal access to the arts;
- 5.2 ensure the provision of high quality, inclusive programmes for children and young people;
- 5.3 guarantee equality of payment for all those involved in arts programmes no matter whether they aim at young audiences or adults;
- 5.4 ensure proportional funding for arts for children and young people, reflecting their demographics; and
- 5.5 commission, seek out and share research into international models of support for arts by and for children, young people and their families and take steps to bring national standards to those of best practices, globally.

6 Local authorities are urged to

- 6.1 value the role of the arts for every child and young person in the community;
- 6.2 provide accessible resources, facilities and public spaces to enable all children, young people and their families to participate in the arts; and
- 6.3 encourage and support partnerships between schools and arts organisations in their community.

7 Arts Councils are urged to

- 7.1 promote inclusive and culturally diverse work in their programmes;
- 7.2 ensure that work for children, young people and their families has equal status with work for adult audiences;
- 7.3 develop specific policies for the arts for children and young people from 0 to 18;
- 7.4 make arts for children and young people a key focus of their partnerships with local authorities, nationally, regionally and globally; and
- 7.5 provide sufficient funding for arts aimed at children, young people and their families, proportional to the demographics of the country and so that access and standards can be kept high and ticket prices low.

8 Arts organisations and institutions (theaters etc) are urged to

- 8.1 aim for the highest possible standards in their work for children and young people;
- 8.2 make work for children, young people and families a key strand in their programming;
- 8.3 ensure that the education department is seen as a partner and addressee of their work;
- 8.4 ensure that children and young people are represented at board level or wherever decisions are made; and
- 8.5 remove barriers to access for their programmes and buildings for children, young people and their families.



**ASSITEJ
Manifesto**

9

Schools and early years settings are urged to

9.1 seek support from Departments/ Ministries for inclusion of arts and culture as an essential part of the school curriculum;

9.2 give children and young people time to play and take part in accessible creative activities;

9.3 give children and young people access to the widest possible range of cultural experiences;

9.4 encourage parents and carers to value their children's artistic achievements and experiences; and

9.5 make creative activities and the arts integral to all learning across the curricula.

10

Media is urged to

10.1 increase the amount of critical attention given to arts and culture for children, young people and their families in the national press;

10.2 ensure that programming for children, young people and their families is accessible, of the highest quality and reflects their own lives, languages and cultural diversity; and

10.3 recognise the special responsibility that public service broadcasters have for children, young people and families.

11

ASSITEJ will

11.1 engage with professional artists and all relevant role-players to debate and collaborate on concrete actions to support the arts for young audiences nationally, regionally and globally;

11.2 collect best practices from different countries that reflect collaborations between arts/education/government to create a catalogue of political and independent success;

11.3 present evidence of the connection between arts, well being and mental health;

11.4 host panels of cross-cutting experts to explore how the arts can make a difference in specific sectors (for example, social development, education, health, etc.);

11.5 create templates of letters to governments and other entities, and write in support of members (national centres, networks, and individual members) of ASSITEJ to further this manifesto; and

11.6 support members to amplify the manifesto, and to ensure the rights of all children and young people to access the arts and culture.



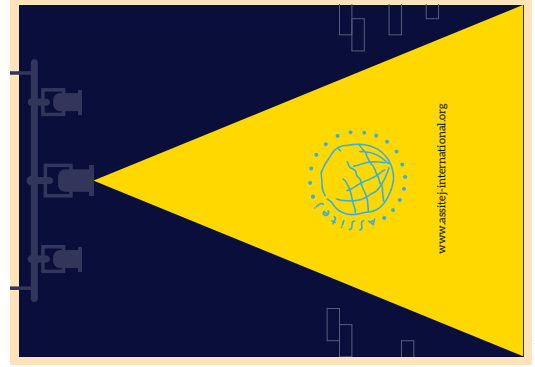
**UN Convention
on the Rights of
the Child**

Article 13

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

Article 31

Every child has the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts. Governments shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.



Tenth ASSITEJ Mirai Meeting, Thursday, January 28, 2021, 8 to 10 pm on Zoom



Learning about Performing Artists Now – Future Expectations and Hopes

Speaker: Shino Takahashi (Konnyakuza) Garyu Matsumoto (ROBA Music Theatre)
Koyo Yamamoto (pantomime) Mitsuru Kamijo (The Edo Marionette Group)
Tatsuya Kusuhara (director and choreographer) Chiharu (Cheeky*Park) Kei Goto (KAKASHIZA)

The pandemic became a social problem, and a State of Emergency was declared in March 2020, and again on January 13, 2021.

