



REPORT  
**NEXT GENERATION RESIDENCY**

**"Sustainability as the future of TYA"**

Sremski Karlovci/Novi Sad, Serbia

14-24 November 2023

Organized by  
the regional platform **From the First Step** and **ASSITEJ Serbia**



Report conducted by Sonja Petrović

## SUMMARY

This report aims to provide comprehensive guidance for organising a Next Generation Residency program founded by Assitej Internacional/Next Generation Network, covering all aspects from announcing and selecting participants and mentors to evaluating the program, including communication with participants and developing the program with the particular focus on the topic of sustainability. The report is intended to assist new organisers from different countries, particularly hosts of the Assitej Artistic Gatherings. It outlines the steps taken in Serbia and provides an overview of the aims, objectives, and challenges faced during the organisation of the Next Generation Residency program titled "Sustainability as the Future of TYA" held in Serbia, Sremski Karlovci/Novi Sad from 14th to 24th November 2023, as a part of the Assitej Artistic Gathering under the slogan "Turning Point".

## CONTENTS

<b>1. Introduction</b> .....	2
2. Open Call.....	3
3. Selection process.....	8
4. Comunication.....	9
5. Selected participants.....	16
6. Developing programme.....	24
7. Programme of the Next Generation Residency in Serbia.....	31
8. Sustainability.....	45
10. Evaluation.....	52
<b>11. Conclusion</b> .....	57

## **1. INTRODUCTION**

In October 2018, Assitej Serbia hosted the first-ever Next Generation program in southeast Europe called "LIMITATIONS AND CHALLENGES in Performing Arts for Children and Young People". The main goal of this residency was to gather young artists from the region and encourage new thinking in TYA. The starting points of this residency were to improve the position of young artists and their work in TYA, empower them to accept responsibility and challenge them to influence change through their work. Additionally, it aimed to encourage collaboration among young artists in the region, bringing new energy and refreshment to the field of art.

The most important outcome of this particular program was a completely new idea developed by six female artists who participated in it. They created a new platform called FROM THE FIRST Step, which works on developing and promoting TYA in the region. This new platform, supported by Assitej Serbia, was responsible for developing and organising the Next Generation Residency in Serbia as part of the Assitej Artistic Gathering 2023. Sonja Petrović, who is a board member of Assitej Serbia and one of the platform founders, played a crucial role in connecting all three sides. The idea of the president of Assitej Serbia, Diana Kržanić Tepavac, to have one representative from the Executive Board in every Network proved crucial in the next few months during the organizing and preparation of the Assitej Artistic Gathering, especially for the second Next Generation program in Serbia titled "Sustainability as the Future of TYA". The organizers' experience from participating in such a program helped them understand the expectations and needs of young artists. Continuous communication and connection with the steering group of the Next Generation Network facilitated every step of developing and organizing the residency. Assitej Serbia was ready to host one of the best-created artistic residencies in this field.

## 2. OPEN CALL

The open call ran from April 1st to April 25th. We invited 13 artists (actors, dancers, directors, scenographers, critics, producers, researchers, pedagogues, etc.) worldwide to attend the Next Generation program.



We received more than 100 applications from various countries:

- |              |                        |
|--------------|------------------------|
| Mexico       | Ireland                |
| America      | Germany                |
| Sri Lanka    | Switzerland            |
| Pakistan     | United Kingdom         |
| India        | Finland                |
| Malaysia     | Italy                  |
| Philippines  | Moldova                |
| Iran         | Croatia                |
| Israel       | Montenegro             |
| Zimbabwe     | Bulgaria               |
| South Africa | Bosnia and Herzegovina |
| Egypt        | Romania                |
| Rwanda       | Poland                 |
| Mozambique   | Serbia                 |
| Estonia      | Slovenia               |
| Russia       | Cyprus                 |
| Spain        | Turkey                 |

## Example of announcement:

**OPEN CALL for  
Next Generation (NG) residency program**  
"Sustainability as the future of TYA"  
Novi Sad, Serbia  
14 – 20 Nov 2023

**Deadline: 25 April**

**Next Generation (NG) residency program** is an ASSITEJ initiative designed to support artistic and cultural exchange and collaboration between international artists aged 36 years or below interested in theater for young audiences.

**ASSITEJ Serbia** and regional platform **From the First Step** invites 13 artists (actors, dancers, directors, scenographers, critics, producers, researchers, pedagogues, etc.) from all around the world to attend the Next Generation program, which will be the prologue of the Assitej Artistic Gathering "Turning point" (20 – 24 November 2023).

*Sustainability* will be the topic of the 2023 Next Generation Residency.

### **Sustainability**

Sustainable art can be defined as creativity to find new ways to make art that can benefit the environment, whether by using accessible and natural materials or by inspiring social awareness on pressing issues. However, when we discuss an ecologically aware work process, it is not enough to only talk about materials, topics, and advocacy. It is necessary to talk about relationships between people in the process, time, and the way of communication; in other words, about the mental health of the working process.

The NG residency program at AAG in Serbia will include the following:

- Six days of workshops on the topic of sustainability
- Seeing TYA performances from Serbia
- Discussions and reflections.
- Networking with theater practitioners from Serbia and the global ASSITEJ community.
- A meeting with the ASSITEJ Next Generation Network and alumni.

Regional platform From the First Step and Assitej Serbia will provide:

- Accommodation for six nights (from the 14th to the 20th of November).
- Food per diem.
- Facilitation of the program.

Next Generation participants are expected to fundraise for their travel to the residency. Therefore, applicants accepted to the program may apply for a partial travel grant from ASSITEJ International. Also, it will be our pleasure to assist you in applying for mobility competitions by sending an invitation letter.

In case of staying at Assitej Artistic Gathering, Assitej Serbia will provide the following:

- All registration, theater tickets, seminars, and access to workshops at the AAG (from the 20th to the 24th November)
- Discount and help with accommodation during the AAG
- Priority applying for one day Workshop “Creating performances for babies and children with disabilities” by Dalija Acin Thelander

If participants of the Next Generation program wish to exceed their stay during the Assitej Artistic Gathering, they are expected to cover accommodation costs themselves.

As an inclusive program, Next Generation welcomes applications from disabled artists.

### **How to apply**

Fill out the application form before 25 April 2023

[Application form](#)

### **TIMELINE**

- 25 April 2023 – Deadline for applications for the NG program
- 10 May 2023 – Announcement of successful applicants

### **platform FROM THE FIRST STEP/OD MALIH NOG(U)**

Is a regional platform dedicated to the development and affirmation of the TYA in the Balkan region. It brings together organizations and artists who want to change the situation in the TYA sector with their educational, artistic and theoretical work.

### **ASSITEJ ARTISTIC GATHERING**

An ASSITEJ Artistic Gathering is a space in which all the members of ASSITEJ have the opportunity to meet to discuss the artistic life of the organization and their own artistic life within the field of theater for young audiences through Forums, Workshops, Seminars, performance programs, and other related events.

The gathering takes place every year and is the most important global event in the field of theater and the performing arts for young audiences of the year.

The gathering is hosted by a new country and festival each year and will take place in Serbia (2023) and France (2025). In addition, in 2024, the ASSITEJ members will meet at the 21st World Congress & Performing arts Festival in Cuba.

**Questions in application form:**

**The Next Generation (NG) residency program**  
*Novi Sad, Serbia*  
*14 – 20 Nov 2023*

## ASSITEJ Next Generation Program 2023

### "Sustainability as the future of TYA"

Novi Sad, Serbia 14 – 20 Nov 2023

**The Next Generation (NG) residency program** is an ASSITEJ initiative designed to support artistic and cultural exchange and collaboration between international artists aged 36 years or below interested in theater for young audiences.

ASSITEJ Serbia and regional platform From the First Step invites 13 artists (actors, dancers, directors, scenographers, critics, producers, researchers, pedagogues, etc.) from all around the world to attend the Next Generation program, which will be the prologue of the Assitej Artistic Gathering "Turning point" (20 – 24 November 2023).

Name:

Date of Birth:

Nationality:

Gender:

Email:

Phone (mobile) - including country code:

Country:

City.:

Education:

Working field:

(Describe your working field in the sector of TYA)

Accessibility:

(If you have needs or questions regarding access, mobility, diet or other aspects, please specify here)

Short biography:

(Up to 400 characters)



Experience in Theater for Young Audiences (TYA) and contact with ASSITEJ:  
(List and describe some of your central activities and experiences in the past few years)

Letter of motivation

(1 page, reflecting  
on the topic of sustainability):

All additional material that you would like to be taken into consideration in selection process:

Applicants who pass the selection will be electronically informed about the preliminary results by 10 May, while the final results will be announced on the official website of Assitej Serbia, Assitej international, and the platform From the First Step no later than 15 May 2023.

### **Motivation letter**

Candidates were required to submit a motivation letter on the topic of sustainability in order to apply. We received over 100 applications and read more than 100 motivational letters from young artists worldwide. Through this process, we gained valuable insight into their reflections on the topic.

### **Extended deadline for announcing the results**

Due to a significant volume of applications, the deadline for announcing the results of the open call was extended to the 31st of May.

### **Links:**

<https://odmalihnogu.org/open-call-for-next-generation-ng-residency-program-sustainability-as-the-future-of-tya/>

<https://www.instagram.com/next.generation.assitej/>

<https://www.instagram.com/p/CrIpt33Mevd/>



### 3. SELECTION PROCESS

During the selection process, a coordinator chose 40 participants, and other members were invited to give votes ranging from one to 13. The ballots were used to rank the participants, with one being the lowest and 13 being the highest. The selection panel included representatives from Assitej Serbia, Platform from the First Step, and the Next Generation steering group. Additionally, the EC of Assitej Internacional was invited to participate in the selection process. Linnea Lidberg, a representative of Assitej Sweden and a steering group member, proposed four people from the previous year's next-generation programme to be alumni.

#### ASSITEJ SWEEDEN proposal:

We recommend, as alumni, in first-hand:

- Polina Struzhkova, Russia (escaped Russia to come to Bibu, now lives in Estonia)
- Joseph Tebandeke, Uganda (Please note that Joseph has a special leg condition and uses crutches as support. Distances should be adapted to his condition)

In second hand:

- Helena Tezza, Brasil
- Giano Potes, Philippines

#### List of chosen participants for The Next Generation program in Serbia after selection proces:

Document:

[Next generation Serbia selection](#)

Name	Gender	Profession	Country	Year of birth	Email
1. Judith Bethke	F	director	Germany	1998	
2. Mauricio Arizona Garcia	M	light design	Mexico	1992	
3. Nikola Bundalo	M	director	Serbia	1999	
4. Ivana Vuković	F	writer	Croatia	1992	
5. Ilia Boiaznyi	M	director	Russia/Israel	1989	
6. Amila Beširović	F	drama pedagogu	Bosnia and Herzegovina	1990	
7. Iva Olujić	F	director	Croatia/Slovenia	1994	
16. Shweta Singh	F	actress	India	1996	
9. Hassan Raza Bukhari	M	actor/director	Pakistan	1996	
10. Rana Ghaderi	F	writer/director	Iranian/Spain	1988	
11. Anže Virant	M	director	Slovenia	1988	
12. Danica Rajković	F	actress	Montenegro	1999	
13. Danilo Brakocevic	M	actor	Serbia	1994	
14. Tebandeke Joseph	M	dance artist	Uganda	1993	
15. Helena Tezza	F	actress	Brasil	1997	
16. Laure Leupi	Non-binary	cultural mediator/	Switzerland	1994	
17. Mostafa Mohamed	M	storyteller/prograr	Egypt	1992	
19. Asja Vidovic	F	acting/puppetry	Croatia	2002	

#### ALUMNI

#### REPLACEMENT

## 4. **COMUNICATION**

In our subsequent communication with the participants, we gathered more information about their travel and accommodation needs and conditions in Serbia.

