



50 YEARS
2015

ASSITEJ 50TH ANNIVERSARY
ONE STEP BEYOND
INTERGENERATIONAL EXCHANGE
THE ANNUAL MAGAZINE OF
ASSITEJ 2015
SPECIAL EDITION





**19TH. ASSITEJ WORLD CONGRESS
AND PERFORMING ARTS FESTIVAL FOR YOUNG AUDIENCE
17-27 MAY 2017 CAPE TOWN, SOUTH AFRICA**

.....
ASSITEJ unites
theatres, organizations
and individuals
throughout the world
dedicated to theatre
for children and
young people.

ASSITEJ promotes an international
exchange of knowledge and practice
in theatre in order to increase creative
co-operation and to deepen mutual
understanding between all persons
involved in the performing arts for
young audiences.

.....
**WORLD DAY OF THEATRE
FOR CHILDREN**

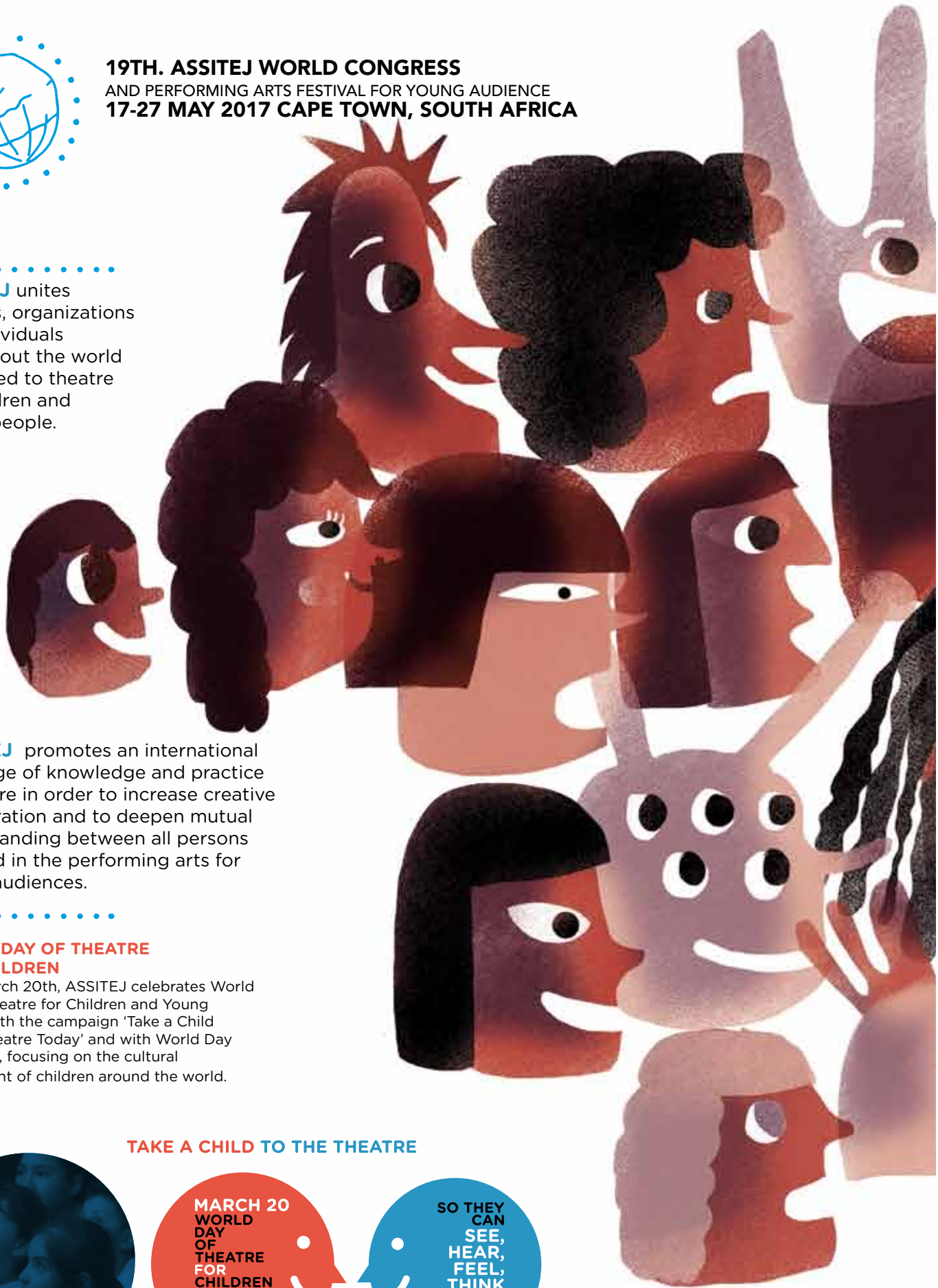
Every March 20th, ASSITEJ celebrates World
Day of Theatre for Children and Young
People with the campaign 'Take a Child
to the Theatre Today' and with World Day
Messages, focusing on the cultural
entitlement of children around the world.

TAKE A CHILD TO THE THEATRE



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

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



ASSITEJ PROJECTS

NEXT GENERATION PROGRAMME

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

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

FRIENDS OF ASSITEJ

Is an opportunity for members and supporters to contribute to building the next generation of Theatre for Young Audiences practitioners, by contributing to the ASSITEJ Next Generation Placements programme.

ASSITEJ ARTISTIC GATHERINGS

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

The overarching theme for the period 2015-2017 is One Step Beyond.

THE ASSITEJ WORLD CONGRESS AND FESTIVAL

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

ONE STEP BEYOND: INTERGENERATIONAL EXCHANGE. AUGENBLICK MAL! FESTIVAL, BERLIN, 21-26TH APRIL 2015. ASSITEJ 50TH ANNIVERSARY

ONE STEP BEYOND: INTERDISCIPLINARY EXCHANGE. 'ON THE EDGE' WORLD FESTIVAL OF THEATRE FOR YOUNG AUDIENCES, BIRMINGHAM, UK, 2-10TH JULY 2016

ONE STEP BEYOND: INTERCULTURAL EXCHANGE. 'CRADLE OF CREATIVITY' 19TH ASSITEJ WORLD CONGRESS AND PERFORMING ARTS FESTIVAL, CAPE TOWN, SOUTH AFRICA, 17-27TH MAY 2017

ASSITEJ MAGAZINE

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

ASSITEJ AWARD FOR ARTISTIC EXCELLENCE

Awarded at every World Congress for Outstanding contributions in the field of TYA Over the previous three years.

ASSITEJ NETWORKS

NEXT GENERATION

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

WRITE LOCAL. PLAY GLOBAL.

The ASSITEJ playwrights network. Membership is free and open to anyone who values plays for young audiences.

www.writelocalplayglobal.org

ITYARN

(INTERNATIONAL YOUNG AUDIENCES RESEARCH NETWORK).

Furthering research into theatre for young audiences.

www.ityarn.org

SMALL SIZE

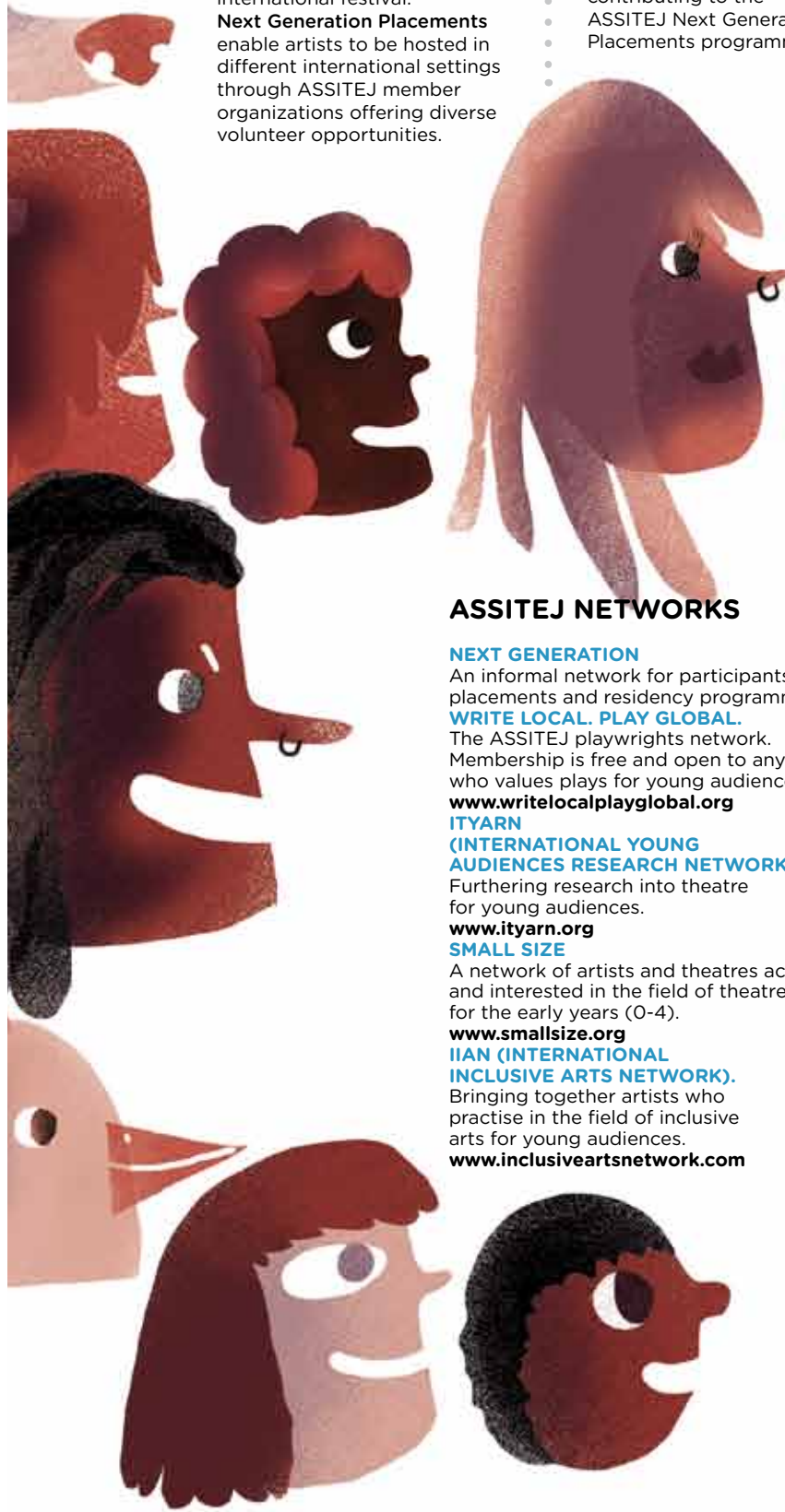
A network of artists and theatres active and interested in the field of theatre for the early years (0-4).

www.smallsize.org

IIAN (INTERNATIONAL INCLUSIVE ARTS NETWORK).