What has changed? We first listened to the speakers and then participants joined in to an open conversation.

■ **Shino Takahashi, Konnyakuza:** Public performances have dropped 30% since 2019. We began performing again in July of 2020. While we were happy, there was a lot of anxiety about risks when people became infected. But we carefully worked on each thing and managed to deliver good performances.

■ **Garyu Matsumoto, ROBA Music Theatre:** With the first State of Emergency, performances were cancelled one after another. We met every day and had in-depth rehearsals, something we had never done before. We started performing again in July of 2020. We managed to perform because we thought culture shouldn't be disrupted. Instead of thinking about what I had lost, I started thinking about what I had gained. I think it was a time to recharge.

■ **Koyo Yamamoto, pantomime:** I gave it a try as there was a chance to do video over the web. I gave it my all and it was well received. I continued to distribute video after that. I was worried about my physical strength with the first public performance in 4 months. I cut down on the number of scenes where people come in close contact. The audience's enthusiasm is different now compared to pre-pandemic, and I could sense the audience's

desire to see a performance.

■ **Mitsuru Kamijo, The Edo Marionette Group:** I usually keep to myself so I was already staying at home away from others. I thought having customers a meter apart couldn't be called a street performance and I wondered if this was the kind of space I wanted to create, and so I haven't been holding performances. This has left me with time on my hands, so I have been looking back at the history of marionettes. I hope that this will help leave a mark on history.

■ **Tatsuya Kusuhara, dance choreographer:** Interacting with others is half of what we do in workshops, which means that holding workshops during the pandemic is difficult. Even if physically apart, I value being connected. I think that when something happens that humans have never experienced, new things are born and things that need to change are changed.

■ **Chiharu, Cheeky*Park:** I created niche plays. I think that the effects of COVID-19 will have a positive effect on our sensibilities. Art has the power to create spaces that are somewhat removed from the ordinary. I want to stay focused on what is important.

■ **Kei Goto, KAKASHIZA:** Like everyone else, I didn't have any performances from early spring through summer. Distributing video has never directly led to money. YouTube for me was a waste of time. We've been a company with salaried members for almost 70 years and there's no changing that. If the system falls apart, I won't be able to do what I'm doing now. I can't let that happen.

● Open Conversation

- I participated in a remote choir. I felt like it reached my withered soul. I realized that my soul had been starved.
- I feel that culture and art are even more important now.
- It was a time for new ideas to come to the surface. I think I'll work on new methods of expressing myself at the same time. The pandemic has been a time to hear sounds I don't normally hear or failed to hear.
- The online format makes it hard to get a sense of breathing, vitality, and feelings. All five of my senses can't be stimulated at once. Live art is a place to encounter live humans. I was reminded that performing in front of a live audience is what matters most.
- I have a book that says that life is heat, and I think performing live is an exchange of heat.
- Street performances are about creating spaces of contact and intimacy. When I gave a street performance for the first time in a while, I made the audience concentrate more. We seek out live things by instinct. The

desire to see a show has gotten stronger. I think that perhaps the pandemic may come to have a positive effect on the awakening and uncovering of our human sensibilities.

- I was told that my performance reminded someone of how important it is to laugh, and in that moment, I felt that this was the kind of actual feeling I wanted to deliver.
- It seems there has been poor reception. The sensation of receiving something is developed through watching and listening. Performers and artists become egocentric if there is no one to receive their performance. How can we confront this without a reduction in quality?
- I have also wondered if I should go out on to main streets where people come and go rather than just the performance style I've always done. This may also be a new way to survive. We have to be more creative to survive.

Eleventh ASSITEJ Mirai Meeting, Thursday, February 11, 2021, 8 to 10 pm on Zoom

Theme Learning about Schools, Communities, and Facilities

Speaker: Yoshimi Norimatsu (Kodomo Gekijo Tokyo Kyogikai) Yuko Kuroda (21st Century Museum of Contemporary Art, Kanazawa) Eiko Fuji (Kagoshima Kodomo Gekijo Kyogikai) Nanami Hayakawa (Kokokiku) Yuta Hashimoto (Japan Music & Entertainments for Youth Association) Riki Kubota (SATHANKUSU CHIKUGO)

■ Yoshimi Norimatsu, Kodomo Gekijo Tokyo Kyogikai:

I work as a school coordinator of educational activities that connect schools with the community. In this difficult environment, one that children have never experienced before, they are forced to restrain themselves, their days are filled with stress, and there is an unstable situation even at home. I believe that the external stimulation needed for resilience and activities where everyone in the class can share fun thoughts is needed now as there are many households where both parents work, children are surrounded by anxiety, and there are cases of children cutting class.