Assitej Internacional provided travel grants to four participants (Rana Ghaderi, Mauricio Arizona Garcia, Ilia Boiaznyi and Shweta Singh) and two alumni (Joseph Tebandeke and Helena Tezza).

We helped Shweta Singh from India, Hassan Raza Bukhari from Pakistan, and Tebandeke Joseph from Uganda obtain visas.

Unfortunately, Hassan Raza Bukhari did not complete the visa process and withdrew from the program. Additionally, Iva Olujić cancelled her attendance due to personal reasons. However, we promptly arranged replacements for them. That was Laura Leupi and Mostafa Mohamed. A few days before the Residency, Joseph Tebandeke and Ilia Boijaznyi also withdrew. Joseph cited financial problems, while Ilia's departure was due to the ongoing conflict in Israel. We received a letter of cancellation from Assitej Israel on behalf of Ilia. Regrettably, we had insufficient time to invite someone else from the list. So we suggest to a future organiser always to have more active people for replacement, and to have as much as possible more time between selecting the participants and Residency, cause there are a lot of processes that must have been done.

### **Letter from Assitej Israel:**

To the Executive Committee of Assitej International.

We would like to inform you that the delegation on behalf of Assitej Israel has canceled its arrival at the Assitej Gathering Conference in Serbia due to the severe war raging in Israel.

On the morning of Shabbat in 7th October 2023, our lives changed.

We were caught by surprise in a war forced upon us by terrorists who are members of the Hamas-Isis organization. This is a national disaster, one of the worst that the State of Israel has known, and we are all experiencing heavy grief, sadness, and fear.

The situation is indeed serious. Official reports indicate that more than 1,500 innocent people lost their lives, many of them young people celebrating at a music festival. Hundreds were taken hostage and thousands more were seriously injured.

Since October 7, we have been exposed to more and more heartbreaking evidence of the massacre and cruel abuse of entire families, a bloody hunt for the hundreds of young men and women who tried to escape from the human animals who slaughtered them, most of them did not survive, the burning of houses on their occupants, the destruction and destruction of thousands of towns and cities Their residents were forced to evacuate, and civilians including the elderly, women, disabled, Holocaust survivors and about thirty children and babies were kidnapped.

It is difficult to express in words the atrocities committed by these murderers. Actions that we do not remember since the Holocaust in World War II. Bloodthirsty murderers who systematically and in cold blood, murdered, shot, butchered, beheaded, and raped mercilessly.

The situation is made even worse due to the continuous rocket and siren attacks on Israel, from the north and the south, forcing us all to lock ourselves in shelters and protected rooms for hours, paralyzing the education system and culture, and the entire country.

This is a time of deep sadness and uncertainty for Israel, and unfortunately, the crisis is far from over. We are in the midst of a war that no one knows when it will end and what its cost will be.

We, the community of artists and theaters who devote our whole lives to our creation and work for the benefit of children and youth, are shocked to the core and cry out to the world in a loud voice: In the name of all the babies and children who were killed in front of their parents.

In the name of the children who shot them in front of their parents. In the name of the children who were slaughtered and abused, their bodies were piled up and set on fire. In the name of over thirty kidnapped babies and children who are in the captivity of cruel terrorists, we are anxious for their fate and will do everything to return them home. In the name of the thousands of children who were displaced from their burned homes and became refugees in their own country. Everyone has a face and a name. We know them. They are relatives and friends of many of us. These are the children who these days are our audience, the future generation of cultural consumers, who give us, the community of artists, inspiration, and motivation to create for them and give them through the theater, values and heritage and above all a cultural experience and a future full of hope. It is difficult to express the intensity of the pain and sorrow. Our main mission, the community of artists and theaters for children and youth to continue to create for our audience while dealing with a young audience that experienced the horrors of war, with a lot of loss and a lot of sadness and pain. Through performances wherever the children are, we do everything in order to relieve, relieve even a little, the tension and pressure, to create a liberating escapism for a while and perhaps also help build everyone's mental resilience. The entire Israeli society is united as one family and helps in every way and in all areas for whatever is needed at this time. We artists and theaters are also mobilized for this purpose. Our strength is in our unity. We are a strong nation that every time can and succeeds in standing firm in the face of any attempt to destroy us. We are sure that this time too we will return to good days, from days of darkness to days of light.

Assitej Israel

Nava Bick – Chair

Etay Bleiberg - Manager

Razi Amitai – President

### **Email examples:**

#### **Confirmation letter**

Dear applicant,

First of all, we would like to thank you for your interest in the Next Generation programme “Sustainability as the future of TYA” hosted by Assitej Serbia and the platform From the First Step.

We are pleased to inform you that **you have been selected for the Next Generation Residency** in Serbia, Novi Sad, **from the 14th to the 20th of November, 2023.**

As you are informed from the call, the NG residency program at AAG in Serbia will include the following:

- Six days of workshops on the topic of sustainability
- Seeing TYA performances from Serbia
- discussions and reflections.
- Networking with theatre practitioners from Serbia and the global ASSITEJ community.
- A meeting with the ASSITEJ Next Generation Network and alums.

Regional platform From the First Step and Assitej Serbia will provide:

- Accommodation for six nights (from the 14th to the 20th of November).
- Food per diem.
- Facilitation of the program.

Next Generation participants are expected to fundraise for their travel to the residency. To cover this expense, we encourage you to **apply for mobility funding** (please visit <http://on-the-move.org>) nationally and internationally.

In cases where this funding is not possible, you can **apply for travel support from ASSITEJ**. ASSITEJ has a small amount to support travel, up to 500 USD per person for a limited number of participants.

If you wish to apply for this support, please complete this [form](#). The deadline for applications is 3 July 2023.

Please confirm your participation by completing the attached form, returning it in the next five days, and answering the following question.

**1. Can you stay if we provide four more nights after the residency during the Assitej Artistic Gathering (from the 20th to the 24th)?**

*An ASSITEJ Artistic Gathering is a space in which all the members of ASSITEJ have the opportunity to meet to discuss the artistic life of the organisation and their own artistic life within the field of theatre for young audiences through Forums, Workshops, Seminars, performance programs, and other related events. The gathering takes place every year and is the most important global event in the field of theatre and the performing arts for young audiences of the year. The gathering is hosted by a new country and festival each year and will take place in Serbia (2023) and France (2025). In addition, in 2024, the ASSITEJ members will meet at the 21st World Congress & Performing Arts Festival in Cuba.*

**2. Do you need assistance in fundraising for your travelling costs (invitation letter, recommendation letter, contact with the embassy, information about open calls)? Which type of assistance do you need?**

**3. If you do not have any institutions in your country that can provide you with travel costs, there is a program from ASSITEJ International on which you may apply for a partial travel grant. Its primarily intended for those facing difficult conditions in the country (poverty, war, migration etc.). Let us know if you are going to apply.**

We look forward to hearing from you soon and meeting you in Novi Sad in November 2023.

### Pre-final letter

Dear participants,

As our residency draws closer, it's time to start preparing for your stay. Firstly, I would like to express my gratitude for your previous communication. Your understanding and politeness are much appreciated.

I have a few more details to share with you regarding your stay at the Residency.

- You are expected to arrive at the [Eko Centre Radulovački](#) in Sremski Karlovci on November 14 by 6 p.m. Our first introduction will commence at 7 p.m. If you arrive earlier, the eco-centre will be open from 9 a.m. you are welcome to stay there until the event starts.
- If you plan to arrive a day or more before the Residency or leave the day after, please get in touch with Aleksandra Avramović ([aleksandra.avramovich@gmail.com](mailto:aleksandra.avramovich@gmail.com)), who will assist you in finding suitable accommodation. Please note that Assitej Serbia will only cover your accommodation during the Residency and AAG (from November 14 to November 24). If you require additional accommodation, you will have to cover the costs yourself.
- As a part of our commitment to sustainability during the Residency, we will serve vegetarian meals. You will have access to three meals a day and unlimited coffee, tea, and other beverages. Please let us know by filling out the attached questionnaire if you have any specific dietary requirements.
- Unfortunately, Hassan didn't get the visa. Therefore, we have a new participant from Egypt named Mostafa Mohamed. I am sending you the [link](#) to the residency details along with your biography and mentors.
- Following the end of the Residency on the morning of November 20th, we will relocate to a new [accommodation](#) in the centre of Novi Sad. This move is aimed at simplifying logistics during the Assitej Artistic Gathering. You will only be provided accommodation at this new location, not meals.
- I am pleased to introduce my colleagues Marija and Anja, who will work as coordinators during your residency. In the following weeks, I will be occupied with organising the

Assitej Artistic Gathering, so Marija and Anja will be available to answer any questions you may have. Please be sure to reply to all three of their emails when responding.

rm.odmalihnogu@gmail.com  
mare\_mne@hotmail.com  
zaanjupletikosa@gmail.com

- During the gathering, Dalia Aćin Thelander will lead a 3-day [workshop](#). As space is limited, please indicate your interest in participating in the questionnaire.
- The Gathering will hold a [Pitch Session](#) for professionals under 36 on the last day. I highly recommend applying for this excellent opportunity to showcase your work or organisation to other artists, producers, curators, and more.
- As you have been given free passes for the Gathering event, you will soon receive an email from Assitej Internacional. This email will contain a code that you can use to obtain your free pass. You should book your preferred programmes as soon as possible, as the event has limited space with a large audience. The programme will be published and open for booking by the end of this week..
- Please submit the completed questionnaire by the end of the day on Sunday, November 5th.
- Next week, I will provide information about the Residency program.

I am excited to meet all of you and discover more about your practices. Let's have a productive and creative session.

### **Last questionnaire**

NAME:

1. If you are arriving by plane or bus, please let us know your arrival and departure times, including the city of origin and destination.
2. If you plan to travel to Sremski Karlovci by car, would you be willing to pick up one of your colleagues on your way? If your answer is yes, kindly let us know your starting point and the date and time you intend to depart.
3. Do you need transportation from Belgrade Airport to Sremski Karlovci on November 14?
4. Do you have special food requirements (allergies, diets, vegan, etc.)?
5. Please provide me with your mobile number/contact information.
6. Would you like to participate in Dalia Aćin Thelander's workshop?

7. Are you going to apply for a pitch session??

8. Is there anything else you are worried about or any questions you would like to ask?

## Reminder

Dear participants,

I am writing to address some of the questions that you may have.

### 1. Code for the free passes

By now, you should have received the codes via email. If you haven't received them yet, please check your spam folder. If you still can't find them, don't hesitate to get in touch with me.