Bringing together artists who practise in the field of inclusive arts for young audiences.

www.inclusiveartsnetwork.com



www.assitej-international.org

ASSITEJ    



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Druckverlag Kettler GmbH

Bönen/Westfalen, Germany

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Published and Printed in Germany

ISBN 978-3-930759-42-2

Cover Picture

Thorsten Arendt

EDITORS NOTE

MARISA GIMÉNEZ CACHO & MANON van de WATER

This year ASSITEJ will be 50 years old! (1965-2015) and we are celebrating this anniversary with a special edition of our magazine. This 2015 number has two sections, Jubilee and One Step Beyond Intergenerational Exchange, with a double objective: to acknowledge, give thanks to and celebrate our past, and to reflect on our activities for the future.

For the 2014-2017 period, ASSITEJ has proposed to go “one step beyond.” The topics for discussion in the Artistic Gatherings and magazines for these years will be: Intergenerational Exchange, Augenblick mal! 2015, Berlin, Germany; Interdisciplinary Exchange, On the Edge, Birmingham, UK, 2016; Intercultural Exchange, Cradle of Creativity, Cape Town, South Africa 2017.

The reader will find the articles in two versions, in English and in one of the languages of the country they come from (as far as possible). In this way, on the occasion of our anniversary, we wish to endorse and show our recognition of the diversity of languages and cultures of the countries that are members of this association.

What have we achieved in fifty years? How much progress have we made?
Does theatre for children and young people around the world have a greater impetus than 50 years ago?
Have we really been able to make it more accessible to our communities?
How and where were the changes made? To provide documented answers to these questions is a titanic task that requires time and a team of professional researchers.

The Jubilee Section of this magazine is a collection of opinions, experiences and reflections from all of those who spontaneously and generously responded to our call to collaborate. Men and women who have played an outstanding role in ASSITEJ both at the international level and in the centres in their countries and regions. We think that the mosaic resulting from this joint effort is in keeping with what ASSITEJ has been, is and can become.

The One Step Beyond Generations Section is a collection of articles that approach the subject of intergenerational exchange. Just as in the Jubilee Section, these articles have been contributed by those people who so generously responded to our call to collaborate. The articles in this section reflect on: our concept of childhood; the conventions that govern the relationships between adults and children and how these determine the creative processes; the way in which different generations have been affected by historical events or cultural criteria; experiences of well-known theatre groups from different countries with regard to intergenerational exchange; the growing importance of the performing arts for the very young and the experience of the ASSITEJ Next Generation project.

We hope that these articles will foster dialogue and contribute to enriching the parameters of the artists and of all those who are passionate about theatre for children and young people in the different countries.

In each of the sections of this edition we have had special participation by Germany, the host country of the anniversary celebrations and of the ASSITEJ Artistic Gathering 2015 – One Step Beyond Intergenerational Exchange. We thank our German colleagues for the generosity with which they have supported these Jubilee celebrations and the excellent structure they have created to make this Artistic Gathering celebratory, reflexive and fruitful.

For questions of space, it has been impossible to provide a synopsis of each of the articles published here. We invite you all to read them. Also for questions of space some articles and photographs could not be included but we will publish them later on our recently renovated website, where the digital version of this edition will also be available.

Many thanks to everybody,

ASSITEJ is not getting old, ASSITEJ is growing and maturing.

Happy birthday ASSITEJ!

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ASSITEJ 50TH ANNIVERSARY

YVETTE HARDIE

U-ASSITEJ ENGAMA-50 NONYAKANJE



Often when individuals or couples celebrate a 50th or “golden” anniversary, the reflection tends to be more about the past than about the future. In our case, I believe that this tendency should be reversed. This is an opportunity to examine the essence of what brings us together, to celebrate the ways in which we have grown and developed, and to use these to re-commit to future directions and collaborations. It is a moment in which to use the lessons of the past to imagine and begin to strategise towards the next 50 years as artists who want to engage with young audiences.

ASSITEJ was birthed during the Cold War and was the result of 26 nations coming together at a time when politics was colluding to keep them apart; their drive to make connections across barriers of all kinds – cultural, linguistic, political and economic – is still an intrinsic part of our collective DNA. ASSITEJ has today grown to include almost 100 countries, and to become not only more representative in its membership, but also more inclusive in its ideas and approaches, and it is through this diversity that we continue to learn and grow.

Amaxesha amaninzi xa abantu okanye izibini zibhiyozela iminyaka engama-50 okanye isikhumbuzo “segolide”, zidla ngokubhekis’ emva ukucinga zize zicinge ngezinto ezidlulileyo kunokuba zicinge ngekamva. Kwimeko yethu, ndicinga ukuba le nto sifanele siyenze ngendlela eyahlukileyo. Eli lithuba lokuhlola eyona nto ebangela sihlangane, ukuze sibhiyozele iindlela esiye sakhula ngazo, nokuzisebenzisa njengomkhomba-ndlela wokuzibophelela nentsebenziswano. Sisihlandlo sokuba sisebenzise izifundo zexesha eligqithileyo ukuze sicinge yaye sicwangcisele eminye iminyaka engama-50 ezayo njengabadlali abafuna ukuzibandakanya nabantu abaselula ngeminyaka.

U-ASSITEJ lo wazalwa ngethuba leMfazwe yoMlomo yaye wabakho ngenxa yokuhlangana kwezizwe ezingama-26 ngexesha apho ezopolitiko zazifuna ukubenza imihlambi eyalanayo; umnqweno wokudiliza zonke iintlobo zemida – eyezenkcubeko, eyeelwimi, eyozopolitiko neyezoqoqosho – iseyinto esatyhutyha egazini kuthi. Kunamhlanje nje u-ASSITEJ ukhule esuka kuloo mbinana wagxanya phantse kumazwe ali-100, waza akanela nje ukuba namalungu amaninzi awahlukeneyo, kodwa nakwi-



Sedigheh Hasanzadeh , Yvette Hardie, Somayeh Na. Meeting in Tehran, Iran
ASSITEJ Iran, October 2012.

What does it mean to be an association dedicated to theatre for children and young people? In my view, it means to be deeply committed to the future, to be constantly re-examining our own perceptions and values in the light of this, and recognising that the future depends, as Gandhi said, on what we do today. We need to constantly re-evaluate our work in the light of our new audiences, not assuming that we know what they want and need, but as in any good relationship, learning from our audience's unique perspective and engaging with them as equals. We need to create the fertile ground in which this work can grow and in which it can find new directions, appropriate to the changing environment and the needs of children and young people. Our work requires rigour, flexibility, creativity and constant self-examination.

The world has changed for children considerably in the last 50 years and not all change has been for the best – threats to children are ever-present in terms of natural disasters, violent conflicts, humanitarian crises, and climate change, while factors such as poverty, dysfunctional family life, rapidly-changing technologies and inadequate schooling provide more challenges.

What we need more than ever is for artists to create powerful vehicles for sparking children's curiosity and imagination, and to reach those children who are most vulnerable and marginalised. If we see theatre as something which only an elite can access, we risk a future in

ingcamango neenkqubo zakhe waquka wonk' ubani, yaye ngaba bantu bohlukahlukeneyo abaye basenza saqhubeka sifunda yaye sikhula.

Kuthetha ukuthini ukuba ngumbutho ozinikele kwimidlalo yeqonga yabantwana nabantu abaselula? Ngokokwam ukubona, kuthetha ukuzijul' ijacu kwikamva, ukuhlala sihlola iingcamango nemigaqo yethu ngokuphathelele noku, nasekuqondeni ukuba ikamva lixhomekeke kwinto esiyenza namhlanje, njengoko watshoyo umfo kaGhandi. Kufuneka sisoloko siwuphonononga umsebenzi wethu ngokuphathelele abantu abaqalayo ukuza kusibukela, singasuki nje sicingele ukuba siyayazi into abayifunayo nabayidingayo, kodwa njengakulo naluphi na ulwalamano oluhle, kufuneka sifunde kwingcamango eyodwa yabaphulaphuli bethu size sibaphathe ngokungathi bayalingana nathi. Kufuneka sihlakulele indima entsha apho lo msebenzi uya kuthi ukhule uze unabele nakwiindawo ezintsha, ngokuvumelana nemeko eguqukayo kunye neemfuno zabantwana nabantu abaselula. Umsebenzi wethu ufuna sibe nodlamko, silungele zonke iimeko, sibe nobuchule kwaye sihlale sihlola.

Ihlabathi liye latshintsha kakhulu ebantwaneni kule minyaka engam-50 agqithileyo yaye asilulo lonke utshintsho obelungcono – izinto ezisisongelo ebantwaneni zihlala zikhona ngokuphathelele iintlekele zendalo, ungquzulwano olunobundlobongela, iingxaki zoluntu, nokuguquka kwemozulu, ngeli lixa izinto ezifana neNxele likaKhetsekile, ukudilika kobomi beentsapho, ubugcisa

which capacity is wasted and opportunities are lost, and where the chasms between those with cultural access and those without, grow ever deeper... If we truly believe in the necessity of art, as Ernst Fischer said, “in order that [humankind] should be able to recognise and change the world” then we need to ensure that this gift is one that all children and young people, everywhere, are able to enjoy.

