



# Minutes of the General Assembly

## 21st ASSITEJ World Congress

27, 28, 29 and 31 May 2024

Havana, Cuba

Languages spoken: English, Spanish, French

Simultaneous translations: English, Spanish, French



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## Attendees & Voters

### Place and Date:

Havana, Cuba.  
27, 28, 29 & 31 May

### Voting Members

#### ASSITEJ National Centres:

Argentina, Australia, Belgium, Brazil, Canada, Chile, China Croatia, Cuba, Cyprus, Czechia, Denmark, Estonia, Finland, France, Germany, Hungary (online), India, Israel (by proxy to Germany), Italy, Japan, Korea, Lebanon, Liechtenstein, Lithuania, Luxembourg, Mexico, Mongolia, Mozambique (online), Nepal (online), New Zealand, Nigeria, Norway, Pakistan, Poland, Romania (online), Rwanda, Serbia, Singapore (online), South Africa, Spain, Sweden, Turkey, Ukraine (online), United Kingdom, Uruguay, United States of America, Zambia, Zimbabwe.

#### ASSITEJ International Professional Networks:

International Inclusive Arts Network, International Theatre for Young Audiences Research Network, Small Size Network, Write Local Play Global, Young Dance Network.

Day 1: 41 voting members present  
Day 2: 51 voting members present  
Day 3: no voting took place  
Day 4: 51 voting members present

### Other Attendees

#### ASSITEJ International Executive Committee:

Sue Giles (President), Louis Valente Sørensen (Secretary General), Ernie Nolan (Treasurer), Bebê de Soares (Vice President), Pamela Udoka (Vice President), Seok-hong Kim (Vice President), Cristina Cazzola, Emilie Robert, Jon Dafydd-Kidd, Julia Dina Hesse, Lalu Mokuku, Shoaib Iqbal, Yannick Boudeau, Paulo Merisio (Counselor).

#### ASSITEJ International Staff:

Chris Blois-Brooke (Managing Director – Knowledge & Network), Marissa Garay (Project Coordinator & Producer), Roberto Frabetti (Finance Director).

#### Observers:

A range of members of the ASSITEJ National Centres and Networks and other stakeholders were present as observers.



## Regularity Procedures

### 1. Welcome & Regularity Procedures

#### a. Welcome & Introduction to Schedule

On behalf of ASSITEJ International, Sue Giles welcomed ASSITEJ members to the 21<sup>st</sup> General Assembly.

On behalf of the Cuban Ministry of Culture and the National Arts Council for the Performing Arts, Lillitsy Hernández Oliva welcomed ASSITEJ members to Cuba, the only country from Latin America/Caribbean that has held a Congress and now does so for second time. She spoke of the importance of culture for children in Cuba and specifically the performing arts, and the importance of government support for culture and the arts.

#### b. Regularity of the Meeting

Sue Giles, in her capacity of President, confirmed the regularity of the meeting and declared the General Assembly open. Complying with the provisions of Article 9.3 of the Constitution, to discuss and deliberate on the presented agenda. Quorum for meeting was met with 47 members present in person and 6 members online.

### 2. Presentation and Approval of Voting Commission and Voting Processes

Sue Giles went over the schedule and presented the Voting Commission – Niclas Malmcrona (Sweden), Uyanga Ayurzana (Mongolia), and Ramón Verdugo (Mexico), for approval. The Voting Commission was approved with a simple majority.

Germany informed the meeting of the proxy they held for ASSITEJ Israel.

Niclas Malmcrona explained voting procedures.

### 3. Approval of the Agenda for General Assembly 2024

Once the agenda is approved, the General Assembly can only vote on matters pertaining to this agenda.

#### **VOTE: Does the General Assembly approve the presented agenda?**

*Approved by majority.*

### 4. Approval of the Minutes of the General Assembly 2021

Minutes are available on the ASSITEJ International website (released one year ago) and were taken as read.

#### **VOTE: Does the General Assembly approve the Minutes from the 2021 General Assembly?**

*Approved by majority.*



## Day One: Looking to the Past

### 1. Reports from the Executive Committee

#### a. President

Sue Giles summed up the last term as one of immense change and challenge and included changes to the Constitution necessary for ASSITEJ to become a third sector entity (ETS), the successful EU funding of the Building Collective Resilience project and the submission of a new application to the EU for 2025 – 2028.

*Full report available in Annex A.*

#### b. Secretary General

Louis Valente presented the report from the ASSITEJ Secretariat. A major change is funding from the European Union. This has allowed ASSITEJ to employ four staff members to amplify the work of the EC and ASSITEJ members, support mobility of members, invest in digital event infrastructure and support the production of the events of ASSITEJ. The events were ASSITEJ Artistic Gathering 2022 (Sweden), 2023 (Serbia) and the 21<sup>st</sup> World Congress (Cuba).

As per march 2024 the National Centres and International Professional Networks of ASSITEJ had an approximate of 6.629 members.

*Full report available in Annex B.*

#### c. Working Groups of the Executive Committee

The working plan approved at the General Assembly at the 20<sup>th</sup> World Congress has not changed, but the structure of the working groups has changed and the work done by the groups has expanded.

#### i. Policies, Protocols & Fundraising

Lalu Mokuku presented the report from the working group. She mentioned they had to operate to find ways to solve issues for networks and members through protocols & policy frameworks. The ASSITEJ International Policy and Protocols Handbook must be updated so it remains relevant all the time, so it is a constant work in progress.

The working group created a policy on public statements to confidently speak back to events happening around the world, mainly due to situations of war and conflict.

*Full report available in Annex C.*



## ii. Communications

Seok-hong Kim presented the report from the working group. He explained how the ASSITEJ Magazine, since 2021, has transformed into an online magazine, and articles are published in English and their original language, every year.

Full report available in Annex D.

## iii. Networks

Julia Dina Hesse presented the report from the working group. She shared that the Umbrella Sessions this term reached out to around 300 participants in total, and in terms of Artistic Encounters, she said the Cuban Community Encounter held during the present Congress, had been very special and a different way to connect.

Jon Dafydd-Kidd reported on the Next Generation Programme and its purpose to bring emerging artists and practitioners and support them. He acknowledged the Next Generation Network and their work.

Full report available in Annex E.

## iv. ASSITEJ Online

Emilie Robert presented the report from the working group.

In 2021, the group realized the need for more online work and created a program to meet with the community, share concerns, and bring good practices and information. These Coffee Sessions have been on arts education, sustainability, accessibility and diversity, equity & inclusion.

The ASSITEJ Online platform has been a way to help with the access of members to events. These events were ASSITEJ Artistic Gathering 2022 and 2023 and the present World Congress.

Chris Blois-Brooke added that becoming more digital has helped with access for people to attend virtually and having a significant channel to promote event information for those attending both in-person and online. The system has been developed in collaboration with National Arts Festival South Africa and DevLabs.

Full report available in Annex F.

## v. Access Committee

Jon Dafydd-Kidd presented the report from the working group. In terms of access and inclusion, the group is focusing on deliberate action around barriers that





prevent active participation. They want to complement the work of IIAN to bring a stronger and more supported approach to increasing access in different areas. The Diversity Benchmarking project is an opportunity to create a positive impact and increase representation. So far, the National Centres who are partners include: ASSITEJ Burkina, ASSITEJ Canada, ASSITEJ Cameroon, ASSITEJ Chile, ASSITEJ Cyprus, ASSITEJ Czechia, ASSITEJ Germany, ASSITEJ India, ASSITEJ Italy, ASSITEJ Japan, ASSITEJ Latvia, ASSITEJ Lithuania, ASSITEJ New Zealand, and ASSITEJ Zambia.

Full report available in Annex G.

#### **vi. Sustainability Committee**

Julia Dina Hesse presented the report on the sustainability focus. She gave context and background on the creation of the sustainability committee and the breadth of understanding of sustainability across European and non-European countries. ASSITEJ became part of the first SHIFT program for European cultural networks with the process beginning January 2023 and now at this date audited and granted eco-certification. The committee is looking for interested members to share learning and get feedback for policies and documents.

Full report available in Annex H.

#### **d. Questions to and Ratification of the Reports from the President, Secretary General, and Working Groups**

No questions on the ground or online.

#### **VOTE: Does the General Assembly ratify the reports from the President, Secretary General, and Working Groups?**

*Approved by majority.*

#### **e. Report from Treasurer and Financial Administrator**

Ernie Nolan presented the report and summarized the financial statements from 2021-2023.

2021:

Creating the World Congress as a hybrid event meant investment in key strategic technology advancements and revenue sources to assist, that we continue to use. There was a deliberately budgeted loss with the use of ASSITEJ reserve funds but ASSITEJ fulfilled its mission and many more members were served by the new technology. In 2021 we were still entirely a membership fee-based organization until two European Union funding opportunities arose. The success of these



funding applications, TYABCR and Babel, completely changed the economic and financial structure of ASSITEJ. They both started in fiscal year 2022.

#### 2022:

The impact of EU funding has been immense. The budget increased by 574%, work systems increased, and staff was hired. Membership fee collection dropped, and Friends of ASSITEJ only brought in 48 EUR indicating we need to review the program. There was a 6,655 EUR profit for this year which will be added to the reserve fund.

#### 2023:

This year showed a strong impact from TYABCR with the revenue at 269,734 EUR. Key events: EC meetings, AAG 2023, Babel Regional Workshops, the new website with a platform for members to use at a low cost (ASSITEJ Online for festivals). The solidarity fund had no movement and memberships decreased further. This was due partly to the changes in membership structure, which removed individual memberships, replacing these with ASSITEJ Affiliates, and partly due to the increased economic pressure worldwide. There was a profit 7,724 EUR to the reserve fund.

According to Italian law (the financial seat of the Association) the financial statements and budget needs to be approved yearly by members at a general assembly online.

Roberto Frabetti explained that starting in May 2023 ASSITEJ became an ETS and Italian law requires the General Assembly to approve the finances, not the EC as in previous years.

Tom Maguire (ITYARN) asked if ASSITEJ needs reserve funds to discharge the responsibilities of employees since the income that sustain the staff costs is subject to funding application to the European Union. If we don't receive funding, is there enough to pay redundancies of current staff?

Roberto Frabetti said there is not enough money from membership fees to sustain paid staff. If the funding applications are unsuccessful ASSITEJ would have to return to the system we had before where the Secretariat staff is paid by the hosting National Centre.

Roberto Frabetti was later able to clarify that staff are on yearly contracts.

Full report available in Annex I

### **VOTE: Does the General Assembly approve the Financial Report?**



Approved by majority.

### **i. Approval of Financial Statement 2023, as Art. 7.3 of the ASSITEJ Constitution**

Financial Statement 2023 available in Annex P.

#### **VOTE: Does the General Assembly approve the 2023 Financial Statement?**

Approved by majority: 41 yes, 0 no, 0 abstention.

### **2. Short Reports from ASSITEJ International Professional Networks & National Centres**

#### ASSITEJ Cyprus:

Stavros Stavrou shared the report from the National Centre.

Cyprus implemented a large number of activities dealing with the cultural rights of children, like the World Day campaign. The program promotes the rights of children and supports arts practitioners. Through private funding, ASSITEJ Cyprus buys tickets and distributes them to children in collaboration with the Red Cross. They work with the minister of culture and education in Cyprus. The very first international performing arts festival will take place in 2024.

#### ASSITEJ South Africa:

Yvette Hardie shared the report from the National Centre.

They are dealing with many crises in the country due to interruptions in education, access to arts, and lack of employment for artists. They have two very important programs:

1- there is funding available for employment across the board, and ASSITEJ SA has applied for funding. 1,850 artists have been supported to reach 56,000 children a month. ASSITEJ SA has proposed a new program to the Department of Education, called "Arts Rich Schools". Arts Rich Schools, are educationally more valuable schools where children want to go and the school can be a center for the community to access arts. The Department of Education signed an MOU to work on this project and ASSITEJ SA will identify and profile schools that are arts-rich.  
2- ASSITEJ SA will use its network to find those organizations and artists who can help to identify where there is a lack. They are proposing it as a potential international project, which could be for all ASSITEJ centres to be working for arts-rich schools and an additional lobbying tool.

#### Write Local Play Global:

Ginni Manning shared the report from the International Professional Network.

WLPG is looking forward to expanding and making people aware that they can come and approach the network. We can all benefit from sharing and collaborating. Over the last 3 years, the network has been very busy, in discussions



with the International Inclusive Arts Network highlighting disability, inclusion, and diversion. They had a playwright slam in Serbia (hybrid), and five events at the 21<sup>st</sup> ASSITEJ World Congress.

#### ATINA/ASSITEJ Argentina:

Solange Perazzo shared the report from the National Centre.

The National Centre has been working nationally, regionally and internationally. They held the annual TYA awards in Argentina, the 6<sup>th</sup> edition of the researchers forum with ITYARN, have been working with an Iberoamerican catalogue (101 published plays in Spanish and Portuguese that are free), and are working on the 4<sup>th</sup> edition of Schoolyard Stories (teenage theatre).

#### Nordic-Baltic Network:

Theis Irgens shared the report from the Regional Network.

The NBAN creates, facilitates, and supports artistic exchange regionally and internationally. They have collaborated in several events, and always present projects from the whole region when traveling, not only one country. The NBAN profile is based on ASSITEJ International and aims to be updated on TYA in the region, stronger together.

#### ASSITEJ Zimbabwe:

Matesu Dube and Getrude Vimbayi shared the report from the National Centre. They have been working to revive the centre and have come up with a 3-year plan. Through heritage-based learning, ASSITEJ Zimbabwe has managed to make agreements with the ministry, so arts practitioners have access to use spaces for work. They have a new board focused on moving towards inclusiveness, touching marginalized communities, and looking for collaborative exchange and development. Their membership has theatre owners, practitioners, and renowned artists, and they have support from the National Arts Council.

#### ASSITEJ Serbia:

Jovana Rakić shared the report from the National Centre, which was a short report on the ASSITEJ Artistic Gathering 2023.

The AAG 2023 placed the performing arts of southeastern Europe countries in the spotlight. Belgrade and Novi Sad welcomed participants from 55 countries, and the AAG presented productions, workshops, conferences (In-person and Hybrid), and a Next Generation Programme of 14 days. The festival included 9 theatres, 2 institutions, and over 2,000 tickets). Jobana thanked and acknowledged the vision and work of Diana Kržanić Tepavac, the president of ASSITEJ Serbia.

#### CBTIJ/ASSITEJ Brasil:

Cleiton Echeveste shared the report from the National Centre.

Some activities have been the ASSITEJ Brazil Award, seminars, and encounters. He shared they have a national expansion project. Brazil is a giant country, since 2015



they started a project of regional centres/nuclei. The centre is connected to 11 active regional nuclei throughout the country, resulting in the expansion of membership working on the objectives of the Association and stimulates a greater representativeness in the board of directors. ASSITEJ Brazil has 50 artists/researchers now present in Havana.

#### International Inclusive Arts Network (IIAN):

Nishna Mehta shared the report from the Professional Network.

IIAN has initiated and implemented four projects.

- 1- Champions Project, to document and build a community of inclusive arts practitioners in TYA.
- 2- Catch the Wave.
- 3- Tour of two inclusive performances (UK and Lithuania), supported by Perform Europe.
- 4- Toolkit on making work for young audiences accessible.

#### Young Dance Network (YDN):

Alfredo Zinola shared the report from the Professional Network.

YDN has been filling in the cracks, they are present within ASSITEJ lobbying for better visibility for their peers and trying to share soft skills that the dance field can provide, to collaborate, listen, and share knowledge. They are creating forums for exchange based on body practice and awareness. There has been a significant rise in membership.

#### ASSITEJ Germany:

Anna Eitzeroth shared the report from the National Centre and the German-speaking centres.

The centres have enhanced their collaboration and joined a collaborative World Theatre Day campaign on social media, which continued by organizing children and politicians in interviews. They attended AAG 2023 and will also apply to be present at the ASSITEJ Artistic Gathering 2025 in Marseille. Representatives of the German-speaking centres meet annually in a festival in one of their countries to have a more structured network and increase visibility, create connections, and communication channels.

#### Red Miradas/ASSITEJ Mexico:

Anelvi Rivera shared the report from the National Centre.

*Red Miradas* has been formed to share actions and visions in the work of its members. It is an independent project in close dialogue with the National Theatre Coordination of the National Institute of Fine Arts. Participation of Mexico is wide and significant, it opened new horizons for international exchange. They are part of the Iberoamerican Network, have four members in Small Size, one in ITYARN, a web page published recently ([www.redmiradas.org](http://www.redmiradas.org)), activities around the WDT with



interventions in public spaces, and a marathon that is now national. They participated in the meeting of the Iberoamerican Network in October hosted by *Tijuana Hace Teatro*. *Red Miradas* has a commitment to guarantee peace, children's rights, and an urgency to build creative alternatives.

#### ASSITEJ UK:

Nikki Sved, the incoming Chair, shared the report from the National Centre. ASSITEJ UK is an umbrella organization for four smaller groups representing different nations (Wales, Northern Ireland, England, Scotland). There is a variety of cultures and perspectives, which is enriching and challenging. There have been significant levels of rising membership outside of England, so the National Centre is looking at ways to be stronger together.

#### Next Generation Network:

Sonja Petrović shared the report from the Network. The alumni steering group is guided by the mission to spread NG practices. Six new participants joined the steering group since Serbia, and it's open to all alumni. They have also supervised, organized, and participated in more than five residencies. In the NG Serbia report, they created guidelines for organizing a program of residency. They provide support adapting the programme to national contexts, support regional residencies, and prioritize residencies focusing on particular topics in TYA. They have organized "Hangouts", online events, and social media channels. It is necessary to link between NG Network, ASSITEJ International, and the host of the residency.

#### Small Countries Network:

Stavros Stavrou shared the report from the Regional Network. The network was funded after the 2021 congress. Their first meeting was in Liechtenstein, an opportunity to meet, discuss, share, and deal with the realities of making TYA in small countries. Their next meeting will take place in Cyprus during the festival in 2024, under the theme of design in set and costume for TYA.

#### Iberoamerican Network:

Paulo Merisio, Gonzalo Moreno, Solange Perazzo, and Irene Borges shared the report from the Regional Network.

The network was formed in 2005 by Iberoamerican centres present in Montreal in the ASSITEJ World Congress. The network is composed of several countries that are united in terms of language and culture. They develop different activities, learning, and exchange, and meet every 2 years. There is a project to carry out an Iberoamerican Next Generation Programme. The network has constant online meetings, and is working to help create new national centres. The network joined Babel for the workshops in Cuba, launching the call to countries that do not have centres and have developed an international exchange programme.



*International Theatre for Young Audiences Research Network:*

Tom Maguire shared the report from the Professional Network and key characteristics of the network.

They have organized the ITYARN Conference in Cuba. The membership has been involved in a series of research projects. ITYARN is part of TYABCR project and research streams.

*Small Size:*

Katariina Metsälampi shared the report from the Professional Network.

Small Size is a partner in TYABCR. Some current activities and projects are the Small Size days, Red Vincular, Virtual House, employment of community builders, and research projects (Mapping and TYABCR). Constantly looking to make work for small children visible, having workshops in events





## Day Two: Looking to the Future

### 3. Changes to the Constitution

The Executive Committee had according to the timelines in the Constitution shared a list of constitutional amendments with the membership to harmonize the articles of the Constitution (see Annex J) and called for proposals for changes. No members had submitted any proposals.

Yvette Hardie (South Africa) raised a question about the word “private” (private organisations) in clause 5.4. Private sounds like a company, something owned by people and we wouldn’t use that word in the context of an NGO. She asked if that was required by Italian law or if it could be changed.

Roberto Frabetti explained it is an issue of legality; it cannot be public, not state/municipality, or non-governmental bodies. There is no problem in changing the wording as long as it doesn’t change the meaning. The word Private was removed and the relevant section in clause 5.4 was changed from

“3) The National Centres and International Professional Networks, as private organisations, participate through their representatives.”

To

“3) The National Centres and International Professional Networks, as organizations, participate through their representatives.”

### **VOTE: Does the General Assembly approve the proposed changes to the ASSITEJ Constitution?**

*Approved by majority: 50 yes, 1 abstention.*







#### **4. Working Plan Proposal: 2024-2027**

##### **a. Content of Proposed Working Plan**

Sue Giles explained how the current funding has increased the reach of all areas of the existing working plan. She presented the aims of the working plan and gave a summary of the means. ASSITEJ has applied for funding again from the EU in March 2024 and included in this new working plan is feedback from projects and members. If the application is unsuccessful, the working plan will be revised at the end of 2024.

Sue Giles highlights that the EC had a conversation about the ASSITEJ International Award for Artistic Excellency (one out of four ASSITEJ Awards) to make it more globally representative and able to capture the excellence in the field worldwide. The EC is proposing to reform this award into the “ASSITEJ Spotlight Award” which will bring in more people and will be focused on all continents to have five recipients instead of one. The EC is reaching out to the family of the Honorary President, late Nat Eek who has been funding the award 1990. Due to the transformation the award will not be presented this year at the 21<sup>st</sup> ASSITEJ World Congress.

Ginni Manning (WLPG) asked that the inclusivity of language be revised so it is reflected in our pronoun use in documents for ASSITEJ.

Lalu Mokuku asked to add “for, by, with children” in article 3.1.1, for consistency.

Vicky Ireland (IIAN) made everyone aware that there is a mindset about talking of the future, and a lot of children in inclusivity don't have a future, so we should all consider the urgency of children who are the present.

##### **b. Regional Development Program**

Louis Valente explained that the Executive Committee is proposing to have a pilot term in relation to the events of the Association, specifically to have no Artistic Gathering in 2026. The EC wishes to give time and resources to regional development programs allowing for longer-term regional engagement rather than short-term event focused work with the hosting country and the region.



The EC wishes to test whether the aims of an Artistic Gathering can be achieved more effectful in the form of Regional Development Programs. Also, the expectation of attending a global event every year is more than what most members can fund and/or wish in relation to the carbon footprint international travels implies. A third reason for the proposal is to reduce the workload of the EC and staff it implies to produce a large event every year. Over the last term the workload has been unhealthy due to the increased role of the staff as co-producers and the increase in activities outside the events.

Louis Valente went over the call for proposals (see Annex K), with the disclaimer that this can only happen if ASSITEJ get the EU funding which will be known in September 2024. He highlighted that although the programme is for National Centres applying, the call strongly encourages projects to collaborate with Regional and Professional Networks. He also mentioned that if the EU grant application in is successful, there will be a specific program to support ASSITEJ International Professional Networks.

Sue Giles explained that ASSITEJ is constantly being reinvented, because of the needs of the membership as well as the impact of funding. In this last term, we have managed to expand regional workshops because of EU funding through the Babel project. Regional workshops have proven their importance and by investing more in them we can support them to become more impactful.

Yvette Hardie (South Africa) brought up a concern about timing. If there is the intention for an AAG in the next term, how much time do we have for that? This regional program depends on funding timetables that are out of our control, in the future it may not be well-timed with the General Assembly. She asked the EC to strategize around the next term and the timing of AAGs in that term so people can prepare and host.

Birute Baneviciute (Lithuania-online) commented that this would make it harder for the community to connect on the same scale as with AAGs. Louis Valente reminded everyone that this is a pilot, so if we experience that it was not ideal and want an ASSITEJ event every year, the Association can return to that practice.



Yannick Boudeau asked, since the focus of the programme is outside of the EU, are centres from the EU excluded or can they also collaborate?

Louis Valente explained that the applying centres can only come from outside of Europe, but they can include collaboration with European centres and artists. This is partially because of how the call we applied for is written, but also based on an intention to prioritize non-European National Centres and artists.

Sue Giles added that this is also about creating links between centres to support each other.

The General Assembly went into table discussions between members about the proposed program.

#### Feedback from groups:

Kerryn Palmer (New Zealand) shared feedback from the group made up of Norway, UK, Nigeria, Lebanon, Australia, and NZ. There was an overall positive response to the idea. The group believes it should focus on needs, and three main areas – developing other ASSITEJ centres, the disconnect between artists and ASSITEJ International (how can it benefit artists, creative collaboration models), and advocacy (many centres have trouble with government and policymakers).

Lalu Mokuku shared feedback from the group made up of South Africa, USA, Iceland, Chile, Zambia, Pakistan, and Serbia. Trying to define political demarcations and regenerate what it can look like, look at the manifesto and see how we can address the government, it can bring opportunities to gather. Mobility can be a huge challenge.

Shoaib Iqbal asked about the definition of region and if it can be by language, or other elements, considering how ASSITEJ operates, not necessarily geographic. Louis Valente replied that it is intentional that definition of “regions” is flexible so that applying centres can define it according to what the project aims to achieve.

Carole Karamera shared feedback from the group made up of Rwanda, Cuba, Lithuania, Turkey, Cyprus, Mongolia, and Zimbabwe. This is a great tool to observe our own region and really zoom in, sometimes international collaboration is easier



than regional because of conflicts. There was a question about budget timings, since the deadline is after the fiscal deadline in some countries, maybe it can be divided into two different deadlines.

## 5. Ratify Budget Proposal: 2024

Sue Giles explained there are several factors that influence the reality of the budget.

Membership fees are the base income for ASSITEJ, they guarantee consistency to fund activities. EU funding ends in December 2024 and the new EU application 2025-2028 called “Creating Cultural Equity” has been submitted and notification will be given in September.

There is a proposal for the working budget for the remainder of the year which is a forecast budget for 2024. Then the EC will present a revised budget after September, when we know the outcome of the EU grant application, to be approved in the annual General Assembly.

Tom Maguire (ITYARN) asked for clarity on what it takes to run the association, separate from Creative Europe funding. He asked to see what’s possible with that basic budget. As an association, and for clarity, we need to know what it takes to run the association because we have been asked to reconsider the membership fees.

This question was supported by ASSITEJ Finland.

Louis Valente mentioned there is time for ratification of the budget on the last day, so the EC might have time to present minimum budget for the next term in the case the EU application is unsuccessful. Louis explained that if the application is successful, the experience from the last three years is that the more the Mission Budget and the Project budget can be integrated the better for the management and budgetary clarity.

Sue Giles agreed to come back and show a new proposal on day four of the General Assembly (point 17 in the agenda) with the base minimum of what the organization



runs on and what it includes.

## **6. Membership Fees: Proposal from the Executive Committee**

### **a. Discussion of Proposal**

Louis Valente shared the new membership fee structure proposal from the EC (background, rationale, matching funds, autonomy & stability, proposal, exceptions, definition of income, proposal for GA). See Annex L.

The proposal had been shared to members in a hearing and subsequently adjusted according to the received feedback.

Sue Giles shared that ASSITEJ Australia is a fraction of a bigger network, and asked if they would be able to make a calculation of the income that directly applies to the ASSITEJ membership. Louis Valente responded that this could fall into the exceptions category and then the EC can decide.

Birute Baneviciute (Lithuania) said income can vary from year to year, and asked if this means the fee will change each year and was responded that it would.

Imran Khan (India) asked how we would ensure that a member pay the correct fee especially in the cases where the centre do not have a financial statement. Louis Valente responded that he anticipates that the administration of the fees will work as a declaration of honor in those cases where an annual statement of the member is not available.

Ginni Manning (WLPG) asked if a fee that members pay to a Professional Network becomes their fee of ASSITEJ as individual artists, to which Louis Valente said it does and that each network decides on the fee they wish to charge their members.

Birute Baneviciute (Lithuania) asked if support received by the government that can't be used for membership, would still count as income, to which Louis Valente responded it would. He explained that all kinds of income have been included in the definition because if we only took income that a centre gets from their fees, it doesn't reflect the economic reality. There are centres that could have small income but membership fees but receive large operational grants which means that focusing entirely on income from membership fees would not reflect the economic situation of the Centre or Network. However, the EC is aware of the issue,



and that's why the EC made the option for exceptions.

Sue Giles informed that the approval of this proposal will be on the voting ballot.

## **7. Presentation of the Candidates for ASSITEJ Events**

### **a. ASSITEJ Artistic Gathering 2025**

ASSITEJ France (Fanny Spiess, Talulah Huyghens, Estelle Derquenne, Emilie Robert) invited all members to Marseille, on 23-29 March 2025 for the ASSITEJ Artistic Gathering.

### **b. 22<sup>nd</sup> ASSITEJ World Congress 2027**

Jeeyoung Bang, President of ASSITEJ Korea, presented the bid for the 22<sup>nd</sup> ASSITEJ World Congress 2027 in Seoul, Korea.