■ **Nanami Hayakawa, Kokokiku:** I work to create environments for play, including playgrounds and spaces for adventure. I am involved in these activities because I want to catch the voices that children inadvertently let out, their child-like ideas, and what they are saying as much as possible, convey this, and have adults listen. Children are living in a restricted environment with school closures and staying indoors. Because we are in this situation, I want to properly turn my attention to the voices of children and create a society together with them.

■ **Yuko Kuroda, 21st Century Museum of Contemporary Art, Kanazawa:** I work to connect performing arts with the community and on activities that connect the community with art in a department called the Exchange Division. There is a program called the Museum Cruise where elementary school students from within the city are invited to the museum. This year we implemented COVID measures and brought in 4,500 children. Teachers were grateful we managed to implement this program as school events have been reduced. It was the continued cooperation and relationships of trust with schools as well as the connection with the community on a daily basis that led to the success of this program. Children's strengths are brought out not just by school and home, but also by environmental stimulation. To figure out how to create these opportunities and how to connect parents and other adults to do so, adults' knowledge and creativity are being put to the test. Schools, facilities, and the small, private relationships between them are important.

■ Yuta Hashimoto, administrator at Japan Music & Entertainments for Youth Association:

Many public school performances were cancelled rather than postponed. We conveyed that we were prepared to hold concerts if the schools requested it, so we formed a 19-person orchestra and held concerts for each grade level and class without coming into contact with the students. We held concerts in 55 places from October to the end of February. If we have the score, music can easily travel around. How can we create changes to encounter live music in these times? If this kind of environment for children disappears, the cultural standard in Japan will fall.

■ **Eiko Fuji, Kagoshima Kodomo Gekijo Kyogikai:** We showed performances on 61 of our 91 stages last year, including those on remote islands. We held these performances without considering cancellation as we were certain plays are essential. With events being cancelled around us, there were many people asking for outdoor activities and plays, and currently, there are more people of various backgrounds than usual at these activities. I am creating plays for infants. The content of these plays has also changed. My expressions and techniques have progressed. It is important to determine what kind of plays to create with local artists, the possibilities of doing it in the community with a small audience, and incorporating culture into the lives of people in the community. During the pandemic, I have learned what is important to children.

■ **Riki Kubota, SATHANKUSU CHIKUGO:** I worked at the youth office of Kodomo Gekijo in Fukuoka for 15 years starting when I was about 20 years old. After that, I worked at a public cultural facility in Chikugo City for 17 years. I'm now the head of the office, and we are involved in unprecedented, novel projects. At the facility where I work, our jobs can be divided between two broad categories: the common venue rental business and the individual cultural business where we host events ourselves. This includes four activities: 1) creating self-produced musicals, 2) 22 years of expressive educational projects, 3) 17 years of joint viewing parties in Chikugo, and 4) outreach projects for over a decade.

● General Discussion

- As many things are banned now, just meeting someone has become an event itself.
- The importance of integrating into the daily lives of children. The fact that local festivals and events that used to be held have been cancelled is not only a major problem for children, but for residents, as well.
- There is no normal life. Festivals, everyday sounds, hustle and bustle, sports events, and fireworks have disappeared, and the list goes on and on. Saying we want to do something doesn't make it happen. Continued relationships between adults is necessary to make the city itself want to do something.
- As long as we do not have routine connections, it's

won't be normal to try and do something or look for something. Doing outreach activities for 10 years is major. At first, it is just the repetition of persuasion and understanding.

- One empty pandemic year is half the entire life of a 2-year old. How will these children turn out after having been raised without meeting others? This could be said not only of infants, but for kids in elementary, junior high, and high schools, and for all generations, as well.
- Not just the community, school, creative group, or organization, but individual and small-scale adult relationships start and are shared just like these Mirai Meetings. This network will lead to the next creative endeavor. These thoughts were had at this learning session.

Twelfth ASSITEJ Mirai Meeting, Thursday, February 25, 2021, 8 to 10 pm on Zoom

Theme **Proposals for the Future**

Speaker: Ikuo Nakagawa (professor emeritus at Tezukayama University and former director of The Japan Association for Cultural Policy Research (advisor))

■ Group Session: What can we do to enrich children's culture?