I believe that networks like ASSITEJ make this more possible. One of the things which drew me personally to ASSITEJ was the fact that it brought a powerful collective of artists and arts advocates together into one network, providing us in South Africa with support for the work that we believed needed to happen. ASSITEJ provided examples of how theatre for children and young people could flourish in both privileged and difficult contexts, it gave us access to artists on the continent of Africa, and further afield who were dealing with challenges similar to our own, it gave us arguments that had been researched or experienced first hand, it presented us with work that challenged our perceptions of what was possible in TYA, and it created audiences and partners for our processes of exploration. It literally opened our eyes and made it possible to believe in a vision for theatre for young audiences that had previously seemed beyond our reach. In under eight years of being connected to this ever-growing family, we are now beginning to see shifts not just in South African’s attitudes to theatre for young audiences, but also in policy. Arts education and arts access have become buzz words of government and our theatre community has started to take theatre for young audiences much more seriously. It is these indications of palpable change, which speak to the potential power of international networking.

One of the things that I have realised is that change is possible, if we are prepared to nurture that change together. Through the work of network members like Small Size we are seeing an increasing acceptance of and interest in theatre for the very young; through the Next Generation programme of ASSITEJ we are seeing younger leadership emerging in ASSITEJ centres across the world; through the international exchange that happens between ASSITEJ-related festivals, we see new artistic markets opening up for work that was previously unknown; through the work of ITYARN we see a recognition amongst artists for the necessity of research and a growing interest in researching own artistic practices; and, through the now annual ASSITEJ Artistic Gatherings, there is a ongoing momentum for the work, as conversations develop more rapidly and individuals have more opportunities for contact and for learning.

The articles in this magazine have been selected from a range of individuals whose experiences woven together create the diverse tapestry that makes up ASSITEJ today. We hope that they allow you an opportunity to

obutshintsha ngephanyazo nokungafundi ngokwaneleyo zingumngeni omkhulu.

Eyona nto esiyifuna ngamandla kunangaphambili kukuthi abadlali badale amathuba okuvuselela umdla wabantwana kwanentelekelelo yabo, nokufikelela kubantwana abazizisulu nabangenamathuba. Ukuba sibona imidlalo yeqonga njengento enokufunyanwa zizifundiswa kuphela, sibeka ikamva lethu engozini yaye silahlekelwa ngamathuba, kwaye umsantsa ophakathi kwabo banamathuba okufikelela ngenxa yenkcubeko yabo kwanabo bangenawo, uya kuya uvuleka ngakumbi nangakumbi... Ukuba sikholelwa ngokwenene kwelokuba ezobugcisa buyimfuneko njengoko watshoyo uErnst Fischer ukuthi, “ukuze [uluntu] luqonde luze luguqule ihlabathi” kufuneka siqinisekise ukuba esi siphoso baya kuthi bonke abantwana kunye nabantu abaselula ngeminyaka, kuzo zonke iindawo bakwazi ukusinandipha.

Ndikholelwa kwelokuba imifela-ndawonye enjengoASSITEJ ivula amathuba okwenjenjalo. Enye yezinto ethe yandisondeza ngokobuqu kuASSITEJ kukuba uye wabumba iqela labadlali elilugqilima kunye nabaququzeleli bemidlalo yeqonga bangumfela-ndawonye, besixhasa emsebenzini apha eMzantsi Afrika esikholelwa ukuba bekufuneka wenzekile. UASSITEJ usinike imizekelo yendlela imidlalo yeqonga yabantwana nabantu abaselula ethe yakhula ngayo kwiimeko ezisemgangathweni nakwezinzima, usivulele indlela yokufumana abadlali kwilizwekazi leAfrika, nakwezinye iindawo ebezibhuqabhuqana nemingeni efanayo nale yethu, usinike iingxoxo eziye zaphandwa okanye sanamava azo, usinike umsebenzi othe wacela umngeni iingcamango zethu zoko kwakunokwenziwa yi-TYA, yaye udale ababukeli namahlakani ukuze sikwazi ukuhlola. Usivule amehlo yaye wasenza sakwazi ukuba nombono wemidlalo yeqonga yabantu abaselula ngeminyaka ekwakucingwa ukuba ayinakubakho. Ngaphantsi nje kweminyaka esibhozo sinxulumene nolu sapho luhlala lusanda, sithethanje siqalisa ukubona utshintsho hayi nje kwindlela yokucinga yabantu baseMzantsi Afrika ngokuphathelele abaphulaphuli abaselula, kodwa nakumgaqo-nkqubo. Imfundo yezobugcisa kwanobugcisa ngamagama asoloko esemilonyeni karhulumente yaye nabantu abakwimidlalo yeqonga baqalise ukuwujonga ngeliso elibanzi umba wemidlalo yeqonga yabantu abaselula. Zezi mbonakaliso zenguqu ezibonakalayo, ezibonisa ukuba namandla komfela-ndawonye wezizwe ngezizwe.

Enye yezinto endiye ndaziqonda kukuba utshintsho lunako ukwenzeka, ukuba sikulungele ukulukhwezela. Ngenxa yomsebenzi wamalungu omfela-ndawonye afana ne-Small Size sibona ukwamkelwa okwandileyo kwanomdla kwimidlalo yeqonga yabantwana abancinane kakhulu; ngenxa yenkqubo ka-ASSITEJ ye-Next Generation sibona kuvuka iinkokeli eziselula ngeminyaka kumaziko ka-ASSITEJ akulo lonke ihlabathi; ngenxa yokuncazela na kwezizwe ngezizwe okwenzeka phakathi kwemibhiyozo



Yvette Hardie, opening of Tifli Festival, New Delhi, February 2014.

reflect, to be challenged and to start to dream up new possibilities for theatre for young audiences that will meet the challenges of the future.

As ASSITEJ considers how to position itself for the next half-century, we are asking pertinent questions: how do we go one step beyond the achievements of our past? How do we go one step beyond where we are now in terms of inter-generational dialogue, in terms of interdisciplinary exchange and in terms of inter-cultural exchange...? It is impossible to predict the future precisely, but I believe that if we create the right environment in which to ask these questions, we will collectively begin to realise the true potential of our work, wherever in the world we happen to live.

Yvette Hardie (South Africa). Theatre producer, director, teacher and playwright specialized in theatre for children and young people. President of ASSITEJ since 2011, president of ASSITEJ South Africa and vice-president of ACYTA (African Children and Youth Theatre Arena), art exchange network for children and young people where she is in charge of the theatre area. These positions allow her to create opportunities for artistic exchange, formation, identity development and cultural collaboration.

eququzelelwa ngu-ASSITEJ, sibona kuvela iimarike ezintsha zomsebenzi owawufudula ungaziwa; ngenxa yomsebenzi we-ITYARN sibona ukuqonda phakathi kwabadlali imfuneko yophando kwanomdla okhulayo ekuphandeni ngeyethu imisebenzi yezobugcisa; yaye ngenxa yeeNdibano zezoBugcisa zika-ASSITEJ eziqhutywayo ngoku unyaka nonyaka, uya usiba mkhulu umsebenzi, njengoko zisiya zikhula ngokukhula iintetho kwaye nabantu besiba namathuba angakumbi okunxibelelana nabanye kwanawokufunda.

Kweli phephancwadi kukhethwe amanqaku angamava abantu abahlukeneyo athi esakuhlanganiswa enze lo ASSITEJ uyondeleleneyo esinaye namhlanje. Sinethemba lokuba baya kukwenza ube nethuba lokwetyisa, lokucelwa umngeni kwanelokuqalisa ukuphupha ngamathuba amatsha emidlalo yeqonga yabantu abaselula eya kuthi ikwazi ukukhawulelana nemingeni yekamva.

Njengoko uASSITEJ eqwalasela indlela aza kuzimisa ngayo izinto kwisiqingatha esizayo senkulungwane, sibuzo imibuzo efanelekileyo ethi: sinokulithi chatha njani igalelo lethu kwizinto esithe saziphumeza kwilixa eligqithileyo? Siza kulithi funqu njani igalelo lethu malunga nengxoxo ekhoyo ngoku phakathi kwezizukulwana ngezizukulwana, ngokuphathelele ukwabelana ngeenkalo ezahlukeneyo nangeenkubeko ngeenkubeko...? Asikwazi ukuvumisa ukuba yintoni na eza kwenzeka kwikamva, kodwa ndikholwa kwelokuba ukuba sidala imeko efanelekileyo esinokuthi sikwazi ukubuza le mibuzo, sonke siya kutsho siqalise ukuliqonda ifuthe onokuba nalo umsebenzi wethu, nokuba siphi na ehlabathini.

Yvette Hardie (waseMzantsi Afrika). Ungumdidiyeli wemidlalo yeqonga, umlawuli, utitshalakazi nombhali wemidlalo yeqonga ophum' izandla kwimidlalo yeqonga yabantwana nabantu abaselula ngeminyaka. Uye wangumongameli ka-ASSITEJ ukususela ngo-2011, ukwangumongameli ka-ASSITEJ eMzantsi Afrika kwanosekelamongameli we-ACYTA (IQonga lemiDlalo yabaNtwana noLutsha lwe-Afrika), engumfela-ndawonye wokuncazelana ngezobugcisa kubantwana nabantu abaselula apho axhuzula khona imikhala kwimidlalo yeqonga. Ezi zikhundla zimenze wavula amathuba okuncazelana ngezobugcisa, okuyila ezobugcisa, okuphuhlisa ubuqu babantu nokusebenzisana kwezenkcubeko.

Xhosa translation by Sonwabile Cotiyana



MOVEMENTS

AN EXHIBITION ON THE 50TH ANNIVERSARY OF THE WORLD ASSOCIATION OF THEATRES FOR CHILDREN AND YOUNG PEOPLE*

JÜRGEN KIRSCHNER

MOVEMENTS

EINE AUSSTELLUNG ZUR 50-JÄHRIGEN GESCHICHTE DES WELTVERBANDES DER KINDER- UND JUGENDTHEATER*

*Vom 21. bis 26. April 2015 an verschiedenen Orten in Berlin.
Mitwirkende: Anna Döge, Laura Kallenbach, Isabel Schwenk, Simon Niemann, Prof. Dr. Geesche Wartemann (Universität Hildesheim); Luisa Birkenfeld, Dr. Jürgen Kirschner (Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland).



*From April 21-28 in different places in Berlin. The team: Anna Döge, Laura Kallenbach, Isabel Schwenk, Simon Niemann, Prof. Dr. Geesche Wartemann (Universität Hildesheim); Luisa Birkenfeld, Dr. Jürgen Kirschner (KJTZ).