The presentation included background on the situation of Korean children and young people, and historical background. There is a lot of Asian solidarity because of similarities in cultures, but it's hard because of languages. The ASSITEJ World Congress is intended to include all of Asia, not only Korea.

ASSITEJ Korea has two festivals, summer and winter. The plan is to merge both festivals into one in 2027. Starting in 2025 the festival will happen annually to start preparing for World Congress.

## **8. Presentation of the Candidates for President, Secretary-General and the Executive Committee**

Sue Giles gave a special announcement of the withdrawal of two candidates: Jerry Adesewo (ASSITEJ Nigeria) and Yuck Miranda (ASSITEJ Mozambique). She acknowledged them both and thanked them for their commitment to ASSITEJ.

The candidates who presented themselves to be a part of the ASSITEJ International Executive Committee were:

Irene Borges (ASSITEJ Cuba), Yannick Boudeau (ASSITEJ Belgium), Cristina Cazzola (ASSITEJ Italy), Jon Dafydd-Kidd (ASSITEJ UK), Julia Dina Hesse (ASSITEJ Germany),



Shoaib Iqbal (ASSITEJ Pakistan & ASSITEJ New Zealand), Theis Irgens (ASSITEJ Norway), Carole Karemera (ASSITEJ Rwanda), Seok-hong Kim (ASSITEJ Korea), Barbara Malecka (ASSITEJ Poland), Paulo Merisio (ASSITEJ Brazil), Kentaro Miyamoto (ASSITEJ Japan), Lalu Mokuku (ASSITEJ South Africa), Gonzalo Moreno (ASSITEJ Spain), Solange Perazzo (ASSITEJ Argentina), Emilie Robert (ASSITEJ France), Bebê de Soares (Young Dance Network), Stavros Stavrou (ASSITEJ Cyprus), Louis Valente Sørensen (ASSITEJ Denmark), and Sue Giles (ASSITEJ Australia).

## Day Three: Open Space

### 1. OPEN SPACE for Work on the Working Plan: 2024 – 2027

*Notes from the Open Space/Artistic Encounter have been compiled and translated into English (See Annex M).*

## Day Four: Next Steps

### 1. Next Generation

Jon Dafydd-Kidd reported on the meeting that EC members and members of the NG Network had with the Next Generation group in Cuba. The participants brought up frustrations in terms of communications and general connection with the festival, their schedule, visibility of participants, and logistics (accommodation and transport). Some of the proposals made were to announce participation six months previous, including four alumni who arrive before the core group, a strong public program, space and time to interact with the community, connecting with young people of the host nation, and considering a change in the name of the program (“next” implies difference). The NG program needs focus and attention and a review of how we embrace new voices.

ASSITEJ will conduct further evaluation, evaluation of the program of ASSITEJ Cuba, and evaluation with the NG network. The EC will host an Umbrella Session to understand the Centres’ views on the program and an update on how they can collaborate. In collaboration with the NG Network, ASSITEJ will generate a working plan in time for France, and create an MOU.



Mauricio Arizona (Next Generation, México) presented the group sharing their names and professions with the General Assembly.

Shweta Singh (Next Generation, India) read the manifesto that they wrote, an attempt to inform next NG participants, a writing document for them to read and keep adding to titled “Space”.

## **2. In Memoriam**

### **3. Ratification of Working Plan: 2024-2027**

Sue Giles shared the changes made to the Working Plan and explained that it will be refined with the points shared during the Open Space session and will change depending on funding from the EU.

Sue Giles shared the changes made to the Working Plan and explained that it will be refined with the points shared during the Open Space session and will change depending on funding from the EU. See the final Working Plan in (See Annex N).

### **VOTE: Does the General Assembly ratify the Working Plan for 2024-2027?**

*Approved by majority*

### **4. Ratification of Budget**

Sue Giles presented a summary of the mission budget that didn't consider EU funding (as was asked previously on day two).

The EC is satisfied that the accounting of the budget for 2021-2024 has been conducted with great attention, and is satisfied that the statement will be presented on time to the EC and Treasurer; this is a level of transparency ASSITEJ has never had before. Statements will be presented to members in March 2025, as well as the 2025-2028 budget.

### **VOTE: Does the General Assembly ratify the budget proposal for 2024?**





*Approved by majority*

### **5. Announcement of Vote of the 22<sup>nd</sup> ASSITEJ World Congress**

Uyanga Ayurzana announced that 60 ASSITEJ members voted in this process and 30 votes are needed to be elected.

*Korea was approved to host the 22<sup>nd</sup> ASSITEJ World Congress with 59 votes in favour and 1 abstention.*

### **6. Awarding of Honorary Members**

Sue Giles explained the criteria for awarding Honorary Membership. An Honorary Member is someone who served in an outstanding manner contributing towards activities and leadership over a long period. Honorary status is bestowed as a mark of respect, acknowledging the impact of a particular member.

The EC proposed four awards to people who have worked to amplify the voices of the community:

Imran Khan (India), Stefan Fischer-Fels (Germany), Manon van de Water (ITYARN), and Hisashi Shimoyama (Japan).

These Honorable Members were ratified by the General Assembly.

### **7. Thanking the Outgoing Executive Committee**

Sue Giles thanked and acknowledged the outgoing EC. This EC has had to work in ways never before experienced (lockdown, remote, new shape with new activities, increased work).

### **8. Announcement of Elections of the President and Secretary General**

The Voting Commission took the floor to announce the results of the elections.

*The new Membership Fee proposal was approved with 54 votes, 4 abstentions, 2 disapproved.*

*Sue Giles (ASSITEJ Australia) was approved as President of ASSITEJ International with 59 votes and 1 abstention.*



*Louis Valente Sørensen (ASSITEJ Denmark) was approved as Secretary General of ASSITEJ International with 59 votes and 1 abstention.*

### **9. Announcement of Elections of the Executive Committee**

In order to be elected to the EC, candidates need a minimum of 30 votes. The results were as follows:

- *Irene Borges (ASSITEJ Cuba) – 17 votes, not elected.*
- *Yannick Boudeau (ASSITEJ Belgium) – 48 votes, elected.*
- *Cristina Cazzola (ASSITEJ Italy) – 20 votes, not elected.*
- *Jon Dafydd-Kidd (ASSITEJ UK) – 45 votes, elected.*
- *Julia Dina Hesse (ASSITEJ Germany) – 47 votes, elected.*
- *Shoaib Iqbal (ASSITEJ Pakistan) – 44 votes, elected.*
- *Carole Karemera (ASSITEJ Rwanda) – 44 votes, elected.*
- *Seok-hong Kim (ASSITEJ Korea) – 54 votes, elected.*
- *Barbara Malecka (ASSITEJ Poland) – 22 votes, not elected.*
- *Paulo Merisio (ASSITEJ Brazil) – 45 votes, elected.*
- *Kentaro Miyamoto (ASSITEJ Japan) – 24 votes, not elected.*
- *Lalu Mokuku (ASSITEJ South Africa) – 44 votes, elected.*
- *Gonzalo Moreno (ASSITEJ Spain) – 30 votes, elected.*
- *Solange Perazzo (ASSITEJ Argentina) – 28 votes, not elected.*
- *Emilie Robert (ASSITEJ France) – 41 votes, elected.*
- *Bebê de Soares (Young Dance Network) – 30 votes, elected.*
- *Stavros Stavrou (ASSITEJ Cyprus) – 51 votes, elected.*
- *Theis Irgens (ASSITEJ Norway) – 48 votes, elected.*

*There were 0 abstentions.*

*See the report of the Voting Commission in Annex O)*

### **10. Address from Honorary Presidents**

Ana Eitzeroth (Germany) read a message from Honorary President Wolfgang Schneider to the General Assembly.



Honorary President Yvette Hardie (South Africa) shared she was grateful to be present and feel a shared language and meaningful relationships, and expressed gratitude towards the Cubans and the role they took. She expressed there is a need for community more than ever, and artists have a special place to build community.

### **11. Proposal & Approval of Positions for Treasurer & Vice-Presidents**

The Executive Committee proposed to the General Assembly Emilie Robert as Treasurer and Paulo Merisio, Seok-hong Kim, and Lalu Mokuku as Vice-Presidents of ASSITEJ International.

*All positions were approved by members.*

### **12. Any Other Business**

María Inés Falconi (Argentina) shared two requests from the Iberoamerican Network:

1- Strengthen the relationship with Professional Networks. Networks should be in contact with centres when new members join them.

2- Recognition of Regional Networks as official members so there is a means of communication, distribution, and consultation with ASSITEJ International, as well as regular meetings during the year.

Sue Giles declared the meeting officially closed.



## Annex A

### **President's Report - General Assembly 21<sup>st</sup> ASSITEJ World Congress**

It had been a term of great movement and challenge for all in the Association. ASSITEJ International worked through the pandemic and the post pandemic times with courage, passion and cheerfulness, witnessing the increase in difficulty for many of our members and sometimes the collapse of cultural access.

Geopolitical unrest in so many places in the world; the continued desperate movement of people escaping oppression; the rise of conservative politics; the collapse of funding and cultural structures; the climate crisis – all this forced us to look up and out and acknowledge the role we have in advocacy for children and young peoples' safety and future as much as their rights to culture and the arts.

The challenges that come from greater awareness of the world we live and work in have been many; challenges to our unity and our friendships, our sense of purpose and meaning in what we do.

We have had great successes in this three years since the first ever hybrid World Congress and festival and have moved forward in ways we could not have imagined without the pressure of the pandemic to force us to re-evaluate how we do things and why. It has required great imagination and invention, hard work and collaboration, patience and understanding.

What we are seeing now, three years later, is an Association that has risen to challenges with intelligence and sensitivity, with care for colleagues and with a desire to continually improve our practice. We have benefitted from major funding for the first time, allowing us to expand our work plan into projects that reach and benefit more members, into growth of learning and professional development in sustainability, in access and in artistic endeavour.

We have connected with more people, become more visible and have realised afresh that what we offer is unique in the world - an authentic connection with



children and young people and deep knowledge of this audience, these young cultural actors; a population of hopeful, creative, imaginative, playful minds that can show us all how to find new paths.

### **ASSITEJ working plan 2024 - 2027**

The working plan approved by members at the World Congress in 2021 was amplified and expanded because of EU funding received in January 2022

I have reported against the themes identified by the members at the World Congress in 2021 which demonstrate some of the movements against these themes.

The working plan - in draft form on the website pending approval- is expanded with new projects and aims added in **bold**. These are added directly from the current application in process with the EU – Creating Cultural Equity.

All the content of this new EU application is drawn from members' responses and feedback from the last three years and what we discovered while delivering the Building Collective Resilience project.

### **Themes from 2021 open space – how we are travelling**

Many of the themes members identified in 2021 remain the focus of the association. The current application for funding from the EU Networks - Creating Cultural Equity ( CCE) has its basis on these themes, the work achieved, and on what we have heard from members across three years of this term.

- **Environmental sustainability** – we have a Sustainability policy and committee now are engaged in the SHIFT program with Creative Carbon in Scotland and have achieved accreditation
- **Communication between centres** – an increase in online connections and network sessions for members
- **Inclusivity and Access** – the Access committee is established and an Access policy created as well as increased connection with IIAN and the inclusive arts toolkit, a website with increased accessibility.



- **Technology/digital theatre** - digital resources of ASSITEJ are sophisticated and numerous with expanded social media engagement, a new website, our own digital platform assitejonline, ticketing systems and data collection and more.
- **Solidarity and mobility funds/reviewing funding models for equity** – Policy and Protocols working group created an economic policy and fee policy, to respond to the gaps in economic equity in our membership.
- **Equity, diversity, excellence: decolonisation of aesthetics** - focus of the regional workshops is on professional exchange and connection in regions; with the support of the Babel project we have reached 6 regions in three years.
- Active global citizenship
- **Children and young people’s participation** – projects the Voices of Children “This is what I saw” and the voices of Teenagers were produced for two Artistic Gatherings and the teens supported by the ForesTEEN project.
- **The place of the artist in a post-COVID world** – examination of sustainable practise globally, awareness of the collapse of cultural structures for many, the de-valuing of arts and culture, theatre practitioners as workers. Our 5 research projects feed into greater advocacy in this area.
- **Education - theatre and performing arts in schools:** the focus in ITYRAN for the World Congress is on pedagogy and arts and education, we held a coffee session on the topic in association with the UK and have renewed our connections with IDEA
- **Children’s mental health, the mental health and well being of artists** – research into the impact of TYA and an increased focus on care and inclusion
- **Taboo subjects: exploration in professional exchange** - professional exchange is central to artistic gatherings, and regional workshops. Skills development through regional workshops and Babel
- **New aesthetics/methods of aesthetic exchange between cultures** - through the regional development workshops and in partnership with Babel project we have seen greater awareness of new form, new voices and contexts for making art. Every Artistic Gathering is a mechanism for inter cultural connection and potential for collaboration on an equal basis.
- **Resource sharing initiatives: umbrella and coffee sessions** - we have greater awareness of our membership, personal connections between artists



and greater connection between members through these online mechanisms.

- **Strengthening audience advocacy base through World Day** – there is a greater sharing of toolkits and advocacy materials, messages from children, videos and projects initiated by members. We are able to capture the data more easily and more consistently. This area is one to amplify in the next term.
- **International Professional Network engagement** - more focus given to Networks and how they run, who they are and what they offer members – this is an area to focus on in the next term.
- **Advocating for place of arts in public policies** - lobbying on a global level as well as national has increased in this term, with one of the Building Collective Resilience projects about representation on all levels of policy making by the EC.
- **Financial sustainability for ASSITEJ** – the successful funding application Building Collective Resilience has created a foundation of work practice and financial security that we still cannot rely on but that has given us more opportunity to continue. This is a great step forward.
- **Artistic freedom within ASSITEJ** – a continuous topic for discussion and demonstration with the barrier to freedom of artistic expression more visible and with artists experiencing resistance and risk aversion, if not direct shut down. This is something that will also be brought forward for the next three years.

### **Executive Committee and meetings**

The EC in this term has had to work incredibly hard and across distance and extreme time zones for most of it. Most of us didn't meet face to face until Sweden and the Bibu festival and Artistic Gathering.

Online connection for ASSITEJ members was urgent, and the working groups changed significantly because of this, creating two new groups: the assitejonline working group and the Networks working group, and retaining communications, policies and protocols and fundraising. Two other groups emerged by the end of 2021: the Access and Sustainability committees, driven by the EC and drawn from members.

I commend the Executive Committee for their initiative and ability to work



independently for most of this term.

**Meetings:** We held 6 meetings online across the 3 years, and 6 in person or hybrid. These were at El Petit in Spain, in Amman in Jordan, at the Bibu Festival and AAG in Helsingborg, Sweden, at the Cradle of Creativity in Johannesburg, South Africa, at the FAS festival and AAG in Serbia, at the World Congress here in Havana, Cuba.

I would like to thank the hosts of all these meetings who so generously support the EC to take part and have our essential meetings in places where we can experience the energy and excellence in that country or region. We are always astounded and inspired by the work that is being done around the world, and so often under conditions of great hardship. Our sector globally is made of people with incredible commitment and passion for the work we do.

The Executive Committee is at all times collaborative and worked on many aspects of the working plan together, or in small groups formed for specific tasks. The work was less compartmentalised than in previous times and the working groups very fluid.

Hybrid meetings required great patience and good connection and communication. We had challenges such as extreme time zones and electricity load shedding, members experiencing great struggle. Keeping in touch and working together when at a distance was difficult, despite our training during the pandemic.

### **The dramaturgy of 2021 – 2024**

The dramaturgy for the three years - Regenerating - was devised by the EC in response to the aftermath of the global pandemic and has responded well to the continual challenge that 'recovery' from the global pandemic has meant.

***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, creation, restoring, hope.

Regenerating – Handle with Care - Sweden 2022





Regenerating - Connecting Voices – Serbia 2023  
Regenerating - Embodying Vision – Cuba 2024

### **Artistic Gatherings and regional workshops**

Bibu and ASSITEJ Artistic Gathering in Helsingborg, Sweden, hosted an international program of Indigenous works from around the globe and was the first time we were able to meet in person after the pandemic a

FAS Festival ASSITEJ Serbia and Artistic Gathering in Belgrade and Novi Sad brought together regional artists as well as an international conference on the voices of young people.

Voices of a New World and 21 ASSITEJ World Congress in Havana, Cuba brings international artistic community to the Ibero American region and centralises children and community - “Art is everywhere”

The Babel Project funding made 5 ASSITEJ regional workshops possible in Indonesia, Spain, South Africa, Brazil and Cuba

### **Fundraising**

International funding has always been challenging. The fundraising committee, made of members of the EC and ASSITEJ, was first set up in 2017 at the World Congress in South Africa.

World Day of theatre campaign is an initiative of ASSITEJ Italy to raise funds through theatre audiences in Italy, for children’s access to theatre around the world.

ASSITEJ instigated the Babel project with Roberto Frabetti proposing this as a way of supporting ASSITEJ’s project and the Secretary General position. The Babel Project supports ASSITEJ regional workshops and the participation of Next Generation practitioners in the workshops and residencies. <https://babel-tya.com/>

An application for European Union Networks Fund was submitted in 2021: Theatre



and Performance for Children and Young People: Building Collective Resilience. (BCR) This grant had an enormous impact on our financial base, increasing our income by over 500%. This changed everything about how we work, including challenges as we became an international employer for the first time. The brains trust of the EC, and of members who have engaged with us in the work that we do, and the first ever staff members of ASSITEJ, have achieved incredible things. The project BCR started January 2022 and will end in December 2024.

A new application for EU Network funding - Creative Cultural Equity (CCE) - has been submitted for the years 2025 – 2028.

Fundraising continues to be one of the most difficult areas of the Executive Committee's work as we are an international network member-based association and as such the opportunities are rare.

Because of this, member fees are essential to provide a secure (if limited) base of finance as well as part of our culture of volunteerism. This mechanism is often a difficult one to make clear to members – that we need the financial support and the commitment that fees represent. More members paying regularly means we have the capacity for continuing activities and connection, even when we have years of no funding from other sources.

Friends of ASSITEJ, a donation program set up to support the Next Generation, is in need of review as it no longer does what it set out to do and is a structure that currently doesn't support growth. It is temporarily removed from our plan and the policy and protocols handbook as we will be creating a new fundraising strategy around this with the help of members and current Friends.

Other ways of supporting ASSITEJ activities have been explored through our new digital resources.

### **ASSITEJ as a Third Sector Entity**

One of the biggest tasks we completed was to create ASSITEJ as a Third Sector entity (ETS) meaning we would be in a different tax bracket and able to receive and manage funds. Since our financial seat has been in Italy since Roberto Frabetti was



elected as Treasurer in 2014 we have adopted the fiscal laws of that country and this meant we had to make changes to our constitution to reflect Italian law. This was achieved through a Special General Assembly, held in January 2023, with hearings beforehand and a full voting process.

I feel proud that we were able to fully inform members and hold hearings and meetings with members to answer questions, meaning that the Special General Assembly voting was clear and the task easily accomplished. Roberto Frabetti has been instrumental in making this change possible.

My thanks go to the voting commission and all the members who took such an active interest in the proceedings

### **Building Collective Resilience: BCR**

*ASSITEJ International* was awarded a significant grant from the European Union for our three-year Project, 'Theatre & Performing Arts for Young Audiences: Building Collective Resilience'. This grant recognised the importance of the performing arts in the lives of children and young people and the work that *ASSITEJ International* does in connecting and unifying practitioners worldwide.

Building Collective Resilience was a game changer for ASSITEJ. The grant increased our income by over 500% and has meant a massive increase in activity and scope, with the employment of staff members and the creation of projects to build ASSITEJ's capacity and reach. There were 74 deliverables in the application; an ambitious body of work that took us all into new territory. The learning curve for the EC was very steep and we all worked hard. Many members outside of the EC have been deeply involved and we thank everyone who has worked so hard on the tasks, assisting with translation, running sessions, contributing ideas and energy.

One of the significant aspects of this grant is the focus on research for advocacy.

The research projects in this grant are;

1) Quantitative Access Data – An international comparative quantitative study that explores which, and how many, children and young people are currently accessing TYA by: (a) investigating, collating, and interpreting pre-existing data; and (b) defining, overseeing, and interpreting the collection of new data.



2) Dissemination / Engagement Case Studies – An international comparative series of case studies exploring how children and young people access TYA on a structural level – including the habits, structures, and schemes through which children and young people engage with TYA.

3) Leadership Demographics – A study examining the extent of diversity of TYA sector professionals, particularly those holding leadership roles.

4) Small Size – Research on how small children are perceived within the field of TYA.

5) Value of TYA – Collated evidence on the value of TYA that curates and synthesises the existing research from across the field.

As well as these streams, there is an external evaluation of the project's success, covering the three years of the grant.

The Project Building Collective Resilience is continuing until the end of 2024.

### **Creating Cultural Equity: CCE**

A new application to the European Union Networks fund was submitted in March 2024. Notification is in September 2024. The grant if successful will fund activities of ASSITEJ globally from 2025 – 2028

The application continues the work of the BCR project and incorporates all of the current projects of ASSITEJ.

At the beginning of 2024 we wrote a new application for the European Union Networks funding. Creating Cultural Equity focuses on the global network and opportunities to offer members support, increased mobility and access to opportunity and building on our work in sustainability and access; consolidating the research projects, creating new projects for the participation of children and young people in the association, continuing our Artistic Gatherings, Congress and Next Generation programs and introducing a supported Regional Development Program (presented to members at this Assembly). The grant application acknowledges the repercussions of the pandemic, still playing out for many across the world, and the impacts of geopolitical conflict. A new project investing in trauma practice and a workshop to train the trainers is planned.

### **Advocacy and Member support**

At the Artistic Gathering in Sweden in 2022 we shared the National Centre Toolkit as a draft – thanks to members who gave feedback to this document.



The final version was designed and launched on the website. We have shared the toolkit several times with members. Since becoming a Third Sector Entity, the membership structure has changed and the tool kit will need to be updated.

There will be an International Professional Networks Toolkit created in a similar vein, with members collaborating on its content.

The EC have been working as representatives across many international and European forums, including some of our international organisation peers ITI, IETM and OISTAT. My thanks to all the members involved. ASSITEJ's submission to UNESCO 16<sup>th</sup> meeting of CSOs was presented at one of the forums online and we attended the Civil Society Organisations forum in Paris in early 2024.

Due to our increased profile ASSITEJ International has been invited to contribute in many different international and European contexts, including those who work in policy for children and young people. ASSITEJ's expertise is sought after and we are able to contribute to the discourse on culture from our global perspective.

Much of my personal work involves creating messages and letters of support for members, speaking at events and conferences, creating connections between artists and working with the EC and Secretary General in developing relationships globally that serve to make our association and the work we do more visible.

### **Policies and Protocols - see Policy and Protocols report**

The policy and protocols handbook for ASSITEJ is a document that was created for the purpose of fully informing members on as many levels as possible. The information in the handbook explores our principles, our purpose and explanations of the content of the constitution.

The changes to the constitution and membership rules has meant a complete overhaul of the Policy and Protocols Handbook, with the most recent edition, made in response to the changes to the constitution, available on the website.

### **Policy creation**

Policy on Public Statements





Child Safety and Protection  
Access policy  
Sustainability policy  
Workplace Safety and Well-Being policy  
Employment policy

### **Selection progress for World Congress International productions**

The ASSITEJ Gatherings are a chance for us to experience the breadth of work around the world, with regulations in place to make sure that we don't see the same groups always but have a deliberate focus on variety and new approaches. The open call for the 21<sup>st</sup> World Congress was global but also targeted South American and the Carribean region for works that are less visible on the world stage, with the aim of drawing new members to the association.

We had over 600 applications and very little time and poor internet connection with Cuba. To make it possible to see the works, and to include the experience of a variety of people, the applications were divided between subgroups in the selection committee consisting of 2-3 people that focused on a specific genre or age group.

Thanks to all who worked on this process:

Adriana Díaz Pérez (Cuba) Omar Mesa Frias (Spain)  
Rocio Rodríguez Fernández- (Cuba), Cleiton Esheveste (Brazil)  
Yuddalis Favier (Cuba) Omar Alvarez, Micaela Picarelli and Monica Bergman (Argentina)  
Yamina Gilbert ( Cuba) Carole Karamera (Rwanda), Inés Bascuñán (Chile)  
Isabel Cristina López Hansen ( Cuba) and Kateriina Metalampsi (Finland)  
Kate Fryer (Australia) Jong-yeon Yoon (South Korea)  
Noel Bonilla (Cuba) Birute Baneviciute (Lithuania)  
Irene Borges (Cuba), Gabriel Macció Pastorini (Uruguay)

### **Thank you to our member hosts**

Every in-person or hybrid meeting we have has been hosted by members who can see the opportunities in the Executive Committee's presence in their context.

We are always astounded and inspired by the work that is being done around the world, and so often under conditions of great hardship. Our sector globally is made



of people with incredible commitment and passion for the work we do. We cannot thank you enough, our members, for seeking ways to become more visible, stronger and more collegiate.

### **Thankyou to the Executive Committee and ASSITEJ Staff**

Finally, my deepest thanks to the Secretary General Louis Valente for our work together and to all the Executive Committee for their commitment and work. Our ASSITEJ Staff have changed the picture for ASSITEJ International and we are all in awe of how much they do.

### **Executive Committee**

Louis Valente (Secretary General)  
Ernie Nolan (Treasurer)  
Bebe de Soares (Vice President)  
Pamela Udoka (Vice President)  
Seok-hong Kim (Vice President)  
Paulo Merisio (Counsellor)  
Cristina Cazzola  
Emilie Robert  
Jon Dafydd-Kidd  
Julia Dina Hesse  
Lalu Selloane Mokuku  
Minoovash Rahimian  
Shoaib Iqbal  
Tatiana Bobrova  
Yannick Boudeau

### **ASSITEJ Staff**

Louis Valente - Secretary General & Projects Director),  
Chris Blois-Brooke - Managing Director – Knowledge & Network Director),  
Roberto Frabetti - Managing Director – Finance  
Marissa Garay - Project Producer & Coordinator

### **ASSITEJ Contractors**

National Arts Festival (NAF)  
Nicci Spalding - Technical Director



Akhona Daweti – Box office manager  
Abby Thatcher - Member of congress program team  
Ryan Bruton – Producer  
Monica Newton – CEO  
Dev Labs  
Dan Bailey – Developer  
Andrew Glanville - Developer

**ASSITEJ partners**

Babel Project  
ForestTEEN  
Small Size affiliated partner for Building Collective Resilience

**ASSITEJ funders**

Member fees and donations  
European Union Networks grant







## Annex B – Secretariat Report

### Funded secretariat

One of the major changes on the secretariat in the term 2021-2024 is that we have gone from 1 person in the staff funded by the National Centre of the Secretary General to 4 staff members (as well as contractors) funded by ASSITEJ International.

This has been possible due to a grant from the Creative Europe Network strand.

This expansion of staff is obviously very important for the secretariat. It increases the capacity of the staff to amplify the work of the Executive Committee, support the hosts of the events of ASSITEJ and the membership more broadly.

I would also like to highlight that if the funding continues - which I think is likely to happen - it will allow the next Secretary General to enter a job with a salary paid by ASSITEJ International. This is different to how it was before where the Secretary General depended on funding from her or his country.

ASSITEJ International is now able to provide equal access to this important role in the Association, and to attract the most talented people independently of whether they can find funding nationally or not for their salary and travel costs.

### Characteristics of Creative Europe Network funding

The grant that ASSITEJ International received from the Creative Europe falls under the so called “Network Strand”. It is given to network in the Cultural and Creative sector to nurture and represent the specific part of the cultural ecosystem that they represent.

Legally the grant is a project grant, but the intention of this funding strand is to support key associations like ASSITEJ with operational funding over a long period of time. Because only over a long period of time is it possible to contribute substantially to development of the cultural sector. In this way, it is different from the so-called “EU Cooperation Project” that some members may know.



The funding comes from the European Union but the activities that ASSITEJ make with this support are global, just as ASSITEJ is a global Association. The Creative Europe funding has for example been used for many of the activities at the World Congress here in Cuba, for mobility support, and for the staff capacity to engage deeply in the organisation of the event.