If you encounter any issues with registration or booking your ticket, the fastest way to receive assistance is through the "Have A Question?" live chat, located in the bottom right-hand corner of every page on the website. Alternatively, you can send an email to [tickets@assitejonline.org](mailto:tickets@assitejonline.org). They will respond to you as soon as possible.

### 2. "Creating performances for babies & children with disabilities"

Please note that the workshop titled "CREATING PERFORMANCES FOR BABIES & CHILDREN WITH DISABILITIES" is an invite-only event, and is available exclusively to those who have been pre-registered. As the workshop is closed to the public, we have reached out to you personally with an invitation.

If you have already responded positively to our questionnaire, you are registered for the workshop. There are no additional steps required on your part.

Please note that the workshop will run for three days, from 20th to 22nd November, from 10 a.m. to 3 p.m. During this time, you will not be able to attend any other programs.

The 3-day workshop aims to provide the most relevant and progressive theoretical and practical knowledge in creating performances for babies and children with disabilities. Hoping to inspire and encourage artistic creation, it will allow workshop attendees to experience and explore a sensorial-perceptual approach to performance-making, including an examination of the creative processes of designing music, staging, costumes, and props. By creating a space for dialogue, knowledge sharing, critical perspectives and experimentation, the workshop will empower the participants to embark on a new creative journey, disseminating good practice and advocating for the importance of the artistic experience for babies and children with disabilities.



### **3. Other programmes**

During the residency, you are expected to prioritize residency schedule and not participate in other programs. You will have free time starting in the morning of November 20. Please refrain from booking other programs to avoid taking up someone else's spot.

### **4. Accommodation**

Please note that Assitej Serbia will only cover your accommodation during the Residency and AAG (from November 14 to November 24). If you require additional accommodation, you will have to cover the costs yourself.

### **5. Two Cities**

Belgrade and Novi Sad are two distinct cities situated about 80km away from each other. If you wish to travel from one city to another, you can take a train. However, please note that if you have booked programmes for Monday, which is the only day when there are programmes in Novi Sad and Belgrade happening at the same time, it will take you approximately an hour to reach the venue in Belgrade from the train station in Novi Sad. From Tuesday onwards, the programmes will only be held in Novi Sad.

### **6. Questionnaire**

Kindly submit the completed questionnaire if you haven't yet. The following individuals are yet to submit: Nikola Bundalo, Helena Tezza, Joseph Tabandeke, and Danica Rajković.

I will send you an individual response about your travel question later today.

I am looking forward to meeting everyone. Good luck and safe travels to those departing tomorrow.

Please find the attached welcome kit. It contains a lot of information you may need. Please read it. It can be useful.

Best,

## 5. SELECTED PARTICIPANTS

### 1. JUDITH BETHKE, Germany

[judith-bethke@web.de](mailto:judith-bethke@web.de)

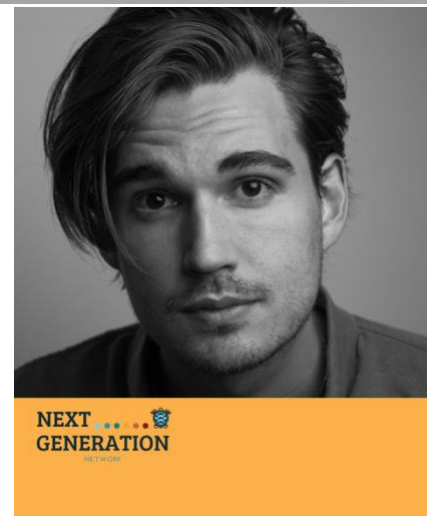


Judith Bethke was born in 1998 in Hamburg (Germany), where in addition to internships and assistantships, she also realised her first projects. After a one-year stay abroad in Zagreb (Croatia), where she came into first contact with New Circus and with Figure and Object Theatre, she began her studies in Applied Theatre Studies in Gießen (Germany) in the autumn of 2019. Since then, she has been conceptualising, writing, performing and organising, building costumes, and experimenting with sound and artistic and pedagogical research – mostly on socio-political issues. She works in the independent theatre scene: solo, in the "geteilturdurchdrei kollektiv" (collective for theatre for young audiences) and in changing project collectives. Since October 2022, she has studied Directing as a guest student at the Academy of Performing Arts in Sarajevo (Bosnia and Herzegovina).

### 2. DANILO BRAKOČEVIĆ, Serbia

[danbrak19@gmail.com](mailto:danbrak19@gmail.com)

Danilo Brakočević is an audiovisual artist and a writer from Belgrade, Serbia. He completed his bachelor's and master's studies in acting at the Academy of Arts in Novi Sad, after which he spent a year in Norway studying theatre in education and a year studying intercultural communication at the Shanghai Theatre Academy. Apart from acting, he is writing film reviews for Filmoskopija, making theatre for children and young audiences, and writing plays, poetry and prose. He is the winner of the 2023. Aurora drama award of the city of Bydgoszcz and a two time finalist of the competition for the best contemporary play written in Serbian language by Sterijino pozorje.



### 3. IVANA VUKOVIĆ, Croatia

ive.vukovic@yahoo.com



Ivana Vuković (1992) holds a Master of Arts degree in Dramaturgy and Comparative Literature Bachelor's Degree. She writes for theatre, film and television and collaborates on film and theatre projects as a dramaturge. Her plays are staged in institutional theatres, on the independent scene, and performed as radio plays. For her play "55 Square Meters" she got Marin Držić Award for best play in 2019. year. The play premiered at Croatian National Theatre in Split in 2022. and won the Croatian theatre award for best performance, The Marul Award for Best Performance and Best Performance at International Small-Scene Theatre Festival, Rijeka. In 2020. she got a special mention at the Hartefact competition for the best

contemporary engaged full-length play. She won a few awards for original texts and adaption for theatre for young audiences.

Performances she worked on as an author or dramaturge were shown at the most important national and regional theatre festivals. She attended various workshops regarding screenwriting, theatre, and contemporary circus. She is a proud member of Croatian Screenwriters and Playwrights Guild.

### 4. ANŽE VIRANT, Slovenia

anze.virant@gmail.com

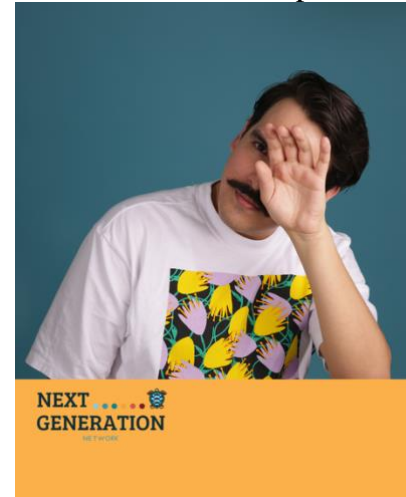
He was born in 1988 in Ljubljana. After graduating from high school, he went to study theatre directing at Menu fakultetas in Lithuania for a year. After the final graduate production (Glass Menagerie), he enrolled in the study of dramaturgy at AGRFT, University of Ljubljana, where in 2016 he graduated from the mentor Assoc. prof. dr. Tomaž Toporišič with the title Analysis of Puppet Texts and the Pedagogical Work of Lojze Kovačič. He was a founding member of the Artizani theatre group, which has received several national and international awards for its work, and is the recipient of the Prešeren Student Award for his work on the editorial board of the Oderuh magazine. He currently works as a self-employed in culture with several NGOs (House of Children and Arts, LG FRU-FRU, AEIOU Theater...) and public institutions (LGL, LGMB). He also cooperates with JSKD RS (Public fund for cultural activities) as a professional accompanist of puppet and children's theatre groups, as a member of juries and as a leader of seminars in the field of puppet theatre. He is the president of the Ustanova lutkovnih ustvarjalcev (Puppet Creator Foundation).



## 5. MAURICIO ARIZONA GARCIA, Mexico

[mauricioarizonag@gmail.com](mailto:mauricioarizonag@gmail.com)

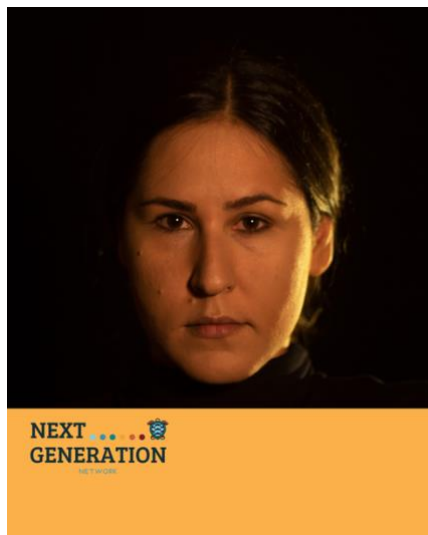
He is a scenographer, light, costume and production designer from Chihuahua, México, with seven years of experience in the theatrics district. He begins his career as an assistant in production, technician and design with world rename designer Mauricio Ascencio, with whom have worked on more than 30 cultural projects (dance, theatre, opera). He graduated from the National School of fine arts in the theatre department with a major in lighting design in México. As a solo designer, he worked in theatre, contemporary dance, opera and music as director and founder of the theatre group directed "Una canasta de limones" for the first years. He created two pieces for pre-schoolers, "Una Ciudad de montañas " and "Tipi tipi". As an installation artist, he created and researched ten free-play installations with babies and their families.



## 6. RANA GHADERI, Iran/Spain

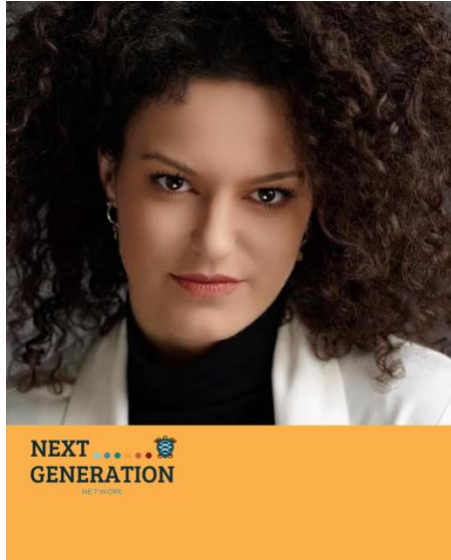
[rana.ghaderi@gmail.com](mailto:rana.ghaderi@gmail.com)

She was born in Birmingham, UK, in 1988 and raised in Iran. She is a writer, director, actress, and Theatre for Young Audiences (TYA) teacher. She began her career in TYA in 2011, collaborating on numerous local and international theater projects and festivals. She has received several awards for her writing, directing, and acting. From 2017 to 2018, she was a Next Generation Research Workspace member hosted by TheaterHaus Frankfurt. In the summer of 2022, her first novel, "The Black Hole", An Allegory in Praise of Theater & Storytelling, was published by Mehri Publication in London, UK. Her collection of poems for children; " The Noblest Creature & The Others, " published by the same publication in June 2023. In pursuit of learning new methods and media for storytelling, she started a master's degree in digital film at the Universal Art School in Valencia, Spain, in 2022. During her master's program, she worked on various audiovisual projects.