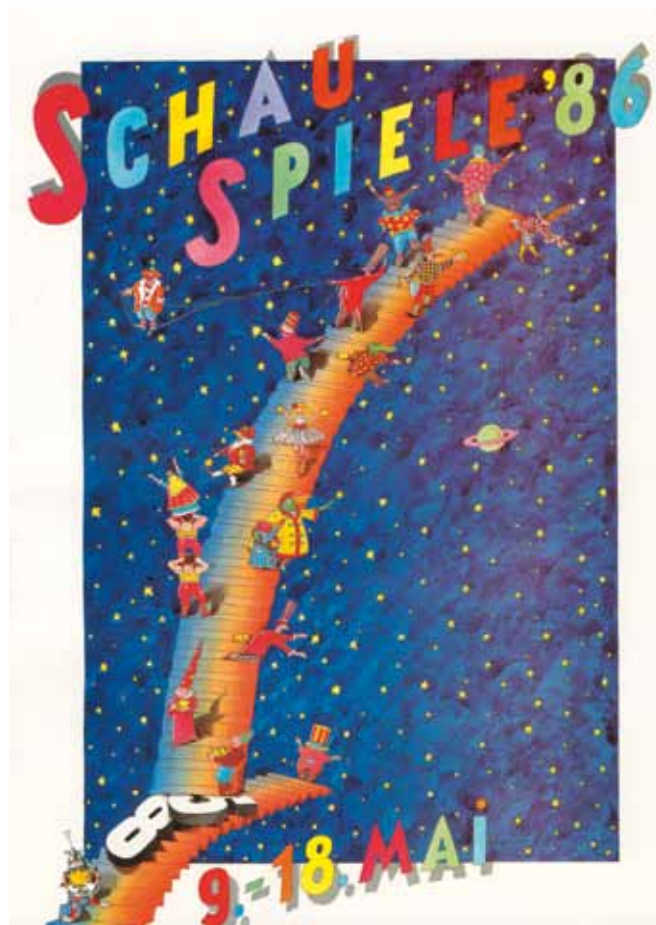
Theatres of the World (ASSITEJ). Schauspiele, International Children and Young People Theatre Festival in Munich, 1988. Archive KJTZ Frankfurt (Main).

Thomas Krüger, the president of the Federal Agency for Civic Education recently declared that the “past is always an interpretation of the present“, and in doing so spoke out in favour of a variety of ways in which to approach history. In 1990, when he was Berlin’s Senator for Young People and Families, he opened the first National Festival of Theatre for Children and Young People. During the “Augenblick mal!” festival we shall not only be looking back at two decades of the history of this festival: The Children’s and Young People’s Theatre Centre is currently celebrating its 25th anniversary, German ASSITEJ will have existed for five decades in 2016 and ASSITEJ celebrates its 50th birthday this year. Scarcely 50 years have gone by and these have produced a vast amount of documents, facts and experiences. Files, publications and media have been collected and, with a bit of luck, people who were present at the time still remember much of what they witnessed. But how can we mediate the histories of theatre for young audiences and of ASSITEJ as a global association to following generations? Discussions, publications and archives help us to bring the past into the present, along with the discontinuities that also define our current activities. Between 2008 and 2014 Nat Eek completed a personal picture of ASSITEJ, taking Executive Committee Meetings and General Assemblies as key events. For “Augenblick mal! 2015”, the Children’s and Young People’s Theatre Centre has joined forces with the University of Hildesheim to explore the archives, view the histories from different perspectives, and present them in various locations in Berlin.

From the start it was clear that the presentation needed to offer several perspectives in order to make visible the way history is created. It is also an effect of the generational change in theatre for young audiences that we think anew about mediating theatre and its history in contemporary ways. New generations of artists and pedagogues need to be enabled to discuss their practical work and its aesthetics and we want to offer historic material and knowledge as a basis for these discussions.

In this work it has become clear that the collective work of the national centres of ASSITEJ, the university and the Children’s and Young People’s Theatre Centre can also be the starting point for a future exchange on the history of theater for young audiences on a local, national and international level.

The huge variety of theatre for children and young people will be displayed with illustrations from the collection of the Children’s and Young People’s Theatre Centre. The themes discussed in the World Congresses serve to describe the course of central discussions within ASSITEJ. Also the current dialogues in Berlin will



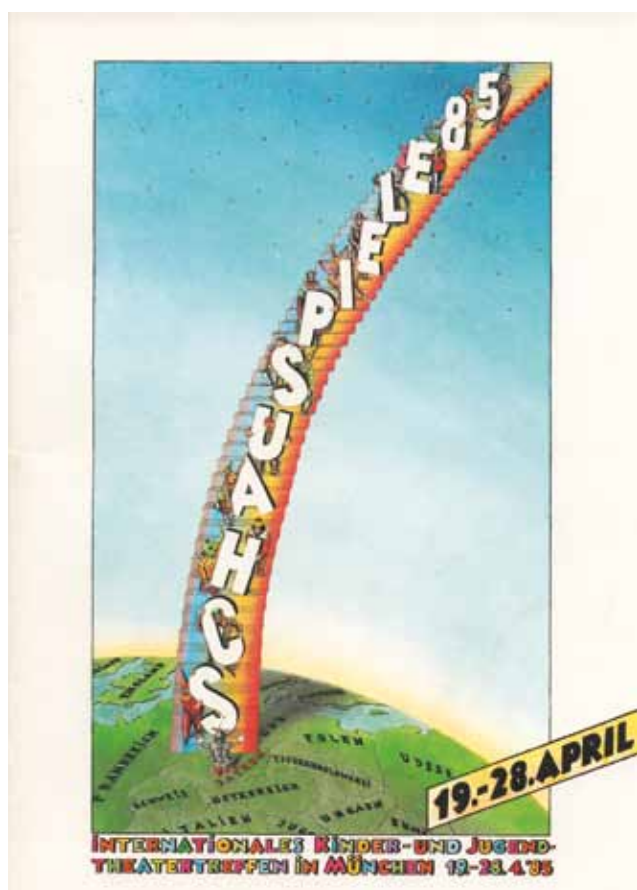
Schauspiele International Children and Young People Theatre Festival in Munich, 1986. Archive KJTZ Frankfurt (Main).

„Vergangenheit ist immer interpretierte Gegenwart“ hat Thomas Krüger, der Präsident der Bundeszentrale für politische Bildung in Deutschland, kürzlich erklärt und sich damit für eine Vielfalt der Angebote zum Umgang mit Geschichte ausgesprochen. 1991 hat er das erste deutsche Kinder- und Jugendtheater-Treffen als Senator für Jugend und Familie in Berlin gemeinsam mit den anderen Förderern eröffnet. Mit dem Festival Augenblick mal! 2015 blicken wir nicht nur auf zwei Jahrzehnte der Geschichte dieses Festivals zurück. Das Zentrum feiert gerade sein 25. Jubiläum, die deutsche ASSITEJ besteht 2016 seit fünf Jahrzehnten und die internationale ASSITEJ feiert in diesem Jahr ihren 50. Geburtstag. Kaum ist ein halbes Jahrhundert vergangen, wird die zurückliegende Zeit geprägt von einer schier unüberschaubaren Zahl von Dokumenten, Fakten und Erfahrungen. Akten, Publikationen, Medien wurden gesammelt

be available as audio documents for visitors to the installation. And a scenic reading entitled “Let us leave history now and turn to the present” is based on a look into the ASSITEJ international archives and promises to make a very special contribution to the birthday party.

Jürgen Kirschner is the information specialist and responsible for building the library and archives in the Children’s and Young People’s Theatre Centre in the Federal Republic of Germany.

English Translation: Roy Kift



Schauspiele International Children and Young People Theatre Festival in Munich, 1985. Archive KJTZ Frankfurt (Main)

und mit etwas Glück bleibt denen, die dabei waren, vieles im Gedächtnis haften. Doch wie kann man Geschichte(n) des Theaters für junges Publikum und des Weltverbandes ASSITEJ nachfolgenden Generationen vermitteln? Diskurse, Publikationen und Archive unterstützen die Vergegenwärtigung der Traditionen, aber auch der Brüche, die unser gegenwärtiges Handeln mitbestimmen. Nat Eek hat zwischen 2008 und 2014 eine persönliche Darstellung des Wirkens der internationalen ASSITEJ vorgelegt und Sitzungen des Exekutiv Komitees und der Generalversammlung des Weltverbandes nachgezeichnet. Für Augenblick mal! 2015 hat sich das Zentrum mit der Universität Hildesheim verbündet, um in die Archive einzutauchen, die Geschichte(n) aus unterschiedlichen Perspektiven zu betrachten und in Berlin an verschiedenen Orten vorzustellen.

Von Anfang an sollte die Präsentation nicht nur eine, sondern verschiedene Perspektiven auf das Thema anbieten, um Geschichte als Konstruktion sichtbar zu machen. Nicht zuletzt der Generationswechsel, der die Theaterlandschaft auch heute beeinflusst, legt eine intensivere Vermittlung der Entwicklung des Kinder- und Jugendtheaters in zeitgemäßen Formaten nahe. Denn der künstlerische und pädagogische Nachwuchs soll in die Lage versetzt werden, sich mit Bezug auf die bisherige ästhetische Praxis und die damit verbundenen strukturellen Gegebenheiten fundiert auseinander zu setzen. Entscheidend ist aber auch, dass die an der Ausstellung beteiligten Partner, also die Universität, die nationalen Zentren der ASSITEJ und die Theater und natürlich auch das Kinder- und Jugendtheaterzentrum die Ausstellung zum Anlass nehmen, sich auch künftig weiter über die Geschichte des Kinder- und Jugendtheaters lokal, national und international auszutauschen.

Mit Illustrationen und Szenenfotos aus der Sammlung des Zentrums wird die Vielfalt der internationalen Kinder- und Jugendtheater gezeigt. Mit den Themen der Weltkongresse wird der Verlauf der Diskurse in der ASSITEJ beschrieben. Auch die aktuellen Gespräche in Berlin können beim Rundgang akustisch mitgehört werden. Und die szenische Lesung „Let us leave history now and turn to the present“ ist nach einem Blick in die ASSITEJ International Archives eine ganz besondere Geburtstagsfeier.

Jürgen Kirschner ist wissenschaftlicher Dokumentar im Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland. Er hat dessen Sammlung zum Kinder- und Jugendtheater aufgebaut.