### **Events**

In the past term the secretariat has been involved in producing:

- ASSITEJ Artistic Gathering 2022 - Bibu (May 2022)
- ASSITEJ Artistic Gathering 2023 – Turning Point (November 2023)
- 21st ASSITEJ World Congress & Performing Arts Festival for Children & Young People – Voices of a New World (May 2024)

### **Attendance:**

AAG 2022

- 1444 industry professionals from 59 countries attended the event. • 1383 of them were on the ground in Sweden.
- 62 participated remotely through online access.

Read full event report at <https://assitej-international.org/events/assitej-artistic-gatherings-and-world-congresses/>

AAG 2023 (preliminary numbers)

- 300 industry professionals from 40 countries attended the event.

World Congress (Preliminary numbers)

- 488 international professionals from 66 (Cuban not counted).

### **Regional focus**

All three events had a strong focus on benefitting the region where they took place.

AAG 2022 focused on engagement of artists from the Nordic Baltic countries; AAG 2023 focused on engagement and exposure of especially young artist from the Southeastern Europe.

The World Congress has a participation from Iberoamerican and Caribbean



countries that we have not seen before in our Association. The secretariat and EC have been engaged in a strategic work together with the Iberoamerican network to bring in artist from this region with a special focus on countries without an ASSITEJ National Centre.

The regional focus has been strongly supported by the Regional Workshop of the ASSITEJ initiated project “BABEL – the Art of Listening in TYA”, and the Next Generation Programme. The two programmes have together supported the participation of a large number of artists from the region.

The presence of the artists is complemented by the participation of a delegation from IBERESCENA, which is a regional cultural fund and a forum for collaboration and policy development between the governmental cultural institutions of the member states.

### **Co-producing events**

The Executive Committee and the Secretariat have increased the level of co production of the ASSITEJ events.

### **Remote Access**

At all three events ASSITEJ International provided remote access though our digital platform [assitejonline.org](http://assitejonline.org). It is a platform that is co-created with the National Arts Festival of South Africa.

### **Event website, ticketing & payment portal**

In 2023 and 2024 the digital platform provided the event website, the ticketing system, the registration and the payment portal to receive the participation fees.

### **Mobility**

With the programme called “Strategic Invitations” funded by the Creative Europe Network Grant, ASSITEJ has been able to support the attendance of around 90 artists, members and external stakeholders to attend the three events during the past term.

### **Travel support to companies**

At the present World Congress, ASSITEJ International has provided travel support



to the performing companies. The travel support has been funded by sales of Access Passes which has generated a NET income of 72.520 EUR. This income will be divided equally between ASSITEJ International (to recover the support given to the companies) and the Ministry of Culture of Cuba.

ASSITEJ Cuba was not able to provide travel funds or honoraria to the performing companies. To create a truly global festival with equal access for all selected companies, it has therefore been very important to create this mechanism to support the companies.

### **Representation**

An important work of the Executive Committee and the Secretariat is to connect with this widespread membership. And to represent the sector towards other stakeholders and partners advocating for our sector.

In 2022 and 2023 we realised that task through 154 meetings by the EC and staff (numbers from 2021 and 2024 are not available).

As per march 2024 the National Centres and International Professional Networks of ASSITEJ had an approximate of 6.629 members.

These are 2.577 theatre companies and/or venues, 499 other arts-related organisations, and 3.553 individual sector professionals.

The membership of ASSITEJ is widespread and counts an impressive number of arts professionals. Together we make a huge difference for children and communities every day in many places of the world, and we have a large potential to increase our cultural contribution over the coming years.

Louis Valente Sørensen  
27.05.2022



## Annex C – Policies, Protocols & Fundraising Report

The picture painted by the President's report necessitated the review and establishment of policy and protocols for the association. Some of the revisions and suggestions are complete, others are not. More information is available on the website.

### **Updating policy and protocol handbook**

The changes to the constitution and membership rules have also meant a complete overhaul of the Policy and Protocols Handbook, with the recent edition is now available on the website.

The policy and protocols handbook for ASSITEJ is a document that was created for the purpose of fully informing members on as many levels as possible.

The information in the handbook explores our principles, our purpose and explanations of the content of the constitution.

The recent updates were in response to the changes to the constitution, demanding a re-write of much of the document.

The handbook will remain relevant if the contents are responding to the needs of members and the world we work in – updates are continuous.

### **Policy creation**

Policy on Public Statements

Child Safety and Protection

Access policy

Sustainability policy

Workplace Safety and Well-Being Policy

Employment policy



## Annex D – Communications Report

### 1. Working group

After the 20th World Congress, it was decided to change the name of the working group from Publications and Promotion to the Communications working group, forming a team of four: Tatiana Bobrova (Russia), Shoaib Iqbal (Pakistan), Paulo Merisio (Brazil) and Seok-hong Kim (South Korea).

Our group has been in charge of the ASSITEJ Magazine, the World Day of Theatre for Children and Young Audiences Campaign (WDT campaign), and other online communications of the association, in close collaboration with the Secretariat. Specifically, the management of online communication platforms such as the website, newsletter, and social media is handled by the Secretariat in practice.

### 2. ASSITEJ Magazine Online

Originally introduced in 2021 under the constraint of the COVID crisis, and following the ASSITEJ Artistic Gathering 2022, we have decided to transform the ASSITEJ Magazine into an online publication rather than a printed one. This format has been maintained throughout this term because we aim for it to be more accessible and better aligned with current sustainability issues.

Traditionally released on the occasion of an annual meeting, such as a Congress or an Artistic Gathering, the Magazine used to be published through a collaboration between ASSITEJ International and the National Centre organizing the event. ASSITEJ International would select and edit the articles and manage the budget, while the layout, graphic design, and printing were handled by the national centre. Although the online magazine follows the same publication routine as before, we are now responsible for the entire publication process.

The magazine's website is: <https://magazine.assitejonline.org/>. The articles are published in English as well as the original language of the authors.

Starting from the 2024 edition, we will be collaborating with ASSITEJ Germany, which used to annually publish the English paper magazine IXYPSILONZETT. They have also transitioned to an online format this year, and we are inviting a couple of

articles from them.

<p><b>2022: Regenerating: handle with care,</b> published at the occasion of the ASSITEJ Artistic Gathering in Helsingborg, Sweden. 9 articles from 8 countries</p>	<p><b>2023: Regenerating: connecting voices,</b> published at the occasion of the ASSITEJ Artistic Gathering in Belgrade &amp; Novi Sad, Serbia. 10 articles from 6 countries</p>	<p><b>2024: Regenerating: embodying vision,</b> published at the occasion of the 21th ASSITEJ World Congress in Havana, Cuba. 13 articles from 9 countries including German collaboration</p>

For three years we've published 32 articles from 18 counties.



QR code for the Magazine Online

### Discussions about the magazine

The magazine is professionally produced and represents a significant breakthrough





in terms of ASSITEJ's graphic communication. It is an annual international project involving contributors from tens of countries, demonstrating remarkable achievements in cultural and economic inclusivity.

From the perspective of ASSITEJ International, it embodies the association's values and reflects the state of international TYA arts. Additionally, it provides insight into the aesthetics, sensibilities, and work practices of various countries, fostering further collaborations within the TYA community.

Transitioning to an online magazine was timely, serving as a small yet effective measure to reduce carbon footprint. Given the current circumstances, reverting to a printed format seems challenging. Thus, it is imperative to maximise the advantages of the online platform while minimising its drawbacks.

The online format allows for not only text-based articles but also multimedia content such as videos, films, etc. Electronic editions offer opportunities for improvements in translation, multimedia integration, interactivity, and accessibility, enabling deeper and longer articles. Consequently, the potential for the development of the online magazine is vast.

However, amidst the proliferation of online content, challenges such as visibility and readership competition may arise. While production budgets may be reduced partially, quality multimedia content and web development come with costs, and the workload remains significant. Currently, the Magazine website does not feature any advertisements.

ASSITEJ International operates three websites: the ASSITEJ International website, ASSITEJ Online, and ASSITEJ Magazine Online. We need to consider whether to maintain the current Magazine website separately or merge it with the others.

## Recommendations

For an online medium, publishing once a year is insufficient, especially regarding readership and communication. The readership of the newsletter among members is high, and previously, occasional articles





were available for reading in the newsletter. If the newsletter introduces one or two articles every month, and then annually or biannually, we collect and republish them together on the Magazine Online, this could greatly enhance readership, communication, and serve as an archive for articles.

### 3. Online Communications

#### Social Media Performance and traffic data

Facebook				Instagram			
	1 <sup>st</sup> Jan 2022	24 <sup>th</sup> May 2024	Increase		1 <sup>st</sup> Jan. 2022	24 <sup>th</sup> May 2024	Increase
<b>Reach</b>	25.5K	86.3K	238%	<b>Reach</b>	1.8K	20.2K	1022%
<b>Visits</b>	4.4K	12.4K	181%	<b>Visits</b>	844	4.4K	450%
<b>Followers</b>	429	450	9%	<b>Followers</b>	300	960	220%

#### Website overview and traffic data

Users	New users	Average Engagement Time
70K	68K	1m 29s

### 4. The WDT Campaign

This campaign promotes and celebrates with the message 'Take a Child to the



Theatre, Today'. It enables National Centres, Affiliates, companies, arts organisations, academics, teachers, artists, practitioners and others interested in TYA to connect with the idea of world day and 'make the case' for children's entitlement to theatre and the arts.

We provide the campaign toolkit to members to promote and celebrate the day and to consider their own additional activities – large or small.

Each year, ASSITEJ Centres around the globe deliver activities ranging from conferences, performances, workshops and special media events connected to #takeachildtothetheatre.

### Toolkit

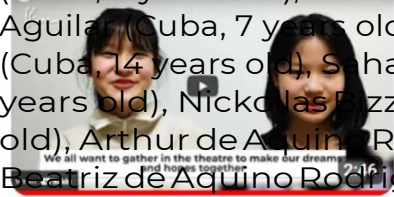

- A message from Sue Giles (President of ASSITEJ International)
- Messages written by children from countries or regions that require special attention each year, such as Ukraine and Iran.
- A WDT logo
- A video
- Press and social media campaign

This term, we have maintained our focus on obtaining messages from children rather than from celebrities, with the aim of listening to the vivid voices of children.

2022 WDT Logo	2023 WDT Logo	2024 WDT Logo
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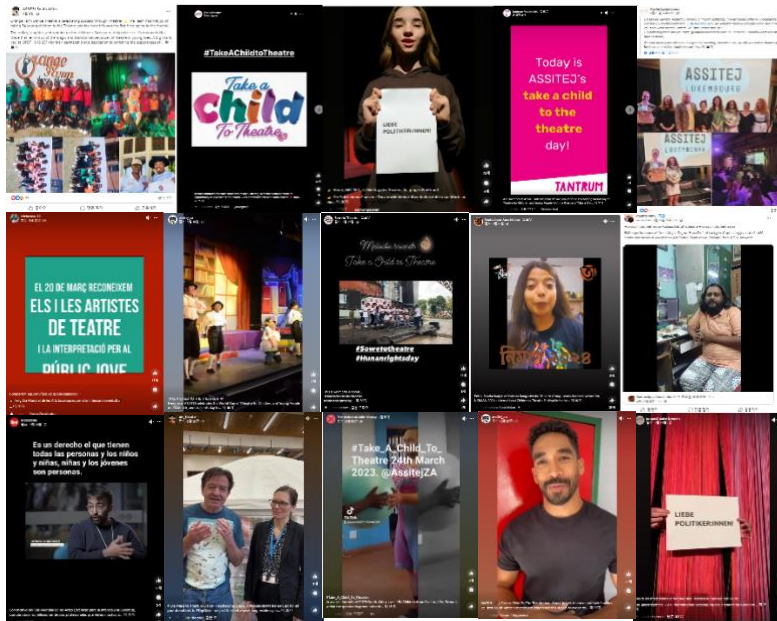




2022	<p>Messages by Sue Giles (President, ASSITEJ International),          Video: Message by Sue Giles (President, ASSITEJ International),          Massiel Amalia Wilson de Armas (Cuba, 8 years old),          Patricia de la Caridad Bricuyet Aguilar (Cuba, 7 years old),          Sofia Diaz Rodriguez (Cuba, 14 years old),          Saharis Borges Lopez (Cuba, 17 years old),          Nickolas Pizzotto Barcelar (Brazil, 16 years old),          Arthur de Aquino Rodrigues (Brazil, 9 years old),          Beatriz de Aquino Rodrigues (Brazil, 6 years old)</p>  <p>2022 World Day of Theatre for Children          &amp; Young People Video</p>
2023	<p>Messages by Sue Giles (President, ASSITEJ International),          Faina Shyrokora (Ukraine, 9 years old),          Mariia Drozdova (Ukraine, 11 years old),          Nika Rosta (Iran, 14 years old)</p> <p>Video:</p>  <p>2023 World Day of Theatre for Children          &amp; Young People Video</p>
2024	



**Snap shots from some activities worldwide,  
#takeachildtothetheatre**



**5. Concluding Remarks**

The working group would like to express its gratitude to all the members of the ECs for their valuable and extensive inputs, their assistance, and the exceptional work atmosphere they fostered. Our efforts have greatly benefited from the extraordinary commitment of the Secretariat members: Louis Valente, Chris Blois-Brooke, and Marissa Garay.

Tatiana Bobrova Shoab Iqbal Paulo Merisio Seok-hong Kim





## Annex E – Networks Working Group Report

Minoovash Rahimian, Cristina Cazzola, Jon Daffyd-Kidd, Julia Dina Heße

### UMBRELLA SESSIONS

On behalf of the Executive Committee of *ASSITEJ International*, the Networks Group created and hosted a new online format called UMBRELLA Sessions. These were a series of informal, interactive meetings for people actively engaged in the running or the creation of National Centres and ASSITEJ's Professional





Networks.

The sessions were designed based on suggestions from the Centres or Professional Networks. They often started with a topic drawn from the ASSITEJ National Centre toolkit or/and introduced one of the ASSITEJ Centres or Professional Networks.

The second part typically facilitated an open space to connect, discuss and exchange on topics defined by the members of each meeting. Each session had a duration of 90 minutes.

## 2021

### July 2021

The first Umbrella Session introduced the concept of this new online format. In the first part we had two presentations:

- ASSITEJ Cyprus was presented by Stavros Stavrou, president of ASSITEJ Cyprus and
- the International Theatre for Young Audiences Research Network (ITYARN) presented by Paolo Merisio and Tom Maguire

They also shared what kind of collaborations with Centres or other ASSITEJ Networks their members were interested in. In the second part of the meeting the participants were asked to share their ideas and wishes for future Umbrella sessions in small groups.

### October 2021

Based on membership feedback the second session was dedicated to “Membership Recruitment and Best Practice”. We discussed questions like:

- How does your Centre/Network recruit members?
- Can the members influence and shape the projects/activities the centre or



the network create?

- Can you share what has been the most successful project/activity in your national centres/network to recruit and/or engage members?

Niclas Malmcrona (project manager of Bibu/managing director ASSITEJ Sweden) to present the upcoming AAG at Bibu in 2022.

National Centres sharing their approach to partnerships were:

- ASSITEJ Spain
- ASSITEJ Australia
- ASSITEJ Belgium
- ASSITEJ Jordan
- Small Size Network

## December 2021

The theme of this session was ecological sustainability. We explored what the term and topic meant to our National Centres and Professional Networks.

The session aimed to initiate the conversation among the National Centres and Professional Networks. We hoped participants would inspire each other in responding to provocations like:

- Is environmental sustainability an issue for National Centres and Networks?
- How can the National Centre be sustainable in its own practice?
- How can a National Centre or Network work with its members to create a more sustainable TYA in their country or professional field? What kind of initiatives are Centres and Networks already creating and what can we learn from them?

Niclas Malmcrona (Bibu/ASSITEJ Sweden) and Julia Dina Hesse each gave short impulses on possible connections between PAYA and ecological sustainability.

## 2022





A total of five Umbrella sessions were held. Sessions were held twice, each in a different time zone to be more inclusive of a global membership.

The total number of participants throughout the sessions was of 237.

### **May 2022**

This session was held in person during the ASSITEJ Artistic Gathering 2022 in Sweden, with the option to join online for those who were not present. The session was dedicated to personally get to know colleagues from other National Centres and Professional Networks and to an introduction of the newly designed National Centre Toolkit.

### **October 2022**

This session's guest was the Next Generation (NG) Network.

The session offered an introduction of NG Network and its steering group. The NG Network shared:

- its aims and objectives
- shared success stories of NG residencies
- space for discussions on how NG activity can be developed with National Centres, Festivals, Alumni and new members.

The Secretariat also presented the new ASSITEJ International logo, National Centre Toolkit, and some illustrations that will be useful for all National Centres.

### **December 2022**

This was a special edition dedicated to meeting the *ASSITEJ International* Professional Networks:

- Small Size
- ITYARN
- IIAN
- Young Dance Network, and



- Next Generation Network.

This meeting invited 3 representatives of each Professional Network's leadership in both sessions.

#### Session 1: Discovery

This session was focused on all the questions the representatives of the networks brought to the table.

#### Session 2: Development

In session 2, the same representatives unpacked the common themes, and developed what work needs to be done to build strong and lasting collaborations.

### **2023**

Over six sessions, a total of 91 members of ASSITEJ participated in Umbrella Sessions.

#### **March 2023**

This session explored how we go beyond the World Theatre Day. Through connecting our voices, we shared and built strategic, national and regional actions which advocate for theatre and performance for children.

The session began with members sharing some examples of the great work they as National Centres and Networks had been doing to promote and celebrate World Theatre Day for Young Audiences.

#### **June 2023**

Titled "Serving Your Membership: participation and access to ASSITEJ Global Gatherings & Congresses", participants explored the importance of the global connection, were encouraged to build local and regional networks and create opportunities of participation for their members.

#### **June 2023**



This session was called “The One-Stop-ASSITEJ-Shop!” and it included a brief journey on navigating the new website. It invited the participants to start exploring the creativity of access and gave ideas how to make the website work for centres and members, supporting growth and unity.

## **2024**

### **March 2024**

In preparation of World Day 2024, this session had two focuses:

1. Preparing for the 2024 World Congress hosted by ASSITEJ Cuba: what to expect, what you need to know, how things will work.
2. Preparation for the World Day of Theatre for Young Audiences: sharing examples of planned celebrations and encouraged other Centres to think about how they too might celebrate and create visibility.

## **ARTISTIC ENCOUNTERS**

### **2022, Sweden**

Session: Regenerating Our Community

The first in person Artistic Encounter after 2 years wished to embrace and simply celebrate this moment of being together and offer a space to arrive and to reconnect.

When the Executive Committee developed the three-years-dramaturgy after almost two years of pandemic, it felt that we all had a new perspective on our lives, a different feeling for many things that were “normal” before. So from a feeling of despair and exhaustion we started to recollect our forces and gain a hopeful perspective, healing our wounds. This led us to the word “Regenerating”.

2021 carried the subtitle: “Handle with care” as the guiding motto and the first



Artistic Encounter was dedicated to this.

Session: Shaping Sustainability: playful explorations of the term “sustainability“

Session: Taking Action (a Sustainable ASSITEJ International)

The final encounter collected objectives and goals from members to discover the 5 most important and urgent goals:

- Extension of ASSITEJ Manifesto to sustainability
- Toolkits to embrace every issue of sustainability
- Make the arts a core player in sustainable transformations
- Enable new, slow collaborations & processes
- Raise young voices all over the world

We discussed how to create first steps of action around each.

## **2023, Serbia**

Session: Research in ASSITEJ International!

The first part of the Encounter served as an icebreaker and gave the opportunity. It facilitated participants the opportunity to:

- Get to know each other
- Learn more about ASSITEJ

The second part took a deep dive into one of ASSITEJ International projects called “Building Collective Resilience“. This was facilitated by 5 sets of researchers. These researchers not only introduced their projects, but furthered their research.

Session: Turning Points: Past, Present, Future



The second Encounter asked members to gather in groups and share their thoughts on the meaning of 'Turning Points' in our organization:

- What have been Turning Points and what is a Turning Point that PAYPA needs for the future?

Each group was asked to create an image/drawing together that included and combined the different perspectives. The results reflected the richness of focus points, hopes, ideas and fields of action that artists working for and with children and young people are considering in their practice.

Examples of results include:

- "Acknowledge that young people today are immersed into the digital world" to let the Turning Point „end technophobia"
- "Parenthood in Arts" to envision a turn from a "bad conscience at work and at home" to a "work-life balance" that is fitting artist parents and becomes the work-life balance for every artists
- "Children are NOT the future. Children are now." And the same goes for elderly people: "Older people are NOT the Past. Everybody is NOW."

## Next Generation Network

### 2022, Sweden

In 2022, the Next Generation program in Sweden was themed "Placemaking." The selection process, managed by the Executive Committee, selected 16 participants chosen from a pool of 270 applicants.

The program ran from May 16th to May 22nd, 2022, focusing on innovative approaches to place making within the context of Theatre for Young Audiences (TYA).

### 2023, Serbia

The 2023 Next Generation program in Serbia centred around the theme



"Sustainability as the Future of TYA." The selection process involved collaboration between the Serbian team and the Next Generation Network, with over 100 applications received. For the first time, participants were brought together before the ASSITEJ Gathering, from November 14th to November 19th, and continued their engagement during the festival from November 20th to November 24th. This approach provided a comprehensive and immersive experience for all involved.

## 2024, Cuba

The current Next Generation program in Cuba for 2024 received an impressive 256 applications from across Asia, Europe, North America, South America, Africa, and Australia.

A selection team comprising Dorian Diaz de Villegas, Isabela Cristina Lopez Hamze from Cuba, Cristina Cazzola from Italy, and Minoovash Rahimian from Iran/Denmark initially shortlisted 80 applicants. This list was then reviewed and voted on by the Next Generation Network (NGN) team, resulting in the final selection of 15 participants, alongside two alumni from Mexico and India.

The program has been made by Cuban team.

## Representation

Over the past three years, the Next Generation programs have attracted participants from 35 different countries, demonstrating the global. These diverse backgrounds contribute to a rich exchange of ideas and cultural perspectives, enhancing the overall impact and effectiveness of the Next Generation programs in fostering the future of TYA worldwide.

The countries represented are:

- Bangladesh
- Bosnia
- Brazil
- Canada
- Colombia
- Costa Rica
- Croatia
- Cuba
- Denmark
- Germany
- Honduras
- India



- Indonesia
- Iran
- Israel
- Jamaica
- Jordan
- Lithuania
- Mexico
- Mongolia
- Montenegro
- Nigeria
- Pakistan
- Uruguay
- Palestine
- Philippines
- Romania
- Russia
- Serbia
- South Africa
- Spain
- Sweden
- Trinidad and Tobago
- Turkey
- Uganda





## Annex F – ASSITEJ Online Report

Emilie Robert, Ernie Nolan

In 2021, the Executive Committee created a working group of three people (Ernie Nolan, Emilie Robert, Pamela Udoka) to reflect on ASSITEJ online activities, with the support of Chris Blois-Brooke (staff). From the experience of the online (and in Japan) World Congress in 2021, the group proposed to develop 3 main activities: Coffee Sessions, a platform for the events and online archives, through [assitejonline.org](http://assitejonline.org). Coffee Sessions had already existed during the pandemic to gather people despite lock-downs.

In 2021, it was clear that the world had changed and that henceforth we would more and more work online and meet so. The working group decided to build a program of sessions in order to meet our community, share its concerns and bring it good practices and information.

Before we started, we made a quick survey on Facebook to know what our members would like to discuss with ASSITEJ and its members online. The results shows that the subject that was most appreciated was “What can ASSITEJ do for us?” which was mostly the Umbrella sessions topic. Then, other subjects seemed relevant to the community : “well-being and mental health of artists and professionals”, and “Best practices (for online contents)”.

While the group was working on a program for 21-22, Drama Theatre England Alliance reached out to ASSITEJ because the state of Cultural Education and the place of Drama/Theatre in the English curriculum was in jeopardy ; they wanted to listen and learn from colleagues around the world, what their situation is, and if we can share ways forward to help each other. Discussions would embrace the performing arts as they are embraced within the English Drama and Theatre portfolio. The group considered the topic was quite world widely valuable and agreed to build a sessions program on it. They took place on the 13th of October, the 3rd of November and the 1st of December 2021 and lasted one and a half hour each.

The first sessions issues were about finding out from each other : what is the world scene? what is the state of Primary and Secondary cultural education in various countries What are the problems? Where is the hope?

22 people attended the first coffee session and learned to know each other. The bad consideration of Arts in Education appears to be a common situation all round the world, even if there are some differences : lack of funds, not enough education for the teachers, not much in cultural or educational policies...

On the second session, we wondered how we could we raise the profile of Drama and Theatre in education and access to it for all children, how we could better use the ASSITEJ manifesto for that. We also discussed how we could include the voices of young people. Yvette Hardie was our speaker for this session.

About 40 people attended it. After a recap from the first one, the members listened to an inspiring talk from Yvette, telling how ASSITEJ South Africa





faced a similar situation some years ago and found some solutions.

After the talk, we worked in breakout rooms. A lot of interesting ideas and proposals were raised:

- build bridges between teachers, educators, artists, arts practitioners... but rather partnerships than being members of each other boards,
- look for calls and international fundings and, from the richer countries, share the opportunities of grants for other countries,
- arts in education must not be used for social development essentially even if we acknowledge their impact on learning or well-being. Arts for arts' sake: they must be implemented in actions and practices
- imagining the future, 21st century's skills and strengths : creativity, multifaceted work, being able to go on even not knowing what is the answer, asking questions whose answers we don't have...

On the third session, we worked on an action plan: how to implement, what to do.

In many countries, Art and Drama Education seems to be at the bottom of the hierarchy and we can feel the lack of Education Dance is even lower (bodies in school are not considered), probably.

On this session, we agreed on the fact that we had to be as concrete as possible and offer ideas as (1 week = 1 art lesson, art education in all curriculum, not only in informal education...). We pointed out the need to build bridges, personal partnerships in different directions: education departments, teachers, artists, families, politicians..., the need to develop a theatrical argument, referring to children framework, the way they play, the fact that Art and Drama offer new possibilities, new works.

The members underlined how mental health and well-being are helped by Arts Education (connecting bodies): no tests, no exams, no skills expected in it.

But we claimed also that art is good at massive challenges too. In a way, the more we would be specific about our action, the more it would become universal: drama is brilliant to make people think feelingly and feel thinkingly (Interdisciplinary, imagination, creativity, empathy).

After those three sessions, an article was written to share widely the information and learning we had got from these discussions within an ASSITEJ newsletter and on the website. Here it is.

### **"Inspirations for Art Education from our Coffee Sessions**

Last summer, Drama Theatre England Alliance (DTEA) raised the subject of Drama and Cultural Education, feeling that the arts in the English curriculum were losing their importance, especially drama/theatre which is less a subject in its own right in England and has become part of English teaching.

As we thought that this issue probably concerned many countries, the Executive Committee decided to have Coffee Sessions on it. We wanted to listen to the situation around the world, share ideas and work together to improve the situation. During the first sessions, we verified that we had much in common regarding this issue. Drama or dance or puppetry are rarely included in the schools curriculum and often suffer from a lack of consideration.

Currently, many countries offer mostly a STEM (Science, Technology, Engineering, and Mathematics) curriculum: they prepare students for a world which needs more researchers, engineers, computer scientists...

Furthermore, the benefits of Drama and Art Education are not understood by



a major part of the public and are seen as a luxury, not necessary or useful. How and why should we support a STEAM curriculum? - A for the Arts – humanities, language arts, dance, drama, music, visual arts, design, new media...

We, artists, practitioners..., know that Arts need to be taught for their own sake, that it is a valuable, major contribution to building identities, supporting social commitments and the freedom of the mind. But Arts also cultivate expression, counter teenage loneliness and may help a lot to imagine the future now that we face climate and social challenges.

In the 2nd Coffee Session, thanks to an inspiring talk from Yvette Hardie, telling how ASSITEJ South Africa faced a similar situation some years ago and found some solutions, we learned how to think big and collectively, with the right people. A lot of interesting ideas and proposals were raised, like building bridges between teachers, educators, artists, arts practitioners..., being rather partners than providers or members of each other boards. Again, we talked about imagining the future, the 21st century's skills and strength: creativity, multifaceted work, being able to go on even not knowing what is the answer...