## 7. DANICA RAJKOVIĆ, Montenegro

danicarajkovic5@gmail.com



Danica Rajković was born on December 27, 1999 in Podgorica. She graduated from the high school of Economics, also in Podgorica. During high school, she was a member of the Acting studio "Prazan Prostor" where she had a part in two plays and two forum theatres, after which she was invited as an assistant to the professors at the Acting studio. In 2018, after a five-month stay in America, she enrolled the Faculty of Dramatic Arts in Cetinje, study program - Acting in the class of Professor Branko Ilic, and in 2021 she graduated. Currently, she is finishing her master's thesis and at the same time, she is employed at the Faculty of Dramatic Arts as an assistant teacher on the subject "Speech" and the subject "Acting". She speaks English and Italian and has a driver's license. She is also trained to ride horses. Danica skates on ice, and rides, roller skates, sings, and dances. In experience, Danica has over twenty theatre plays

and over ten film and television projects. She has also done dubbing for cartoons and commercials several times. She also participated in the organisation of several film and theatre festivals over the years.

## 8. NIKOLA BUNDALO, Bosnia and Hercegovina

dzona29@gmail.com

He was born in Banja Luka on November 29, 1999 and completed basic theatre and radio directing studies at the Faculty of Dramatic Arts in Belgrade. Currently, he is a master's student. From the age of eleven, I was a member of the acting school, the youth section of the Children's Theater of the Republic of Srpska. I spent seven years at the Children's Theatre, working on more than ten plays. I am the organiser and creator of the cultural and humanitarian manifestation "Week for Us" (Week of Culture and art), which has been held in Banja Luka for six years.

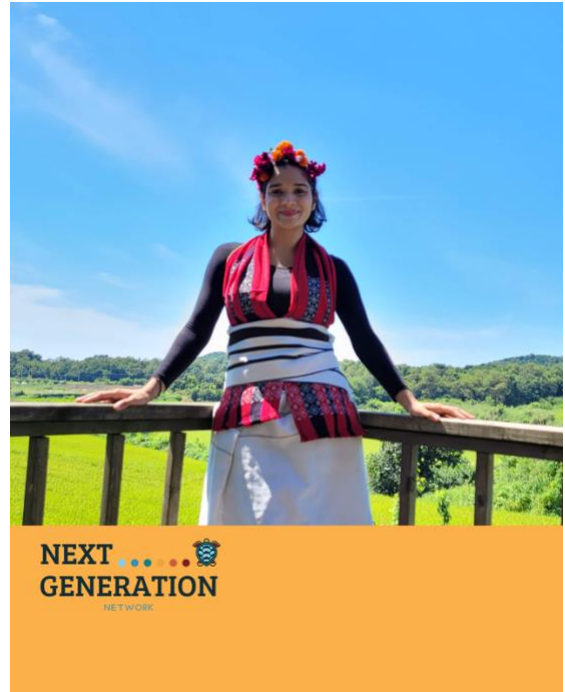




## 9. SHWETA SINGH, India

shweta553singh@gmail.com

She is a theatre actor, drama facilitator, and storyteller. She has integrated education training and extensive experience working with young learners. She studied Theatre in Education at a residency at the National School of Drama, India.. Has a Master's in Gender studies from B.R. Ambedkar University, Delhi. The decision to pursue a Master's degree in Gender studies stemmed from her profound interest in Gender, how power dynamics play into the basic fabric of society, and the intersectionality of gender with work, education, opportunity and the representation of women."Interactions with children that the training of them becoming a 'boy' and 'girl' starts very early on and is a very efficient informal schooling system." Besides gender, her interests are dancing, painting, making masks, reading books and writing stories. She is a trained Chhau (Seraikela) dancer. Also has training in Kalaripayattu and Koodiyattam, traditional performing arts forms in Kerala, India.



## 10. AMILA BAŠIROVIĆ, Bosnia and Hercegovina

amila.besirovic.sus@gmail.com



Amila Beširović. is a Bachelor of Applied Mathematics and Master of Dramatic and Audiovisual Arts in the Field of Applied Theater. She has been a member, drama pedagogue, actress, director, and playwright in the Youth Theatre Tuzla for 16 years. She is the co-author of three books that promote theatre. Amila played in 22 theatre plays and movies, directed 20 plays, and won many awards and recognitions. She dramatised 28 texts for theatre performances that deal with topics that point to the problems of young people in the community and encourage young people to think and create changes. She is a professor at the "Contemporary - Art High School" Tuzla, of which Amila is one of the co-founders. The school uses applied theatre and drama as learning methods. She is also a drama

pedagogue at the Private preschool institution “Tooth Fairy”, president of the Association “Tuzla Youth”, and coordinator of many projects made for and dedicated to young people.

## 11. MOSTAFA MOHAMED, Egypt

mostafa.elminiawy@gmail.com

Mostafa Mohamed is an artist, facilitator and arts manager from El-Minya, Upper Egypt. His professional artistic journey began in 2010 as a theatre actor at the cultural palaces in Egypt. He gained storytelling skills at the El-Warsha Theatre troupe in Cairo and at the Hakaya Festival in Jordan. From 2017 to 2022, he took different roles at AFCA Arts Center and Hakawy Festival in Egypt, where he directed performances, facilitated workshops for children and participated in Egypt's first theatre experience for children on the autism spectrum led by Bamboozle Theatre Company from the UK and supported by the British Council in Egypt. Now based in El-Minya, he works as a freelance theatre artist/ facilitator, and Business Development Advisor at Megraya and Teatro Alsaeed companies, which are arts organisations focused on arts development in Upper Egypt. Mostafa is an alumnus of the Global Cultural Relations Program by Goethe Institute and an ISPA 2022 Global Fellow.



## 12. LAURA LEUPI, Switzerland

leupilaura@gmail.com

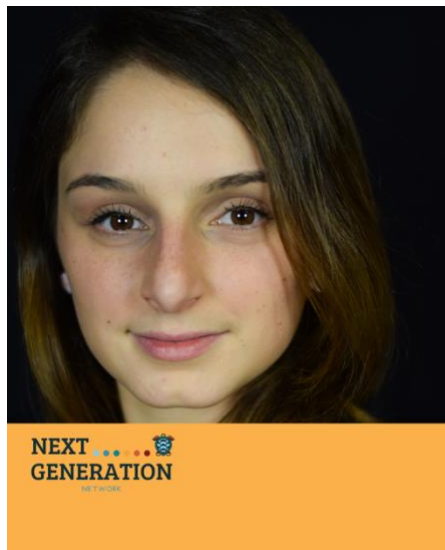


Laura Leupi, born in 1996 in Zurich, studies theatre studies and cultural analysis in Giessen, Bern and Zurich. Laura works as a cultural journalist for the theatre and writes prose and performance texts in various collectives. Laura creates sprawling text collections, performative interventions or participatory DIY actions. Laura was an artist in residence at the Dogo Residence for New Art and is reading at this year's Ingeborg Bachmann Prize.



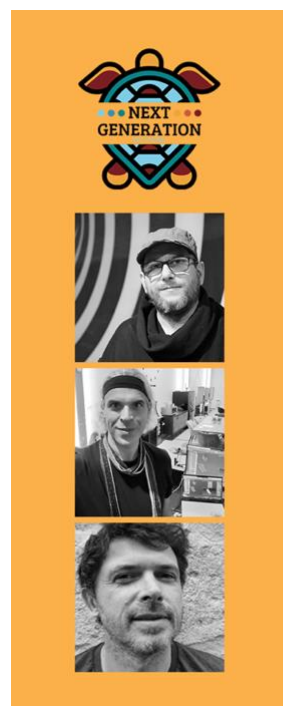
### 13. HELENA TEZZA, Brazil (alumni)

helenabtezza@gmail.com

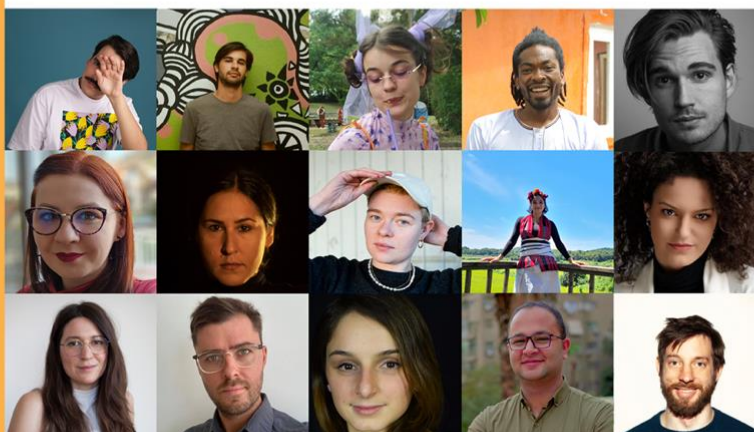


She is a 25 years old actress, born in Rio Branco - Acre and living in Curitiba. Has been working as an actress since 2013 with the Ave Lola Company. In 2016 was nominated and won a Gralha Azul Award for best-supporting Actress for her work in Ave Lola's "Nuon". Acted in every Ave Lola's plays ("O Malefício da Mariposa", "Tchekhov", "Nuon", "Manaós", "Cão Vadio" and "Vira-Lata"). With these works, Helena participated in national and international tours with the company. Also, work as a costume designer and teaches acting to children of different ages at the Pequeno Principe Hospital, a pediatric hospital in Brazil.

### Final list of the participants:



## NEXT GENERATION RESIDENCY SERBIA, NOVI SAD "SUSTAINABILITY AS THE FUTURE OF TYA" (from the 14th to the 20th of November, 2023.)



<b>Name</b>	<b>G</b>	<b>Profession</b>	<b>Country</b>	<b>birth</b>	<b>Email</b>
1. Judith Bethke	F	director	Germany	1998	judith-bethke@web.de
2. Mauricio Arizona Garcia	M	light design	Mexico	1992	mauricioarizonag@gmail.com
3. Nikola Bundalo	M	director	Serbia	1999	dzona29@gmail.com
4. Ivana Vuković	F	writer	Croatia	1992	ive.vukovic@yahoo.com
5. Mostafa Mohamed	M	storyteller/programmer	Egypt	1992	mostafa.elminiawy@gmail.com
6. Amila Beširović	F	drama pedagogue	Bosnia and Hercegovina	1990	amila.besirovic.sus@gmail.com
7. Laure Leupi	Non- binary	cultural mediator/producer/critic	Switzerland	1996	leupilaura@gmail.com
8. Shweta Singh	F	actress	India	1996	shweta553singh@gmail.com
9. Rana Ghaderi	F	writer/director/actress	Iranian/Spain	1988	rana.ghaderi@gmail.com
10. Anže Virant	M	director	Slovenia	1988	anze.virant@gmail.com
11. Danica Rajković	F	actress	Montenegro	1999	danicarajkovic5@gmail.com
12. Danilo Brakočević	M	actor	Serbia	1994	danbrak19@gmail.com
15. Helena Tezza	F	actress	Brasil	1997	helenabtezza@gmail.com

## 6. DEVELOPING PROGRAMME

### Sustainability as a topic of Residency

The Executive Board of Assitej Serbia decided to pursue a Next Generation Residency to explore the topic of sustainability more. In our country, there are a lot of examples of good practice in the field of green practice. However, the opposite of the artistic green approach and their wish to apply the agenda of green transformation is a country without a long-term systematic plan for sustainability. Everything is on the back of the enthusiastic individuals. It appears that sustainability, at its core, is reserved only for highly developed countries. We tried to collect the information and history of developing this topic in the TYA in our country, which we described in the newsletter of the Assitej Internacional titled "[Sustainability as the Past and Future of TYA in Serbia](#)". It turned out that artists in Serbia always found ways to care for nature and the living world. We gave proof that everyone in every geographical, economic or other situation can and needs to create art with a sense of nature. As this topic is increasingly important every year and alarming, we wanted to hear more ideas, fresh minds and opinions, especially from different angles, cultures, and experiences. So we decided to cross paths of green experiences. It is important to evolve something new, something useful for every individual situation, regardless of their country's development. We also wanted to speak about mental health and explain that Sustainability is not just about caring for nature and our surroundings but also about taking care of ourselves. Artists, especially in the theatre for children and youth, have less and less time to prepare and implement their ideas into action, resulting in a stressful and unhealthy process that people no longer enjoy. With this residency, we aim to bring joy and happiness back to the creative process and work towards sustaining ourselves in art. It is essential to inspire artists to work only on what they feel comfortable with, without mandatory deadlines. We must think about practices that promote creativity and make this residency a healthier environment for ourselves and our surroundings. We wanted to consider what we can do to achieve that.