When opinions were presented, it was stated that it is not enough for just parents or organizations to connect adults in the community. The consensus was that it was necessary to approach strangers and people who don't value culture more. After the session, we heard from Professor Nakagawa about important points to be aware of in cultural policies for children. Parts that overlapped with the content from the "Learning about Cultural Rights" meeting from November last year were left out, and the talk was arranged by focusing on the perspectives when thinking about cultural policies.

■ Ikuo Nakagawa:

◆ Higashiosaka City will have a new basic plan for cultural policies. All of the SDGs are laid out among these policies which make up the third plan. Each action plan is aligned with all of the SDGs. For example, the pillar of these policies – creating a familiar environment for cultural arts – reflects SDG #3. Especially important SDGs are #1 "No poverty", #5 "Gender equality", #4 "Quality education", #10 "Reduced inequalities", and #17 "Partnerships for the goals". All of these are important and deeply connected to the cultural plans of all regional public organizations. We ought to check to see how culture is listed in comprehensive plans by local governments in the places where we live. 33 prefectures out of 47 have established cultural regulations. 14 prefectures have no regulations at all. It is a really dismal situation. Check to see if your own local government has cultural regulations.

◆ Resident action to create hangout spots are being actively pursued in Kobe, specifically hangout spots for children. A meeting place where anyone can gather was created within a park in Nada Ward, Kobe as a place for community coexistence. A 6-story, assisted living share house was also built in a shopping area with a requirement that senior citizens would look after local babies and children. Mothers could go shopping, children could play, and young people could use the wi-fi in the community space. Senior citizens will perk up from encountering children and youth. But there aren't many places to encounter children. In the future, there will be a facility where children can eat for free or for a low cost. There, children can be taught games that aren't video games, hear first-rate performances, and encounter artists. Have we fallen into poverty of thought where we cannot come up with offered styles unless they are within an institutionalized framework? We must reach out to children more actively. To do so, we need intermediary people, such as a coordinator who backs up and supports artists. These people can create regulations and basic plans to institutionalize

the creation of hangout spots and encounters. We need to be more involved in this.

◆ There are five important points to consider when creating cultural policies for children. It is good to first create overall cultural regulations and then create regulations for children within these regulations, rather than cultural regulations for children as a premise.

1. The basic philosophy is the guarantee of cultural human rights
"Cultural human rights" guarantee the cycle of expression, communication and interaction, and study and creation
2. The scope of culture requires all genres
3. All people are included, from senior citizens and persons with disabilities to foreigners
4. It goes beyond physical differences and economic disparity
5. Not urban cultural policies but resident cultural policies

◆ When asked, "Is it the correct direction to request special facilities for youth or should we reconsider from wider opinions and thoughts?", Professor Nakagawa laid out the 4C Strategy.

Conversion → Converting facilities to specific purposes.
For example, adapting what was once a facility for senior citizens into an interactive center for seniors and children.

Complex → There are no policies just for youth. Policies will never be accepted unless they have varied, complex results, such as policies that are useful to education, the community, and re-employment.

Co-product → Cooperate. Various cooperative relationships, such as residents and government, corporations and government, and corporations and residents.

Crossover → Civic power is necessary to have multiple departments cooperate together, rather than a single department handling the work. A textbook example would be evacuation shelters for disasters. It doesn't make sense for there to be shelters just for people with disabilities. It is a place where everyone gathers, regardless of gender, age, or nationality. What should we consider and do to achieve this state?

Thirteenth ASSITEJ Mirai Meeting, Thursday, March 11, 2021, 8 to 10 pm on Zoom

Theme **Proposals for the Future: Part 2**

General discussion among participants

■ Nearly 30 people submitted their own personal manifestos after participants were asked to submit one after the previous meeting, and these were combined into "Our Manifesto", which was shared. Opinions and impressions of Our Manifesto were discussed.

The ASSITEJ Mirai Meetings, which began on September 10, 2020, have finally come to an end with this session. The title for this session was "Proposals for the Future". This was to create Our Manifesto. What can we do to enrich children's culture? Taking this to heart, we repeatedly learned about what we could do through the Mirai Meetings.

Cultural organizations, creative organizations, schools, public cultural facilities, performers, artists, and experts. The accumulation of practice related to children and culture that have been handed down in each different position and genre. Indescribable and dense information. We were able to encounter discoveries and surprises, and be sympathetic. This brought lots of joy from learning and realizations.

What Can We Do?

When confronting this question, it seems that as adults, we should not think only about children, but also that we are forced to prepare and think about the importance of not leaving ourselves behind.