On the last session, we agreed that we had to develop a theatrical argument, referring to children framework, the way they play, the fact that Art and Drama offer new possibilities, new works. We acknowledged the paralysis especially around politicians and lack of confidence in change coming from that direction.

We also raised that we should collect all around studies about the benefits of Arts Education, and that, on a strategic point, Arts Education should be connected to Sustainability Development Goals and green culture where some money is going.

So, what's next, after those three very interesting Coffee Sessions? What can be the ASSITEJ's contribution to this situation ?

First, the issue is fully raised in ASSITEJ Manifesto (2020). The Manifesto urges national governments to 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); (point 2)

Further, ministries/departments for Education are urged to make creativity, play and the arts an integral and essential school children and ensure that the arts have a full place in the training of teachers. They must as well ensure that teaching artists and arts practitioners are integrated into school programmes as valued professionals. (point 4)

In the 9th point of the Manifesto, Schools and Early years settings are urged to make creative activities and the arts integral to all learning across the curricula.

So, ASSITEJ Manifesto is a major document to advocate for Arts Education. We can add some statements to it, from the Coffee Sessions.

First, we need to speak the language of the aesthetic, the artistic, and for the sake of art. Art contributes to Humanity and is essential for individual and collective identities.

Then, mental health and well-being are helped by Arts Education: connecting bodies, no tests, no exams, no skills expected ! But Art is good at



massive challenges too. Drama is brilliant to make people think feelingly and feel “thinkingly”, through interdisciplinary, imagination, creativity, empathy and adding emotions to knowledge.

Art can help settle plans and strategies without the disruption of algorithms : climate change is very concrete, finitude is terrifying. It can support thinking when choices need to be made, when we urge for action. But it can also help to escape from hard reality and share a rich moment with others.

We need to make sure children and young people visit and experience art in art houses, as well as make it themselves. But there is a lot of room also in the way we interpret performance and drama, - so not just talking about plays and theatres, but the way children and young people create, the examples of youth arts, of participation, of theatre on the street or on the football field - a larger vocabulary for schools to engage with. This will help us to build bridges, personal partnerships in different directions with education departments, teachers, artists, families, politicians...

To go further, you may read this guide the English Arts Council edited, shared by our DTEA friends: <https://www.nga.org.uk/getmedia/78743044-6997-424d-b6f1-4fdaf47034e3/NGA-ACE-Governing-guide-drama-20220203.pdf>

There is a lot to advocate around the world regarding Art Education. But we have some good collective arguments, based on our experiences and many studies. Let us share them and make art education a strong universal issue ! May be it’s time to think about a network on Art Education ?”

Emilie Robert  
ASSITEJ

In 2022, The Bibu team offered to drive a Coffee session on sustainability, as the festival has a special focus on this issue and a partnership with the danish organisation Bæredygtig Scenekunst. We had the session twice in March, with a great presentation from Jacob Teglgard on the issues and the methodologies to find solutions for them. Many information were given to the community in these sessions and two dozens of members attended each. On ground, during the artistic gathering at Bibu, the sustainability committee met with some of the members interested in the subject.

Meanwhile, the ASSITEJ Online working group spent some time on the ASSITEJ platform, [assitejonline.org](http://assitejonline.org). Two meetings were hold with Chris Blois-Broke (ASSITEJ staff), who presented the new version of the platform that was already used for Catch the Wave, the IIAN Congress. The platform was now a full, accessible service to our members, their events and festivals online. It was as well accessible to any people through an amazing accessibility adjustment application/software.

Chris was now in a discussion with the application provider. The idea was that members would soon be able to get a good service, very affordable (discount price), while ASSITEJ would get some money from it or at least offer a free platform for the events. It happened to be more the second hypothesis that went on. Work was done by Chris later in autumn regarding CRM.

In summer 2022, we started to think that Coffee Sessions would be the group, now 2 people only main activity and that the issues for the next one would be accessibility and diversity. It was now clear that the Coffee Session must offer good practices, resources and even knowledge to the artists and practitioners worldwide. They were organised by our working group but the content may mostly be delivered by experts or people simply engaged in the issue, who may get some money for that, even very few.



The next session stood on the 8th of November. It was be about Diversity, Equity, and Inclusion in artistic collaboration: how can we foster the best environments for intellectual inquiry and artistic expression? First, we focused on diversity and the speakers were Shavanna Calder, Michael Bobitt and Elisha Beston

The last 2022 one was on the 7th of December. It focused on deaf culture. Two speakers offered us to learn about Inclusion, of deaf artists in particular: Bo Hårdell and Aurélien Mancino from Teater 5005 (Denmark). They presented different historical and sociological elements concerning deafness. These different points of view raises questions about issues of accessibility and inclusion. Based on the framework of the UN International Convention on the Rights of Persons with Disabilities, they attempted to define the place that should be given to sign language and Deaf artists in the world of live performance.

We went on with Accessibility and Diversity in 2023 and focused in two sessions on LGBTQ+ issues in performing arts for young audiences. It took months to find speakers for these sessions.

The first session, in October, discussed approaches in sharing LGBTQ+ stories with young audiences.: what approaches do artists take when creating and producing LGBTQ+ stories for young audiences? Do they follow a heteronormative structure? Or are artists creating new queer methodologies?

The idea of this session was to learn about TYA artists creating LGBTQ+ themed work and participate in an open conversation about knocking down the TYA closet door.

The session was shared on zoom but also live on FB. Its speaker was Cleiton Echeveste from ASSITEJ Brazil and WLPG. The second session, in November, focused on the issues regarding being a LGBTQ+ artist in TYA. While many consider LGBTQ+ work in TYA taboo, is merely being queer in TYA taboo? Do artists feel like they can be themselves? Are supportive systems in place? The conversation was lead by Marietheres Jesse (Germany) and Cleiton Echeveste (Brazil).

From the beginning of 2024, this working group has been mainly thinking about new activities after the Congress, as it appeared the EC probably has too many of them online. New sessions?



## Annex G – Access Committee Report

**The ASSITEJ International Access Committee was conceived as a tool to support the host National Centres of the ASSITEJ international Artistic Gatherings and World Congresses.**

When we refer to Access and Inclusion we understand that different countries have very different starting points and definitions of what these terms mean. For *ASSITEJ International*, Access means access to participation: working to remove barriers that are disabling, digital, linguistic & cultural, economic.

For ASSITEJ, inclusion in practice means we operate without discrimination on the basis of nationality, cultural identity, ability, gender, sexual orientation, ethnicity, or religion or any other reason. More than that, it is about deliberate action to address the inequities experienced by many of our current members and our future members, and to things which are barriers to their active participation.

### **The purpose of the committee is:**

- to be a safe and respectful space for discussion and the exchange of ideas around Access and Inclusion
- to ask the questions that need to be asked
- to provide support and information where possible
- to seek out resources and tools to enable greater access and inclusion
- to work with the Festival team to create inclusive processes for artists and audiences
- to be sensitive to the local context and cultural history of the event and festival, and
- to learn and gain understanding for the benefit of the global Association.

### **There are 4 strategic areas of focus:**

- Access for disabled peoples
- Technological access
- Cultural and Linguistic access, and
- Economic (or financial) access

The Committee shape and make up is flexible, to best meet the needs of the hosts. But where possible, will be made up of ASSITEJ EC members, people with lived experience of 4 strategic focus areas, people local to the event, members of the Festival team, members of future ASSITEJ Artistic gatherings and Congresses. It is Chaired by ASSITEJ EC. All members of the Access Committee attend voluntarily and do so because of the passion to ensure no one is left behind.

In this 2022-2024 cycle of ASSITEJ, we have learnt that:

- Frequency of meeting times is critical: Meeting too frequently creates too much additional pressure for the hosts and volunteers but too



- infrequently results in the loss of drive and focus.
- One of the greatest challenges to the committee is bringing together a truly globally diverse group with lived experiences across the 4 focus areas. Success of such important programmes relies on the continued efforts of people from across the world, with various lived experiences. If you, or your National Centre or Professional Network are interesting in finding out more about participation in the Access Committee, please contact [jon@jondafyddkidd.com](mailto:jon@jondafyddkidd.com)

The Access Committee does not infringe on the important and needed space of the ASSITEJ Professional Network, IIAN (The International Inclusive Arts Network), but rather compliments its work, bringing a stronger and more supported approach to a specific area of our work and reach.

## The Diversity Benchmarking Project

**To support our members more effectively in these areas, a deeper understanding of our members' specific contexts is needed.**

Over the past 3 years, ASSITEJ has concentrated on increasing access in four critical areas:

- culture and language,
- disability,
- economy, and
- technology.

To support our members more effectively in these areas, a deeper understanding of our members' specific contexts is needed. It is essential that our national centres work with us to enhance access, building inclusion on every level, and ensuring representation of those currently not able to contribute to or benefit from ASSITEJ's rich mosaic.

Participation in this project is an opportunity to create a positive impact. By participating, centres contribute to increasing the representation within our membership, and the inclusion of voices that are often not heard. This will have a positive effect on how and why we engage children and young people across the world.

It is important that each region of the world is represented in this Diversity Benchmarking process to ensure a true reflection of our membership. We are delighted to have partnered with the following 14 Centres to deliver the project, following an open call and on boarding.

### The Participating Centres are:

- ASSITEJ Burkina
- ASSITEJ Canada
- ASSITEJ CAMEROON
- Te Veo Assitej Chile
- ASSITEJ Cyprus
- Czech ASSITEJ Centre
- ASSITEJ Germany
- ASSITEJ India





- ASSITEJ Italia
- ASSITEJ Japan Centre
- ASSITEJ Latvia
- ASSITEJ Lithuania
- ASSITEJ New Zealand
- ASSITEJ Zambia

**There are 4 strategic areas of focus:**

- Access Age
- Disability
- Economic Standing
- Gender
- Language

The Centres will decide how to collect the numbers for each of these categories, and then present a short narrative to accompany why they believe the numbers are what they are.

The method of collecting and documenting information must be efficient for the individual Centre.

After arriving at a statistic and narrative for each demographic, each Centre will select 1 or 2 of the demographic areas and create a meaningful and realistic target for change within a 12-month period.

The ASSITEJ Executive Committee will support partnering Centres in succeeding with a series of online support sessions. Bringing all partners together, these sessions offer space to share progress, problem solve and celebrate developments.

At the end of the 12 months, the partner Centres will complete repeat the benchmarking process. This second benchmarking will provide:

- A set of statistics to measure the change that can happen in supporting a more diverse membership
- A deeper understanding of the challenges National Centres face with ensuring a diverse membership
- A collection of tips and tools for other National Centres to create membership change

**There are 4 strategic areas of focus:**

- 03 June - Completion of Benchmarking forms
- 12 June - Participants Goals Setting Zoom
- Sept - Participants Update Zoom
- Dec - Participants Midpoint Zoom
- March 2025 - Participants Update Zoom
- May 2025 - End of project Benchmarking form
- June 2025 - End of project Zoom

The Diversity Benchmarking Project is a part of the Building Collective Resilience (BCR) project.

Submitted by Jon Dafydd-Kidd



## Annex H – Sustainability Committee Report

Julia Dina Heße, Emilie Robert, Chris Blois-Brooke

*ASSITEJ International* is a network of artists and organisations in over 75 countries dedicated to the belief that every child and young person deserves access to the arts, and especially to live performance, from the earliest possible age.

<http://www.assitej-international.org>

The association is now facing climate change and engaged in sustainability in 2021.

### 2021

Bibu and ASSITEJ Sweden led 4 online sessions (Coffee Sessions and Umbrella Sessions) on the topic of sustainability in performing arts for young audiences. In the context of the title Bibu chose („leaving no one behind“), also the Agenda 2030 and the 17 Sustainable Development were introduced. Members from ASSITEJ Centres and Networks shared their understanding and use of the term „sustainability“ and articulated their expectations, experiences and challenges with ecological sustainable transformation in PAYA.

### 2022

1. meeting: May, ASSITEJ Artistic Gathering Helsingborg, Sweden

Guest: Moussa Thiam (Senegal)

During the ASSITEJ Artistic Gathering the Sustainability committee reflected on the outcome of the Artistic Encounters that articulated 5 important goals for a future ASSITEJ sustainability plan as an introduction, while it acknowledged the fact that many of the statements came from Western points of view. An overall vision in the results of the Encounter Sustainability was to establish both sustainability and inclusivity as the new normal in PAYA. This is why the

Sustainability Committee needs regular exchanges with the Access Committee.

The results of the working groups in the 3. Artistic Encounter in the AAG 2021:

- Extension of ASSITEJ Manifesto to sustainability

**Advocacy for mindset change** in PAYA and their partners

Discussion about climate change and climate justice

- **Toolkits**

Embrace **every issues** of sustainability

- **Arts are central to** change needs, to contribute to all aspects of society

- Sharing new resources – new collaborations

Journey as part of the process. Slow travel but challenging of **global south** in this request

- Raising **young voices** all over the world

Respect and listen to children and TYA people





## 2. \_\_\_\_\_ meeting: November, EC meeting, Jordan

During the EC meeting in Jordan the EC approved the participation of ASSITEJ International in the SHIFT programme. Julia Dina Heße was assigned to represent ASSITEJ International in the SHIFT process.

In the meeting of the Sustainability Committee in Amman, iclas Malmcrona reported the work on sustainability that was done in and around the festival and AAG. The festival plans regarding ecological actions had been very ambitions, and the team faced several unexpected difficulties and obstacles in the realization. Nonetheless the festival succeeded in reduced printing, no merchandising, reusable bottles as give away. Other things like vegetarian food were a challenge.

The Committee discussed how it could help the next hosts of ASSITEJ events in their sustainable actions. It agreed that the first step should always try to understand the individual cultural perspectives and traditions, to ask first for their contexts and their own interest and motivation to implement sustainable options in their event. The Sustainability Committee should work on the creation of guidelines they will offer each host in the future, for which Bibu's sustainability report was a valuable start.

First areas of action were identified: travel of participants (encourage the professionals living in the area to travel by train; promote the idea of the organizing touring in the region for as many international companies programmed as possible) and include sustainability as a point in future contracts/MOU with hosts that ensure regular conversation on the host engagement, successes and difficulties, and needs.

## **2023**

We became part of the first SHIFT programme for European cultural networks. The process started in January 2023 and the Committee worked on adapting the eco guidelines of the programme and its mandatory deliverables to the work and activities of ASSITEJ International.

### 1. \_\_\_\_\_ Meeting online: Zoom Meeting with Committee and Serbia in January 23:

The Sustainability Committee and Louis Valente met with Diana Krzanic Tepavac and Sonja Petrovic (President and board member of ASSITEJ Serbia/organization of AAG 2023).

This meeting started with the Exchange on individual experiences and approaches on sustainable artistic practice in Serbia. Diana Krzanic Tepavac and Sonja Petrovic informed the Committee about their motivation to invest in a green festival and their expectations towards how the Committee could support their process.

The Committee introduced the hosts to the SHIFT guidelines: chapters and working steps, and a timeline. An important point was to explain to the hosts, that there was no pressure of fulfilling the objectives. As SHIFT is process oriented, collaborative work it is most important that each Center within ASSITEJ that hosts an ASSITEJ event finds their own approach towards a more ecological event. Reporting on problems, documenting discussion, learnings and critic are as valuable to the learning of our association as successfully implemented measures.



### 2. & 3. Meeting August 2023, Johannesburg

2 Meetings were held in Johannesburg to look into the timeline for the SHIFT process and discuss the progress of the preparations for the implementation and open questions. These were addressed in an online meeting with Caro Overy from Creative Carbon Scotland who is the mentor and partner in SHIFT for all the participating cultural networks.

### 3. Meeting in November 2023, Belgrade&Novi Sad

The draft of the Sustainability Policy had been sent to the whole EC before the EC meetings in Belgrade. The draft was read during one session and the EC voted in favor of installing the Policy and publishing it on the ASSITEJ website.

The Sustainability Committee meeting during the ASSITEJ Artistic Gathering was focused on reworking the draft of the Sustainability Policy and the Travel Policy. Also the first part of the „Self Review“ of the SHIFT Audit was accomplished. Every Audit consists of three parts: first, the organization does a Self Review on all the actions and documents that need to be delivered. Once the Self Review is done, the „Peer Review“ is held in an online session with another network within SHIFT. ASSITEJ International chose to team with Opera Europa. The cooperation was very intense and very fruitful on both sites.

## **2024**

### January

The Peer Review was accomplished and last corrections in the documents were done.

Final work on the guideline implementations, Peer-Review from Opera Europa, Audit with Green Leisure Group Netherlands resulted in a successful achievement in all mandatory points.

ASSITEJ International was granted the European Eco- Certificate of SHIFT.

The SHIFT programme continues and so does the process of implementing the SHIFT guidelines in the work of ASSITEJ International. The next Audit is planned to happen in December, or in January 2025.



## Annex I – Report from Treasurer & Financial Administrator

*I'll now report on the financial statements of ASSITEJ International during the years 2021, 2022 and 2023.*

*These are the finalized financial statements between the General Assembly held at the 20th ASSITEJ World Congress in 2021 and the present general Assembly.*

### 2021

Due to the pandemic, the 20th ASSITEJ World Congress /Tokyo was organized for a hybrid event, online and in person. In order to accomplish this and offer the Congress digitally, ASSITEJ International took on more expense than usual and made key strategic technological investments. The strategy behind these investments was that the organization could not only connect its members at a time it was greatly needed, but later potentially have a revenue source that could eventually recoup the costs by assisting other companies with festivals and/or with a digital archive. It is important to note that this Congress and other gatherings continue to use these digital resources that were developed with these funds.

This considerable financial investment involved a deliberate use of the ASSITEJ Reserve Fund to cover the overall final loss for the fiscal year 2021 of EUR 7,659.68.

Please note that while there was a loss, ASSITEJ fulfilled its mission and MANY members were served by the new technology-- 73 National Centres, 5 Networks and 16 Individual members for a total of 87 countries served during the pandemic.

In 2021, we were still entirely a membership fee based organization, this is something to really consider when you look at the finances and as we talk about our fee structure in the future, but two opportunities did arise that would greatly influence ASSITEJ's financial situation and show that the association's fundraising process, that began after the 19<sup>th</sup> Cape Town Congress, had started to produce concrete and significant results.

*Theatre & Performing Arts for Young Audiences: Building Collective Resilience (TPAYABCR)* was selected and co- funded by the European Union. This project completely changed the economic and financial structure of ASSITEJ as well as challenging operations, involving the entire Association and its Management. The large Cooperation Project: BABEL or The Art of Listening in Theatre for Young Audiences, was also selected and co-financed by the EU.

Neither of these projects are reflected in the 2021 statement, because they started in fiscal 2022.

Although the Financial Statement 2021 is very simple, further explanatory notes are provided in the report online along with breakdowns of expenses and revenues can be found online in the financials report.



## 2022

In 2022 the impact of the EU funding was immense. It completely changed the economic and financial structure of ASSITEJ, increasing the budget of the Association by 574 %, from EUR 26,225 in average revenues to EUR 176,696 in 2022. With increased revenues, ASSITEJ dramatically increased work systems so that the office could manage and account for more activity.

A professional staff was hired. Through the process of Temporary Secondment, the challenge of hiring people from different countries was solved. The staff, now managing the development and delivery of the activities proposed by the EU project, was also coordinating projects already underway through ASSITEJ's Working Plan for the three-year period 2021-2024.

The return of our members to an in-person gathering in Sweden at the ASSITEJ Artistic Gathering and Bibu Festival was significant, with the impact of COVID still felt up to the last minute. In addition to an incredible in person congress, we used the digital systems we previously put in place for Tokyo as well.

While the Babel project is not specifically reflected in the 2022 Profit and Loss Account, it should be noted that the Regional Workshops – the first in Indonesia, and the second in Jordan – began. The Next Generation call for participation in the Babel Festivals 2023 was also promoted, with 142 applications received.

Third Sector Entity - ETS) in Italy , the Executive Committee started a process of revising the Articles of Association to bring it in line with the requirements of the Third Sector Code - Legislative Decree 117/2017, the Italian law that regulates all non-profit organizations.

At the General Assembly on January 24, 2023, the proposed new Articles of Association were discussed, amended and then approved, thus enabling the application for registration in the Third Sector Register to be started.

In October 2023, a Soldo account with prepaid cards was opened so that operations could be managed internationally.

Membership fee collection dropped to \$17,219 in 2022, which is important to note in future membership fee discussions.

Donations to THE FRIENDS OF ASSITEJ were only \$48.86, which indicates a need to review that program.

Fiscal year 2022 ended in a profit of \$6,655.62, which after the approval of this report, will be added to the reserve fund.

## 2023

The 2023 Budget, even more than the previous year, illustrates the strong impact of the Theatre & Performing Arts for Young Audiences: Building Collective Resilience project. Revenue for the year was \$269,734.33

Key events in 2023 that are reflected in the budget statement are the Executive Committee meetings and Working Groups on Sustainability and Inclusion that met in Johannesburg - South Africa in August for the Cradle of



Creativity and then the ASSITEJ Arsic Gathering in Belgrade and Novi Sad Serbia.

Two Regional Workshops in 2023 were held in Johannesburg - South Africa during the "Cradle of Creativity" Festival for artists from African countries and in São Paulo – Brazil during the Paideia Festival for artists from Latin American countries.

In addition to activities that took place in person, it is important to recognize the creation of the new Website ([assitej-international.org](http://assitej-international.org)). This is a completely revised site with an 'event platform' that allows for the expansion of a number of services offered and a platform for ASSITEJ members to use and for a very low cost in the future. The platform was first used by ASSITEJ Serbia for the Artistic Gathering in Novi Sad. This new digital tool is a great investment for the future of the Association. Our current World Congress is using it now.

2023 was the year in which the procedure for registration in RUNTS, the Single National Register of the Third Sector, was completed. This was a complex journey to share how Third Sector Law, could offer ASSITEJ many possibilities. With the Members approval of the new Constitution, the Association is now named ASSITEJ International – International Association of Theatre and Performing Arts for Children and Youth - ETS (ASSITEJ International - ETS) and with Determination No. 9432 of 03/05/2023 ASSITEJ is registered in the Section "Other Third Sector Entities" of the Single National Register of the Third Sector, (rep. no. 40718; c.f. 91368710371)

The Solidarity Fund had no movement in 2023.

Membership fees fell to EUR 14,569.92.

To conclude, total expenses came to EUR 262,009.53, compared to EUR 269,734.33 in Revenues. Therefore, the Financial Year 2023 closes with a Profit of EUR 7,724.80 to be allocated entirely to the Association's Reserve Fund.

Due to our non profit standing in Italy. The 2023 budget report needs to be voted on for approval to be submitted and each year's going forward needs to be voted on as well.

We will also vote on the acceptance of the financial report (2021-23) as well.

The Financial Statements 2021 – 2023 are included below, with explanatory notes as they were shared with members prior to the General Assembly.

# Financial Statement 2021

## Period: January 1<sup>st</sup> - 31<sup>st</sup> December 2021

<b>STATEMENT OF ASSETS AND LIABILITIES</b>	
<b>ASSETS</b>	
CASH ON HAND - EUR ACCOUNT	1.395,49
CASH ON HAND - USD ACCOUNT	2.447,47
BPM BANK - EUR ACCOUNT	46.402,42
PAY PAL ITALY - EUR ACCOUNT	0,00
PAY PAL ITALY - USD ACCOUNT	15.769,42
CUSTOMERS	1.506,60
OTHER CREDITS:TAXES PAID IN ADVANCE	30,00
<b>TOTAL ASSETS</b>	<b>67.551,40</b>
<b>LIABILITIES</b>	
RESERVE FUNDS	73.439,17
SOLIDARITY ROTATION FUND	912,98
FEES PAID IN ADVANCE 2022	125,18
OTHER DEBTS: GRANT GOETHE INSTITUTE FOR ASSITEJ LANGOLA	403,76
OTHER DEBTS	330,00
<b>TOTAL LIABILITIES</b>	<b>75.211,08</b>
<b>LOSS 2021</b>	<b>-7.659,68</b>
<b>PROFIT AND LOSS ACCOUNT</b>	
<b>REVENUES</b>	
MEMBER FEES 2021	19.840,19
MEMBER FEES 2020	1.813,57
MEMBER FEES - Overdue amount	930,98
DONATION & FRIENDS OF ASSITEJ	384,52
ASSITEJ MAGAZINE - ADVERTISEMENTS 2021	2.557,01
ASSITEJ WORLD CONGRESS ONLINE INCOME	4.049,09
OTHER REVENUES	1,83
VARIATIONS OF RATE EXCHANGE	1.316,50
<b>TOTAL REVENUES</b>	<b>30.893,69</b>
<b>COSTS</b>	
ASSITEJ MAGAZINE COSTS	6.492,49
TAKE A CHILD TO THE THEATRE CAMPAIGN - DONATION	1.500,00
SEEDING FUND PROJECTS	700,00
ASSITEJ WORLD CONGRESS ONLINE EXPENSES	15.423,52

ASSITEJ WORLD CONGRESS OTHER COSTS	12.167,97
NEWSLETTERS LICENSE, WEBSITE UPDATING & DOMAINS	334,42
COMMUNICATION & PROMOTION COSTS	414,91
COSTS FOR REGISTRATION	680,00
BANK COSTS	829,08
OTHER COSTS	10,98
<b>TOTAL COSTS</b>	<b>38.553,37</b>
<b>LOSS 2021</b>	<b>-7.659,68</b>

## EXPLANATORY NOTES

The 2021 was the year of the 20th ASSITEJ World Congress / Tokyo 2021. Due to the pandemic situation, this was organised, for the first time, in a hybrid form, i.e. in presence at local level and online for the members and the artists from all over the world.

The management of the online participation required a huge effort for ASSITEJ International, which had to equip itself with a Digital platform that would allow it to carry out not only the Congress functions, the General Assembly, but also all the Artistic Gatherings between the members that are an integral part of the Congress.

This entailed a considerable financial investment, which involved a deliberate use of the ASSITEJ Reserve Fund to cover the overall final loss of EUR 7,659.68.

This was an opportune use of the Reserve Funds because it ensured a very large participation of the members. As of May 2021 we were 94 Members - 73 National Centres, 5 Networks and 16 Individual members of 14 different countries, for a total of 87 countries.

2021 was also the year of incredible change for ASSITEJ, because it was the year in which it participated in the Call CREA-CULT-2021-NET (European Networks of Cultural and Creative Organisations) with the project *Theatre & Performing Arts for Young Audiences: Building Collective Resilience (TPAYABCR)* which was one of the Network projects selected and co-funded by the European Union with a contribution to the maximum amount of EUR 669,415, including the co-funding for Small Size Network as Affiliated Entity.

BCR was an appropriately planned project that completely changed the economic and financial structure of ASSITEJ as well as a new challenge in operations, involving the entire Association and its Management.

It should also be mentioned that ASSITEJ participated as a Partner in the Call: CREA-CULT-2021-COOP (European Cooperation projects) with the large Cooperation Project: BABEL or The Art of Listening in Theatre for Young Audiences, which was also selected and co-financed by the EU for





the period 2022-2025.

The combination of these two grants made it very clear that the Association's fundraising process that began after the 19th Cape Town Congress, had started to produce concrete and significant results. This is not reflected in this Statement, because the project was activated in January 2022. However, it is important to know in order to properly interpret the 2021 data.

Although the Financial Statement 2021 is very simple, some explanatory notes are provided to supplement the statement, illustrating the details of each item.

## Statement of Assets and Liabilities

### Liabilities

The **Reserve Funds** of 73.439,17 EUR, after the approval of this Financial Statement, will be reduced by the Loss to 65.779,49 EUR. The reserve funds remain an important guarantee for the future life of the Association, particularly to support the co-financing of *TPAYABCR*, the European Network Project.

**Other Debts:** 733,76 EUR. This is divided into three parts: (330,00 EUR) are debts for Services for the 20<sup>th</sup> Congress. The remaining sum (403,76) is because in 2019 the Goethe Institute of Luanda funded ASSITEJ Angola (paying ASSITEJ International) to support their participation in the ASSITEJ Artistic Gathering in Norway and part has offset their Fees 2019, 2020 and 2021.

**Solidarity fund:** 912,98 EUR. The fund was created before the ASSITEJ World Congress in Cape Town and it was used by ASSITEJ Zimbabwe as a non-refundable grant and increased by a donation from ASSITEJ South Africa.