In the evaluation survey, "Sustainability as the future of TYA."  
Their average satisfaction with the **topic is 4.23**

### Program in two phases

Based on our experience organising the Next Generation Residency in 2018 and visiting other residencies during the Assitej Artistic Gatherings, we noticed that participants often struggled to find time for themselves and the AAG program due to the many events and programs scheduled during the festival. To give them more personal space and time to develop new ideas and connect with each other, we separated the program into two phases. The first phase was a seven-day program filled with daily workshops with mentors before the start of the Assitej Artistic Gathering. The second phase took place during the AAG, with participants given the choice to attend a workshop on "Creating Performances for Babies & Children with Disabilities" or participate in any other program of the Assitej Artistic Gathering during their free time.

## Searching for mentors

As part of our mentor selection process, we had a few formal rules to follow. We wanted mentors who were from Serbia, from different fields of art such as dance, circus, performance, etc., and who represented gender equality. Additionally, we aimed to have a mentor from France since the French Institute was one of the sponsors of the programme.

After careful consideration, we chose Dalia Aćin Talander to represent Serbia in the dance field. Due to her busy artistic schedule, we couldn't have her for the first part of the Residency, but we offered our participants the opportunity to participate in her workshop "Creating Performances for Babies & Children with Disabilities" during the Assitej Artistic Gathering. All of our participants accepted the offer.

### **Dalija Aćin Thelander (Serbia/Sweden)**

[dalija.acin@yahoo.com](mailto:dalija.acin@yahoo.com)

*Dalija Acin Thelander (SE/SER) works within the performing arts field as a choreographer, theatre maker and cultural worker since 1997. She is involved in intensive research and creation in the field of contemporary dance for babies and children since 2008. She creates immersive durational performances and installations for babies and neurodiverse children. Her practice foregrounds pre-discursive and pre-reflective dimensions of embodied experience, underlying the importance of inter sensoriality and emplacement. She has been teaching and lecturing internationally, asserting the importance of early encounters with art. Her performances for the youngest audiences have been presented in Japan, Korea, India, China, Singapore, Brazil, South Africa and across Europe. She is the recipient of ASSITEJ International Artistic Excellence Award, awarded at the 20th ASSITEJ World Congress 2021. She is currently conducting her academic research project Towards sensuous ecologies, Rethinking Ableism in Choreographic and Movement Practices at Stockholm University of Arts, Sweden (2022-2024)*

We also proudly sent an invitation to our member of Assitej Serbia director Nikola Zavišić, who accepted the invitation to be one of the mentors.

### **Nikola Zavišić (Serbia)**

[velikimag@gmail.com](mailto:velikimag@gmail.com)

*NIKOLA ZAVIŠIĆ, Theatre Director, Dramaturg, Writer and Lighting Designer*  
*Nikola received his master's degree at the Academy of Performing Arts (DAMU) in Prague, department of directing in alternative and puppet theatre, in 2003. He founded the artistic group Radio. Nica, where he explores the experimental use of light. He has directed in many theatres in Serbia and abroad (Croatia, Slovenia, Czech Republic, Holland, Russia) and received numerous awards for his work at domestic and foreign festivals.*

We have sent an invitation to the following artist based in France.

### **Nuria Alvarez Coll**

n.alvarezcoll@gmail.com

*Nuria Alvarez Coll holds a Phd in Architecture at Cresson Laboratory – Ecole Nationale Supérieure d'Architecture de Grenoble (ENSAG). She is interested in studying how in the field of architecture, the use of raw materials – that is, those that keep the state least distant from its state of origin as earth, straw, stone and wood, for example – could help us to take root in our world. Nuria specialised in Earth Architecture at the CRAterre laboratory at the Ecole Nationale d'Architecture de Grenoble. From 2013 to 2017, she integrated amàco's project, where she developed the contents and teaching methods to enhance the use of raw materials in higher education through a transdisciplinary approach. At the same time she studied architecture in Barcelona, she took theater classes based on Lecoq Methodology. In 2012, she founded the theater company Colectivo Terron where she is artistic director and actress.*

### **Marion Muzac**

marion.muzac@gmail.com

*Marion Muzac got an education in classical ballet at the Conservatory as well as at the university program in trade and communication. In New York she got education in Merce Cunningham technique, followed by the education at the Centre de Développement Chorégraphique in Toulouse. She is a professor of contemporary dance at the Conservatoire de Toulouse, at CDC and ISDAT. Since 2001, she has carried simultaneously pedagogical work and choreographic creation. She collaborates with visual artists, theatre and opera directors and works with young actors at the Théâtre National de Toulouse. In 2008, with David Haudrechy, she created a dance and music duo, Hero Hero, which has been presented in schools. In 2010 with the visual artist Rachel Garcia, she made the collaborative choreographic project Sucre du Printemps with 27 young dancers. After Toulouse, this work was done in Düsseldorf, Paris and in Ramallah in Palestine. After that, she created a documentary film, 17 Printemps, with the director Sophie Laloy, about the formative experiences of a 17-year-old dancer who enters the life of adults through the dance experience. In 2015, she realized the project Ladies First for a group of young adolescents who pay tribute to dancers of the last century, from Loïe Fuller to Josephine Baker. She is currently working on the new creation Let's Folk!, which deals with the festive and musical dimension of traditional, folklore, and popular dances.*

Two of the invitees were unable to attend due to personal obligations, but they expressed great interest in participating. We are recommending them for future residencies. Ultimately, we reached out to David Ragot, a highly experienced circus artist who specializes in working with children and youth. He is based in France and has accepted our invitation.

### **David Ragot (France), circus artist, performer, educator**

grumphh@gmail.com



*David Ragot was born in 1975 in France. He began his career in circus performance in 1998 and has since participated in over 1,200 shows. In 1999, he initiated a project in Boulogne sur Mer using circus performance as a means of socialisation and rehabilitation for troubled youth dealing with issues such as delinquency, unemployment, and addiction, with the assistance of social services. He was a member of "Malabar," one of Europe's oldest street theatre companies, where he performed on sprung stilts around the world. He worked with Ludifico and Kreativni Pogon from Novi Sad to develop "Circus as a way of life," a project aimed at training street children in their home countries of Serbia, Croatia, Kosovo, and Albania. Throughout his career, he continued to train himself and others in circus arts.*

We had contacted Tanja Beer from Australia and come to an agreement with her to participate in the program. However, she had to cancel her participation at the last moment due to some personal problems. Nonetheless, she is still keen on working with new generations to raise awareness about sustainability, and therefore, we highly recommend her to any other host of the Next Generation Residency program..

### **Tanja Beer**

[tanjabeer.design@gmail.com](mailto:tanjabeer.design@gmail.com)

*Dr Tanja Beer is an ecological designer, community artist and Senior Lecturer in Design at the Queensland College of Art, Griffith University, Australia. With more than 20 years professional experience, Tanja has created over 70 designs for a variety of theatre companies, events, exhibitions and festivals in Australia (Sydney Opera House, Melbourne International Arts Festival, Federation Square, Queensland Theatre Company, Melbourne Theatre Company, Arts House, The Arts Centre) and oversees (including projects in New York, London, Cardiff, Glasgow and Vienna). As a leader in ecological design practice, she has received numerous grants and awards including: an Asialink Residency (Australia Council for the Arts) with the Tokyo Institute of Technology (Japan); and a Norman Macgeorge Scholarship (Australia) with the Royal Central School of Speech and Drama and Julie's Bicycle (London). Tanja has a PhD in Ecoscenography (Faculty for Architecture, Building and Planning, University of Melbourne), a Masters in Stage Design (KUG, Austria), a Graduate Diploma in Performance Making (VCA, Australia). She has taught subjects in Scenography, Performance Making, Sustainable Production, Spatial Design, Architecture, Landscape Architecture, Design Research, Ecological Design and Climate Change at numerous Universities in Australia and around the world. Her work has been selected for the 2019 Prague Quaddrenial and the British contingent of the 2015 Prague Quadrenial which was also exhibited at the Victoria and Albert Museum in London.*

Following Tanja's departure, we invited Willem Miličević from Croatia to join our team of mentors.

### **Willem Miličević (Croatia)**

[wmilicevic@gmail.com](mailto:wmilicevic@gmail.com)

*Willem graduated from the SAE Institute in London in 1997. He has worked as a composer,*

*musician, sound designer and author of video projections for many operas, dramas and commercial productions. His artistic work so far has taken him to countries such as England, Germany, Ukraine, Moldova, Greece, Kyrgyzstan, Oman and others. He says he is a mediator between the creative and technical sectors in every process. He plays guitar, bass and drums.*

**MENTORS OF THE NEXT GENERATION RESIDENCY  
IN SERBIA, NOVI SAD**

**Nikola Zavišić**  
Serbia  
Theatre Director, Dramaturg,  
Writer and Lighting Designer

**Willem Miličević**  
Croatia  
Audio Engineer, Composer,  
Sound and Projection Designer

**David Ragot**  
France  
Circus artist, Performer,  
Educator

Logos: Od majih nog(u), ASSITEJ SRBIJA, Institut Français, Teatr Roskops, and Co-funded by the European Union.

## Working with mentors

After several online meetings with the mentors, we developed aims and specified topics. We found a methodology and worked according to our plan for the next few weeks.

### THE RESIDENCY HAS THE FOLLOWING AIMS FOR YOUNG ARTISTS:

1. To encourage them to create work for children and youth.
2. To motivate them to adopt eco-friendly practices in their creative process, ensuring that their work does not harm the environment and has a minimal carbon footprint.
3. To inspire them to create a healthy and productive workspace focusing on self-sustainability.
4. To help them build their self-confidence and become more expressive in their creativity.
5. To increase their awareness of the importance of Theatre for Young Audiences (TYA).
6. To empower them to explore new forms and working models.
7. To recognise and affirm the young artists' talents and potential.