In doing so, we find ourselves moving towards hope.

Let's take these thoughts and verbalize them, starting with "I".

A circle of sharing begins and expands through verbalization.

Let's demonstrate our civic power and glorify the right to communicate

at home, in our communities, in our towns, and in our everyday lives.

Let's then gain the right to create a new version of ourselves from there.

This is what cultural human rights are.

Today's meeting was one of empathy and agreement.



Our Manifesto March 13, 2021

Each comment is valued, and they are not categorized by theme.

There is a sense of independence in statements starting with “I”.

We start with ourselves first in the spirit of the SDGs.

Five Important Points when Considering the Manifesto

The basic philosophy is the guarantee of cultural human rights

The scope of culture is wide. All genres are needed

All people are included, from senior citizens and persons with disabilities to foreigners

It goes beyond physical biases, differences, and economic disparity

Not urban cultural policies but resident cultural policies!

- I will create a place where anyone can talk about and realize their dreams. I will rear kids in the community
- I will create a space for cultural activities within the everyday lives of children where they are allowed to freely express themselves as children
- I will start activities from where I am for children's future
- I will connect corporations with a network that goes between individual and companies
- I will continue to propose that community cultural policies - the foundation of our lifestyles - guarantee cultural human rights
- I will express myself, interact, and learn from small areas of the community, creating something on my scale
- I will launch a children's art council, collect 1% of all ticket fees for public theatrical performances for adults, and use that for support so that public theatrical performances for children can be offered frequently in the community
- I will support artists so that children can interact with performing arts close up in the same way as movies and anime
- I will make more neighborhood friends and create conversation spaces and everyday environments
- I will listen to households that are struggling in the community a little when I encounter them
- I will create a local environment where adults speak to neighborhood children regularly and the voices of children are heard
- Having adults with a relaxed and playful demeanor is important for children to develop in an enriching way. It is essential for adults to be playful, so I will hold workshops where adults return to the state of mind from their childhood and play
- I will always have hand puppets, squiggly eye stickers, or other things wherever I go and quickly hand these out to crying children or kids who are bored, making noise, or getting scolded :)
- I will actively encourage cooperation between corporations, non-profits, governments, and governmental organizations for children's future
- I will create a framework within a theatre company to deliver public puppet performances to all children to eliminate cultural disparity among children

- I will create a new Cultural Department (fun activities that create intergenerational connections), though I have heard that the number of residents participating in town activities has decreased and that there are many households where the children do not participate in local organizations for children
- I will convey the fact that cultural arts are valuable to everyone and broaden people's knowledge
- I will create a space for fun at community centers, etc. that are accessible on foot where anyone, from children to seniors, can enjoy themselves (games using hand gestures, Mancala, cards, etc., plus cooking, etc.)
- I will register artists and technicians who use festivals, events, toys, and traditional games rooted in everyday life and adjacent areas. Registered members will actively convey their techniques and achievements. The goal is to create an autonomous intergenerational group that includes everyone in the community, from local seniors to infants through self-planned activities, including going on trips as requested
- I will create opportunities for children to play among nature
- I will create experiences where children and adults can come in contact with professional artists at least once a year in schools and other local facilities
- Time needs to be set aside for experiencing art from birth. I will include everyone in this, from children to senior citizens
- I will create opportunities to experience art for children who have to live in facilities and hospitals
- I won't let any of the socially vulnerable live lives that are culturally lacking, including children with developmental disabilities
- I will create a network of people involved in local culture and children, and learn about cultural human rights
- I will host performance activities and workshops in various places, not just in the central parts of Tokyo, but also in regional cities and remote islands. I will carefully create connections so that local groups and individuals can continuously cooperate
- I will be aware of the local community, government, school education, and other aspects to connect people together
- I will convert existing cultural policies into resident policies
- I will create many places for cultural experiences to keep economic disparity from becoming a disparity of experiences
- I will call out to public cultural facilities to become platforms for children and culture
- I will learn to convey the necessity of rich culture as something universal
- I will pass smiles around. I will connect with strangers through smiles
- I will connect my hometown
- I will work together, check in with each other, and share!
- I will generously share experiences, history, and other treasures
- I will become a person who feels happy to be alive