**Fees paid in advance 2022.** 125.18 EUR. The membership fee for 2022 paid by ASSITEJ Israel.

### Assets

#### Cash availability

The total of Cash on hand, Bank, Pay Pal is 66.014,80 EUR.

This guarantees management of the Association's cash flow and of *TPAYABCR*, the European Network Project.

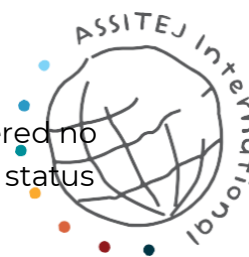
**Customers:** 1.506,60 EUR. Invoice not paid for Magazine and web Advertisements 2019 and 2020. Partially non-collectable amount.

**Other Credits:** 30,00 EUR Corporate Taxes 2021 paid in advance (to pay the balance at the end of 2022).

## Profit & Loss Account

### The Profits





The Total Income is **30.893,69 EUR**. This is a turnover level that offered no possibility of development of activities, but only of maintaining the status quo. This reality drove the fundraising efforts that resulted in the European Network grant.

**Member fees.** The total is 22.584,76 EUR. The member fees represent 75% of the total Revenues. It confirms the asset of the turnover of ASSITEJ till the end of 2021, based on the support of the members.

#### **Commercial Activities**

**4.049,09 EUR.** Subscriptions to the Digital Platform, net of management costs and the share of ASSITEJ Japan, organiser of the Congress and co-financer of the Platform.

**2.557,01 EUR.** Revenues for ASSITEJ Magazine - Advertisements 2021

**384,52 EUR.** Donations.

**1.316,50 EUR.** Variations of Rate Exchange EUR / USD for Cash and Pay Pal USD accounts.

### **The Losses**

The Total Costs is **38.553,37 EUR**.

**27.591,49 EUR.** The costs for ASSITEJ World Congress represents 72% of the Total. This explains the specific and unique nature of the ASSITEJ budget in the year of the World Congress.

**6.492,49 EUR.** ASSITEJ Magazine costs for the last magazine published

**1.500,00 EUR. Take a child to the theatre campaign.** Donation to ASSITEJ Zambia.

**700,00 EUR. Seed fund projects.** Balance of the payments for the Call for Ideas which supported innovative experimental exploration in TYA.

**1.520,06 EUR. Administrative Costs.** Corporate taxes, Bank costs, cost for Registration of the new Amended Constitution and unforeseen costs.

**749,33 EUR. Promotional Costs** for Newsletters license, website updating & domain and other promotional costs.

## Financial Statement 2022

### Period: January 1st - 31st December 2022

<b>STATEMENT OF ASSETS AND LIABILITIES</b>		
<b>ASSETS</b>		
<b>LIQUID ASSETS</b>		<b>173.063,94</b>
CASH ON HAND - EUR ACCOUNT	1.395,49	
CASH ON HAND - EUR ACCOUNT - TREASURER	300,00	
CASH ON HAND - USD ACCOUNT	0,00	
BPM BANK - EUR ACCOUNT	162.549,31	
SOLDO - EUR ACCOUNT	3.896,01	
CREDIT CARD - CARTA IMPRONTA	0,00	
PAY PAL ITALY - EUR ACCOUNT	4.209,31	
PAY PAL ITALY - USD ACCOUNT	713,81	
<b>CREDITS</b>		<b>540.341,05</b>
CREDITS: EUROPEAN UNION - TPAYABCR NETWORK PROJECT	468.594,50	
OTHER CREDITS: PUBLIC GRANTS	67.235,93	
CREDITS: AGENZIA DELLE ENTRATE - ITALY	30,00	
OTHER CREDITS	4.480,62	
<b>CUSTOMERS</b>		<b>2.979,28</b>
CUSTOMERS - TOTAL	2.979,28	
<b>TOTAL ASSETS</b>	<b>716.384,27</b>	<b>716.384,27</b>
<b>LIABILITIES</b>		
<b>FUNDS</b>		<b>66.692,47</b>
RESERVE FUNDS	65.779,49	
SOLIDARITY ROTATION FUND	912,98	
<b>GRANT TO BE ACCOUNTED IN THE NEXT YEARS</b>		<b>566.278,66</b>
DEBTS: ASSITEJ - TPAYABCR GRANT TO BE ACCOUNTED	500.054,70	
DEBTS: SMALL SIZE - TPAYABCR GRANT TO BE ACCOUNTED	21.400,00	
DEBTS: PUBLIC CONTRIBUTIONS TO BE ACCOUNTED	44.823,95	
<b>DEBTS</b>		<b>34.115,81</b>

DEBTS: AGENZIA DELLE ENTRATE - ITALY	129,00	
DEBTS: STAFF AND CONSULTANT FEES	31.739,94	
DEBTS: SUPPLIERS	1.275,20	
DEBTS: CONTRACTORS	0,00	
DEBTS: FEES PAID IN ADVANCE	358,01	
OTHER DEBTS	613,66	
<b>INVOICES AND RECEIPTS COMING IN</b>		<b>42.641,72</b>
INVOICES AND RECEIPTS COMING IN - TOTAL	42.641,72	
<b>TOTAL LIABILITIES</b>	<b>709.728,65</b>	<b>709.728,65</b>
<b>PROFIT 2022</b>	<b>6.655,62</b>	<b>6.655,62</b>
<b>PROFIT AND LOSS ACCOUNT</b>		
<b>REVENUES</b>		
<b>MISSION BUDGET</b>		<b>17.859,97</b>
MEMBER FEES - OVERDUE AMOUNT	292,06	
MEMBERSHIP FEES - CURRENT YEAR	17.219,19	
DONATION & FRIENDS OF ASSITEJ	48,86	
OTHER DONATIONS	299,51	
OTHER REVENUES	0,35	
<b>TPAYABCR NETWORK PROJECT EU</b>		<b>172.123,60</b>
INCOME GENERATED BY TPAYABCR PROJECT	1.747,32	
OTHER PUBBLIC & PRIVATE GRANTS	22.411,98	
EUROPEAN UNION - TPAYABCR NETWORK PROJECT - GRANT	147.964,30	
<b>BABEL EU COOPERATION PROJECT</b>		<b>0,00</b>
INCOME GENERATED BY BABEL PROJECT	0,00	
<b>TOTAL REVENUES</b>	<b>189.983,57</b>	<b>189.983,57</b>

<b>COSTS</b>		
<b>MISSION BUDGET</b>		<b>10.472,45</b>
ASSITEJ ARCHIVES	1.000,00	
ASSITEJ - VIDEO - WORLD TYA THEATRE DAY	1.079,36	
ASSITEJ MAGAZINE - COSTS	2.842,00	
OTHER DONATIONS CAMPAIGNS	138,03	
ACCOMODATION E BOARDS EC MEMBERS & COUNSELLORS	548,55	
EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	2.232,33	
E-MAIL & NEWSLETTERS COSTS	669,92	

PUBLIC RELATION COSTS & REPRESENTING	64,87	
ADMINISTRATIVE COSTS	203,06	
BANK COSTS	1.016,05	
VARIATIONS OF RATE EXCHANGE - COSTS	678,29	
<b>TPAYABCR NETWORK PROJECT EU</b>		<b>172.855,49</b>
STAFF COSTS - PROJECT MANAGER	22.000,00	
STAFF COSTS - COMMUNICATION DIRECTOR	32.207,00	
STAFF COSTS - FINANCIAL DIRECTOR	6.729,94	
STAFF COSTS - ASSISTANT PROJECT MANAGER	6.300,00	
STAFF COSTS - COMMUNICATION ASSISTANTS	5.170,00	
STAFF COSTS ACCOUNTING % ADMINISTRATIVE SERVICES	25.010,00	
PROJECT TEAM & STAFF CO-WORKING TRAVEL COSTS	7.130,56	
CHILDREN&YOUTH PARTICIPATION	3.492,12	
DIVERSITY BENCHMARKING AND INCLUSION EVENTS	3.960,98	
EC - ADVOCACY & REPRESENTING	617,73	
EC - WORKING COMMITTEES ON SUSTAINABILITY AND INCLUSION	5.096,01	
NEXT GENERATION - TPAYABCR	3.522,68	
ON-LINE COFFEE SESSIONS	580,00	
PLATTFORM - HYBRID ASSITEJ EVENTS- EQUIPMENT&MATERIALS	1.590,30	
PLATTFORM - DIGITAL - CONTENT MANAGEMENT	30.440,52	
PLATTFORM - HYBRID ASSITEJ EVENTS- OTHER COSTS	1.661,62	
STRATEGIC INVITATIONS	11.848,37	
DIGITAL - ON GOING COSTS	2.694,30	
DIGITAL - WEB SITE	293,85	
COMMUNICATION DESIGN COSTS	2.243,38	
COMMUNICATION OTHER COSTS	266,13	
<b>BABEL EU COOPERATION PROJECT</b>		<b>0,00</b>
COSTS GENERATED BY BABEL PROJECT	0,00	
<b>TOTAL COSTS</b>	<b>183.327,94</b>	<b>183.327,94</b>
<b>PROFIT 2022</b>	<b>6.655,62</b>	<b>6.655,62</b>

## EXPLANATORY NOTES

### PART ONE: IMPACT OF EU FUNDING

In 2022 the impact of The Network project Building Collective Resilience was



immense, with the activities for ASSITEJ dramatically increasing, and work systems being put in place to make sure we could manage and account for the increased activity. Because of the late completion of the grant agreement, many of our deadlines were upon us almost immediately, which meant hard and concentrated work to meet the outcomes of the application.

The return of our members to an in-person gathering in Sweden at the ASSITEJ Artistic Gathering and Bibu Festival was significant, with the impact of COVID still felt up to the last minute. We worked with our hosts towards a very successful Gathering, and felt the power of face to face meeting after such a long time. We also understood the challenges and problems resulting from the global pandemic, including massive changes to economies, the position and value of the arts especially for children and young people, the greater gaps between the rich and the poor, the increased difficulty for many to mobilise. We understood too, the benefits of online and digital and the possibilities in increase of access to the Association and its global network. The Executive Committee working groups delivered online events - Umbrella and Coffee sessions – attended international events to represent ASSITEJ, and worked to create a successful World Day of theatre campaign. The impact of Building Collective Resilience (BCR) and the project called Babel or The Art of Listening in Theatre for Young Audiences, (large-scale Creative Europe cooperation project) has meant several new activities and events and a stronger commitment to others that ASSITEJ has delivered in past years. The regional workshops, now supported by the Babel project have been highly successful.

## **PART TWO: ANALYSIS OF ECONOMIC AND FINANCIAL TRENDS**

The Budget 2022 tells in a striking way the change ASSITEJ experienced after the recognition it received as "European Networks of Cultural and Creative Organisations" thanks to the project ***Theatre & Performing Arts for Young Audiences: Building Collective Resilience (TPAYABCR)***. The project was selected by the European Union in the Call CREA-CULT-2021-NET and co-funded for the years 2022, 2023 and 2024. The project will receive a maximum contribution for the three-year period of EUR **669,415,00** including that for the Affiliated entity, the **Small Size Network**.

This was a project that has completely changed the economic and financial structure of ASSITEJ, increasing the turnover of the Association by **574 %**, from EUR **26,225** in Revenues (the average value of the four previous financial years) to EUR **176,696** in 2022.

Receiving a funding base of this size forced an entire structural and social structure revision of ASSITEJ International, starting from the employment of a professional staff, which was created on a part-time basis. For this three-year period we had to solve the problems related to employment of people from different nationalities, through the mechanism of Temporary Secondment.

The staff had to manage the development and delivery of the activities proposed by the TPAYABCR project, coordinating with those already underway through ASSITEJ's Working Plan for the three-year period 2021-2024, and with those of Babel or The Art of Listening in Theatre for Young Audiences co-financed by the EU for the period 2022-2025.

It became quickly evident that it was necessary to intertwine the three different project lines (Working Plan ASSITEJ, TPAYABCR and Babel), in the



process of re-structuring, to make them totally complementary and interdependent.

While the Babel project is not specifically reflected in the 2022 Profit and Loss Account, it should be emphasised that an important activity in the Working Plan - the Regional Workshops - has been totally supported by the Babel project and began with the organisation of two events in 2022: the first in Yogyakarta, Indonesia, and the second in Amman, Jordan. The call for Residencies for Next Generation performers for participation in the Babel Festivals 2023 was also promoted, with 142 applications received.

In 2022, a process of structural reorganisation began to make the most of the great opportunity that the Association has received thanks to European Union co-funding. This is work that is continually reviewed. The funding and the projects planned, will be completed during the three-year period 2022-2024 and will always have as guidelines the approved Working Plan 2021-2024, and respect the history and statutory purposes of ASSITEJ. The staff and the EC will always act in the interest of all members and carry out activities in the general interest of members, with priority given to childhood and young people. The receipt of funding and the consequent restructure is a great challenge that will involve the entire Association and its direction.

Lastly, we report that, in order to guarantee ASSITEJ full recognition as a Non-Profit Association (in the form of a Third Sector Entity - ETS), the Executive Committee started a process of revising the Articles of Association to bring it in line with the requirements of the Third Sector Code - Legislative Decree 117/2017, the Italian law that regulates all non-profit organisations.

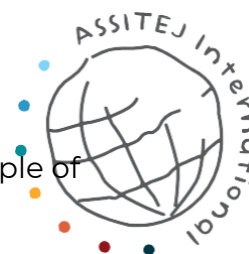
This path led to the extraordinary meeting of the General Assembly of 23-24 January 2023, during which the proposed new Articles of Association were discussed, amended and then approved, thus enabling the application for registration in the Third Sector Register to be started. Further details are in the statements for 2023.

### **PART THREE: CRITERIA ADOPTED TO DRAW UP THE FINANCIAL STATEMENTS**

The criteria adopted to draw up the financial statements are as follows:

- (a) The criteria used in the preparation of the financial statements for the year ended 31 December 2022 do not differ from those used in the preparation of the financial statements for previous years;
- b) The valuations were made on the basis of general criteria of prudence and competence, with a view to the continuation of the Association;
- c) The valuation of individual items have been included in order to avoid losses that were not offset by profits
- d) In accordance with the accrual principle, the effect of transactions and other events were recognised and attributed to the financial year to which they refer, and not to the year in which the related cash movements (receipts payments) appear;
- e) The continuity of application of the valuation criteria over time represents is a necessary element for the comparability of the company's financial statements over the various financial years;
- (f) all equipment and assets purchased being of a value of less than EUR 500 have been fully expensed. (A specific list is kept of these.)
- g) Receivables and Payables are shown in the balance sheet at their nominal value.

- h) Cash and cash equivalents are stated at their actual amount.  
 i) Costs and Revenues are accounted for in accordance with the principle of prudence and accrual and are stated net of discounts and allowances.



## PART FOUR: EXAMINATION OF THE RESULTS OF THE BALANCE SHEET 2022

# STATEMENT OF ASSETS AND LIABILITIES

## ASSETS

<b>LIQUID ASSETS</b>	
CASH ON HAND - EUR ACCOUNT	1.395,49
CASH ON HAND - EUR ACCOUNT - TREASURER	300,00
BPM BANK - EUR ACCOUNT	162.549,31
SOLDO - EUR ACCOUNT	3.896,01
PAY PAL ITALY - EUR ACCOUNT	4.209,31
PAY PAL ITALY - USD ACCOUNT	713,81
<b>CREDITS</b>	
EUROPEAN UNION - TPAYABCR NETWORK PROJECT	468.594,50
REVENUE AGENCY - ITALY	30,00
ASSISTEJ DENMARK - CONTRIBUTION ARTS DANISH FOUNDATION	67.235,93
TEATERCENTRUM I DANMARK	185,36
RECEIVABLES FROM STAFF: CHRISTOPHER JOHN BLOIS-BROOKE	4.480,62
<b>CUSTOMERS</b>	
NATIONAL ARTS FESTIVAL - SUBSCRIPTION AAG 2022/ONLINE 1,287.32	1.287,32
THEATRE HULLABALOO - ADVERTISEMENT 2019 300,00	300,00
ADDV.IT COOPERATIVE SOCIETY - ADVERTISEMENT 2019 341,60	341,60
A K ENTREPÔT - ESPACE CURIE - ADVERTISEMENT 2021 565,00	565,00
TEATERGRUPPEN BATIDA - ADVERTISEMENT 2021 300,00	300,00
<b>TOTAL ASSETS</b>	<b>716.384,27</b>

### Liquid Assets

Total Liquid Assets (Cash, BPM Bank, Soldo and Pay Pa) amounted to EUR 173,063.94 due to both the existing Liquid Assets at the end of 2021 and the first pre-financing received for the management of the TPAYABCR project, European Network. This availability ensured a smooth management of cash flow and consequently of activities throughout the year.

It should be noted that during the course of the year, the Cash in USD was closed and the EUR - Treasurer account (EUR 300) was opened, which collects the membership fees collected by the Treasurer during the Artistic





Gathering 2022.

In October 2022, an account was opened on 'Soldo', the international circuit that allows the use of prepaid cards, a fundamental tool for managing operations.

Five prepaid cards were requested for the President, Treasurer, General Secretary/Project Manager, Communications Director and Producer, while the Finance Director continues to use the BPM Credit Card

### Credits

- The most significant receivable is the one from the European Union for the grant awarded for the TPAYABCR Network Project, EUR 468,594.50 net of the first pre-financing already received.
- Also of note is the receivable from ASSITEJ Denmark (EUR 67,235.93), which donated entirely to ASSITEJ International the amount received from the Arts Danish Foundation to support the TPAYABCR Network Project from 2022 to 2024. The entire amount is yet to be collected.

### Other Credits:

- EUR 30.00 - Revenue Agency - Italy Corporate taxes paid in advance (balance at the end of 2023).
- EUR 185.36 - Teatercentrum in Denmark- for advances made by ASSITEJ for the holding of the event IIAN- Catch the Wave for which Teatercentrum acted as Treasurer. Of the EUR 4,454.77 in advance expenses, EUR 4,269.41 was reimbursed.
- EUR 4,480.62 - Receivables from staff for reimbursements advanced to Christopher John Blois-Brooke for the booking of accommodation for TPAYABCR activities at AAG 2022, costs which were then taken over by the organisation.
- It should be noted that a debt to Christopher John Blois-Brooke in the amount of EUR 5,562.28 is reported in the Liabilities. In the 2023 accounts, the two amounts will be reconciled and the corresponding difference will be paid

### Customers:

- Total EUR 2,793.92. With the exception of the invoice issued to National Arts Festival for AAG 2022/On-line Subscriptions (EUR 1,287.32), the remaining receivables are related to unpaid invoices for magazine and web advertising 2019 and 2021. We consider that those for 2019 are unlikely to be uncollectable.

## LIABILITIES

FUNDS	EUR
RESERVE FUNDS	65.779,49
SOLIDARITY ROTATION FUND	912,98
<b>GRANT TO BE ACCOUNTED IN THE NEXT YEARS</b>	
ASSITEJ - TPAYABCR GRANT TO BE ACCOUNTED	500.054,70
SMALL SIZE - TPAYABCR GRANT TO BE ACCOUNTED	21.400,00
PUBLIC CONTRIBUTIONS TO BE ACCOUNTED ASSITEJ DENMARK DONATION FOR DANISH ARTS FOUNDATION	44.823,95



<b>DEBTS</b>	
REVENUE AGENCY - ITALY	129,00
STAFF AND CONSULTANT FEES	31.739,94
SUPPLIERS	1.275,20
FEES PAID IN ADVANCE BY ASSITEJ SOTH AFRICA – FFES 2023 E 2024	358,01
DAVINA WRIGHT 2021 - ONLINE TOKYO	180,00
ASSITEJ ANGOLA - GRANT GOETHE INSTITUTE	403,76
SACOA	29,90
<b>INVOICES AND RECEIPTS COMING IN</b>	
ASSITEJ DENMARK	22.000,00
CHRISTOPHER JOHN BLOIS-BROOKE	5.562,28
DIALOGUE COMMUNITY PERFORMANCE	15.079,45
<b>TOTAL LIABILITIES</b>	<b>709.728,65</b>

**The Reserve Fund** of EUR 65,779.49, after approval of this Budget, will be increased from the 2022 profit by EUR 6,655.62 for a final total of EUR 72,435.11. This amount remains an important guarantee for the future life of the Association, in particular to support the co-financing of TPAYABCR, the European network project.

**Solidarity Revolving Fund:** EUR 912.98. The fund created before the AWC in Cape Town had no movements in 2022.

**Contributions to be charged in future years.**

- TPAYABCR contribution to be charged - EUR 500.054,70 net of the portion charged in 2022 equal to 85,6% of the costs incurred for the project in the year (80 % plus 80 % of 7% on the full amount of the costs as indirect lump sum costs).
- Small size - TPAYABCR contribution to be charged (EUR 21,400.00) when the Network reports its costs
- Public contribution to be charged in 2023 and 2024 (EUR 44,823.95), equal to 2/3 of the donation from ASSITEJ Denmark for the contribution received from Arts Danish Foundation

**Debts**

- Revenue Agency - Italy (EUR 129.00) taxes to be paid on behalf of the speakers of the Coffee Sessions.
- Dues paid in advance by ASSITEJ South Africa for 2023 and 2024 (358.01 EUR)
- Suppliers: Johanna Benz - Graphics (EUR 1,275.20), invoice paid in January 2023.
- Sacoa for Infocert invoice for Spid Sue Giles (29.90 EUR)
- Davina Wright 2021 - Online Tokyo - 180,00 EUR
- ASSITEJ Angola - - 403.76 is the remaining part of the contribution granted by the Goethe Institute in Luanda in 2019 to Assitej Angola (paying Assitej International) to support participation in the AAG in



Kristiansand. After paying for part of the accommodation and travel, it was used to offset the 2019, 2020 and 2021 fees.

- Fees to Staff and Consultants (31.739,94 EUR ), fees for 2022, invoiced by 31 December. Invoices and Incoming Receipts include fees related to 2022, not invoiced by 31 December.

#### **Incoming Invoices and Receipts**

- Assitej Denmark - 22,000.00 for Staff competences
- Dialogue Community performance - 15,079.45 for Staff competences and advance expenses
- Christopher John Blois-Brooke 5,562.28 expenses advanced on behalf of ASSITEJ. This is the debit amount to be set off against the corresponding credit.

## **PROFIT AND LOSS ACCOUNT**

### **REVENUES**

**Total Revenues amounted to 176,695.66, distributed as follows:**

<b>MISSION BUDGET</b>	<b>EUR</b>
MEMBER FEES - OVERDUE AMOUNT	292,06
MEMBERSHIP FEES - CURRENT YEAR 2022	17.219,19
DONATION & FRIENDS OF ASSITEJ	48,86
OTHER DONATIONS	299,51
OTHER REVENUES	0,35
<b>TPAYABCR PROGETTO NETWORK UE</b>	
INCOME GENERATED BY THE TPAYABCR PROJECT	1.747,32
OTHER PUBLIC AND PRIVATE GRANT	22.411,98
EUROPEAN UNION - TPAYABCR NETWORK PROJECT GRANT	147.964,30
<b>BABEL EU COOPERATION PROJECT</b>	
INCOME GENERATED BY BABEL PROJECT	0,00
<b>TOTAL REVENUES</b>	<b>189.983,57</b>

While still noting the considerable increase in turnover, we would like to point **out some critical issues:**

- The drop in collected 2022 Membership Fees down from 19,840 in 2021 to 17,219 in 2022, underlines how the importance of this contribution to the Association is not yet understood by members, both for co financing for grant applications and also for the health and sustainability of the Association, which cannot rely on continued grants.
- The contributions for Donations & Friends of ASSITEJ, which is only EUR 48.86. This indicated the need for review of this program.
- The actuals for Income generated by TPAYABCR, which stand at EUR 1,747.32, far below the expected EUR 15,000 budgeted for the project.



This is something to reflect on, because it is in addition to the decreased possibilities of co-financing TPAYABCR with shares of the Mission Budget.

This will have to lead to a profound revision of the TPAYABCR budget in 2023 to prevent the increase in expenditure (80% EU co-financed) from exceeding the critical threshold that can be co-financed by ASSITEJ

Other items:

- The other donations are related to the Campaign to ASSITEJ Ukraine (299, 51 EUR)
- As anticipated, the accounted TPAYABCR grant (147.964,30 EUR) is 80% of the costs incurred for the project in the year 2022 (80 % plus 80 % of 7% on the full amount of the costs as indirect lump sum costs).
- EUR 22,411.98. This is the 2022 accrual (one third) of the donation from ASSITEJ Denmark for the contribution received from Arts Danish Foundation for the years 2022-23-24

As described in Part 2, there was no income for Babel's activities, as all of them were entirely borne by the Cooperation Project

## COSTS

MISSION BUDGET	EUR
ASSITEJ ARCHIVES	1.000,00
ASSITEJ - VIDEO - WORLD TYA THEATRE DAY	1.079,36
ASSITEJ MAGAZINE - COSTS	2.842,00
OTHER DONATIONS CAMPAIGNS	138,03
ACCOMODATION E BOARDS EC MEMBERS & COUNSELLORS	548,55
EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	2.232,33
E-MAIL & NEWSLETTERS COSTS	669,92
PUBLIC RELATION COSTS & REPRESENTING	64,87
ADMINISTRATIVE COSTS	203,06
BANK COSTS	1.016,05
VARIATIONS OF RATE EXCHANGE - COSTS	678,29
<b>TPAYABCR NETWORK PROJECT EU</b>	
STAFF COSTS - PROJECT MANAGER	22.000,00
STAFF COSTS - COMMUNICATION DIRECTOR	32.207,00
STAFF COSTS - FINANCIAL DIRECTOR	6.729,94
STAFF COSTS - ASSISTANT PROJECT MANAGER	6.300,00
STAFF COSTS - COMMUNICATION ASSISTANTS	5.170,00
STAFF COSTS ACCOUNTING % ADMINISTRATIVE SERVICES	25.010,00
PROJECT TEAM & STAFF CO-WORKING TRAVEL COSTS	7.130,56
CHILDREN&YOUTH PARTICIPATION	3.492,12

DIVERSITY BENCHMARKING AND INCLUSION EVENTS	3.960,98
EC - ADVOCACY & REPRESENTING	617,73
EC - WORKING COMMITTEES ON SUSTAINABILITY AND INCLUSION	5.096,01
NEXT GENERATION - TPAYABCR	3.522,68
ON-LINE COFFEE SESSIONS	580,00
PLATTFORM - HYBRID ASSITEJ EVENTS- EQUIPMENT&MATERIALS	1.590,30
PLATTFORM - DIGITAL - CONTENT MANAGEMENT	30.440,52
PLATTFORM - HYBRID ASSITEJ EVENTS- OTHER COSTS	1.661,62
STRATEGIC INVITATIONS	11.848,37
DIGITAL - ON GOING COSTS	2.694,30
DIGITAL - WEB SITE	293,85
COMMUNICATION DESIGN COSTS	2.243,38
COMMUNICATION OTHER COSTS	266,13
BABEL EU COOPERATION PROJECT	
COSTS GENERATED BY BABEL PROJECT	0,00
<b>TOTAL COSTS</b>	<b>183.327,94</b>

### Mission Budget

- 1,000.00 EUR - ASSITEJ Archives, annual fee paid to KIDZ in Frankfurt for the digitalization of the Archives
- EUR 1,079.36 - Video for World Youth Theatre Day 2022. Contribution paid to ASSITEJ Pakistan.
- EUR 2,842.00 - ASSITEJ magazine. Balance 50% paid to Whiteboard for the development of the online magazine.
- EUR 138,03 - Donations. Equipment purchased at AAG 2022 for online payment of donations to ASSITEJ Ukraine.
- 548.55 EUR Accommodation and meals for Executive committee members and Councilors. Expenses incurred at EC meetings in Helsingborg and Amman.
- EUR 2,232.33 - Travel reimbursements for Executive Committee members. Travel support for EC member Pamela Udoka to attend the Executive Committee meeting in Helsingborg.
- EUR 669.92 - E-mail & newsletter costs - Costs for services rendered by Sendinblu and Ionos.
- EUR 64.87 - Public relations and representation costs. Representation costs incurred by the President at the AAG 2022.
- EUR 203.06 - Administrative costs. These are the costs for the digital signature and SPID (Sistema Pubblico di Identità Digitale Italiano - Italian Public Digital Identity System) for the President and for PEC certified mail, in order to apply for registration in the Third Sector Register. To these must be added 62.06 administrative expenses incurred by ASSITEJ Denmark.