### **DESIRED WORKSHOP TYPES:**

- Developing task
- Discussions
- Physical/mental exercises
- Games
- Walks/excursions
- Skill/tech/model/method workshops
- Personal practices to share
- Main project "developing task"
- Other (continue the line)

### **OTHER QUESTIONS:**

1. How can you adjust your practice to be more sustainable? In which way is that sustainable, and why?

2. Do you know what we can do daily to achieve our aims?

For instance:

- We can consume vegetarian food.
- We can exercise.
- We can take a walk in the woods.
- We can recycle.
- We can be kind to one another.

3. As we are all living together, what can be our evening activities? And do we need to have it?

4. What preparations do the participants need to make? What kind of information should we provide them, and what should we withhold? For instance, should we tell them to bring a working suit, a pair of boots for muddy terrain, a workout suit, or to come up with thoughts on specific questions? Should we ask them to prepare personal practices to share with the group?

5. What kind of materials do we need? Specify.

## Agenda

### SCHEDULE PROPOSAL NEXT GENERATION RESIDENCY IN SERBIA "Sustainability as the future of the TYA"

#### The week before Assitej Artistic Gathering:

TIME	14 NOVEMBER	15 NOVEMBER	16 NOVEMBER	17 NOVEMBER	18 NOVEMBER	19 NOVEMBER	20 NOVEMBER
<b>8AM</b>	Check-in Eco Center Radulovački	EXERCISE	EXERCISE	EXERCISE	EXERCISE	EXERCISE	BREAKFAST
<b>9AM</b>	Check-in Eco Center Radulovačk	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	MOVING TO THE CITY CENTER
<b>10 AM - 2 PM</b>	Check-in Eco Center Radulovačk	<b>WORKSHOP</b>	<b>WORKSHOP</b> earth and craft workshop GUEST: Dragana Kojičić	<b>WORKSHOP</b>	<b>WORKSHOP</b>	<b>NEXT GENERATION SESSION WITH ALUMNI</b>	
<b>2-3 PM</b>	Check-in Eco Center Radulovačk	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	
<b>5- 8 PM</b>	<b>INTRODUCTION</b>	<b>WORKSHOP</b>	<b>WORKSHOP</b>	<b>TOUR SREMSKI KARLOVCI FRUŠKA GORA</b>	<b>WORKSHOP</b>	<b>EVALUATION DAY</b>	
<b>8 PM</b>	DINNER	DINNER	DINNER	DINNER	DINNER	DINNER	
<b>9 PM</b>	EVENING ACTIVITIES	EVENING ACTIVITIES: <b>PUBLIC READING TICKLE TICKLE</b>	EVENING ACTIVITIES: Circus workshop in Novi Sad	EVENING ACTIVITIES: Open house gathering	EVENING ACTIVITIES: PARTY	EVENING ACTIVITIES: Lights painting with David	

#### During the Assitej Artistic Gathering:

20 NOV	21 NOV	22 NOV	23 NOV	24 NOV
10- 3 pm	10- 3 pm	10- 3 pm		10 am -11 am
CREATING PERFORMANCES FOR BABIES & CHILDREN WITH DISABILITIES	CREATING PERFORMANCES FOR BABIES & CHILDREN WITH DISABILITIES	CREATING PERFORMANCES FOR BABIES & CHILDREN WITH DISABILITIES		PRESENTATION OF THE NEXT GENERATION RESIDENCY
CHILDREN'S CULTURAL CENTER NOVI SAD - WAREHOUSE <a href="https://maps.app.goo.gl/xDciEMPaw58DSRKY8">https://maps.app.goo.gl/xDciEMPaw58DSRKY8</a> LOCATION Bulevar Despota Stefana 5, Novi Sad, Serbia	CHILDREN'S CULTURAL CENTER NOVI SAD - WAREHOUSE <a href="https://maps.app.goo.gl/xDciEMPaw58DSRKY8">https://maps.app.goo.gl/xDciEMPaw58DSRKY8</a> LOCATION Bulevar Despota Stefana 5, Novi Sad, Serbia	CHILDREN'S CULTURAL CENTER NOVI SAD - WAREHOUSE <a href="https://maps.app.goo.gl/xDciEMPaw58DSRKY8">https://maps.app.goo.gl/xDciEMPaw58DSRKY8</a> LOCATION Bulevar Despota Stefana 5, Novi Sad, Serbia		STUDENTS CULTURAL CENTRE NOVI SAD FABRIKA <a href="https://tickets.assitejonline.org/venue/7/students-cultural-centre-novi-sad-fabrika-a">https://tickets.assitejonline.org/venue/7/students-cultural-centre-novi-sad-fabrika-a</a> LOCATION Bulevar Despota Stefana 5, Novi Sad, Serbia

## **7. PROGRAMME OF THE NEXT GENERATION RESIDENCY**

### **BEFORE THE ASSITEJ ARTISTIC GATHERING**

Venue:

<http://www.ekoloskicentar.org/onama1.html>

**Tuesday, 14th of November**

#### **Introduction Session**

- Sitting in a circle and sharing your backgrounds and everything else you want to share about yourself, talking about what you know about ASSITEJ.

#### **Writing together (Poetry Session)**

- First session was done in English and poems were read out loud so everyone is familiar with the content;
- Selection of keywords from all the poems: each person writes the first words that comes to their mind and then as a group you choose five words that resonate the most with everyone;
- Selecting a couple of poems that could be interpreted on stage.



Wednesday, 15th of November

### Morning exercise

- Waking the body up
- Self massage
- Jumps

### Basketball playground (Going to The Jungle)

- **Zip Zap Zup**
- **Samurai game** in different variations
- **Ball Game**

You say the name of the person you throw the ball to;

The second ball is introduced and it goes in the opposite direction;

One ball goes backwards and the third ball is introduced;

Ball game with walking around the space;

- **Name game** with exercising motoric skills;
- **Eye contact game** to establish communication;
- **Hearing game:** a pairing game where you have to feel the energy of your partner while being silent so you can walk down the path together;
- **Close contact game / Swarm of Fish:** there is a leader who changes the path so the entire direction of the group movement changes as a swarm of fish;
- **Feeling the playground** and eventually finding inspiration in the space that then becomes an accidental stage for staging the poems;
- **Stretching in the woods;**
- **Poetry session**

Everybody has to write random sentences in their own languages consisted of maximum 4 words

### Three groups work:

The split into groups is arbitrary.

**1st group** is **juggling** balls, clubs and silk,

**2nd group** is **exploring sounds**, sound associations, onomatopoeia, ways of how to associate sounds we have around ourselves with poetry that was written the previous day (everybody used different materials in order to establish equilibrium and understanding with different types of sound but the same type of movement)

The 3rd group is brainstorming ways of **staging the 2 poems** that were chosen randomly (one in English and the other in one of the participant's mother tongue)

Groups switch in about 40 min.

### Tickle Tickle

- Stage reading of the play Tickle Tickle in Novi Sad with the discussion afterwards about the topic of sexual abuse and taboos in TYA; TICKLE TICKLE It is a presentation of parts of the text TICKLE TICKLE, which tells about the famous Francis Denser, who was raped in childhood by her dad's friend.



**Thursday, 16th of November**

### Morning exercise:

- **Climbing up the stairs** in three different ways;
- **Support game** at the viewpoint
- **Trust game**
- **Bottle game:** you split into 4 groups with 5 people in each, one person is in the middle with closed eyes and the rest of the groups supports them, some of the groups managed to have 4 people carrying the 5th person;



### **Earthen architecture workshop** (guest workshop with Dragana Kojičić)

- **Theoretical presentation** about earthen architecture around the world - history and practices;
- **Playing in mud** - making various things from earth at the three various workshop stations (making balls, drawing and making pigments); introductions to new materials you could use in your own professional practise or in your everyday life.

### **Sremski Karlovci tour**

- churches, schools, history of the town, graffiti, difference between two churches (catholic and orthodox);
- Radulovački center tour and the history of youth organizations that use the center;
- visiting a park where there was a kitty, going to the viewpoint, **collecting leaves and objects** that were used afterwards in the workshops.





## Circus workshop in Novi Sad

Children who were involved in the workshop were the teachers.

- **Basic circus skills:** silk exercises, juggling, tight rope, trapeze, poi, walking on the rope
- **Animal game:** Someone is a rabbit and the others are flamingos, when a rabbit catches a flamingo, flamingo turns into a rabbit, when there's only one flamingo left, it turns into a spider and needs to catch all the rabbits in order to turn them into spiders - each animal has its own pose and a way of moving that specific for its kind;
- **Animal sound game:** You stand in a circle with closed eyes and each person gets an animal from the game master, you have to follow the sounds people make and each person has to find the ones of their own animal kind;
- **Ljubljana-Zagreb-Belgrade / Red light green light:** one person turns their back to the group, the group walks forward to them, when the person turns around the group has to freeze, if the person sees anyone from the group moving, they are out; **variation of the game:** you steal a treasure from the person that's turned their back to everyone else, and you have to hide it so the person doesn't know who stole it, they get to guess three times (the moment of turning is either established through countdown or through deciding on a sentence the person who's turned has to say)
- **Reflection time:** discussion and evaluation of the workshop with children where everyone had a chance to share how they felt during the process.



Friday, 17th of November

### Morning exercise

- **The Silent Game:** you have to be silent and to guess for how long you have been silent, while being silent you can sit or stand anywhere in the space, close your eyes, pay attention to what other people are thinking, be present, when timer goes off everyone gets to share what they were thinking during this silent time and how much time have passed (objectively and subjectively) and also to share their feelings, thoughts and what they generally think about the world;
- **Marija's warmup:** you walk around the room in different positions - lifting hands looking at each other, filling the empty space, running around, paying attention to different parts of your body and feel them in different ways, you raise your hands and keep an eye contact, you could also change the levels while walking (up, middle or ground), you could also change the tempo of walking;
- **Ball game:** a new participant came, so the ball game from the woods was repeated, but now introducing new levels of difficulty (e.g. no use of hands, without feet / touching the floor,);
- **Minimum effort game:** going from one side of the room to the other with your entire body on the floor without effort but as fast as possible;

### Poetry session

Split in three groups that were already randomly formed on the second day and work on the poems:

- What sounds could we associate with the poems?
- What are the ways in which we could perform them?
- Recording the sounds and presenting what you recorded (3 presentations)

### Paper theater workshop with Danilo / A4 theater

Storytelling workshop with only pieces of blank a4 paper. You try to imagine a story that's not a well known fairytale, but the idea is to create it together, to build characters, the story, etc. Danilo introduced his method of work and told about his experience with working with children; The made up story was about two princes and their destinies;

**Sending impulses workshop with David :** You hold each other's hands and try to feel the impulses of others.



### Mapping your body to a city with Mauricio

- **Body trust exercises;**
- **Massage** each other's backs and putting heads to each other's shoulders;
- **Group hugs** (standing in a circle);
- **Guided meditation / imagination process to map your body:** you find your own place in the room, close your eyes and try to imagine your city while touching parts of your body that you connect to certain parts of your city, you could touch your body and you don't have to;
- **Working in pairs / Outline of the city:** participants are paired in groups of two, everyone gets their own paper and chooses a part of their body to be outlined on that paper. It then becomes the outline of your city. Pairs split up again after drawing the outlines, and you are left with your own paper and your own city, you get pencils and draw everything you have in your city that is important for you - **you could do your own city or an imaginary city**, there are guidelines and suggestions, but you could do anything you want. First part is visualization and the second is to transform your visualization into concrete things on paper. There is a mixture of very concrete instructions (e.g. your house, house of your

grandma, your school, etc.) and abstract and emotional instructions (e.g. place where you feel safe, place you feel fear, etc.). In the end anyone who wants could present their city and then cities (papers) are put together and connected to each other with bridges you can construct. You could use recycled paper, e.g. bags from lunch were used.