MANIFEST

私たちのマニフェスト 賛同者名簿

青木 奈都子	熊坂 会美	橋本 勇太
麻川 ふゆこ	桑原 由美子	浜渦 京子
新垣 理恵	ケンノスキー	林 由佳里
荒川 貴代	小池 真紀	平緒 佐和
安藤 恵子	後藤 圭	平澤 寿枝
入本 敏也	近藤 和美	福山 啓子
岩崎 裕子	桜井 直美	富士川 佳余子
宇野 京子	佐々木 美穂	ふじた あさや
漆畑 栄子	柴田 ゆき	星 幸恵
遠藤 恵	渋沢 やこ	前田 耕一
大沢 直	島田 静仁	前村 晴奈
太田 昭	清水 忠	馬路 清美
大谷 賢治郎	下山 久	まつもとぎんこ
大塚 るい	庄司 真咲美	松本 MOCO
大山 菜穂子	白石 武士	三澤 江津子
岡田 健太郎	須田 美和	水上 静
岡野 珠代	ストウ ミキコ	宮之原 淳
小澤 孝江	住田 裕子	宮本 健太郎
織田 潤子	高柴 秀樹	初倉 泰子
小原 美紗	Shoji Takesako	森田 勝也
片谷 茜	ただじゅん	森本 真也子
加藤 直子	田中 尚子	柳 弘紀
神尾 タマ子	田辺 素子	ヤノ ミ
仮屋 祐一	種本 真砂美	山本 いずみ
川上 典子	土屋 友紀子	山本 茂男
河野 康弘	翼 純子	山本 つづみ
北田 尚美	鳥居 さとみ	湯浅 彩子
桐原 裕子	永野 むつみ	吉田 明子
工藤 あみ	西村 陽子	
久保田 りき	沼倉 智弓	

M A N I F E S T

2021年3月16日時点



KODOMO Art ACTION

History

The 20th ASSITEJ World Congress & International Performing Arts Festival for Children and Young People/ MIRAI Festival has upheld its theme: All our Future: Children and Culture. The goal was to create a future for children's culture in Japan and to leave behind a legacy of children and culture for the world by expanding the network and creating 1,000 platforms to consider children and culture. As we entered 2020, children's everyday lives were changed following the spread of COVID-19. A lifestyle of restraint began. At the same time, the ASSITEJ Executive Committee presented the ASSITEJ Manifesto, and the ASSITEJ Mirai Meetings began with a desire to create a Japanese version of this Manifesto. As the cultural situation for children was discussed, it expanded into KODOMO Art ACTION from an increasing passion to express in some form the verbalized words and thoughts that couldn't be verbalized from children forced to live a lifestyle of restraint and from a desire to have many adults learn of the situation.

Overview

KODOMO Art ACTION: Everything for the Smiles of Children

Goal: to create a society that guarantees cultural rights to all children living in Japan

Your Progress Changes Society

We believe that if children living today spent their time filled with culture, they would be able to love their own community and the people in the community and would be able to become independent members of society as they develop. And we will take action to expand a network of adults who consider this important. Just as SDGs are talked about in many places, we will converse with one another, and gathering these conversations, we will speak about ourselves on multiple platforms. And we will speak about our towns and countries to create governmental policies. For a chance to start this, we hope to present this Manifesto made by all of you and make this an opportunity to change the situation for children.

Three Actions

ACTION 1

Gather the power of a thousand!
Creating 1,000 platforms

ACTION 2

Gather the voices of a thousand!
Listening to children's voices

ACTION 3

Holding regular meetings

ACTION 1

One Thousand Platforms

Aiming to Create Communities Full of Smiling Children

How do the children in your town spend their time?

Can you say that they spend their free time with opportunities to become familiar with culture and art?

Do you know if children have a place to gather and play aside from school and home?

First, we must learn of the current situation for children. Creating a platform for conversation is the first step towards achieving this goal. Repeated small actions that occur with the platform as a base enrich the environments surrounding children. If we continue taking action in many communities across Japan, we will create a larger movement. Enriching children's environments enriches environments in the community that include adults. Community changes surely spread from town to city, city to prefecture, and prefecture to country.

Culture and art are not given from above but are instead created from within our lives. We will establish a basic law on children's culture based on the voices raised from the One Thousand Platforms for children's future and will make policy proposals.



What is a Platform?

Imagine a railway platform where a variety of trains and people arrive and depart. To us, we believe a platform is a group where we discuss the current state of children's culture in a community, think about what to do and what we can do, plan, and take action. Members can come and go, be in the group for a limited time, or be friends gathered for a one-day event. A platform is a place where people from a variety of positions centered on children interact and engage in lively conversation about children's culture.