- 1,016.05 EUR - Bank costs. Includes all costs of Banca BPM, Soldo and Pay PAI
- EUR 678.29 - Exchange rate changes - These are costs due to changes in the EUR/USD exchange rate for USD accounts, compared to what was already accounted for in 2021. The most relevant cost is the one related to the payment into our BPM current account of the amount paid on Pay Pal USD (exchange rate cost vs. accruals 2021: EUR 662.35) plus 7.96 for the closure of the USD account and 8.08 for the exchange rate changes for Pay Pal USD that occurred during the year.

#### **TPAYABCR EU network project**

- The indicated **Staff costs** of EUR 97.416,94 correspond to the full amount of the agreed remuneration for 2022.
- 7,130.56 EUR. These are **travel costs for the Project team and staff members**. Costs incurred for Staff meetings (Copenhagen Jan., Aug. and Nov. 22, Amman 22), for the President's trip to Bologna, May 22, to obtain a digital signature, and for Marissa Garay's stay as a producer in the Secretary General's office and her participation in the EC meeting in Amman.
- 36,680.59 EUR- Total costs for the **Platform for Hybrid Events**, for ongoing digital expenses and for the Website.
- 2,509.51 EUR. Total costs for **Communication**. Includes costs for graphics (2,243.38 EUR), interpretation for Umbrella Sessions (236.01 EUR) and other costs
- 29,117.89 EUR costs for **TPAYABCR activities**. In detail:
  - **Children & Youth participation**. EUR 3,492.12 (12%). Note that no reimbursements were requested by ASSITEJ Latvia for the Young people involved in the project. The amount is related to travel reimbursements to ASSITEJ Lithuania and Estonia and for the skills of Swedish tutors and facilitators.
  - **Inclusive events**. 3,960.98 EUR (14%). Costs paid to DEVLABS and NAF for running the platform for Inclusive Events.
  - **EC - advocacy and representation**. EUR 617.73 (2%) Reimbursement for expenses incurred for the Secretary General's participation and "Impact event of Perform Europe" in Brussels and for presenting "Building Collective Resilience" at Krokus festival 2022.
  - **EC - working committees on Sustainability and Inclusion**. EUR 5,096.01 (18%). Accommodation costs for committee sessions in Helsingborg and Amman.
  - **Next Generation - TPAYABCR**. EUR 3,522.68 (12%) for the participation of 7 artists in the Next Generation/AAG 2022 programme.
  - **On-line - Coffee sessions**. 580,00 (2%). Speakers' costs for the sessions.
  - **Strategic invitations** - EUR 11,848.37 (41%) Costs incurred for travel, accommodation and visas for AAG 2022 - Helsingborg.

As described in the second part, there were no costs for Babel activities, because all of them were entirely borne by the European Cooperation

Project.



In conclusion, **total Costs** amounted to **EUR 183,327.94**, against **EUR 189,983.57** in Revenues.

**Thus, the financial year 2022 closes with a profit of EUR 6,655.62 to be entirely allocated to the Association's Reserve Fund**

## Financial Statement 2023

### Period: January 1st - 31st December 2023

<b>STATEMENT OF ASSETS AND LIABILITIES</b>		
<b>ASSETS</b>		
<b>LIQUID ASSETS</b>		182.186,80
CASH ON HAND - EUR ACCOUNT	0,00	
CASH ON HAND - EUR ACCOUNT - TREASURER	300,00	
CASH ON HAND - EUR ACCOUNT - - SECRETARY GENERAL	300,00	
CASH ON HAND - USD ACCOUNT	0,00	
BPM BANK - EUR ACCOUNT	159.215,21	
SOLDO - EUR ACCOUNT	5.074,24	
PAY PAL ITALY - EUR ACCOUNT	16.053,56	
PAY PAL ITALY - USD ACCOUNT	1.243,79	
<b>CREDITS</b>		268.149,87
CREDITS: EUROPEAN UNION - TPAYABCR NETWORK PROJECT	267.770,00	
OTHER CREDITS: PUBLIC GRANTS	0,00	
CREDITS: AGENZIA DELLE ENTRATE - ITALY	30,00	
CREDITS: TEATERCENTRUM - BABEL PROJECT GRANT	349,87	
OTHER CREDITS	0,00	
<b>CUSTOMERS</b>		2.679,28
CUSTOMERS - TOTAL	2.679,28	
<b>TOTAL ASSETS</b>	<b>453.015,95</b>	<b>453.015,95</b>
<b>LIABILITIES</b>		
<b>FUNDS</b>		<b>73.348,09</b>
RESERVE FUNDS	72.435,11	
SOLIDARITY ROTATION FUND	912,98	

<b>GRANT TO BE ACCOUNTED IN THE NEXT YEARS</b>		<b>315.606,49</b>
DEBTS: ASSITEJ - TPAYABCR GRANT TO BE ACCOUNTED	272.154,70	
DEBTS: SMALL SIZE - TPAYABCR GRANT TO BE ACCOUNTED	21.400,00	
DEBTS: PUBLIC CONTRIBUTIONS TO BE ACCOUNTED	22.051,78	
<b>DEBTS</b>		<b>2.727,46</b>
DEBTS: AGENZIA DELLE ENTRATE - ITALY	0,00	
CREDIT CARD -CARTA IMPRONTA	14,04	
DEBTS: STAFF AND CONSULTANT FEES	900,00	
DEBTS: STAFF TRAVEL REIMBURSEMENTS	544,70	
DEBTS: CONTRACTORS	0,00	
DEBTS: FEES PAID IN ADVANCE	329,01	
DEBTS- E-EVENT PLATFORM - PAY PAL COLLECTIONS ON BEHALF OF THIRD PARTIES	626,06	
OTHER DEBTS	313,66	
<b>SUPPLIERS</b>		<b>53.609,11</b>
SUPPLIERS	57,51	
INVOICES AND RECEIPTS COMING IN	53.551,61	
<b>TOTAL LIABILITIES</b>	<b>445.291,15</b>	<b>445.291,15</b>
<b>PROFIT 2023</b>	<b>7.724,80</b>	<b>7.724,80</b>
<b>PROFIT AND LOSS ACCOUNT</b>		
<b>REVENUES</b>		
<b>MISSION BUDGET</b>		<b>17.949,29</b>
MEMBER FEES - OVERDUE AMOUNT	2.617,97	
MEMBERSHIP FEES - CURRENT YEAR	14.569,92	
DONATION & FRIENDS OF ASSITEJ	31,03	
OTHER DONATIONS	717,29	
OTHER REVENUES	0,00	
VARIATIONS OF RATE EXCHANGE - REVENUES	13,08	
<b>TPAYABCR NETWORK PROJECT EU</b>		<b>251.435,17</b>
INCOME GENERATED BY TPAYABCR PROJECT	1.135,17	
OTHER PUBLIC & PRIVATE GRANTS	22.400,00	
EUROPEAN UNION - TPAYABCR NETWORK PROJECT - GRANT	227.900,00	
<b>BABEL EU COOPERATION PROJECT</b>		<b>349,87</b>
EUROPEAN UNION - BABEL COOPERATION PROJECT - GRANT	349,87	
INCOME GENERATED BY BABEL PROJECT	0,00	
<b>TOTAL REVENUES</b>	<b>269.734,33</b>	<b>269.734,33</b>

<b>COSTS</b>		
<b>MISSION BUDGET</b>		<b>3.849,73</b>
ASSITEJ MAGAZINE - COSTS	0,00	
OTHER DONATIONS CAMPAIGNS	1.016,00	
ACCOMODATION E BOARDS EC MEMBERS & COUNSELLORS	0,00	
EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	0,00	
PUBLIC RELATION COSTS & REPRESENTING	135,59	
COSTS FOR REGISTRATION	200,00	
ADMINISTRATIVE COSTS	936,93	
BANK COSTS	1.560,53	
OTHER COSTS MISSION BUDGET - ISTITUTIONAL	0,68	
VARIATIONS OF RATE EXCHANGE - COSTS	0,00	
<b>TPAYABCR NETWORK PROJECT EU</b>		<b>257.809,93</b>
STAFF COSTS - PROJECT MANAGER	39.160,00	
STAFF COSTS - COMMUNICATION DIRECTOR	33.425,00	
STAFF COSTS - FINANCIAL DIRECTOR	16.533,39	
STAFF COSTS - ASSISTANT PROJECT MANAGER	27.700,00	
STAFF COSTS - COMMUNICATION ASSISTANTS	1.500,00	
STAFF COSTS ACCOUNTING % ADMINISTRATIVE SERVICES	18.300,00	
FISCAL AND LABOUR CONSULTANT	4.821,44	
PROJECT TEAM & STAFF CO-WORKING TRAVEL COSTS	14.817,25	
EXTERNAL PROJECT EVALUATION COSTS	1.602,00	
CHILDREN&YOUNG PARTECIPATION	7.744,44	
DIVERSITY BENCHMARKING AND INCLUSION EVENTS	0,00	
EC - ADVOCACY & REPRESENTING	12.751,50	
ASSITEJ ARCHIVES	1.000,00	
COSTS FOR GENERAL ASSEMBLY AND ARTISTIC GATHERINGS	2.067,37	
EC - WORKING COMMITTEES ON SUSTAINABILITY AND INCLUSION	4.320,05	
NEXT GENERATION - TPAYABCR	3.456,40	
ON-LINE - UMBRELLA/COFFE SESSIONS	56,05	
PLATTFORM - HYBRID ASSITEJ EVENTS-EQUIPMENT&MATERIALS	0,00	
PLATTFORM - DIGITAL - CONTENT MANAGEMENT	29.000,00	
PLATTFORM - HYBRID ASSITEJ EVENTS- OTHER COSTS	9,27	
ADVANCED COSTS FOR MEMBERS & PARTNERS	0,00	
STRATEGIC INVITATIONS	11.428,15	



DIGITAL - ON GOING COSTS	4.597,30	
DIGITAL - WEB SITE & CONTENT MANAGEMENT	18.600,00	
COMMUNICATION DESIGN COSTS	2.287,86	
E-MAIL & NEWSLETTERS COSTS	456,93	
ASSITEJ - VIDEO - WORLD TYA THEATRE DAY	1.060,59	
COMMUNICATION OTHER COSTS	1.114,94	
<b>BABEL EU COOPERATION PROJECT</b>		<b>349,87</b>
STAFF COSTS	0,00	
BABEL TRAVEL, ACCOMMODATION, SUBSISTENCE COSTS	349,87	
BABEL ACTIVITIES COSTS	0,00	
OTHER COSTS - BABEL	0,00	
<b>TOTAL COSTS</b>	<b>262.009,53</b>	<b>262.009,53</b>
<b>PROFIT 2023</b>	<b>7.724,80</b>	<b>7.724,80</b>

## Financial Statement 2023 EXPLANATORY NOTES

### PART I: ANALYSIS OF ECONOMIC AND FINANCIAL TRENDS

ASSITEJ International ETS is an International Advocacy and Network Association. It is non-profit and its purpose is, through the work of its members, to promote worldwide the importance of access to Art, specifically the Performing Arts, for children and young people.

The 2023 Budget, even more than the previous year, illustrates the strong impact of the Theatre & Performing Arts for Young Audiences: Building Collective Resilience (TPAYABCR) project.

The increase in the Association's turnover, due to the funding received from the EU Networks grant, has created a new style of working that has created an institutional approach for ASSITEJ.

From 26,225 EUR of Revenues, the average value of the four fiscal years 2018-2021 had increased in the first year of the project (2022) to 176,696 EUR (+574 %), standing in this fiscal year at the value of 269,734 EUR, i.e. + 1,029% compared to the performance of the fiscal years without Project (and +152% on 2022).

This is a useful reference for predicting the statements for the Financial Year 2024.

This is an increase in turnover that enhances the great effort of the Association and its members over the past two years by enabling a substantial increase in activities and networking among members and between ASSITEJ and numerous European Cultural Networks.

This is a path that the Association would like to continue and so the end of 2023 saw the beginning of the preparation for the new Creative Europe call



for Networks, Call CREA-CULT-2024-NET for the period 2025-2028. This new application - Creating Cultural Equity (CCE) - was submitted in March 2024 and the result will be announced in September 2024.

Key events in 2023 that are reflected in the budget statement are the Executive Committee meetings and Working Groups on Sustainability and Inclusion that met first in Johannesburg - South Africa in August (August 20-27) for the Cradle of Creativity and then the ASSITEJ Artistic Gathering and FAS festival in Belgrade and Novi Sad, Serbia (November 20-25). The Regional Workshops have been an activity under ASSITEJ's Working Plan 2021-2024, now are fully supported by the Babel Project or The Art of Listening in Theatre for Young Audiences, the major cooperation project (Creative Europe) co-funded by the EU for the period 2022-2025, with ASSITEJ as a partner.

The two Regional Workshops in 2023 were held in Johannesburg - South Africa (August 20-27) during the "Cradle of Creativity" Festival for artists from African countries and in São Paulo - Brazil (September 21 - 26) during the Paideia Festival for artists from Latin American countries.

In addition to the activities that took place in person, it is important to mention the creation of the new Website ([assitej-international.org](http://assitej-international.org)). This is a completely revised site is an 'e-event platform' that allows for the expansion of the number of services offered and a platform for members to use with functionality that exceeds expectations, and for a very low cost or coverage of expenses. The platform was first used by ASSITEJ Serbia for the Artistic Gathering in Novi Sad. The creation of the new digital tools is a great investment for the future of the Association, including the current World Congress.

The ASSITEJ World Congress is an event strongly desired by the Association, despite the known logistical and organizational difficulties, to offer an important showcase for all Caribbean and Latin American members. We feel it is appropriate to emphasize how much the preparation work has affected the staff and the Executive Committee in terms of hours of work.

To conclude this descriptive part on the activities carried out, we also want to mention the fundamental Networking activity in the European and non-European spheres. In this regard, we would like to mention the preparation work and participation in the Children Culture Conference, Prague Quadrennial, ITT Conference / Cairo, Shift Culture Network EU meeting and EU Network Funded Plenary meeting.

Finally, 2023 was the year in which the procedure for registration in RUNTS, the Single National Register of the Third Sector, was completed. This was a complex journey of sharing with all members to understand the process and the opportunities that the Italian Third Sector Law, could offer ASSITEJ. It ended with the General Assembly of January 2023 convened in online mode, on two dates to facilitate the participation of the Members, taking into account the different time zones (the 23rd at 11:00 pm and the 24th at 9:00 am).

With the Members approval of the new Constitution, the Association is now named ASSITEJ International - International Association of Theatre and Performing Arts for Children and Youth - ETS (ASSITEJ International - ETS)

and with Determination No. 9432 of 03/05/2023 ASSITEJ is registered in the Section "Other Third Sector Entities" of the Single National Register of the Third Sector, (rep. no. 40718; c.f. 91368710371).



This long journey allows the Association to be recognized even by non-Italian institutions as a formally non-profit association.

## PART 2: CRITERIA ADOPTED TO DRAW UP THE FINANCIAL STATEMENTS

The criteria adopted to prepare the budget are as follows:

- (a) the criteria used in the formation of the financial statements for the year ended December 31, 2022, do not differ from the same ones used in the formation of the financial statements of previous years;
- (b) the valuations are made on the basis of general criteria of prudence and competence, with a view to the continuation of the Association;
- (c) the application of the principle of prudence entailed the individual evaluation of the components of the individual items or items of assets or liabilities, in order to avoid that losses that were to be recognized were offset by profits that were not to be recognized as unrealized;
- (d) in compliance with the accrual principle, the effect of transactions and other events was been recognized in the accounts and attributed to the fiscal year to which such transactions and events relate refer, and not to the one in which the related movements of cash materialized (receipts payments);
- (e) the continuity of application of the valuation criteria over time represents an element necessary for the purposes of comparability of the company's financial statements in the various financial years;
- (f) all equipment and goods purchased being of value less than EUR 500 have been fully expensed. However, a specific list is kept of them.
- (g) Accounts Receivable and Accounts Payable are shown in the financial statements at their nominal value.
- (h) Cash and cash equivalents are recorded at their actual amount.
- (i) Costs and Revenues are accounted for on a prudent and accrual basis and are recorded net of discounts and allowances.

## PART 3: EXAMINATION OF THE RESULTS OF THE BALANCE SHEET 2022

### STATEMENT OF ASSETS AND LIABILITIES

#### ASSETS

<b>LIQUID ASSETS</b>		182.186,80
CASH ON HAND - EUR ACCOUNT	0,00	
CASH ON HAND - EUR ACCOUNT - TREASURER	300,00	
CASH ON HAND - EUR ACCOUNT - - SECRETARY GENERAL	300,00	
CASH ON HAND - USD ACCOUNT	0,00	
BPM BANK - EUR ACCOUNT	159.215,21	
SOLDO - EUR ACCOUNT	5.074,24	
PAY PAL ITALY - EUR ACCOUNT	16.053,56	

PAY PAL ITALY - USD ACCOUNT	1.243,79	
<b>CREDITS</b>		268.149,87
CREDITS: EUROPEAN UNION - TPAYABCR NETWORK PROJECT	267.770,00	
OTHER CREDITS: PUBLIC GRANTS	0,00	
CREDITS: AGENZIA DELLE ENTRATE - ITALY	30,00	
CREDITS: TEATERCENTRUM - BABEL PROJECT GRANT	349,87	
OTHER CREDITS	0,00	
<b>CUSTOMERS</b>		2.679,28
CUSTOMERS - TOTAL	2.679,28	
<b>TOTAL ASSETS</b>	<b>453.015,95</b>	<b>453.015,95</b>

### Liquid Assets

Total Liquid Assets (Cash, BPM Bank, Soldo and Pay Pa) is 182,186.80 EUR thanks to both the existing 2022 Term Availability and the second pre-financing received for the management of the TPAYABCR, European Network project. An Availability that ensured throughout the year a quiet management of cash flow and consequently of activities.

It should be noted that during the year the Cash on Hand - EUR Account - Secretary General (300 EUR) was opened, which collects the membership fees collected for Cash by the Secretary General from Assitej Argentina for 2023 and 2024.

### Credits

The most significant receivable is from the European Union for the grant awarded for TPAYABCR Network Project, EUR 267,770.00 net of the first two pre-financing received.

Also collected during the year was the Receivable from ASSITEJ Denmark, which donated in full to ASSITEJ International what it received from Arts Danish Foundation to support TPAYABCR Network Project from 2022 to 2024.

### Other Credits

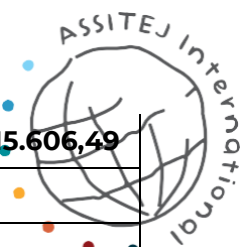
EUR 30.00 - Corporate taxes paid in advance (balance at the end of 2023).  
349.87 EUR - Teatercentrum - Babel Project contribution for expenses incurred as a partner by ASSITEJ.

### Customers

2,793.92 EUR. The Credit is composed of the invoice issued to National Arts Festival for AAG 2022/On-line Subscriptions (EUR 1,287.32), EUR 185.36 to Teatercentrum (for advances made by ASSITEJ for the holding of the IIAN-Catch the Wave event for which Teatercentrum acted as Treasurer), and credits related to invoices not yet paid for magazine and web advertising 2019 and 2021: A K Entrepôt - Espace Curie (565.00), Adv.It Cooperative Society (341.60) and Theatre Hullabaloo (300.00) for a total of EUR 1,206.60 that we consider difficult to collect.

## LIABILITIES

<b>FUNDS</b>		<b>73.348,09</b>
RESERVE FUNDS	72.435,11	
SOLIDARITY ROTATION FUND	912,98	



<b>GRANT TO BE ACCOUNTED IN THE NEXT YEARS</b>		<b>315.606,49</b>
DEBTS: ASSITEJ - TPAYABCR GRANT TO BE ACCOUNTED	272.154,70	
DEBTS: SMALL SIZE - TPAYABCR GRANT TO BE ACCOUNTED	21.400,00	
DEBTS: PUBLIC CONTRIBUTIONS TO BE ACCOUNTED	22.051,78	
<b>DEBTS</b>		<b>2.727,46</b>
DEBTS: AGENZIA DELLE ENTRATE - ITALY	0,00	
CREDIT CARD -CARTA IMPRONTA	14,04	
DEBTS: STAFF AND CONSULTANT FEES	900,00	
DEBTS: STAFF TRAVEL REIMBURSEMENTS	544,70	
DEBTS: CONTRACTORS	0,00	
DEBTS: FEES PAID IN ADVANCE	329,01	
DEBTS- EEVENT PLATFORM - PAY PAL COLLECTIONS ON BEHALF OF THIRD PARTIES	626,06	
OTHER DEBTS	313,66	
<b>SUPPLIERS</b>		<b>53.609,11</b>
SUPPLIERS	57,51	
INVOICES AND RECEIPTS COMING IN	53.551,61	
<b>TOTAL LIABILITIES</b>	<b>445.291,15</b>	<b>445.291,15</b>

**The Reserve Fund** of EUR 72,435.11, after the approval of this Budget, will be increased from the 2023 profit by EUR 7,724.80 for a final total of EUR 80,159.91.

An amount that remains an important guarantee for the future life of the Association, especially to support the co-financing of TPAYABCR, the European network project.

**Solidarity Revolving Fund:** EUR 912.98. The fund created before the AWC in Cape Town had no movements in 2023.

**Contributions to be charged in future years**

- TPAYABCR contribution to be imputed - EUR 272,154.70 net of the portion imputed in 2022 and 2023 equal to 85.6% of the costs incurred for the project in the year (80% plus 80% of 7% on the full amount of costs as lump sum indirect costs).
- Small size - TPAYABCR contribution to be settled (EUR 21,400.00) when the Network reports its costs
- Public contributions to be charged in 2024 (22,051.78), equal to 1/3 of ASSITEJ Denmark's donation for the contribution received from Arts Danish Foundation

**Debts**

- Credit Card: EUR 14.04 - Card statement balance of January 2024
- Dues paid in advance by ASSITEJ South Africa and Argentina on 2024 (329.01 EUR)
- Staff and Consultant Fees (900.00 EUR), Melissa Hekkers fee, AAG Communication Assistant 2023, settled in January 2024.
- Staff Travel Reimbursements: (544.70 EUR) costs incurred in December, related to travel to Havana (Cuba) for meetings to prepare for the 2024 Congress.



- Debts - EEvent Platform - Pay Pal Collections For Third Party: 626.06 EUR to be paid to ASSITEJ Serbia for passes for AAG 2023
- Other Debts: 313.66 EUR as follows:
  - Sacha for Infocert invoice for Spid Sue Giles (29.90 EUR )
  - Davina Wright 2021 - Online Tokyo - 180.00 EUR
  - ASSITEJ Angola - 103.76 remaining part of the grant given by the Goethe Institute in Luanda in 2019 to Assitej Angola (paying ASSITEJ International) to support participation in the Kristiansand AAG. After paying for part of the lodging and travel, it was used to offset the 2019, 2023 fees.

### Suppliers

lonos Se - Space E-Mail invoice December 30, 2023 (57.51 EUR) paid in January 2024

### Incoming invoices and receipts (53,551.61 EUR):

- Assitej Denmark - 25,960.00 for Staff Competencies (secondment).
- Dialogue Community performance - 6,328.30 for Staff competencies (secondment) and expenses advanced
- La Baracca Onlus - 17,940, 03 for Staff competencies (secondment) and administrative management expenses
- Soldo fee December 2023 - 43.92
- Sacoa Telematics Services s.r.l. - telematic mailings and tax returns - 741.76
- Bologna Service Consulting - administrative consulting 2023 - 2,537.60

## PROFIT AND LOSS ACCOUNT

### REVENUES

**Total Revenues amounted to 269.734,33, distributed as follows:**

<b>MISSION BUDGET</b>		<b>17.949,29</b>
MEMBER FEES - OVERDUE AMOUNT	2.617,97	
MEMBERSHIP FEES - CURRENT YEAR	14.569,92	
DONATION & FRIENDS OF ASSITEJ	31,03	
OTHER DONATIONS	717,29	
OTHER REVENUES	0,00	
VARIATIONS OF RATE EXCHANGE - REVENUES	13,08	
<b>TPAYABCR NETWORK PROJECT EU</b>		<b>251.435,17</b>
INCOME GENERATED BY TPAYABCR PROJECT	1.135,17	
OTHER PUBLIC & PRIVATE GRANTS	22.400,00	
EUROPEAN UNION - TPAYABCR NETWORK PROJECT - GRANT	227.900,00	
<b>BABEL EU COOPERATION PROJECT</b>		<b>349,87</b>
EUROPEAN UNION - BABEL COOPERATION PROJECT - GRANT	349,87	
INCOME GENERATED BY BABEL PROJECT	0,00	
<b>TOTAL REVENUES</b>	<b>269.734,33</b>	<b>269.734,33</b>



While still noting the considerable increase in turnover, we would like to point out some critical issues:

- There is a drop in 2023 collected Membership Dues that fell to EUR 14,569.92 (19,840 in 2021 and 17,219 in 2022). This figure that reveals how perhaps the members do not fully understand the importance of this contribution to the Association both in absolute terms and in terms of co-financing the European Project. Membership fees are vital for the continuation of ASSITEJ and its aims.
- The Donations and money from Friends of ASSITEJ is only 31.03 EUR. This program needs reviewing and reconstructing if it is to be useful to the Association.
- The figure for revenues generated by TPAYABCR which stands at 1,135.17 is far below expectations (15,000 / per year placed in the project budget). This is worrying and will need to be addressed.

Other Items:

- The “Other donations” are all related to the Campaign in favor of ASSITEJ Ukraine (717.29 EUR)
- As anticipated, the credited TPAYABCR contribution (227,900.00 EUR) is 85.6% of the costs incurred for the project in the year 2023 (80% plus 80% of 7% on the full amount of costs as lump sum indirect costs).
- 22,400.00 EUR. This is the 2022 share (one third) of ASSITEJ Denmark's donation for the grant received from Arts Danish Foundation for the years 2022-23-24.
- 349.87 EUR, the income for Babel activities is related to the total reimbursement of Staff accommodation at the Regional Workshop in Johannesburg, August 23.
- Exchange Rate Variations - Revenues: 13.08 EUR. Amount due to change in EUR/USD exchange rate accrual from January 1 to December 31 for the USD account on Pay Pal.

## COSTS

<b>MISSION BUDGET</b>		<b>3.849,73</b>
<b>ASSITEJ MAGAZINE - COSTS</b>	0,00	
<b>OTHER DONATIONS CAMPAIGNS</b>	1.016,00	
<b>ACCOMODATION E BOARDS EC MEMBERS &amp; COUNSELLORS</b>	0,00	
<b>EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS</b>	0,00	
<b>PUBLIC RELATION COSTS &amp; REPRESENTING</b>	135,59	
<b>COSTS FOR REGISTRATION</b>	200,00	
<b>ADMINISTRATIVE COSTS</b>	936,93	
<b>BANK COSTS</b>	1.560,53	
<b>OTHER COSTS MISSION BUDGET - ISTITUTIONAL</b>	0,68	
<b>VARIATIONS OF RATE EXCHANGE - COSTS</b>	0,00	
<b>TPAYABCR NETWORK PROJECT EU</b>		<b>257.809,93</b>
<b>STAFF COSTS - PROJECT MANAGER</b>	39.160,00	



STAFF COSTS - COMMUNICATION DIRECTOR	33.425,00	
STAFF COSTS - FINANCIAL DIRECTOR	16.533,39	
STAFF COSTS - ASSISTANT PROJECT MANAGER	27.700,00	
STAFF COSTS - COMMUNICATION ASSISTANTS	1.500,00	
STAFF COSTS ACCOUNTING % ADMINISTRATIVE SERVICES	18.300,00	
FISCAL AND LABOUR CONSULTANT	4.821,44	
PROJECT TEAM & STAFF CO-WORKING TRAVEL COSTS	14.817,25	
EXTERNAL PROJECT EVALUATION COSTS	1.602,00	
CHILDREN&YOUNG PARTECIPATION	7.744,44	
DIVERSITY BENCHMARKING AND INCLUSION EVENTS	0,00	
EC - ADVOCACY & REPRESENTING	12.751,50	
ASSITEJ ARCHIVES	1.000,00	
COSTS FOR GENERAL ASSEMBLY AND ARTISTIC GATHERINGS	2.067,37	
EC - WORKING COMMITTEES ON SUSTAINABILITY AND INCLUSION	4.320,05	
NEXT GENERATION - TPAYABCR	3.456,40	
ON-LINE - UMBRELLA/COFFE SESSIONS	56,05	
PLATTFORM - HYBRID ASSITEJ EVENTS-EQUIPMENT&MATERIALS	0,00	
PLATTFORM - DIGITAL - CONTENT MANAGEMENT	29.000,00	
PLATTFORM - HYBRID ASSITEJ EVENTS- OTHER COSTS	9,27	
ADVANCED COSTS FOR MEMBERS & PARTNERS	0,00	
STRATEGIC INVITATIONS	11.428,15	
DIGITAL - ON GOING COSTS	4.597,30	
DIGITAL - WEB SITE & CONTENT MANAGEMENT	18.600,00	
COMMUNICATION DESIGN COSTS	2.287,86	
E-MAIL & NEWSLETTERS COSTS	456,93	
ASSITEJ - VIDEO - WORLD TYA THEATRE DAY	1.060,59	
COMMUNICATION OTHER COSTS	1.114,94	
<b>BABEL EU COOPERATION PROJECT</b>		<b>349,87</b>
STAFF COSTS	0,00	
BABEL TRAVEL, ACCOMMODATION, SUBSISTENCE COSTS	349,87	
BABEL ACTIVITIES COSTS	0,00	
OTHER COSTS - BABEL	0,00	
<b>TOTAL COSTS</b>	<b>262.009,53</b>	<b>262.009,53</b>

### Mission Budget

It should be noted that the following costs, which were included in this Chapter in the fiscal years prior to the European Network project, were





carried over to the TPAYABCR Project Chapter in 2023 because they were deemed to be totally congruent with this project: ASSITEJ Archives, Video for World Children's Theatre Day, Travel Reimbursements for Executive Committee Members, Accommodation and food for Executive Committee Members and Board Members, and Email & Newsletter Costs.