REMAINING MEMORIES
THE 5TH GENERAL ASSEMBLY OF ASSITEJ
FROM 19TH – 26TH APRIL 1975 IN BERLIN/GDR

CHRISTEL HOFFMANN

BLEIBENDE ERINNERUNGEN
DIE 5. GENERALVERSAMMLUNG DER ASSITEJ
VOM 19. - 26. APRIL 1975 IN BERLIN/DDR



Ilse Rosenberg and Natalia Saz, 5th ASSITEJ Congress
 Berlin 1975. Archive KJ TZ Frankfurt (Main).

The programme taken from the ASSITEJ archives lies before me. It awakens memories; images of the productions I saw come to the surface; forgotten incidents come to mind and encounters with theatre people from all over the world spring to life once more. I want to tell you about these impressions without seeming like a chronicler or reporter.

After the opening concert given by the Young People's Symphony Orchestra, the Comic Opera showed a production by the old Russian master of children's music

Vor mir liegt aus dem Archiv das Programm dieses Ereignisses: Es weckt Erinnerungen: Bilder der gezeigten Aufführungen tauchen auf, vergessene Begebenheiten fallen ein, und Begegnungen mit Theaterleuten aus aller Welt werden wieder lebendig. Von diesen Eindrücken will ich erzählen, ohne als Chronist aufzutreten.

Nach dem Eröffnungskonzert des Jugend-Sinfonie-Orchesters fand in der Komischen Oper die Inszenierung der Altmeisterin des russischen Kindermusiktheaters

theatre Natalia Sats– “The Three Fat Persons” by Sergei Bogomasov with Music by Vladimir Rubin and based on the children’s book by Yuri Olesa. Because of its weighty pathos I found it difficult to warm to this satire on the powerful heavy-bellies and the beaming heroes who were led in chains across the stage. To us young people they seemed out of date, but out of respect for Natalia Sats no one dared to speak their mind. When all’s said and done she was not only the founder of the first professional children’s theatre but also of the world’s first opera house for children.

A look back at some productions

Two productions by Horst Hawemann came nearest to fulfilling my artistic intentions. His first show at the festival was the “Humpy Little Horse” by Piotr Jerschow, freely adapted by Adolf Endler and Elke Erb, and produced by the *Theater der Freundschaft* (today: *Theater an der Parkaue*) with references to the Russian Commedia dell’Arte, *Balagan*; his other show was the comedy “The Playboy of the Western World” by the Irish playwright John Synge, which he had staged with the ensemble from the *Magdeburg Theatre for Young People*.

In this context I should also mention the *Berliner Ensemble* productions of “Don Quixote” by Mikhail Bulgakov, directed by Mira Erceg; and “King Jörg” by Eugen Eschner, directed by Konrad Zschiedrich, for they also mirror the common effort of offering a literary and artistically challenging repertoire to 10 to 14-year-olds who have grown out of fairy tales but are not yet ready for an adult repertoire. “King Jörg”, for example, begins like the end of a classical fairy tale: the youngest and poorest lad wins the King’s daughter and his kingdom. And what does he do with his power? He celebrates his victory for so long that he almost loses it.

A guest show given in the Volkstheater Rostock by Chilean artists who had found asylum, was called “The History of the Abandoned Doll” (loosely based on Bertolt Brecht’s “Caucasian Chalk Circle”), and “triggered off spontaneous protests for a return to democracy in Chile”. The text had received the first prize in Concepción in 1972 before Pinochet’s fascist putsch, and was reconstructed from memory by the actors.

One scene from the show remains vivid in my memory: a policeman, played by Alejandro Quintana, pursues a girl accused of theft. With his black driving gloves he increases his bestial behaviour to the point in which he himself becomes a dog.

The high status of acting in theatres for children and young people was striking during this time. It was mostly due to the actors’ professionalism that this form of theatre emancipated itself in the performing arts. This was confirmed by the theme of the Congress, whose title was not “Theatre and School” but decidedly “The Professional Actor and School”. More on this later.

Natalia Saz – „Die drei Dicken“ von Sergej Bogomasow, Musik Wladimir Rubin nach dem Kinderbuch Jurij Olesa statt. Für diese Satire auf die Dickwänste der Macht und dem in Ketten über die Bühne geführten strahlenden Helden, konnte ich mich wegen ihres vorgetragenen Pathos wenig erwärmen.

Sie erschien uns Jüngeren gestrig, aber aus Respekt vor Natalia Saz traute sich das keiner laut zu sagen, immerhin war sie nicht nur die Gründerin des ersten professionellen Kindertheaters, sondern auch des ersten Opernhauses für Kinder in der Welt.

Rückblick auf einige Aufführungen

Meine künstlerischen Intentionen sah ich vor allem in den Inszenierungen von Horst Hawemann verwirklicht, der mit zwei Vorstellungen auf dem Festival vertreten war: Zum einen mit dem „Buckligen Pferdchen“ von Pjotr Jerschow in der Nachdichtung von Adolf Endler und Elke Erb, inszeniert am Theater der Freundschaft (heute: Theater an der Parkaue) in Anlehnung an die russische Commedia dell’Arte, *Balagan*, und zum anderen mit der Komödie „Der Held der westlichen Welt“ des irischen Dramatikers John Synge, die er mit dem Ensemble des Magdeburger Theater der jungen Zuschauer erarbeitet hatte.

Aber auch die Aufführungen von „Don Quijote“ von Michail Bulgakow, Regie Mira Erceg und „König Jörg“ von Eugen Eschner, Regie Konrad Zschiedrich vom Berliner Ensemble, muss ich in diesem Zusammenhang nennen, denn auch sie spiegeln das gemeinsame Bemühen damals, zehn- bis vierzehnjährigen Zuschauern, die dem „Märchenalter“ entwachsen, aber im Abendspielplan noch nicht angekommen sind, ein literarisch und künstlerisch anspruchsvolles Repertoire zu bieten. Beispielsweise beginnt „König Jörg“ wie die klassischen Volksmärchen enden: der jüngste und ärmste Bursche gewinnt die Königstochter und das Reich. Was macht er nun mit der Macht? Er feiert seinen Sieg so lange, bis er ihn um ein Haar verspielt.

Ein Gastspiel von chilenischen Künstlern, die im Volkstheater Rostock Asyl gefunden und dort das Stück „Die Geschichte von der verlassenen Puppe“ in Anlehnung an Bertolt Brechts „Kaukasischen Kreidekreis“ herausgebracht hatten, „löste spontane Sympathiekundgebungen für das demokratische Chile aus“. Den Text, der 1972, vor dem faschistischen Putsch Pinocets, in Concepción den ersten Preis erhielt, rekonstruierten die Schauspieler aus dem Gedächtnis.

Eine Szene dieser Aufführung ist mir bis heute gegenwärtig: Ein Polizist, gespielt von Alejandro Quintana, verfolgt ein Mädchen, das des Diebstahls bezichtigt wird. Mit schwarzen Autohandschuhen an den Händen steigert er sein hündisches Verhalten bis er sich in einen Hund verwandelt.

Auffällig ist, welchen hohen Rang die Schauspielkunst in dieser Zeit am Kinder- und Jugendtheater einnahm.

Insights into the artistic work with children

In the House of Young Talents (now renamed *Podewil* after its original owner), the group “Music and Movement” showed what they could do. Accompanying themselves on instruments, the children sang in many different languages. The group was kept in existence in the shadow of official GDR artistic policies by its leader Anni Sauer.

Another show was jointly presented by a number of Berlin schools in answer to an appeal by the composer Kurt Schwaen. They had rehearsed Brecht’s play “The Horations and the Curatians” with the support of the *Theater der Freundschaft*, and presented the scenes they had worked on in the Academy of Arts. As I recall, the abstract story about war and peace was presented with self-made props, and the youngest actors were the most convincing.

The Congress took place in the former *Haus der Volkskammer der DDR*. The theme was introduced by two talks. The first was given by José Geal, the president of the Belgian ASSITEJ Centre, who outlined the relationship between theatre and schools using as his model the *Theater der Freundschaft*. In his view, this theatre was a perfect example for “the balance between professional theatre and schools”.

A retroactive look behind the scenes

At the time I was the head dramaturge in the *Theater der Freundschaft Berlin* and had the honour of being the second speaker in the plenary assembly. A short episode in passing, which was played out in the background: I was asked to present the written text in advance to the higher authorities. A few days later I found it once again at the stage door with no comments, but with an unexplained stipulation that I was allowed to give my talk but that it was forbidden to have it translated into the ASSITEJ languages. It goes without saying that this verdict made me feel insecure. But when I met the general secretary of the Soviet ASSITEJ Centre Galja Kolosova in the company of Sinovi Korogodski before the start of the Congress, both let me know that they were completely in agreement with my text. I was astounded that they already knew the contents, and they countered with the remark that when all was said and done they were my “big brothers”. In the general approval given to my talk Natalia Sats then raised her stentorian voice to ask why the translation of the text was not available in the conference folder. This “oversight” was hastily corrected overnight. I have never discovered precisely what was supposed to be so politically offensive in my remarks.

I still stand behind the statements I made then. On the relationship between theatre and education I said that “for us theatre, even when it is addressed to children in a programmatic fashion, is not the continuation of school

Durch sie vor allem emanzipierte sich diese Theaterform im Ensemble der darstellenden Künste. Dies bestätigt auch das Thema des Kongresses, das nicht lautete: Theater und Schule, sondern prononciert: „Der Berufsschauspieler und die Schule“. Doch dazu später mehr.

Einblicke in die künstlerische Arbeit mit Kindern

Im Haus der jungen Talente (heute umbenannt nach dem ursprünglichen Eigentümer „Podewil“), zeigte die Gruppe „Musik und Bewegung“, die die Leiterin Anni Sauer im Schatten der offiziellen Kunstpolitik der DDR am Leben hielt, ihr Können. Sich selbst auf Klanginstrumenten begleitend, sangen die Kinder in vielen Sprachen der Welt.

Auch einige Berliner Schulen, die dem Aufruf des Komponisten Kurt Schwaen gefolgt waren und Brechts Stück „Die Horatier und Kuratier“ mit Unterstützung des Theaters der Freundschaft einstudiert hatten, stellten die erarbeiteten Szenen in der Akademie der Künste vor. Ich erinnere mich, dass es die jüngsten Spieler waren, die die abstrakte Geschichte um Krieg und Frieden mit selbst gebastelten Requisiten am überzeugendsten darboten.