### **Machines / On creating choreography with David**

On the table there are a lot of recyclable things (leaves, papers, plastic bags, cups, etc.) You choose one object, find a place in the room and think of making one movement with the object you chose that consists of four beats. This movement you then make into an infinitive loop made out of four beats. There is also a common object for the entire group (e.g. a leaf) and the group as a whole had to make a joint movement, also in four beats. After the first four beats, four more were added. Then verses of the poems are added into that choreography. In the end everyone has their own 8 beats during which you can speak poetry, make a sound or a movement thus making a collective choreography that looks like a machine or resembles a factory. The aim is not to build any kind of presentation, but to learn how to build a collective choreography easily.

**Open house gathering (a sharing session):** You share your national music, dances, food or whatever you like.

### **Saturday, 18th of November**

**Morning exercise** (which started later than usual because last night a party lasted for a long time, but they went for a walk anyway):

- **Guided walk:** you are divided in pairs, in each pair one closes their eyes, while the other person is pushing them on their back and guiding them through the forest and making them hear, touch and smell different things they stumble upon. After some time you switch. The first round could be without touching, and then you could introduce it later;
- **Hide and seek** (in which Anže won);
- **Rana's running trust game:** you stand in two parallel lines facing each other, one person comes in the center and the game master ties their eyes and then turns them around themselves a few times. From one parallel line someone has to push the person in the middle they are now turned towards the opposite line. The person has to **run** towards the group of people and trust they'll catch them.

### **Cleaning up the mess**

#### **A walk to the river**

**Stage reading of Rana's play (The Black Hole):** Danica and Danilo were reading Rana's text, while Rana was leading the stage directions and Anže was a stage manager. Chairs were placed in a circle, in the middle of the room, and people were entering the space while taking candy at the entrance. It was pretty much improvised, but the whole play was read. Willie played live piano and added sound effects. Reflection was done afterwards.

**The Show Psychosis at 4:48 in Novi Sad** and the discussion about it later in the night.

**Vilenjak** experience in which the drunk owner threw us out

**Lights painting with David:** long exposure shots recording lights painting with different light sources.



### **Sunday, 19th of November**

**Morning exercise:** going to the park to take back all the leaves and branches we took from the nature;

### **Next Generation Alumni Session**

A hybrid session with participants of the present and former Next Generation participants. Participants share reflections on their week and connect with former NG alumni.

- Presentation from the Steering Committee of the Next Generation Network.
- Next Generation Alumni presentations about their experiences at residency programs and what they took from them.
- Discussion in smaller groups about how to move further from here, how to extend our knowledge, and how to stay in touch after this residency is over.



### **How to stay connected:**

- To organise an online meeting in March
- To make a database of next-generation alumni (website, platform, etc.)

### **Sharing reflections:**

Mentors about their experience:

**Nikola Zavišić:** I have been to many such gatherings and many similar seminars. Similar but actually completely different. This is far from anything I've done. Each of you has something to offer both personally and professionally. You have shown me many things that I can't wait to use in my work. I'm looking forward to joining forces and doing something together that doesn't have to be a performance or a show, it'll be just as good. Thanks to Mauricio.

**David Ragot:** This was a really good week. Not enough time. I hope that all of you feel the same. It was a challenge for me too. You have a theater background, and I don't. You can be my teacher. I never heard from Assitej 3 weeks ago. It made me think a lot about what I will give you. But I did it. I gave you my knowledge. And you gave me yours back. Magic was happening all the time. Thanks to all. It was a pleasure.

**Willem Miličević:** I think we had a lot of exchanges. I think how quickly sustainability happened, and awareness of each other, understanding, and good communication. I have never experienced a group like this.

This is something I expected as a young.

~

### Expectations

~

1. What did I bring with me?
2. What I expected?
3. What am I taking with me?

#### **Laura Leupi:**

1. I brought stress and many questions such as "Who am I?" "Where am I going?"
2. I expected to learn something
3. I am taking with me new connections, material that I did, tastes of food, inspirations, memories of cuddling with street dogs

#### **Mauricio Arizona:**

1. Nervousness and doubts if I am worth enough and if my work is important enough
2. Lot of learning, cultural exchange and a lot of ideas
3. Open perspective, a lot, lot, lot, lot of ideas

#### **Danilo Brakočević:**

1. Curiosity and bad spelling
2. Techniques, a lot of new ideas, new perspectives
3. Lot of new friends, back pain

#### **Helena Tezza:**

1. Fear, panic attack (That's why my sisters came with me)
2. Good experience and exchange with other people
3. Friends, new experiences, and a lot of new games, enjoyed the game part, and I felt like I child

#### **Rhana Ghaderi:**

1. Excitement, condemnation
2. Hope
3. Joy and peace

#### **Amila Baširović:**

1. A lot of imagination, patience, and trust in the process
2. Creativity
3. New friendships and new ideas

#### **Shweta Singh:**

1. Confusion, excitement
2. Lots of fun, challenges
3. Courage, a taste of good food



**Anže Virant:**

1. Loneliness
2. To meet people
3. Met people

**Judith Bethke:**

1. Curiosity, broken heart
2. Soul, fun people
3. Potential

**Mostafa Muhamed:**

1. Luck, cause I wasn't selected from the beginning
2. Good time with people
3. Really good network and good time with people

**Nikola Bundalo:**

1. Emptiness
2. Education in real sense
3. Friends

**Ivana Vuković:**

1. Small burnout
2. To meet people
3. I left burnout, but I got a bunch of beautiful people, I feel grounded personally and professionally

**Danica Rajković:**

1. Tiredness, depression, anxiety, fear
2. Formal conversations, presentations
3. Will, growth, amazing people, fun, breaking boundaries, time off, new skill

**David Ragot:**

1. Stress
2. To give my best
3. Not enough, but very good time

**Willem Miličević:**

1. With bad ideas, stress, anxiety
2. Fun
3. Inspiration

**Nikola Zavišić:**

1. Hope that everyone will be ready to play



2. A group of people from two different worlds which can get closer in a short time
3. Optimistic view of the future because I met such wonderful people and several games that I will keep playing

**Marija Backović:**

1. A head full of thoughts about how useless I will be
2. No expectations
3. A lot of good dialogs with myself, nice energy, wish to do workshops as a participant, really nice time after few years, the belief that I was not useless

**Sonja Petrović:**

1. Lot of stress, burnout, depression, fear
2. Readiness for exchange, inspirational workshops, joy
3. Understanding that being an artist is much better than producer

**Anja Pletikosa:**

1. Fatigue
2. To catch up
3. Good time

**DURING THE ASSITEJ ARTISTIC GATHERING**

Workshop: "Creating Performances for Babies & Children with Disabilities"

**Monday, 20th of November**

Everyone introducing themselves and expressing expectations.  
Dalia doing a lecture on her practise.  
Checking needs of the group.  
Collecting ideas.  
Forming groups.

Working in groups: conceptualising

**Tuesday, 21st of November**

Working in groups: conceptualising / first tryouts

**Wednesday, 22nd of November**

Further group work/tryouts, presentation of group works

**Thursday, 23rd of November**

FREE DAY

Friday, 24th of November

## PRESENTATION OF THE NEXT GENERATION RESIDENCY



Eating real cake and petting unreal Micika.  
Chit-chatting with people that come by as our guests  
**Emotional goodbye byes.**



## 9. SUSTAINABILITY of the PROCESS

We tried to adjust the programme to the recommendations of the **Shift Eco- Guidelines for Networks**.

### Venue



Assitej Serbia tried to find partners and venues that care about environmental sustainability when organising the event.

We have selected Eco Center Radulovački in Sremski Karlovci as the host for the residency program due to its exceptional ecological practices and location surrounded by abundant natural resources.

Their average satisfaction with the **accommodation is 4.54** and **workplace is 4.85**



Grupa: Kongres AAG  
Period: 14 – 20.11.2023.

#### ROOMING LISTA

Broj sobe	Tip sobe	Pol	IME I PREZIME	IME I PREZIME	IME I PREZIME	IME I PREZIME	
1	1/4		Anja Pletkosa	Marija Backović	Sonja Petrović		KRELO „DUNAV“
2	1/4		Judith Bethke	Ivana Vuković	Shweta Singh		
3	1/3-4		Hellena Tezza	Laure Leupi	Amila Belirović		
4	1/4		Rana Ghaderi	Danica Rajković			
5	1/4		Willem Milčević				
6	1/3-4		Nikola Zavišić				
7	1/2		David Ragot				
I	1/3		Mauricio Arizona Garcia	Nikola Bundalo			KRELO „FRUŠKA GORA“
II	1/6		Mostafa Mohamed	Anže Virant			
			Daniilo Brakocević				
III	1/6						

NAPOMENA: Molim da ishrana bude vegetarijanska za sve učesnike (ni riba nije u opciji)

### Recycling

Even the recycling process in Serbia is difficult as they face several challenges. They made to have waste separation points for cans, glass, and corks.

Challenges in recycling in Serbia:

1. There is no organized system for disposing of recyclable waste.
2. In Serbia, only a few private companies purchase recycling materials.
3. For each type of recycling material, they must find a different company to work with, as there is no one company that handles all types of materials.
4. Companies only accept materials that weigh at least one ton.
5. Transporting the recycling materials is not the responsibility of the company.
6. Storage for recycling materials requires a large amount of space. Approximately two months are needed to collect one ton of PET and three or more months for other materials.
7. This complex system requires a lot of money and human resources to implement.

### Propaganda materials

We decided to take several steps towards reducing the production of propaganda material.



1. The festival program was printed only on demand. On the website, delegates could say if they want a printed programme when purchasing a ticket.

2. We tried to redirect them to use web programs more by printing a QR code linked to the program on their accreditations.

- The problem we faced with this idea was the lack of internet in institutions and on the streets of Novi Sad and Belgrade.

### 2. Merchandising

- We tried to reduce:  
 The use of plastic bottles by buying glass bottles.  
 The use of plastic bags by buying cotton bags.

3. We tried to make the event as paperless as possible. For example, instead of printed stickers, we made Viber stickers.

Printing materials:

Programme catalogue	70
Accreditations	620
Badges	600



rostrums	2
roll up banners	5
sails	3
posters	80
t- shirt	30
thank you note	150
cotton bags	100
notebooks	50
glass bottles	200

- The problem we were facing in this domain was that the sponsors were pressuring us to print more materials with their logos. We tried to relocate that need to the online campaign.

## Food

We have arranged for the residency participants to be served locally grown vegetarian cuisine, carefully prepared by domestic individuals, during their stay in Sremski Karlovci.