Therefore, the costs strictly pertaining to this Chapter are:

- Other Donation Campaigns (EUR 1,016.00). Campaign in favor of ASSITEJ Ukraine.
- Public relations and representation costs (135.59 EUR) incurred during AAG 2023 in Novi Sad.
- Registration costs (200.00 EUR) for filing new Constitution - January 2023.
- Administrative costs (936.93 EUR). Includes costs for Electionrunner.com (software for General Assembly election commission), Aruba PEC, Sacoa telematics services, Docusign.
- Bank costs (1,560.53 EUR), include costs for the management of the Account with BPM and Imprint Credit Card, those for the collection of various Pay Pal collections, and those related to Soldo Rechargeable Credit Cards.
- Other Mission budget costs - Foreign exchange loss for ATM withdrawal AAG 2023 (EUR 0.68)

#### **TPAYABCR EU network project.**

- The indicated personnel costs of EUR 136,618.39 correspond to the full amount of agreed compensation for 2023.
- Tax and labor advisor (EUR 4,821.44), includes costs for the establishment of the ETS, costs for the management of Secondments, and ordinary tax and labor advisory costs.
- Costs for external project evaluation (EUR 1,602.00) Costs incurred for the participation of Richard Sallis, evaluator, in the AAG in Novi Sad.
- 14,817.25 EUR are the travel costs for the project team and collaborators, incurred to attend the TYA/USA conference, the various trips to meet with Cuban ministry delegates for the preparation of the AWC 2024, the EC meeting in Johannesburg, the AAG in Belgrade and Novi Sad, the Children Culture conference, the meeting in Tijuana of the Ibero-American Network, the Shift Culture meeting/EU network, and the EU Network Funded Plenary meeting
- 52,206.57 EUR is the total costs for the Platform for Hybrid Events, ongoing digital expenses and the Website.
- 3,859.73 EUR is the total costs for Communication. Includes costs for graphics (EUR 2,287.86), E-Mail & Newsletter costs (456.93), and other costs of EUR 1,114.94.
- 1,060.59 EUR - Video for World Youth Theater Day 2023. Contribution paid to ASSITEJ Pakistan.
- 20,138.92 EUR is the total costs for activities related to the EC, General Assembly and Association Archives: EC - Advocacy and Sector Representation (12,751.50), Costs for General Assembly - translations (2,067.37), EC /Working Committees on Sustainability and Inclusion (4,320.05), ASSITEJ Archives (1,000.00)
- Other costs for TPAYABCR activities are in detail:
  - o Children & young people participation projects cost EUR 7,744.44 - - Activities for AAG Novi Sad
  - o On-line - Umbrella sessions, 56.05 (translation)
  - o Next Generation - TPAYABCR. 3,456.40 EUR - Activities for AAG Novi Sad.

o Strategic invitations - 11,428.15 EUR - Activities for AAG Novi Sad.

### **Babel EU Cooperation project**

- Costs for Babel activities amount to 349.87 EUR FOR Staff accommodation at the Regional Workshop in Johannesburg, August 23.



### **Conclusion**

To conclude, **total Costs amount to EUR 262,009.53**, compared to **EUR 269,734.33 in Revenues**.

Therefore, the Financial Year 2023 closes with a **Profit of EUR 7,724.80** to be allocated entirely to the Association's Reserve Fund.

## Annex J – Proposals for Constitutional Amendments



CURRENT CONSTITUTION – approved 2023	AMENDMENTS TO CONSTITUTION - 2024	EXPLANATIONS
2.6.1 The Association .....and specified in the art.3.	2.6.1 The Association .....and specified in the art.3 <b>and its subsequent amendments.</b>	Necessary legal detail to be included.
<b>Article 4 – Members</b> ASSITEJ is created to facilitate the development of theatre in particular, and the performing arts in general, for children and young people at the highest artistic level. No theatre, organisation or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, gender identity, ethnicity, disability or ability, economic standing, sexual orientation, cultural identity, national origin, or political or religious conviction.	<b>Article 4 – Members</b> ASSITEJ is created to facilitate the development of theatre in particular, and the performing arts in general, for children and young people at the highest artistic level. No theatre, organisation or individual can be refused admittance to membership of ASSITEJ on the basis of age, gender, gender identity, ethnicity, disability or ability, economic standing, sexual orientation, cultural identity, national origin, or political or religious conviction <b>or any other reason.</b>	To be consistent with what was written in Article 1.2.3
<b>5.4 Obligations and constraints of Members only</b> 3) The National Centres and International Professional Networks participate through their representatives.	<b>5.4 Obligations and constraints of Members only</b> 3) The National Centres and International Professional Networks, <b>as organisations,</b> participate through their representatives.	Necessary legal detail to be included.

CURRENT CONSTITUTION – approved 2023	AMENDMENTS TO CONSTITUTION - 2024	EXPLANATIONS
10.3.6 The Executive Committee will submit a working plan of activities to the General Assembly. It manages the affairs of the Association between the meetings of the General Assembly and carries out the decisions of the General Assembly <b>The Executive Committee will remain in office for the period</b>	10.3.6 The Executive Committee will submit a working plan of activities to the General Assembly. It manages the affairs of the Association between the meetings of the General Assembly and carries out the decisions of the General Assembly. <b>The Executive Committee will remain in office for three years or until the next General Assembly in person,</b> at	This article is wrong because we did not change it. Now there is an Assembly (online) every year.



<p>between one General Assembly and the next, which will be three years or thereabouts, at which time its members shall be eligible for re-election.</p>	<p>which time its members shall be eligible for re-election.</p>	
<p><b>11. 4 The Secretary-General shall:</b>  <b>11.4.1</b> Administer all procedures around membership of the Association including applications, resignations, suspensions or expulsions, as determined by the Executive Committee;</p>	<p><b>11. 4 The Secretary-General shall:</b>  <b>11.4.1</b> Administer all procedures around membership of the Association including applications, resignations, suspensions or expulsions, closure as determined by the Executive Committee;</p>	<p>To repeat what was written in Art 6</p>
<p><b>11.5 The Treasurer shall:</b>  <b>11.5.4</b> Prepare the annual financial statements, to be submitted to the Executive Committee for approval, and the mission budget for the General Assembly, also preparing any interim financial reports, if required to do so</p>	<p><b>11.5 The Treasurer shall:</b>  <b>11.5.4</b> Prepare the Annual Financial Statement to be submitted to the General Assembly for approval. Also prepare the Mission Budget for the period between one Congress and the next and interim financial reports, if required.</p>	<p>This change reflects the new rules where the General Assembly of members approves the financial statements.</p>





CURRENT CONSTITUTION – approved 2023	AMENDMENTS TO CONSTITUTION - 2024	EXPLANATIONS
<p><b>11.5.9</b> Should some of the functions be delegated, in whole or in part, to the Responsible Administrator with explicit mandate of the Executive Committee, the Treasurer shall have the obligation and the responsibility to review their work in order to ensure that each act is fully compliant with the interests of the Association, also having the right to request an external audit.</p>	<p><b>11.5.9</b> Should some of the functions be delegated, in whole or in part, to the Responsible Administrator <b>or to the individual Administrator</b> with explicit mandate of the Executive Committee, the Treasurer shall have the obligation and the responsibility to review their work in order to ensure that each act is fully compliant with the interests of the Association, also having the right to request an external audit.</p>	<p>To be consistent with article 10.3.11</p>
<p><b>Transitory rule</b>  In order to bring the Constitution of the Association in line with Italian Law (Third Sector Code - Legislative Decree No. 117 of 3 July 2017 and the consequent registration in the R.U.N.T.S. (Unique National Register of the Third Sector), the General Assembly delegates the Executive Committee to amend the Constitution of the Association in the articles in conflict with the regulations of the Third Sector. Proxy is limited to this purpose only and for the limited time necessary to accomplish it. Once registration has been obtained, it will no longer</p>		<p>We propose removing this rule in the constitution as it no longer has any purpose. Registration has been obtained and so we no longer have the power to modify the constitution without the vote of the members.</p>

be possible for the		
CURRENT CONSTITUTION – approved 2023	AMENDMENTS TO CONSTITUTION - 2024	EXPLANATIONS
<p>Any member wishing to amend the Constitution must give notice in writing to the Secretary General at least three (3) months before the date of the meeting of the General Assembly. Any decision to amend the Constitution shall require a two-thirds majority.</p> <p>Any changes made as a result of the Transitory Rule shall be reported to members.</p>		<p>This is a repeat of the same sentence at the beginning of the clause. It is a mistake and needs to be removed.</p>





## Annex K

### ASSITEJ International Regional Development Programme 2025 - 2028

May 2024

#### Call for proposals

ASSITEJ International is calling for proposals for regional development programmes in the field of performing arts for children and young people to take place between March 2025 and February 2028.

ASSITEJ International intends to support between 1 and 3 Regional Development Programmes created by ASSITEJ National Centres.

The deadline for applications is 1 November 2024.

#### What is an ASSITEJ Regional Development Programme?

A regional development programme should consist of a series of activities designed to develop areas of strategic importance on national and regional levels. The activities could, for example, focus on capacity building of National Centres, or artistic development of artists, or developing access for children and young people to the performing arts, or the development of public policies – whatever the identified need is.

The focus of the programme is any region outside the European Union.

It is important that the proposal expresses

1. Why the programme chooses to focus on certain areas and activities and
2. How the development of these can make a long-lasting positive impact.

It is important that the proposal considers how the Regional Development Programme relates to other existing activities and contributors in the field, like festivals, national and regional cultural policies and funding schemes, and other major arts organisations and how they can complement these and/or collaborate with them.

ASSITEJ International Professional Networks should be included when these can be instrumental to the aims and activities of the project.

The programme will be managed in collaboration between the ASSITEJ National Centres applying and ASSITEJ International.

#### Duration

The Regional Development Programme can have a duration of up to 3 years in the period between March 2025 and February 2028 (36 months). The Executive Committee encourages applicants to design projects with a duration of at least two years, allowing for a long-term collaboration between the region and ASSITEJ International.

#### Who can apply?

A minimum of three ASSITEJ National Centres should collectively create the



proposal and send it to the Secretary General of ASSITEJ.

### **Regional collaboration**

The activities of the programme should directly benefit National Centres arts professionals or audiences from a minimum of four countries.

Whenever possible, the programme should constitute a positive contribution to the Regional Networks of ASSITEJ and the National Centres involved in this network.

### **Budget**

The National Centres making the proposal can apply for up to 60.000 EUR for each Regional Development Programme. The applicants should cover a minimum of 30% of the total budget.

The total budget is the sum of the support from ASSITEJ plus the 30% covered by the applicants<sup>1</sup>.

The applicants can decide to apply for less than 60.000 depending on the activities of the programme and the amount they can raise for co-funding. In-kind contributions cannot be counted as co-financing. This is due to the rules of the 'Creative Europe' programme of the European Commission that is supporting ASSITEJ International.

The budget can be administered by one or more of the applying ASSITEJ National Centres on behalf of all the applicants, or it can be administered by all applicants.

Detailed and clear bookkeeping and financial reporting is necessary. The details will be defined in the Grant Agreement, if the application is selected by the Executive Committee.

### **The proposal**

The proposal should contain the following:

- Description of the aims of the programme.
- Explanation of why the programme chooses to focus on certain aims and activities and how the development of these can make a long-lasting positive impact.
- Detailed description of the activities and how they will achieve the aims.
- How the proposal will involve the Regional Networks of ASSITEJ and ASSITEJ International Professional Networks (not obligatory).
- Draft of the overall time frame.

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<sup>1</sup> Budget example 1: 60.000 (ASSITEJ grant) + 25.714 (contribution from applicants) = total budget of 85.714.

Budget example 2: 20.000 (ASSITEJ grant) + 8.571 (contribution from applicants) = total budget of 28.571.

Note: these are just examples. Application budgets can be based on any amount up to 60.000 EUR in ASSITEJ contribution.





- Description of the applicants and other involved partners.
- A budget.

The applicants are free to choose the order of these chapters.

The proposal should be sent to the Secretary General no later than 1 November 2024.

The applicants are encouraged to reach out to the Executive Committee to discuss the proposal prior to the deadline.

### **Selection**

The Executive Committee of ASSITEJ International will select among the proposals based on the quality of the application and the strategic priorities of ASSITEJ International. The Executive Committee will select between 1 and 3 programmes.

### **Co-creation**

After the proposal has been accepted by the Executive Committee, the ASSITEJ National Centres and the Executive Committee of ASSITEJ International will further develop and co-create the project, ensuring that the competencies and visions of ASSITEJ International contribute to the programme.

The National Centres and the Executive Committee will sign a grant agreement, including a final budget and project plan before the start of the project.

### **PLEASE NOTE:**

**The support to the Regional Development Programmes will only be possible if ASSITEJ International receives the Network Grant of Creative Europe (CREA-CULT-2024-NET). This will be known by September 2024.**



## Annex L

### Membership Fees of ASSITEJ International Proposal for the General Assembly

15 May 2024

Dear ASSITEJ National Centres and International Professional Networks.

We have updated the proposal for a new membership fee structure to be discussed and voted on at the General Assembly at the 21st ASSITEJ World Congress in Cuba.

Based on the feedback you gave in the hearing in February 2024 we have made a few changes:

Reduced the maximum membership fee from 3.000 to 2.000 in 2025 and 2.500 from 2026 and onwards.

Included a possibility for members to apply for a reduced fee. Given a definition of income.

*The Executive Committee of ASSITEJ International.*

#### Background

The membership fees as they exist now are 150 EUR/USD as the minimum and 750 EUR/USD as the maximum. Each member decides how much to pay within this sliding scale.

The total membership fees paid to ASSITEJ International generate a little less than 20.000 EUR every year.

Until 2022, 90% of the total budget of ASSITEJ International consisted of membership fees. Since 2022 the membership fees constitute a much smaller percentage of the budget but play a central role as matching funds for support that ASSITEJ International received from the successful Creative Europe application for funding.

#### Rationale

There are several reasons why the EC proposes a change in the fees.

#### Time

It is 15 years since the last time the fees were regulated. ASSITEJ International has changed, as has the world around us, and inflation is constantly diminishing the value of the fee amount set 15 years ago.

#### Equity

The fees, as they currently exist, only reflect the economic differences of the members of ASSITEJ to a limited degree. 750 EUR is only 5 times more than 150. In contrast, the economic difference between members is much greater.

Let's say a member has a yearly income of 1.000 EUR. If this member pays 150



EUR, the membership fee is 15% of the income.

If we imagine another member with an income of 100.000 EUR who pays 750 EUR, the membership fee would be 0.75% of the annual income.

In the proposal of the EC, the fees are defined by a percentage of the annual income of the member. We feel this is fairer and reflects our aims of working for an Association based on equity<sup>2</sup>.

### Matching funds

ASSITEJ International is currently receiving support from the European Union through the Creative Europe Programme. This support has increased the budget of ASSITEJ by more than 570% and enables the Association to work much more strongly for the aims of the sector, support more and new activities and employ permanent staff to assist the Executive Committee.

In March 2024, ASSITEJ applied for the same Creative Europe funding for the period of Jan. 2025 – Dec 2028.

The amount of funding ASSITEJ can ask for from Creative Europe depends on the level of co-funding the Association can find. The funding agreement is that ASSITEJ pays 20% of the budget, and the EU matches this with the remaining 80%.

With the current membership fees, ASSITEJ is able to allocate approximately 15.000 EUR per year. This will result in 60.000 EUR in support from the EU per year.

If ASSITEJ has a larger income from membership fees and we can allocate e.g. 35.000 EUR per year, this will result in 140.000 EUR in support per year from the EU to our Association.

In the last two years, the EU funding has, among other things, allowed ASSITEJ to

- employ four permanent staff members,
- provide financial support to 60 people to attend the ASSITEJ events,
- create digital access to our events
- provide travel support to the participants of the Next Generation Programme
- commission 4 streams of advocacy-focused research and external evaluation of the Association.
- support the work to become a more inclusive and sustainable Association.
- build a new and accessible website
- secure better travel support for EC members
- support the hosts of the EC meetings

<sup>2</sup> ASSITEJ International currently has a procedure to waive the fees for members in documented economic distress. It is intended as a way to support members temporarily, not permanently, over several years.

- position ASSITEJ more strongly as an advocate for our sector and build relationships with important stakeholders.



### **Autonomy & Stability**

The current support from the European Union in the period 2022 - 2024 has partially been co-financed by funds from the Danish Arts Foundation. This has been possible because the Secretary General, Louis Valente, is based in Denmark.

It is important that the Secretary General of ASSITEJ in the future can come from countries that do not have strong cultural funding programmes. This is important for equity in the Association and to attract the most qualified people to the leading roles in the Association no matter where they are based.

Substantial income generated from the fees of members of ASSITEJ is the best way to secure autonomy and economic stability. This is the case in a future with European funding but even more so if we will have years without funding from the EU or other significant sources.

In conclusion, the EC makes this new proposal because we feel it is central to creating economic equity, autonomy, and stability. And to secure the funding needed to create the activities and projects that our sector needs to develop.

### **Proposal**

#### **Percentage of annual income**

The EC proposes that the membership fees are changed to be defined by the annual income of the ASSITEJ National Centre or Professional Network. We feel this is a fair and simple principle that reflects the economic differences of the members of the Association.

The percentage we propose is 1.8% of the annual income.

#### **Minimum and maximum fee**

We propose to keep the minimum fee of 150 EUR so that all members, including those with low income, contribute financially.

We also propose to add a maximum fee so that few members with a large income are not contributing a too large proportion of the membership fees. We propose that the maximum fees is 2.000 EUR for the membership fees of 2025 and 2.500 from 2026 and onwards.

Based on the responses from the membership about the annual income of each member, the EC estimates that if this proposal is implemented, the income generated by membership fees would rise from the current 20.000 EUR in total to around 28.000 in 2025 and 32.000 from 2026.

#### **Exceptions**

From the responses to the hearing, it is evident that the annual income does not always reflect the economic situation of all members and their ability to pay membership fees to ASSITEJ International.

This may, for example, be because the income is fully generated by project



grants that does not allow members to include expenses of membership fees and an increased membership paid to ASSITEJ International would have a significant negative impact of financial situation of the member.

The conclusion of the Executive Committee is that to create a fair membership fee structure we need to allow for exceptions. A “one-size-fits-all” approach does not reflect the global diversity of our membership.

We propose to allow members to apply to the Executive Committee for a reduced membership fee providing clear reasons and an annual statement documenting the financial situation.

### **Definition of income**

In the definition of income, this proposal includes:

- Income from grants/funding from local, national or international organisations both public and private
- Income from membership fees and donations
- Income from any projects or activity
- Other income like rent and bank interests

In the definition of income, we do not include in-kind income like free or reduced rent, free airplane tickets from an airline, donations of materials (stage equipment or office supplies, or donation of time.

### **Definition of annual income**

The annual income will be defined by the last financial statement of the National Centre or Network. Some members will have a statement based on the calendar year; others may have other fiscal years. In any case, the membership fee will be based on the last income in the last financial statement that the member has available.

The EC is aware that many members don't have an annual statement. If this is because the member is not moving any money and doesn't have any financial transactions, the member will pay the minimum fee.

### **Currency and bank cost**

Our proposal for an update of the membership fees also includes

- a proposal to define all membership fees in Euros because our seat is in the Eurozone. Before members could pay in both USD and EUR.
- to define all bank fees to be paid by the member so that the agreed fee reaches ASSITEJ International in full.

## Annex M – Open Space Notes

Subject	Focus	Proposals	Language
Exchange of international experiences	Individual impact	How can more of the english speaking Caribbean get involved	EN
Exchange of international experiences	Individual impact	Conection between Global south and north	EN
Exchange of international experiences	Individual impact	To increase individual exposure with existing young people in diferent countries. There is a need of guidance for upcoming Directors, xxx and teachers. The next generation candidates to find a longspam on conections to this. They are the first point of reference. SA	EN
Exchange of international experiences	Individual impact	Mentorship work placement	EN
Exchange of international experiences	Individual impact	Exchange visits of individuals	EN
Exchange of international experiences	Individual impact	Some documentation of this to be shared (Exchange visits of individuals)	EN
Exchange of international experiences	Individual impact	Learp about Stonia from diverse context	EN
Exchange of international experiences	Individual impact	Perhaps an international exchange program where 2 or more participants swap and go workand connect with the community of the other	EN
Exchange of international experiences	Individual impact	Continue artistic exchanges and create new ones not only internationally but also by each national center.	ES
Exchange of international experiences	Individual impact	Translators for other languages participating in the international events, Brazil has the largest delegation in Cuba, for example	PT
Exchange of international experiences	International impacts	Online (Youtube Channel) to Display AI works	EN
Exchange of international experiences	International impacts	What about wars	EN

Exchange of international experiences	International impacts	Festival platform with info and dates	EN
Exchange of international experiences	International impacts	Exchange & Collabsare important	EN
Exchange of international experiences	International impacts	Use new framework for AAS education (UNESCO) to centrelobbying- speaks to decolonisation, centring indigenous knolege, sustainable development	EN
Exchange of international experiences	International impacts	Take position about disrespected childhood around the world with frundaising programs (p. ed) for art companies who are still working in these delicate zones	EN
Exchange of international experiences	International impacts	Human trafficking sxxx and problem in collaboration	EN
Exchange of international experiences	International impacts	Find ways to support inmigration actively. No ASSITEJ members should face inmimmigration issues. Erase the borders!	EN
Exchange of international experiences	International impacts	Connet regional networks toghether. Coffee sessions	EN
Exchange of international experiences	International impacts	Lookingat who is writing+organise skill swapping	EN
Exchange of international experiences	International impacts	deliberatdy schedule online meetings with other internationalbodies, open to members to explore connectors andsynerges, e.g Festival Academy is launching African Chapter- ASSTEJ Int / ACYTA/ FestivalAcademy meeting	EN
Exchange of international experiences	National Impact	Create funding calls for the circulation of groups, but also for training actions and programmers.	EN
Exchange of international experiences	National Impact	We need to increase south north exchanges	EN
Exchange of international experiences	National Impact	I like to improvey Knolech about ASSITEJ	EN
Exchange of international experiences	National Impact	More interntional exchange in South Africa	EN

Exchange of international experiences	National Impact	Comparative and collaborative co- operation	EN
Exchange of international experiences	National Impact	Finding ways to collaborate on shared practise/ideas Online- or inwaysthatdonthave to necesitalyneed travel to much.Maybe a sharingin personat the endof the project	EN
Exchange of international experiences	National Impact	It would generate more interestamong commientries to take part in tya	EN
Exchange of international experiences	National Impact	Establish TYA Playback xxx top ofacilitatemental health and trauma	EN
Exchange of international experiences	National Impact	Be intentional serve all guest country/cast with honor and respect	EN
Exchange of international experiences	National Impact	Create a communication strategy for travelers and support local commities ( e.g Pour Tourist with local homes)	EN
Exchange of international experiences	National Impact	Would have significant impact on Quantitymore xxx exchanges - the simple fact of enableartist to see work is fundamental- but beyondmany artist pocket	EN
Exchange of international experiences	National Impact	Internalization for what? It is necessary to give meaning and value to the experience that serves to contribute to the visiting artist and to the receiving country for that the financing is fundamental and must contribute to the non precariousness and dignity!	ES
Exchange of international experiences	National Impact	Ampliar los idiomas y el numero de traductores disponibles en encuentrosregionales y mundiales	PT
Exchange of international experiences	Pitch Page	Use the improved financial fundings to makepublic compaigns at a world level to be more visibleinside politicaland social agendas: TYA deserved more consideration!!!! E.g. films, documentaries, social networks	EN
Exchange of international experiences	Pitch Page	Do efforts to include the arabic world	EN
Exchange of international experiences	Pitch Page	Ensure mentorshio program for Next Gen	EN



Exchange of international experiences	Pitch Page	Formation to cultural operators / Policy Makers / Executive Committee about decolonisation, gender studies, climate change by operators/students/ professors who had this field experiences	EN
Exchange of international experiences	Pitch Page	Create new work together across borders but make the production in both countries	EN
Exchange of international experiences	Pitch Page	A focus on South east Asia	EN
Exchange of international experiences	Pitch Page	Establish TYA Playback Theatre	EN
Exchange of international experiences	Pitch Page	Include at least one Congress session for the NEXT GENERATION program where the fellows can share their work that they do in their countries. This session should be included in the official congress sessions and should be open to everyone	EN
Exchange of international experiences	Pitch Page	Festival exchange where 1 person from a festival is embedded in another festival's planning to learn about how they work	EN
Exchange of international experiences	Pitch Page	Sharing knowledge on good practices., sisa issues, curating, sustainable collaboration	EN
Exchange of international experiences	Pitch Page	Festival platform with info and dates	EN
Exchange of international experiences	Pitch Page	Festival platform	EN
Exchange of international experiences	Pitch Page	Festivals and trainings	EN
Exchange of international experiences	Pitch Page	Collect case studies to demonstrate links between arts access+sustainable development goals (quality education peace, environment, etc.)	EN
Exchange of international experiences	Pitch Page	Fostering strategic alliances for ASSITEJ's joint work in the world.	ES
Exchange of international experiences	Pitch Page	To dream about the Congress in Cuba and that it has become a reality is something super special!	ES

Exchange of international experiences	Pitch Page	Strengthen the connection with Iberescena and other institutions.	PT
Exchange of international experiences	Pitch Page	Continuar Intercambios internacionales de duración con teatro joven y otros	PT
Exchange of international experiences	Pitch Page	Visibilize bilateral and/or triangular encounters with countries from different continents.s	PT
National Centers Support	Individual impact	Coffee session on political influencing how to impact policy member and maybe to have this session in regional context	EN
National Centers Support	Individual impact	Programme / open call for individuals to submit their proposals	EN
National Centers Support	Individual impact	For artist provide ongoing community support for freelancers	EN
National Centers Support	Individual impact	Policy framework knowledge for advocacy	EN
National Centers Support	Individual impact	Make people feel part of the movement; national centers should be an embracing family for artists, teachers, etc. People should fell less alone	EN
National Centers Support	Individual impact	AS some National Centers work more as gate keeper. We need to findd more ways of involvement even where there is a National Center	EN
National Centers Support	International impact	spotlight centers in newsletter	EN
National Centers Support	International impact	speed datng for different national centers	EN
National Centers Support	International impact	Deliberately connect centres facing similar challenges with those who may have made progress in relation to this.	EN
National Centers Support	International impact	If impact is made at microlevel it will automaticly grow at micro level	EN
National Centers Support	International impact	Have seed grants for all struggling centres for then to get on their feel. Seed grant and training onbest practice on governance x running a center	EN
National Centers Support	International impact	Identify regional challenges & tackle as a collective to create “regional voice”.	EN
National Centers Support	International impact	Dance champions to the national centres.	EN
National Centers Support	International impact	Each national centre to have a member who is in contact with the international professional networks eg IIAN Champions	EN



National Centers Support	International impact	How does social media an AI impact TYA	EN
National Centers Support	International impact	potential pairings sharing of understanding beteewn centers with no funding	EN
National Centers Support	National Impact	Identify Ngo, Npo, to represent on a global scale as advocates of ASSITEJ	EN
National Centers Support	National Impact	International resources for ASSITEJ's structure in Brazil and in countries in need.	PT
National Centers Support	National Impact	Offer basic tools for all centres such as website availability for linked centres from what exists from ASSITEJ; availability of financial support for centres: to be able to be structured with space for at least one paid person (secretary).	PT
National Centers Support	National Impact	Mentoring new centers through painting and regular online meetings, including one-on-one exchanges. For example, relocating an office to a neighboring country	EN
National Centers Support	National Impact	Find a mechanism of preventing national centers of being "privatised" serving just one institution in a country	EN
National Centers Support	National Impact	Enforce the constitution call out national centers that do this (national centers of being "privatised" serving just one institution in a country)	EN
National Centers Support	National Impact	National Centers support	EN
National Centers Support	National Impact	Create a new role to oversee new ASSITEJ Countries And provide regular support for new members	EN
National Centers Support	National Impact	Introduce and enhance gobernnance funding	EN
National Centers Support	National Impact	Trainings in TYA is needed in 3rd world countries	EN
National Centers Support	National Impact	To have updated content list. how can national artist contact whn planning an international tour or exchange	EN
National Centers Support	National Impact	Advice, accompaniment for the region, liaison for the application for funds	ES
National Centers Support	National Impact	Support mechanism for the creation of new national centers	EN



ASSITEJ needs to work more connected with national centres. specially new joining centres and keep guiding them about how to involve more and encourage to participate. Maybe an outreach working group this will make association more inclusive and wellcoming.