Der Kongress fand im damaligen Haus der Volkskammer der DDR statt. Zur Einführung ins Thema gab es zwei Vorträge: Den ersten hielt José Geal, Präsident des belgischen ASSITEJ-Zentrums. Er beschrieb das Verhältnis zwischen Theater und Schule am Modell des Theaters der Freundschaft, das aus seiner Sicht „für das Gleichgewicht zwischen dem professionellen Theater und der Schule“ als beispielhaft anzusehen

Nachträglicher Blick hinter die Kulissen

Ich selbst war damals Chefdramaturgin an diesem Haus und hatte die Ehre als zweite Referentin im Plenum zu sprechen. Dazu eine kleine Episode, die sich im Hintergrund abspielte: Der schriftlich ausgearbeitete Text musste im Vorfeld übergeordneten Stellen vorgelegt werden. Nach wenigen Tagen fand ich ihn kommentarlos beim Bühnenpfortner vor, aber mit der unbegründeten Auflage, dass ich den Vortrag zwar halten dürfe, aber eine Übersetzung in die ASSITEJ-Sprachen nicht erlaubt sei. Natürlich verunsicherte mich dieses Verdikt. Doch als ich vor Kongressbeginn die Generalsekretärin des sowjetischen ASSITEJ-Zentrums Galja Kolosowa und Sinovi Korogodski traf, gaben mir beide zu verstehen, dass sie mit meinem Text sehr einverstanden seien. Mein Erstaunen darüber, dass sie den Inhalt kannten, konterten sie mit der Bemerkung: schließlich seien sie der „große Bruder“. In der allgemeinen Zustimmung zum Vortrag erhob dann Natalia Saz ihre markante Stimme und fragte, warum der Text nicht in Übersetzungen in den Konferenzmappen vorläge. In aller Eile wurde über Nacht dieses „Versehen“ korrigiert.



Ilse Rosenberg, General Assembly,
5th ASSITEJ Congress Berlin 1975.

lessons with other means. It speaks in the language of art and has no other language. Theatre is effective in that it is theatre, and no educational conception will give a show an educational value, when its educational value fails to subordinate itself to the aesthetic pleasures of the theatre experience. For this reason an actor's approach is not that of a teacher ... Educational viewpoints are excluded from the collective theatrical process that takes place between the stage and the auditorium."

Discussions were held in three working groups. The first, led by Natalia Sats, dealt with the "role of professional children's theatre in artistic education in schools". In the second the participants compared "the actor's work and performing for children" with Zvjedana Ladika, an experienced theatre-in-education worker from Zagreb. Since I already knew the work of both these protagonists of theatre for children and young people I decided to participate in the third working group under Brian Way, the head of the children's theatre centre in London where he had examined the "phenomenon of play ... in the school class and in the theatre". His theme was "the audience involvement in professional children's theatre". His thoughts inspired me greatly. I can still roughly quote some of the things he said. To every question there are two answers: one is scientific and the other comes from experience. To the question "What is blind?", the scientific explanation is "a creature that cannot see". The answer has a more lasting effect when I ask them to close their eyes, walk through the room and imagine things were always like that.

Was an meinen Ausführungen politisch „anstößig“ gewesen sein mag, habe ich nie erfahren. Zu den Aussagen von damals bekenne ich mich nach wie vor, z.B. zum Verhältnis von Theater und Pädagogik führte ich aus: „Für uns ist Theater, auch wenn es sich programmatisch an Kinder wendet, keine Fortsetzung des Unterrichts mit anderen Mitteln. Es spricht in der Sprache der Kunst, über eine andere verfügt es nicht. Das Theater wirkt, indem es Theater ist, und keine pädagogische Konzeption wird einer Aufführung erzieherischen Wert verleihen, wenn diese Erziehung ihren Wert nicht über das ästhetische Vergnügen nimmt. Deshalb ist die Haltung des Schauspielers nicht die des Lehrers... Aus dem kollektiven Spielvorgang, der sich während einer Theateraufführung zwischen Bühne und Zuschauerraum ergibt, sind die Gesichtspunkte der Pädagogik ausgeschlossen.“

Diskutiert wurde in drei Arbeitsgruppen: Die erste, geleitet von Natalia Saz, beschäftigte sich mit der „Rolle des professionellen Kindertheaters in der umfassenden musischen Erziehung in der Schule“. In der zweiten verglichen die Teilnehmer mit Zvjedana Ladika, erfahrene Theaterpädagogin aus Zagreb, „Das Spiel der Schauspieler und das darstellende Spiel der Kinder“. Da ich die Arbeit der beiden Protagonistinnen des Kinder und Jugendtheaters kannte, entschied ich mich für die dritte Arbeitsgruppe und das Thema: „Der mitspielende Zuschauer des professionellen Kindertheaters“ unter dem Vorsitz von Brian Way, Leiter des Kindertheaterzentrums in London, wo er das „Phänomen des Spielens...im Unterricht als auch im Theater“ untersuchte. Seine Gedanken waren für mich sehr anregend. Einige seiner Sätze zitiere ich noch heute sinngemäß: Auf jede Frage gibt es zwei Antworten: eine wissenschaftliche und eine durch Erfahrung gewonnene: Auf die Frage: „Was ist blind?“ lautet die wissenschaftliche Erklärung: Ein Mensch, der nicht sieht. Nachhaltiger wirkt, wenn ich den Fragenden bitte die Augen zu schließen, durch den Raum zu gehen und sich vorzustellen, es wäre immer so.



König Jörg, Theater der Freundschaft, GDR
1974 (Premiere). Archive KJZ Frankfurt (Main).

Moments remembered from the general assembly

Nat Eek's presidency seemed to be dominated by changes to the statutes of the association. Some participants complained about this because it meant that there was not enough time for discussing content and exchanging experience. Still, two decisions bear witness to the growing self-confidence of the organisation in its tenth year of existence.

First, five persons were posthumously elected to be honorary members of ASSITEJ – Leon Chancerel, France; Alexander Briantsev, USSR; Mila Milanowa, CSSR (Czechoslovak Socialist Republic); Viktor Ion Popa, Romania; and Charlotte Chorpeneing, USA. Each counted as pioneers of professional theatre for young audiences in their own countries. It was they who built the intellectual foundations of ASSITEJ thereby laying the cornerstone for its history.

Secondly, a suggestion from Natalia Sats to introduce honorary memberships and an award for outstanding artistic merits may be justifiably regarded as the continuation of this historical heritage.

At the time, 28 countries belonged to ASSITEJ and nine were represented on the executive committee responsible for electing the president. And here I am astounded to read in the minutes that Ilse Rodenberg withdrew her candidature in favour of the theatre director from Prague, Vladimir Adamek. "She proposed Vladimir Adamek as candidate since his name had already been put forward in 1968 ..."

What was the hidden motive behind her proposal? What had moved the Prague director Adamek to turn down his election as the ASSITEJ president in that fateful year for his country? Who was this man who was elected as president of ASSITEJ in 1975? I remember an encounter in his theatre. We were sitting in the canteen. He suddenly interrupted our conversation and asked me to turn around. Behind me stood my missing friend Hanka, who, as I later learnt, had lost her job as a radio play dramaturge and for whom he had found a job in his theatre as a property master.

Thus the Cold War was always hovering somewhere beneath the surface of our common efforts to build many bridges within ASSITEJ in the name of the art of theatre for young audiences.

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English Translation: Roy Kift

Erinnerte Augenblicke an die Generalversammlung

Unter der Präsidentschaft von Nat Eek wurden die üblichen Obliegenheiten besprochen und vor allem auch wiederum Änderungen am Statut, was einige Teilnehmer bemängelten, weil dadurch die Zeit zur inhaltlichen Aussprache zu kurz käme. Für das gewachsene Selbstbewusstsein der Organisation im zehnten Jahr ihres Bestehens zeugen m.E. zwei Beschlüsse:

Erstmalig wurden fünf Persönlichkeiten in Memoriam zu Ehrenmitgliedern der ASSITEJ ernannt – Leon Chancerel, Frankreich; Alexander Brjanzew, UdSSR; Mila Milano-wa, CSSR;

Viktor Ion Popa, Rumänien; Charlotte Chorpeneing, USA zählten in ihren Ländern zu den Vorkämpfern für das professionelle Theater für junge Zuschauer. Sie schufen das geistige Fundament der ASSITEJ und legten damit auch den Grundstein für ihre Geschichte.

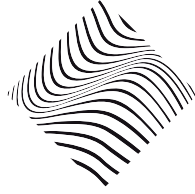
Und zweitens: Für die Fortschreibung dieser Geschichte können die Einführung der Ehrenmitgliedschaft und die Ausschreibung eines Preises für herausragende künstlerische Leistungen, ein Vorschlag von Natalia Saz, gelten.

Achtundzwanzig Länder gehörten zu diesem Zeitpunkt der ASSITEJ an, neun waren im Exekutivkomitee vertreten, die aus ihren Reihen den Präsidenten wählten. Und da lese ich mit Erstaunen im Protokoll, dass Ilse Rodenberg ihre Kandidatur zu Gunsten des Prager Theaterleiters Vladimir Adamek zurückzog: „Sie bat als Kandidaten Vladimir Adamek für dieses Amt aufzustellen, da er bereits 1968 vorgeschlagen worden war...“

Welche Beweggründe verbargen sich hinter dieser Haltung? Was bewog den Prager Theatermann Adamek 1968, im Schicksalsjahr seines Landes, die Wahl zum Präsidenten der ASSITEJ abzulehnen? Wer war dieser Mann, der 1975 zum Präsidenten der ASSITEJ gewählt wurde? Ich erinnere mich an eine Begegnung in seinem Theater. Wir saßen in der Kantine. Plötzlich unterbrach er das Gespräch und forderte mich auf, mich umzudrehen. Hinter mir stand meine vermisste Freundin Hanka, die, wie ich erfuhr, ihre Arbeit als Hörspieldramaturgin verloren hatte und als Requisiteurin bei ihm untergekommen war.

So spielte verdeckt auch der kalte Krieg immer mit, über den das gemeinsame Anliegen – die Theaterkunst für ein junges Publikum in der ASSITEJ viele Brücken gebaut hat.