ACTION 2

Listening to Children's Voices



Overview

Becoming an Adult Who Listens and Shares Children's Thoughts

Children have been forced to stay away from other people due to the spread of COVID-19. People grow through coming in close contact with others, connecting, playing, and mutually sensing the existence of others. What is important right now is to ensure that staying physically distant from others doesn't become emotional distance.

We want to become the kind of adults who listen to children's thoughts by always keep our ears open to the voices of children living in this kind of environment. We also want to communicate by sharing their thoughts. The plan now is to get close to children and take on listening and communicating.

Children's Voices and Art: A New Form of Communication

Art has the power to deliver a message in a more powerful and effective way. The voice of one child is conveyed to an artist and is then delivered to many people through a work of art. This project, which begins with the voice of a single person, is related to a concept from the SDGs of not leaving anyone behind. The project seeks works of art from professionals and amateurs alike, and all of the works are publicly released. Children's voices become works of art, expressed through plays, puppet shows, dances, songs, photos, paintings, and other various methods, and are widely distributed.

Collaboration with Kokokiku

Kokokiku was always listening to children's voices and appealing to society in the Listening to Children's Voices project, and cooperating with Kokokiku was very helpful.



Kokokiku

An organization working to create a society where children's voices are cherished. They hold exhibits of children's voices and photos all over Japan under the name "Kodomo no Koe Project" and "Tekuteku Kikaku" to communicate children's voices to adults and society.



Children also have intentions and we showcase this. Children make selections, decisions, and create their lives on their own. To enable this, we believe it is necessary for adults to listen to the children around them and to create a society with children that includes children.

This is why we hope that more people will listen to the casual voices of children. We want everyone to actually listen to children and create a society that includes children. With this desire, we began this project, communicating the voices of children to adults and society. (From the Kokokiku website)

Kokokiku Director
Nanami Hayakawa

Studied social education at university and worked as an elementary school teacher for 2 years.
Worked as a resident "play worker" at Play-Park Setagaya for 3 years.
Started the Kodomo no Koe Project and founded Kokokiku.
Currently works as a freelance "play worker" and is involved in creating multiple playgrounds and hangout spots.

Kokokiku Website: <https://kokokiku.org/artaction/>

Children's Voices Become Works of Art! A Project for Adults Who are both Listeners and Communicators



“Now, unmasked people are scary, and masks offer security”

This performance was shown only at the closing ceremony of the ASSITEJ World Congress on March 31, 2021.



Kichijirou Kyougenkai
Noriyoshi Okura

Comments from children in the pandemic across Japan were gathered, and artists selected comments and created works of art. Art of a variety of genres was created and distributed online.



“School and after-school care has changed. Come on! Why? Everyone was nice before, but now everyone is irritated and loud, even the school and after-school care.

Makes me want to kill.
I'm not sure why but it makes me want to murder them.”



Cheeky*Park
Chiharu (CHEEKY!!)



“I'm smiling like always”



Aoi Kikaku
Butchy



“I'm gonna kill you!”



Okada Music Office
Kento Okada

ACTION 3

Regular Meetings

Background and Overview

We will hold regular meetings once a month starting in January 2021 with the goal of further expanding interactions between organizations registered to the "One Thousand Platforms". We search for hints about what our common problems are and create new connections through the casual, fun conversations on each organization's activities, the situation of local children, problems, and more, and through these meetings, we can see the network expanding.

First Meeting

Saturday, January 13, 2021, 9:30 am to 10:30 am
ZOOM Participants: 22

Featured Organizations

*Kagoshima Kodomo Geijutsu Center	Toshiya Irimoto
*Utanohoshi	Moko Matsumoto
*Kirakusya	Masayuki Ogino

Second Meeting

Saturday, February 2, 2021, 9:30 am to 10:30 am
ZOOM Participants: 34

Featured Organizations

*365kodomoARTISTS	Hannah Williams
*Machi no Engawa Project	Yuki Minazu

Third Meeting

Saturday, March 13, 2021, 9:30 am to 10:30 am
ZOOM Participants: 22

Featured Organizations

*Asobiba Coordinator, Ome Culture Communication Center	Yasuharu Suzaki
*Shoshinz	Yanomi
*JT Phoenix	Rayco Kondo

Post-World Congress KODOMO Art ACTION Today

Riki Kubota, KODOMO Art ACTION Director



“Rich cultural environments for all children.” After the ASSITEJ World Congress, the first symposium for KODOMO Art ACTION was held in August 2021 on this theme. This was also the theme for the three consecutive online lectures held in September 2021, November 2021, and January 2022. Along with the monthly regular meetings, KODOMO Art ACTION is steadily taking steps towards building “One Thousand Platforms” .