National Centers Support	Pitch Page	ASSITEJ needs to work more connected with national centres. specially new joining centres and keep guiding them about how to involve more and encourage to participate. Maybe an outreach working group this will make association more inclusive and wellcoming.	EN
National Centers Support	Pitch Page	Share funding strategies between national centres and income generation.	EN
National Centers Support	Pitch Page	A focus on Centres with little or no funding.	EN
National Centers Support	Pitch Page	Focus on South-South Asia.	EN
National Centers Support	Pitch Page	Understanding Africa through the TYA Mapping Project.	EN
National Centers Support	Pitch Page	To choose 1 important project for each national center, to share with all the community...to give inspiration and exchange expertises	EN
National Centers Support	Pitch Page	Mentorship engagement ideas exchange.	EN
National Centers Support	Pitch Page	This exchange could be of course an inspiration for ASSITEJ International new projects and fundrising activities	EN
National Centers Support	Pitch Page	Yes!! Sharing of the work of centers so that this is collected by ASSITEJ. Digital platform to do all this.	EN
National Centers Support	Pitch Page	Hold events to support	EN
Regional development	Individual impact	The Next generation need a seat at the table,, They need a vote at the EC	EN
Regional development	Individual impact	We need to make ASSITEJ Essential to artist- right now. There is a disconnect with artist and the wider ASSITEJ network (Agree especially in dance)	EN
Regional development	Individual impact	Can their network be involved like ITIARN/IIAN/WLPG and they vote maybe it is made up of alumni who also mentor next group	EN
Regional development	Individual impact	Thinking within and not without	EN
Regional development	Individual impact	Professional development for artists	EN
Regional development	Individual impact	Greater involvement of the Spanish and English-speaking Caribbean area in regional events in order to increase our integration	ES



Regional development	International impacts	Regional networks will be very important allies in this programme and may themselves need to be supported National centres often have more resources than regional networks	EN
Regional development	International impacts	WLP G Script Database + Writing Meetings	EN
Regional development	International impacts	BRICS as an economic region? Lushophone countries as a region? Other forms of regions than geographic	EN
Regional development	International impacts	RETHINKING BORDERS - FRONTIERS AS SPACE TO RE-IMAGINE (NOT POLITICAL HERITAGE ONLY)	EN
Regional development	International impacts	"Script" writing for theatre for EY: a written "recording" of all those show that are mainly devised and manytimes not text based. This will help the visibility od EY, and solidity. (This reletes better to research and docummentation!)	EN
Regional development	International impacts	Language Classes before and after festivals	EN
Regional development	International impacts	Photographing or video for and with children and young people	EN
Regional development	International impacts	Connection of regional networks with other regional networks from other parts of the world	EN
Regional development	International impacts	Finding professionals from countries without centres at events	ES
Regional development	International impacts	They will create smooth running international	EN
Regional development	International impacts	Regions seen as places with a common border waterstream / xxx cultural identity	EN
Regional development	International impacts	Capacity building in board and leadership training. Eg Coperate governance roles of each position x how to run a boar x centre	EN
Regional development	International impacts	A project xxx forces to battle against the rize of rightwinds and populism. Same problems facing asindifferent countries what are the similarities in a global level	EN
Regional development	International impacts	Proposal to officially make ASSITEJ Bilingual (not first and second language)	EN
Regional development	International impacts	Organize regional meetings with antional centres and EC	EN
Regional development	International impacts	International peer-intervention groups	EN
Regional development	International impacts	International peer-intervention groups	EN



Regional development	National Impact	Cultural residencies collide where artists create together	EN
Regional development	National Impact	NATIONAL AND REGIONAL MEETINGS	PT
Regional development	National Impact	A lot of the English-speaking Caribbean has huge similar xxxxx + conections we are waiting to share to build. Give us a voice + space	EN
Regional development	National Impact	We need to create regional groups. These will enable us to coordinate well in our regions and feed to DMC centres.	EN
Regional development	National Impact	Ways for accessing funds	EN
Regional development	National Impact	Continental meetings	EN
Regional development	National Impact	Helping new national centres emerge and develop though collaboration with existing national centres	EN
Regional development	National Impact	Increase funding in regional hubs for innovation + training	EN
Regional development	National Impact	We have national (no legible), international (no legible), local -> (no legible)	EN
Regional development	National Impact	Stronger national centres can anchor for less strong centres in the region - build projects in this way	EN
Regional development	National Impact	Developed countries to partner with underdeveloped countries to transfer institutional knowledge.	EN
Regional development	National Impact	Overcoming regional political tension & obstacles.	EN
Regional development	National Impact	Create proposals that insitutions could takeand be supported by ASSITEJ International	EN
Regional development	National Impact	A lot of the English-speaking Caribbean has huge similar hislases + conections we are waiting to share to build. Give us a voice + space	EN
Regional development	National Impact	Increase valve for TYA in the comunity+region	EN
Regional development	National Impact	Regionalism has impact as it gives chances to everyone	EN
Regional development	National Impact	Through regional development we can help a countries that have no national center to create theis own national centre	EN
Regional development	National Impact	Mentorship program between experiences(long) old national centres and young national centers	EN
Regional development	Pitch Page	Artist residencies that include artist from nearby countries that doesnt yet have an ASSITEJ center	EN



Regional development	Pitch Page	Create a regional festival exchange network to share concepts and performances	EN
Regional development	Pitch Page	A focus on Southeast Asia	EN
Regional development	Pitch Page	Create an African platform to lobby African Union regarding the manifesto	EN
Regional development	Pitch Page	Ongoing new writing sharing sessions online or filmed+streamed	EN
Regional development	Pitch Page	Series of workshops delivered across a number of neighbouring countries and online - in, for example, social media/AI and performance for young/arts for trauma	EN
Regional development	Pitch Page	Residencies 3 weeks or 3 months on TYA Ethics	EN
Regional development	Pitch Page	A program in which a country with national Center can sponsor and give support to another in its region along the process to form a center.	EN
Regional development	Pitch Page	Twin processes between centers artist or whatever... but matching needs and resources	EN
Regional development	Pitch Page	Best practise exchanges between regional networks	EN
Regional development	Pitch Page	Recognize disturbed Region where children are suffering and along with national centers and networks create an army of volunteers to work with these children through our art	EN
Regional development	Pitch Page	IIAN champions to link up and share news around the world /- Support this scheme	EN
Regional development	Pitch Page	Matches-in ching platform for centres from the same region to present their proposals	EN
Regional development	Pitch Page	Think Brasil in its dimension continental size and therefore support interexchange into the country	EN
Regional development	Pitch Page	To consider the situation in Latin America in order to participate in an international institution with the reality of the precariousness of the sector, and of society in general.	ES
Regional development	Pitch Page	Twin processes between artist centres or whatever, but matching needs and resources.	EN
Research, materials, documentation	Individual impact	Use ASSITEJ Platforms to document how wars affect children's wellbeing. Document children in wars cultures, archive it to preserve their stories.	EN
Research, materials, documentation	Individual impact	Yes, I think it's time to merge XXX ITYARN for the XXXX	EN

Research, materials, documentation	Individual impact	Create a space (online or other) that is space, protected and valuable for artists to share their work and receive feedback	EN
Research, materials, documentation	Individual impact	Make it multilingual through AI	EN
Research, materials, documentation	Individual impact	I would welcome a clear way to access the valuable research that is being undertaken	EN
Research, materials, documentation	Individual impact	Regular opportunities for artists not based on age but on their projects and researches that involve also a period of formation/ exchange	EN
Research, materials, documentation	Individual impact	Spotlight issues of concern from research and advocacy	EN
Research, materials, documentation	Individual impact	Freelance artist support community	EN
Research, materials, documentation	Individual impact	Connect up ITYARN with the rest of ASSITEJ - Especially the networks persuade them to share and communicate	EN
Research, materials, documentation	Individual impact	XXXXX independent artist practice more of a voice	EN
Research, materials, documentation	Individual impact	Independent artist gathering	EN
Research, materials, documentation	Individual impact	Need more training for trauma-informed approaches to making art	EN
Research, materials, documentation	Individual impact	Reforzar la idea de que ASSITEJ no es solamente para algunas personas sino que se puede tomar parte de las actividades por el deseo de querer hacerlo	ES
Research, materials, documentation	Individual impact	To know other realities, to exchange knowledge and childhood - praxis! Theory and practice were possible here. The Congress needs more time.	ES
Research, materials, documentation	Individual impact	Dissemination of research development opportunities and researchers dedicated to TYA	PT
Research, materials, documentation	International impacts	Use creative ways/mediums	EN



Research, materials, documentation	International impacts	We need to create a documentation team for events	EN
Research, materials, documentation	International impacts	We need a media team that records XXXX People	EN
Research, materials, documentation	International impacts	Support writers - Feature or \$	EN
Research, materials, documentation	International impacts	Central area for members to access research an archive	EN
Research, materials, documentation	International impacts	Best practices in every artistic discipline. Train the trainees workshops in experts in the respective areas	EN
Research, materials, documentation	International impacts	We need to know what children are like in the world, what the realities are in each country, in each region.	ES
Research, materials, documentation	International impacts	The Congress was wonderful for that, the oral communications from the articles that were read was important. Now publishing the articles from the talk will be very important for that too: to know the realities of childhood in each country.	ES
Research, materials, documentation	International impacts	Crear espacios de intercambio de publicaciones. Un espacio común administrado por los centros con documentación de los eventos y publicaciones de los centros	ES
Research, materials, documentation			
Research, materials, documentation	National Impact	More sharing of resources from different centres	EN
Research, materials, documentation	National Impact	How can people who are not able to travel take (more) part in ASSITEJ events?	EN
Research, materials, documentation	National Impact	Mentor the young people of ASSITEJ (NE) to help us grow our own research, its quality and methods	EN
Research, materials, documentation	National Impact	Sharing of annual reports from national centers and theatre companies (members)	EN
Research, materials, documentation	National Impact	Create a documentation team that shoot photos, videos and interviews for archives	EN

Research, materials, documentation	National Impact	National centres sharing results for comparison and analysis purposes	EN
Research, materials, documentation	National Impact	WLPG script database- get involved!!!	EN
Research, materials, documentation	National Impact	IIAN has access to much research and materials on inclusion and needs support to share this- alongside the mentioned networks!!	EN
Research, materials, documentation	National Impact	Where do I learn more about this? (IIAN research materials)	EN
Research, materials, documentation	National Impact	Agree!! ((IIAN research materials)	EN
Research, materials, documentation	National Impact	Find out about possibilities to integrate different students for research	EN
Research, materials, documentation	National Impact	University collaboration to do National research on TYA	EN
Research, materials, documentation	National Impact	Translation in main african language (swahili)	EN
Research, materials, documentation	National Impact	Create a sort of databases where we can find all the project and organisations in different languages with connection to all the website	EN
Research, materials, documentation	National Impact	Ways of accessing research for advocacy purposes	EN
Research, materials, documentation	National Impact	Platforms where researches about art/childhood are related to an artistic project in different countries (p.e. performance, community projects examples of good practices. Videos, interviews, picture	EN
Research, materials, documentation	National Impact	ASU-Stage AUS/NZ have academics who are developing national archiving projects. This could work internationally	EN
Research, materials, documentation	National Impact	Integrar, ampliar y profundizar ITYARN: más días de encuentros, más tiempos y dinámicas de debate, mayor integración a las demás actividades del encuentro global de ASSITEJ ( solo fue un día y sin el debate entre ponentes)	ES



Research, materials, documentation	National Impact	Publicar los artículos desde el congreso y ampliar el congreso, los días, el tiempo para hablar. Cuanto más trabajos mas vamos conocer las infancias	ES
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Research, materials, documentation	Pitch Page	Specific funds for first nations/indigenous to be part of ASSITEJ	EN
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Research, materials, documentation	Pitch Page	UK " Arts backpack" project share findings of four pilot projects across UK Schools	EN
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Research, materials, documentation	Pitch Page	Working with Royal Children's Hospitla, Melbourne Australiato share + develop mental health researh and effect of mental health and arts for children	EN
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Research, materials, documentation	Pitch Page	To develop a new area in the field of research of TYA, the international comparative studies of TYA, that is, an area that compares how is theatre for children around the world.	EN
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Research, materials, documentation	Pitch Page	Learning resilience through art research	EN
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Research, materials, documentation	Pitch Page	Treat every child as your own ( Campaign in Rwanada that could be extend)	EN
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Research, materials, documentation	Pitch Page	Un espacio para publicar investigaciones  Use these programs to break into political barriers & reimagine possibilities.	ES
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## Annex N

### **ASSITEJ International: theatre and performance for children and young people** **WORKING PLAN 2024 -2027**

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

#### **Article 3.1 – Aims**

<b>Article 3 – Object</b> <b>3.1 - Aims</b> Recognizing that children and young people make up a large part of the world's population and that they represent the future, the aims of the Association are:
3.1.1 To work for the rights of children and young people to artistic experiences especially designed and created for them.
3.1.2 To work for the recognition and acknowledgement of theatre and the performing arts for children and young people.
3.1.3 To work for the improvement of the conditions of theatre and the performing arts for children and young people all over the world.
3.1.4 To improve the common knowledge of theatre and the performing arts for children and young people worldwide, thus drawing the attention of international and national authorities to the importance of taking children and young people and the artistic work created for them seriously.
3.1.5 To give people working with theatre and the performing arts for children and young people the opportunity to learn about the work of colleagues from other countries and cultures, thus enabling them to enrich theatre for children and young people in their own country.
3.1.6 To help to form in all countries, ASSITEJ centres and networks which function in accordance with the mission, constitution and policies of the Association. These centres and networks shall unite all theatres, organisations, and persons interested in theatre and the performing arts for children and young people.

3.1.7 To help to establish international artistic networks to explore different aspects of artistic work for children and young people, to increase the artistic competence of artists and to benefit them.





## Article 3.2 – Means

The means of achieving these aims will be:

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

ASSITEJ will

- Strategically support regional initiatives and development, using EC meetings, online connections and members as mechanisms.
- Provide support for members through letters of support on request, according to the protocol for Support, and through solidarity fundraising for artists from less-resourced regions to participate.
- Organise International meetings (Artistic Gatherings and the World Congress).
- Develop a three year artistic dramaturgy for these, in order to promote exchange, building of networks and new directions in TYA.
- Initiate, and adopt as members, new artistic networks, as these seem necessary and desirable.
- Focus on global accessibility and the use of multiple languages and translation tools to ensure better communication.
- Continue online engagement with members, using the new [www.assitejonline.org](http://www.assitejonline.org) platform and other means.
- Initiate, organize and support projects in fair cooperation with theatres, networks, national and regional centres particularly with regards to creating access for children to theatre and the performing arts, stimulating artistic exchange, resisting intolerance and bias, and through giving the designation of “ASSITEJ International project”, where applicable.
- Implement the Regional Development Program with support, to address the needs of ASSITEJ centres in a region, and to share expertise and experience.
- Sustainability: Green policy review annually, GREEN TEAM created.
- Access: OPEN DOOR Team created, review of policies, checklists and toolkits

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

ASSITEJ will



- Explore ways to increase diversity and enhance equity by securing mobility of members from countries with fewer funding possibilities to attend the events of ASSITEJ and continue the practice of offering online opportunities to engage.

Opportunity to review:

- Maintain the Next Generation Residencies programme and encourage similar programmes of exchange on a national and regional basis.
- Support a Next Generation Placements programme to encourage younger artists to gain experiences in different parts of the world through engagement with members and festivals.
- Host Next Generation Alumni sharing opportunities at ASSITEJ events.
- Devise educational and training projects for skills development and mentorship in order to develop TYA in the countries and regions that have need of such a development, through Regional Workshops, online platforms [assitejonline.org](http://assitejonline.org) and other programs.
- Continue online coffee session discussions, regionally and globally.
- Initiate and support international and intercultural theatre projects of co-operation and exchange using international meetings and festivals, on the ground and online, as platforms.
- Develop marketing and fundraising strategies to promote and fund such projects.
- Expand language diversity and equity: investment in digital translation tools, translation of text that goes to members and broadening our translations
- Support mobility and access through dedicated funds, programs and online mechanisms

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

ASSITEJ will

- Support “Write Local. Play Global” and “ITYARN” to ensure that texts are circulated, and to support the dissemination and translation of plays as well as of research materials.
- Motivate national centres to make connections with these networks, in order to amplify local publications of plays or research.



- Provide spaces at Artistic Gatherings, and other ASSITEJ events, as well as on the website, to promote and share plays and texts.

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

ASSITEJ will

- Continue the upkeep of the ASSITEJ Archives, making this more user-friendly and accessible for all members of ASSITEJ and all those interested in research.
- Use the **assitejonline.org** platform to centralise articles, best practice and discussion opportunities between members.
- Collect and share abstracts through ITYARN to demonstrate the breadth and depth of research currently available.
- Explore ways of mapping the activities of TYA on a national, regional and global scale.
- Present evidence of the connection between arts, well-being and mental health, as per the ASSITEJ Manifesto.
- Create toolkits to support the work of the association, focusing on child participation, integration of technology (4IR), taboos in different cultures, artists rights and equity (for children and for the artists) within the association.
- Support the networks to create toolkits or mapping projects in their fields, so, for example, theatre for babies (Small Size), dance in a digital era (YDN), etc.
- Provide the sector and other stakeholders with a range of evidence, qualitative and quantitative, that supports the value, and reach of performing arts for young audiences
- Create policy recommendations to the EU to support the participation and validation of children and young people in culture
- Value of TYA – research and dissemination: continued research into non-English texts, consultations and review with members, presentations, creation of sharing mechanisms

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

ASSITEJ will

- Maintain and produce the Website, the monthly Newsletter, an annual Magazine/E-zine and ASSITEJ-related books and other publications.
- Maintain a proactive and vibrant social media presence which reaches out to all and is inclusive.





- Work towards new ways of fair translation, so that communications are for all members.
- Create a three year strategy for ASSITEJ World Day of Theatre and performing arts for Children and Young people
- Promote the ASSITEJ Spotlight Award, the Applause for Lifetime Achievement Award, the Inspirational Playwrights Awards and the ITYARN Geesche Wartemann Emerging Scholars Award, in order to put focus on TYA, both inside and outside the association. Use these Awards to explore and discuss what is meant by excellence in a global context.
- Invest in our corporate Website: with increase in languages, content creation and maintenance

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

ASSITEJ will

- Develop strategic cooperative ventures with international associations to lobby more broadly for the necessity of theatre and performing arts for all children and young people.
- Use the World Performance Week as a mechanism for cooperation between the international associations.
- Continue to develop strategic relationships with non-theatre based NGOs, institutions or peak bodies which share common values and interests.

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

ASSITEJ will

- Advocate for recognition of theatre and performing arts for young audiences as an intrinsic part of the life-long artistic education of all children and young people, and create a working group for arts education which can advocate to this end.
- Advocate for theatre and performing arts for young audiences as a basic human right, and the right of every child.
- Advocate for theatre and the performing arts for young audiences as being intrinsic to health and well-being, and to the recovery of society post-COVID.
- Promote and advocate for theatre and performing arts that is inclusive of and sensitive to people of all abilities (theatre for, by and with), while incorporating principles of inclusivity in its own working methods.



- Explore different methods of child participation, including participation in the work of the association, creation methods with children and methods to amplify children's voices.
- Support members to activate the ASSITEJ Manifesto in their own contexts.
- Support National Centres through National Centre toolkit workshops, membership and induction processes, informal networking Umbrella sessions, Regional development programs, capacity building
- Support International Professional Networks: through creation of a toolkit for Networks and structural and governance support, capacity building.
- Explore the role of culture in addressing the impact of crisis - economic, environmental, social, domestic and geopolitical - through trauma training programs

### 3.2. 8 Organisational Work: 2021 - 2024

ASSITEJ will

- Continue to work on strategies and practical projects for fundraising or income generation to ensure the sustainability of the association and its members. Strategies will include the refining of the Solidarity fund, review and stabilisation of membership fees and the continued application for funds from diverse sources. Seek Members input to diversification of funds
- Actively recruit new memberships from countries currently not represented in the international body.
- Increase online participation in the association, including ASSITEJ Gatherings, the World Congress, regional and national meetings and other conversations, and to share exchanges, knowledge and expertise with members from countries who struggle to participate in person at events: livestreaming, virtual conferencing, podcasts, online radio, online workshops etc; while continuing to promote and protect the importance of in-person meeting, live theatre and the performing arts.
- Find innovative ways to work with multiple languages and translation, to achieve greater participation and better communication.
- Increase participation from members of the association in the working meetings of the Executive Committee, in order for members to better understand the role and function of the EC.
- Continue to explore child participation within the Association with projects across the next term which embed discussion



and consultation with children and young people in the aims and purpose of ASSITEJ International.

- Finances: financial monitoring and administration, communication with external auditor and reporting to the project manager, the Treasurer, Executive Committee and General Assembly of ASSITEJ International.
- Create a Theory of Change for the association
- Commission analysis of ASSITEJ activities and work practice by external evaluator
- Continue to apply for funding through the EU Networks grant and other European Union possibilities.
- Work as a responsible employer, with appropriate policies and contracts in place



## Annex O

### **Report of the voting commission** **- at the 21st General Assembly of ASSITEJ International - May 30th, 2024.**

#### Background

The voting commission was appointed by the General Assembly and started its work on May 27th with a preparatory meeting and introduction by Secretary General Louis Valente.

The voting system, Election Runner, was used during the digital General Assembly in 2021 and the Special Meeting of the General Assembly in 2023 and its features is to some extent known by the ASSITEJ membership.

All ballots were e-mailed through the Election Runner system to all voter on May 28th 18:00 (6 pm) Cuban Standard Time (UTC -5). The voting was closed on May 30th at 18:00 (6 pm) (UTC -5).

#### The voting

The voting concerned the 22nd ASSITEJ World Congress in Korea 2027, Membership Fees and election of the President of ASSITEJ, the Secretary General of ASSITEJ and members of the Executive Committee, all in the period of 2024-2027.

All in all, 60 centers voted out of 62 eligible voters meaning 30 votes are needed to be elected.

The ballots were written in three languages, English, Spanish and French.

A first reminder was sent om May 29th at 21:00 (9 pm) and a second on May 30th at 15:00 (3 pm).

#### Result

The 22nd ASSITEJ World Congress in Korea 2027

Approve: 59

Disapprove: 0

Abstain: 1



### Membership Fees

Approve: 54  
Disapprove: 2  
Abstain: 4

### President of ASSITEJ

Approve: 59  
Disapprove: 0  
Abstain: 1

### Secretary General of ASSITEJ

Approve: 59  
Disapprove: 0  
Abstain: 1

### Members of the Executive Committee

(in the same order as on the ballot)

Irene Borges, ASSITEJ Cuba: 17 – not elected  
Yannick Boudeau, ASSITEJ Belgium: 48 - elected  
Cristina Cazzola, ASSITEJ Italy: 20 – not elected  
Jon Dafydd-Kidd, ASSITEJ United Kingdom: 45 - elected  
Julia Dina Hesse, ASSITEJ Germany: 47 - elected  
Shoaib Iqbal, ASSITEJ Pakistan and PAYPA/ASSITEJ New Zealand: 44 - elected  
Carole Umulinga Karemera, ASSITEJ Rwanda: 44 - elected  
Seok-hong Kim, ASSITEJ Korea: 54 - elected  
Barbara Malecka, ASSITEJ Poland: 22 – not elected  
Paolo Merisio, ASSITEJ Brasil: 45 - elected  
Kentaro Miyamoto, ASSITEJ Japan: 24 – not elected  
Selloane Lalu Mokuku, ASSITEJ South Africa: 44 - elected  
Gonzalo Moreno, ASSITEJ Spain: 30 - elected  
Solange Perazzo, ATINA/ASSITEJ Argentina: 28 – not elected  
Emelie Robert, ASSITEJ France: 41 - elected



Bebê de Soares, Young Dance Network: 30 - elected  
Stavros Stavrou, ASSITEJ Cyprus: 51 - elected  
Theis Irgens, ASSITEJ Norway: 48 – elected  
Abstains: 0

### Comments

Due to some errors and technical problems the voting was re-launched twice and an e-mail was sent from the Secretary General to all voters to explain the situation. In our judgement this did not affect the election.

Some ASSITEJ canthers paid their membership fee after the launch of the elections, and they were added to the voters list after consulting with the Secretary General.

The voting Commission finalized its work with a meeting on May 30th, 2024, and agreed on this report.

The Voting Commission at the 21st General Assembly of ASSITEJ International, May 30th, 2024 in Havanna, Cuba.

Uyanga Ayrzana, ASSITEJ Mongoila  
Ramón Verdugo Lopez, ASSITEJ Mexico  
Niclas Malmcrona, ASSITEJ Sweden

## Annex P

### Financial Statement 2023

<b>Assets and Liabilities</b>	
<b>Assets</b>	
EU Credit – Project TPAYABCR	267.770,00
Other Credits	3.059,15
Liquid assets	182.186,80
<b>Total Assets</b>	<b>453.015,95</b>
<b>Liabilities</b>	
Reserve Funds	72.435,11
Solidarity rotation fund	912,98
Invoices and Receipts coming In	53.551,61
Debts	2.784,97
Public and Private Grants to be accounted	315.606,49
<b>Total Liabilities</b>	<b>445.291,15</b>
<b>Net profit</b>	<b>7.724,80</b>
<b>Profit and Loss Account</b>	
<b>Costs</b>	
Materials	161,69
Services for social management (EC -	20.138,92
Services for the management of the	68.740,69
Services for TPAYABCR Project activities	22.685,04
Services for Platform and Digital	52.044,89
Services for communication	4.463,39
Services for Babel Project	349,87
Personnel costs	89.118,39
Miscellaneous operating expenses	592,52
Other Expenses	3.714,15
<b>Total Costs</b>	<b>262.009,53</b>
<b>Revenues</b>	
Income from membership fees (current and	17.187,89



Donations	748,32
Private Grants	22.400,00
Public Grants EU - Project TPAYABCR	227.900,00
Public Grants EU - Project Babel	349,87
Other revenues, income and earnings	1.135,17
Other general support income	13,08
<b>Total Revenues</b>	<b>269.734,33</b>
<b>Net Profit</b>	<b>7.724,80</b>