Prof. Dr. Christel Hoffmann (*1936) ist Theaterwissenschaftlerin und -pädagogin. Sie war Chefdramaturgin am Theater der Freundschaft Berlin und Mitarbeiterin des Büros für internationale Fragen des Kinder- und Jugendtheaters der DDR sowie Kinder- und Jugendtheaterzentrums in der Bundesrepublik Deutschland. Christel Hoffmann lebt in Berlin.



**FAIR COOPERATION
THEATRE FOR YOUNG AUDIENCES
AS FOREIGN CULTURAL POLICY**

WOLFGANG SCHNEIDER

**FAIR COOPERATION
THEATER FÜR JUNGES PUBLIKUM UND
DIE AUSWÄRTIGE KULTURPOLITIK**

The arts as a form of social cultural expression have always been international. Images are shown in exhibitions all over the world, books are translated into many languages and architecture is a global phenomenon. But what does the cooperation between artists working in theatre for children and young people look like? What interests them about working together? How do they find each other? And what framework conditions are needed? Foreign cultural policies initiated by nation states promote the exchange of artists, propagate dialogue and facilitate coproductions. Foreign cultural policies are primarily national foreign policies. This is why we should ask ourselves what interests lie behind such programmes and projects? What do foreign cultural policies expect of the artists and vice versa? In theory this all looks very impressive for it is all about cooperation between partners at an equal level; all about equality between cultures; about two-way international relationships. But what do things look like in practice? How much cooperation is possible, how do we create partnerships at an equal level, and how sustainable is artistic cooperation in theatre for children and young people?

We have to examine art, cooperation and cultural policies more closely in order to find answers to these questions: How can cultural exchange be successful, what kind of cultural exchange could this be, which

Die Künste als kulturelle Ausdrucksform von Gesellschaften waren von jeher international. Bilder werden in Ausstellungen überall auf der Welt gezeigt, Bücher in viele Sprachen übersetzt, die Baukunst ist ein globales Phänomen. Wie steht es aber um die Kooperation der Künstler des Kinder- und Jugendtheaters, was interessiert sie an einer Zusammenarbeit, wie finden sie zueinander? Und welcher Rahmenbedingungen bedarf es? Die Auswärtige Kulturpolitik der Nationalstaaten setzt auf den Austausch der Künstler, propagiert den Dialog und ermöglicht Koproduktionen. Auswärtige Kulturpolitik ist aber in erster Linie Außenpolitik, weshalb die Frage erlaubt ist, welche Interessen hinter den Programmen und Projekten stecken? Was erwartet die Auswärtige Kulturpolitik von den Künstlern, was erwarten die Künstler von der Auswärtigen Kulturpolitik? In der Theorie liest sich das alles sehr eindrucksvoll; von partnerschaftlicher Zusammenarbeit auf Augenhöhe ist da die Rede, von der Gleichberechtigung der Kulturen, von der Zweibahnigkeit der internationalen Beziehungen. Aber wie ist die Praxis, wie viel Zusammenarbeit ist möglich, wie schafft man Augenhöhe und wie nachhaltig ist das künstlerische Kooperieren im Kinder- und Jugendtheater?

Es gilt, Kunst, Kooperation und Kulturpolitik zu untersuchen, um Antworten auf die Frage zu finden, wie denn ein Kulturaustausch gelingen kann, welche Kriterien Voraussetzung sind, um Verständigungs- und

The new Executive Committee, Seoul, Korea, 2002.

Kim Woo Ok,(host) Tony Mack (Vice President), Stephan Rabl, Wolfgang Schneider (President), Mikhail Bartenev, Peter Rinderknecht, Ivica Simic, Klaus Eggert(Treasurer), Remy Boucher (Vice President), Niclas Malmcrona (Secretary General)Louiza Monteiro (Vice President), Hagit Rehavi Nikolayeski, Jeremy Turner, Mr Seini Shimada, (Vice President of ASSITEJ Japan representing Yuriko Kobayashi).
Archive KJTZ Frankfurt (Main).



Das Lied von Rama (Rehearsal in Bangalore).
Schnawwl Mannheim in co-production with
Ranga Shankara Theater, Germany / India.
Photo: Schnawwl Mannheim .

criteria form the preconditions for a fruitful process of understanding and creation on both sides? Are foreign cultural policies determined by sending and convincing or by receiving and listening? Are national interests predominant or are partners' interests also taken into account in a globalised world? Working conditions and practices have to be more closely examined, as do the framework conditions for a culture of international cooperation. Any concept of cultural policy in this field must be based on the experiences and insights of the cooperating partners.

Cross-Cultural Cooperation

For example artistic cooperation might be defined as a form of voluntary partnership with the aim of creating something new on the basis of a common working process. Cultural propaganda, image propagation and cultural export should be subject to critical examination. Cultural capital, according to Pierre Bourdieu, should be used as a resource for social inclusion and not – as is still the case in cultural political practice – to consolidate means of distinction. In order to mitigate the focus on major cities and democratise access to the arts, cultural offers must be decentralised and made accessible in rural areas. This aspect takes on a special weight when cross-cultural cooperation in the area of theatre for children and young people is also about encounters with the audience. Which child travels to the next major city to go to the theatre? What role do young audiences play when exchanging artists?

Thoughts on how to make artistic cooperation successful go far beyond the relationships between rich and poor. These reflections have to incorporate an awareness that these cooperations often deepen the differences between town and country, especially regarding cultural promotion, professionalism and cultural infrastructure. The question is all about which cultural policies can and must be implemented and shaped and by whom in a theoretical (conceptual) manner and a real (practical) manner. Taking into account the huge challenges in each particular country – like population growth, environmental destruction and violence, particularly against children and young people – different national priorities and needs arise.

Catalogue of Criteria for Intercultural Competence

It is generally agreed that cultural cooperation should enable mutual understanding, and contribute to deepening our knowledge of one another. But we must acknowledge that there is an imbalance between aspirations and reality. For this reason we need a catalogue of

Gestaltungsprozesse für beide Seiten fruchtbar zu machen. Wird die Auswärtige Kulturpolitik bestimmt vom Senden und Überzeugen oder vom Empfangen und Zuhören? Sind die nationalstaatlichen Interessen richtungsweisend oder werden in einer globalisierten Welt auch die Interessen der Partner angehört? Arbeitsbedingungen und –praktiken stehen dabei ebenso auf dem Prüfstand wie die Rahmenbedingungen für eine internationale Kooperationskultur. Schlüssel zur Konzeption dieser kulturpolitischen Perspektiven im Hinblick auf die Praxis internationaler kultureller Zusammenarbeit sind die Erfahrungen und Erkenntnisse der Kooperierenden.

Kooperation interkulturell

Künstlerische Kooperation wäre zum Beispiel als ein Format des freiwilligen miteinander Arbeitens, mit dem Ziel, etwas Neues entstehen zu lassen auf Grundlage eines gemeinsamen Arbeitsprozesses zu definieren. Zu kritisieren sind Kulturpropaganda, Selbstdarstellung und Kulturexport. Das kulturelle Kapital, nach Pierre Bourdieu, wäre als Ressource für soziale Inklusion zu nutzen und nicht – wie noch immer kulturpolitische Praxis – als Distinktionsmittel zu verstetigen. Zur Aufhebung der Fokussierung auf die Metropolen und zur Demokratisierung des Zugangs zu den Künsten müsste das Kulturangebot dezentralisiert und in ländlichen Gebieten zugänglich gemacht werden. Geht es bei grenzüberschreitenden Kooperationen im Bereich des Kinder- und Jugendtheaters auch um die Begegnung mit dem Publikum, erhält dieser Aspekt besonderes Gewicht. Welches Kind reist für ein Theatererlebnis in die nächstgelegene Metropole? Welche Rolle spielt das junge Publikum beim Austausch der Künstler?

Überlegungen zu den Gelingensbedingungen künstlerischer Kooperationen gehen dabei weit über das Verhältnis von arm und reich hinaus. Sie vertiefen das Stadt-/ Landgefälle, vor allem im Hinblick auf die unterschiedliche Kulturförderung, Professionalität und kulturelle Infrastruktur. Es geht um die Frage, welche Kulturpolitik von wem theoretisch-konzeptionell und real-praktisch implementiert und gestaltet werden kann und muss. Hier gibt es, unter Berücksichtigung der großen Herausforderungen des jeweiligen Landes – wie Bevölkerungswachstum, Umweltzerstörung und Gewalt, insbesondere gegenüber Kindern und Jugendlichen – unterschiedliche nationale Prioritäten und Notwendigkeiten.

Kriterienkatalog für Interkulturelle Kompetenz

Es besteht Einigkeit darüber, dass die kulturelle Zusammenarbeit gegenseitiges Verständnis ermöglichen soll und zur Vertiefung der Kenntnisse voneinander beitra-

criteria. This should contain information on how to create a partnership, the basic conditions for cooperation, contextual knowledge, intercultural competence, a common language, people to accompany the cooperation, context-oriented transfers, mutual locations, process orientation, the failure of experiments, continuities in cooperation, the exchange of ideas and opinions and, in the last analysis, a “fair cooperation” that resists a hierarchical system between the cooperation partners and pleads for a permanent debate about equality between contract partners with regard to funding and aims. Meeting at an equal level is an ideal that is seldom achieved. We should rid ourselves of wishful thinking for there are “ambivalent relationships” in the cooperation between the “global North and the global South”. The idea of fairness has to be highlighted. Here I would suggest that we can learn something from fair play in sport, by which I mean introducing the idea of respect as a category in exchanges between artists working in theatre for children and young people.

Consequences for Cultural Policies

One aspect of the ambivalence mentioned above lies in the hierarchy between “giving” and “taking”. By this I mean the financial conditions in any existing cooperation. The central question is whether givers are prepared to question their own – powerful and controlling – position and ways of working, and to change them. For if things were to remain the same the relationships in the partnership could no longer be answered for. We should also work to counter the “teacher-pupil” relationship as well as the separation of art from management, including the management of budgets.

The use of untapped potentials for artistic cooperation needs parameters that examine the inherent problems, ensure quality and sustainability, and improve processes in the sense of qualifications. Here artists are always project managers as well. Only in this way can they be decision-makers and shape their own co-operative projects. Artists – also in theatre for children and young people – must also be understood as cultural politicians. This is also a consequence of our demands on cultural policies.