“Rather than wondering who will take action, we will create and take action ourselves”

“Play, create, and experience things together with children”

I want to share the importance of these statements.

The concept of cultural human rights will be established for the first time through having children grow to become adults who understand and take an interest in culture. As a result, a situation will arise that naturally guarantees cultural human rights. This will ultimately lead to the creation of a society where people can live more humanely and where no one is left behind.

When a community is filled with the smiles of children, smiles return to the faces of all residents, and the community overflows with happiness. A variety of self-motivated action is starting to take place in many communities. This connects adults who learn, talk, and take action on community sharing. This is how KODOMO Art ACTION looks as we approach the one year mark since the World Congress, exemplifying “Towards The Unknown - Beginning the Journey” .



Overview of KODOMO Art ACTION's Activities

Riki Kubota, KODOMO Art ACTION Director

Aiming to create communities where no one is left behind, full of the smiles of all children

How do the children in your community spend their time?

Do they have opportunities to become familiar with culture and art, do they express themselves freely, and do they spend their time freely? Culture and art have the ability to develop the expressivity and sensitivity (non-cognitive skills) needed for children to live in the future. We need to offer cultural and art experiences to all children. Building a network where adults involved with children from various situations contribute and at times cooperate. This is the first step towards our goal.



Online Regular Meetings

We will create a network by holding meetings once a month with groups and individuals registered with KODOMO Art ACTION.



Online Lectures

We invite experts from various fields and hold online educational meetings once every two months, creating a space for in-depth learning. (open to the public for a fee)



Expanding the One Thousand Platforms

We use the term "platforms" to refer to the bases from which everyone is active. There are about 20,000 elementary school districts in Japan. If a platform was established in every district across Japan, society could change a little. To do so, we are first aiming to connect 1,000 platforms. Community change will spread from town to city, city to prefecture, and prefecture to country.

The Allure of KODOMO Art ACTION, Connecting You with the World!

- Coordinators from all over Japan who are involved in children's culture, lifestyles, and fun are registered (many involved in local culture groups, public facilities, welfare facilities, schools, and daycare/kindergarten)
- We are partnered with many experts involved with children (from various fields, including culture, art, education, community-building, welfare, and medicine)
- We consider the situation of children, countries, and communities on a global scale, connecting performers and artists from all parts of Japan and the world



• • • • • **Editors' Notes** • • • • •

“Culture and art need to be close by for people, and above all else, children.”

When searching for what I could do, I came across the ASSITEJ World Congress/MIRAI Festival. I read their Mission, and I'll never forget the sense of elation I had when I joined the project.

After joining, I spent every day from morning until night thinking about the Festival.

Then there was the day that the festival was postponed. It was about the time when about 200 visas that everyone in the office had worked hard to apply for arrived. This is also something I will never forget.

A hybrid festival, a World Congress without anyone from abroad, two venues within Japan, thorough infection prevention measures... all of this was new and we had to scramble to make it all happen. Whenever I felt like giving up, I would read the Mission statement again and I made it to through.

The World Congress came to a close and while writing the report for the event, I became a mother.

While writing the report, I was once again reminded that many colleagues from around the world have gathered together because of this World Congress and Mission. I believe that we will create the future through continuing to connect, sharing knowledge, and continuing to take action. What we do from now is what is important.

(Haruna Maemura)



This was my first time creating a report over 100 pages long, and there was a lot I didn't know, but we completed it thanks to everyone's cooperation! Thank you so much.

From June 2019, I went to Norway for preliminary inspections, met many people for the first time, and thought about publicity strategies with young people, and then COVID-19 began to spread and the World Congress was postponed. We tried to hold both an online and an in-person event and worked on the overseas performances without giving up until the end. While the performers weren't able to come to Japan, their thoughts are etched in my mind.

Two and a half years have passed in no time. During that time, I experienced pregnancy and birth, and spent this time in my life where my heart and body underwent changes with ASSITEJ. I had to excuse myself from some evening meetings due to feeling sick from the pregnancy, and because my stomach was so large, I could only do light work and needed help with it from everyone during the event.

I discovered new perspectives through being involved with this World Congress/MIRAI Festival. It is not over, but instead is just the beginning to an unknown future. I'm looking forward to what lies ahead. (Akane Kataya)



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

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第20回アジテジ世界大会
2020 国際子ども舞台芸術・
未来フェスティバル

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