Another crucial step of our organisation's efforts to reduce our impact on the environment was Choosing sustainable catering options for all meals during the AAG. Assitej Serbia organised all vegetarian meals during the Assitej Artistic Gathering, with more than 2000 meals.

We encountered a problem with our traditional national cuisine, which is heavily meat-based. When we chose to reduce our meat consumption, some people expressed disapproval as they had different expectations based on our cuisine. Additionally, some locals have expressed concerns that our decision could be seen as poor hospitality, as food holds a significant place in our cultural traditions.

For the **food**, their average satisfaction was **4.78**.

## Travel

We tried to promote eco-friendly transport such as walking and cycling. Novi Sad and Sremski Karlovci are very suitable for cycling. We went by train on every excursion in Novi Sad, and all venues were within walking distance.

We encourage participants to take shared transportation and to come to Sremski Karlovci by train.

The problem we faced is that the Serbian railway is under construction. The only route that works is between Novi Sad and Belgrade.



## ARRIVAL

name	type of transportation	Start destination	stop	stop	Final destination
Shweta Shweta					
	airplane	Delhi (India)	Warsaw (Poland)	Belgrade (Serbia)	
	train			Belgrade (Serbia)	Sremski Karlovci (Serbia)
Laura Leupi					
Laura Leupi	train	Zurich	Budapest		
	bus		Budapest	Novi Sad (Serbia)	
	car (shared transport)			Novi Sad (Serbia)	Sremski Karlovci (Serbia)
Anže Virant					
Anže Virant	bus	Ljubljana (Slovenia)	Beograd (Serbia)	Novi Sad (Serbia)	
	train			Novi Sad (Serbia)	Sremski Karlovci (Serbia)
Danilo Brakočević					
	train	Belgrade (Serbia)			Sremski Karlovci (Serbia)
Judith Betke					
	train	Frankfurt	Karlsruhe/baden-baden		
	airplane		Karlsruhe/baden-baden	Belgrade	

	train			Belgrade	Sremski Karlovci
Rana Ghaderi					
	airplane	Valencia	Frankfurt	Belgrade	
	car (shared transport)			Belgrade	Sremski Karlovci
Mauricio Arizona Garcia					
	airplane	Mexico city	Amsterdam	Belgrade	
	car (shared transport)			Belgrade	Sremski Karlovci
Mostafa Mohamed					
	airplane	Egypt	Belgrade		
	car (shared transport)		Belgrade		Sremski Karlovci
Ivana Vuković					
	car (shared transport)	Split (Croatia)			Sremski Karlovci (Serbia)
Danica Rajković					
	airplane	Podgorica (Montenegro)	Belgrade (Serbia)		
	car (shared transport)		Belgrade (Serbia)		Sremski Karlovci (Serbia)
Nikola Bundalo					
	train		Belgrade (Serbia)		Sremski Karlovci (Serbia)
Helena Tezza					
	airplane	Sao Paolo	Paris	Belgrade	
	train			Belgrade	Sremski Karlovci
Amira Beširović					



	bus	Tuzla (Bosnia and Hercegovina)			Sremski Karlovci (Serbia)
--	-----	--------------------------------------	--	--	---------------------------------

## DEPARTURE

NAME	TYPE OF TRANSPORTATION	START DESTINATION	STOP	STOP	FINAL DESTINATION
Shweta Shweta					
	train	Novi Sad	Belgrade		
	airplane		Belgrade	Warsaw (Poland)	Delhi (India)
Laura Leupi					
	bus	Novi Sad	Budapest		
	train		Budapest		Zurich
Anže Virant					
	Van (shered transport)	Novi Sad			Ljubljana
Judith Betke					
	bus	Novi Sad	Beograd	Sarajevo	Frankfurt
Rana Ghaderi					
	car (shared transport)	Novi Sad	Belgrade		
	airplane		Belgrade	Frankfurt	Valencia
Mostafa Mohamed					
	train	Novi Sad	Belgrade		
	airplane		Belgrade		Egypt
Mauricio Arizona García					
	car (shared transport)	Novi Sad	Belgrade		
	airplane		Belgrade	Amsterdam	Mexico City
Ivana Vuković					
	car (shared transport)	Novi Sad			Split

Danica Rajković					
	train	Novi Sad	Belgrade		
	airplane		Belgrade		Podgorica
Nikola Bundalo					
	train	Novi Sad	Belgrade		
Helena Tezza					
	train	Novi Sad	Belgrade		
	airplane		Belgrade	Paris	Sao Paolo
Amira Beširović					
	bus	Novi Sad			Tuzla

## 10. EVALUATION

### Survey

#### Link to the form:

<https://forms.gle/7cWwNX7axWNR2t7x9>

The survey aims to gather feedback on the Next Generation residency program. Your valuable responses will be shared with ASSITEJ Serbia, The Next Generation steering group, Platform From the First Step, and ASSITEJ international to help create future residencies. This questionnaire is entirely anonymous. Your feedback will help us to improve our future programs. We would appreciate your honest opinions on the Next Generation Residency in Serbia, with a focus on "Sustainability as the Future of TYA."

An evaluation was separated into three parts:

- 1. Before the Assitej Artistic Gathering** (from the 14th to the 19th November),
- 2. During the Assitej Artistic Gathering** (from the 20th to the 24th of November)
- 3. Additional questions.**

#### **BEFORE THE ASSITEJ ARTISTIC GATHERING** (from 14th to 19th November)

Accommodation

Food

workplaces (Eco Center Radulovački)

Guided tour

Duration of the residency

Schedule/structure

Free time/evening activities

mentors: Nikola, David, Willi

Topic: Sustainability

workshops with mentors

Earth and Craft workshop

Stage Reading "Tickle Tickle"

Circus workshops

Session "What to take forward from this experience."

#### **DURING THE ASSITEJ ARTISTIC GATHERING** (from the 20th to the 24th of November)

Accommodation (Hostel Terasa)

Communication with the coordinators (Sonja, Marija)

Programme of the Assitej Artistic Gathering

- festival programme (theatre plays)

- professional programmes

Did you participate in the recommended workshop Creating Performances for Babies & Children with Disabilities?

Workplaces (Children Cultural Center)

Duration of the workshop

Schedule/structure

Workshop Creating Performances for Babies & Children with Disabilities

Mentor: Dalija

Topic: Performances for Babies & Children with Disabilities

### ADDITIONAL QUESTIONS

How do you think this residency will benefit your future practice in Theatre for Young Audiences (TYA)?

Would you like to suggest any changes to the residency experience?

Can you clarify if the programs are related to sustainability? Please explain.

Which topics do you consider essential in TYA and should be included in future residency programmes?

Did you have any expectations that were not met during the residency? If yes, please explain.

Would you be interested in joining the Next Generation Network? If yes, what role would you like to play?

Do you feel a sense of connection to the group? If yes, what do you attribute that to?

Did any moment during the residency surprise you? If yes, please explain.

Did you feel like you had enough time and space to express yourself during the residency?

Would you be interested in being an alumnus at the next residency in Cuba? If yes, please explain how you see alumni and what role they should play in relation to previous and future participants.

### Brief results

- *BEFORE*

Accommodation

Average satisfaction: 4.54

Food

Average satisfaction: 4.78

Workplaces (Eco Center Radulovački)

Average satisfaction: 4.85

Residency duration

Almost half of the participants (46.2%) rated the duration as short, while the other half believed it was just enough (46.2%). One participant expressed the need for more reflection time, suggesting adding a couple more days.

Schedule/structure of the workshops

Average satisfaction: 4.07

Free time/evening activities

Average satisfaction: 4.62

Mentors

Nikola: 4.69

David: 4.54

Willem: 4.69

Topic "Sustainability as the future of TYA"

Average satisfaction: 4.23

Workshops with mentors

While average satisfaction is 4.23, 15% of participants rated this aspect as unsatisfactory.

Earth and Craft workshop

Average satisfaction: 4.85

Stage Reading "Tickle Tickle"

Average satisfaction: 4.92

Circus workshop with Ludifico

Average satisfaction: 5

Session "What to take forward from this experience."

Average satisfaction: 4.69

- *DURING*

Accommodation (Hostel Terasa)

Average satisfaction: 4.69

Communication with the coordinators (Sonja, Marija)

Average satisfaction: 4.92

Programme of the Assitej Artistic Gathering (Festival programs- Plays)

Average satisfaction: 4.31

Programme of the Assitej Artistic Gathering (Professional programmes)

While average satisfaction is 4.15, 31% of participants rated this aspect unsatisfactory.

Did you participate in the recommended workshop Creating Performances for Babies & Children with Disabilities?

100% participated in the workshop, rating it on average 4.42

Workplaces (Children Cultural Center)

Average satisfaction: 4.92

Duration of the workshop

75% of the participants rated the duration as short, while the rest rated it as enough

Schedule/structure

Average satisfaction: 4.92

Mentor Dalija

Average satisfaction: 4.33

How do you think this residency will benefit your future practice in Theatre for Young Audiences (TYA)?

-The connections with people I've met during the residency.

-Creating new performances

-An international cooperation

-Self-confidence & courage for new ideas

-New methods and visual expressions that I can use in my future practice

-Greater involvement in the creation of projects for children and young people

Did you feel you had enough time and space to express yourself during the residency?

100% of the participants agree they had enough time and space to express themselves

Would you like to suggest any changes to the residency experience?

- More structured workshops, a more concrete plan and workshop schedule

- Longer duration

- Sustainable program results, following the participants after the residency

- More engaging tasks

- Improved communication between mentors

- The connection to the topic could be improved



Would you be interested in being an alumnus at the next residency in Cuba?  
100% of the participants confirmed

### Proposals for alumni for the next generation residency in cuba 2024th

Proposal for alumni:

1. **Danilo Brakočević**, Serbia  
danbrak19@gmail.com
2. **Shweta Singh**, India  
shweta553singh@gmail.com
3. **Laura Leupi**, Switzerland  
leupilaura@gmail.com
4. **Mauricio Arizona Garcia**, Mexico  
mauricioarizonag@gmail.com



## 11. CONCLUSION

The next challenge for the participants after the residency is to implement new knowledge and experience in their daily work, to transform the shortcomings of the existing practice into an advantage. We hope that this Residency inspired them to share knowledge in their artistic surroundings and that we will have a new generation of artists who show respect and interest in green practice. Generation, which green practice implies with their work. We are most proud of the fact that the idea of organising Next Generation Residency before the AAG has shown as a productive, satisfactory and the best solution for developing a healthy, cosy and pleasant environment suitable for creativity. We encourage the future hosts to transcript good practises and ideas from this Residency, as well as to learn from our mistakes and tryouts. Cause if we are speaking about self-sustaining, we need to imply solidarity, tolerance, kindness, and love in our daily lives. We truly believe that we managed to touch those values in those 10 days with 13 participants from all over the world and that we will collecting the goods in years in front of us.

### **Coordinators:**

**Sonja Petrović**

sonja.petrovic@fep.org.rs

**Marija Backović**

mare\_mne@hotmail.com

**Anja Pletikosa**

zanjupletikosa@gmail.com

**Photo:** Jovana Semiz

**Visual design:** Katarina Kelić