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English translation: Roy Kift.

gen kann. Zu konstatieren ist aber ein Missverhältnis von Anspruch und Wirklichkeit. Deshalb bedarf es eines Kriterienkatalogs. Darin sollen sich die Entfaltung der Partnerschaft, die Bedingungen der Kooperationsbasis, das Kontextwissen, die interkulturelle Kompetenz, die gemeinsame Sprache, die Kooperationsbegleitung, der kontextorientierte Transfer, die beidseitige Verortung, die Prozessorientierung, das Scheitern des Experiments, die Kontinuität der Kooperationen, der Erfahrungsaustausch und schließlich eine „Fair Cooperation“ wiederfinden, die sich wider die Hierarchisierung der Kooperationsakteure wendet und für die permanente Debatte um Gleichstellung der Vertragspartner, was Förderung und Ziele betrifft, plädiert. Augenhöhe ist ein Ideal, das nur in seltenen Fällen erreicht wird. Aufzuräumen wäre mit den Wunschvorstellungen, denn es sind „ambivalente Beziehungen“ in der Zusammenarbeit des „Globalen Nordens“ mit dem „Globalen Süden“. Die Idee der Fairness muss ins Spiel gebracht werden und vorzuschlagen wäre, vom „Fair Play“ des Sports zu lernen, also den Respekt als Kategorie im Kinder- und Jugendtheateraus-tausch einzuführen.

Konsequenzen für die Kulturpolitik

Ein Aspekt der beschriebenen Ambivalenz liegt in der Hierarchie zwischen „Gebern“ und „Nehmern“, also in der finanziellen Ausgestaltung bestehender Kooperationen. Es steht die Frage im Mittelpunkt, ob die Geber bereit sind, die eigene – machtvoll und kontrollierende – Position und Arbeitsweise in Frage zu stellen und zu verändern. Denn nicht mehr lange wären die Verhältnisse in der partnerschaftlichen Zusammenarbeit zu verantworten. Dem Lehrer-Schüler-Verhältnis sollte ebenso entgegengewirkt werden wie der Trennung von Kunst und Management, inklusive der Budgetverwaltung. Die Nutzung des unausgeschöpften Potenzials künstlerischer Kooperationen braucht Parameter, die das Thema problematisieren, die Qualität und Nachhaltigkeit sichern und Prozesse im Sinne einer Qualifikation verbessern. Die Künstler sind dabei immer auch Projektmanager. Nur so sind sie auch Entscheider und Gestalter ihrer Kooperationen. Denn Künstler – auch des Kinder- und Jugendtheaters – als Kulturpolitiker zu verstehen, ist doch auch eine Konsequenz aus den Forderungen an die Kulturpolitik.

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**GIVING BIRTH TO ASSITEJ
AN ENCOUNTER WITH ROSE MARIE MODOUÈS.**

FRANÇOIS FOGEL

**DONNER NAISSANCE À L'ASSITEJ
RENCONTRE AVEC ROSE-MARIE MOUDOUÈS**



SOCIÉTÉ D'HISTOIRE DU THÉÂTRE

SECRETARIAT: 98, boulevard Kellermann, 75013 PARIS - TÉL. (1) 45 88 46 55 - C.C.P. Paris 1699 87 Z

Présidents d'honneur: Jacques COPEAU (1933-1949) - Jacques ROUCHÉ (1951-1957) - Julien CAIN (1964-1974)
Henri GOUHIER, de l'Académie Française - Jean-Louis BARRAULT
Présidents: Auguste RONDEL (1933-1934) - Ferdinand BRUNOT (1934-1936) - Gustave COHEN (1937-1938)
Louis JOUVET (1938-1951) - Léon CHANCEREL (1952-1965) - Jean-Louis BARRAULT (1966-1991)
François PÉRIER

Marie Moudouès wrote her letters 1994.
Archive KJTZ Frankfurt (Main).

Along with Léon Chancerel (1886 – 1965), Rose Marie Moudouès gave rise to ASSITEJ, for which she practically crafted the first constitution. She has been ASSITEJ's Secretary General from 1965 to 1989. President of honour of ATEJ and Director of collection, she now serves as the Secretary General of the French Société d'Histoire du Théâtre.

At the time of ASSITEJ's foundation, what ideas did you share, what brought you together?

First, you have to go back to this time, the Cold war, and understand that we had to deal with two separate worlds. There was the West, and the Soviet Union, with its satellites. Yet, it turned out that, on each side, we

Avec Léon Chancerel (1886 – 1965), Rose Marie Moudouès a été à la source de la création de l'ASSITEJ, dont elle a pratiquement rédigé les premiers statuts, et dont elle fut la Secrétaire générale de 1965 à 1989. Présidente d'honneur de l'ATEJ, Directrice de collection, elle est, aujourd'hui, Secrétaire générale de la Société d'Histoire du Théâtre.

Au moment de la fondation de l'ASSITEJ, quelles sont les idées que vous partagiez, et qui vous ont réunis ? D'abord il faut se replonger dans cette époque, la guerre froide, et comprendre que nous avons affaire à deux mondes séparés. Il y avait l'Occident, et l'Union Soviétique et ses satellites. Or, il se trouvait que, de part et

were aware that there, in theatre for children, lay an extremely important field for the future. The French of ATEJ (Association du Théâtre pour l'Enfance et la Jeunesse), founded by Chancerel 1957, and the British, who began to work together, in 1964, knew that « things » were happening abroad, and that it was necessary to make them spread internationally. To break this wall was hugely important: we didn't fight, during the war, to find ourselves with a world cut in half. We needed to find unity again, through the children, and to show that you may have different civilizations, and live together.

And I must say that it has been a total success. It was one of the reasons why, at the founding congress of Paris, in 1965, both of those worlds were pretty widely represented.

Which notion of childhood did these people support?

We thought of the child as a developing being to whom we had to offer full access to culture, in order to become a man, or a woman, without any distinction from grown ups. We had a vision of what we had to propose to him or her in terms of theatre, as we had to develop this theatre, to have it taken into account, to support it.

So, it was a message addressed to political authorities, too...?

Yes, even if, in some countries, we didn't have much to do to convince them, because they were already convinced. For us, from the West, the first time when we went to Moscow, and we saw the Theatre for Children right on the Theatre Square, near the Bolshoi, it was such a shock ! In France, the facilities were very, very poor. In France, where I have been closely involved in the birth of the CDNEJ thanks to ASSITEJ we knew about what was being done abroad. It took time, but being able to argue with concrete examples helped a lot.

How did all these desires came to life, through the history of ASSITEJ?

Through meetings and invitations to individuals to come and direct productions in other countries. After 4 or 5 years, an identity emerged. Bonds made of friendship, of work, between directors and troupes brought an opening towards other forms of arts. What was very important for the training of theatre people, was to face the work of artists who were ahead of them. All the moments of gathering have been important. In each of them, we had the thing which needed discussion, reflection, the « happy discovery ».

How did ASSITEJ manage its continuous opening to new countries?

Very naturally. There was a huge curiosity to see how the others worked. I have a very accurate memory, for instance, of the first encounters with the Cuban theatre, which was an ultra-poor one. But, despite the lack of means, there was such a poetic sense, such a rhythm ! They were able to build with nothing. It proved that facilities weren't the condition for the beauty of a show, for its ability to reach the children.

This can be contrasted with the big shows produced in



Rose Marie Moudouès
Photo: François Fogel.

d'autre, on avait conscience qu'il y avait là, dans le théâtre pour l'enfance, un domaine extrêmement important pour l'avenir.

Les français, avec l'ATEJ (Association du Théâtre pour l'Enfance et la Jeunesse), fondée par Chancerel 1957, et les anglais, et les anglais, qui ont commencé à travailler ensemble, à partir de 64, avaient conscience qu'il se passait « des choses », ailleurs, et qu'il était nécessaire de les faire rayonner internationalement. Ça avait une importance énorme, de casser ce mur : on ne s'était pas battus pendant la guerre pour se retrouver avec un monde coupé en deux. On avait ce besoin de retrouver une unité, à travers des enfants, de montrer qu'on pouvait avoir des civilisations différentes et vivre ensemble. Et je dois dire que ça a été un succès total. Ça été un des motifs pour lesquels, au congrès fondateur de Paris, en 65, les deux mondes étaient très largement représentés.

Quelle idée de l'enfant ces personnes partageaient-elles?

On pensait l'enfant comme un être en devenir, à qui il fallait donner tous les accès à la culture, pour qu'il devienne un homme, ou une femme, sans distinction par rapport aux adultes. Nous avons une vision de ce qu'il fallait lui donner en matière de théâtre, et il fallait développer ce théâtre, le faire prendre en considération, le soutenir. En France, les moyens matériels étaient très, très faibles.

Moscow, for instance. Natalia Sats had a theatre for children built, which was, from the very entrance hall, a place of enrichment. They were welcomed by music and characters. Wonderful paintings hung on the walls. They were entering a universe. I would have a lot to say about aesthetics in Natalia Sats productions! But the child was really in a bath of culture. When we compared this with other countries, like Cuba, we realized that everyone could do his bit. And it wasn't a bad thing, either, for the very rich ones, to see how the others could create with so very little.

François Fogel. Coordinator of ASSITEJ France and member of the Executive Committee of ASSITEJ.

English translation: François Fogel



Poster- Theatre Jeune Public. Saison 2006-2007, Centre Dramatique National d'Alsace, Strasbourg. Archive KJTZ Frankfurt (Main).

Le message s'adressait donc, aussi, aux pouvoirs publics... Oui. Même si dans certains pays, nous n'avons pas eu beaucoup à faire pour convaincre : ils l'étaient déjà. Pour nous, occidentaux, la première fois que nous sommes allés à Moscou, quand nous avons vu le Théâtre des enfants sur la Place des théâtres, à côté du Bolchoï, ça a été un choc. Ensuite, en France, où j'ai été associée étroitement à la création des CDNJ*, grâce à l'ASSITEJ, on avait la connaissance de ce qui se faisait ailleurs. Ça a pris du temps, mais le fait de pouvoir argumenter avec des exemples a beaucoup aidé.

Comment ces idées ont-elles vécu, à travers l'histoire de l'ASSITEJ?

A travers des rencontres, des invitations d'individus à venir mettre en scène dans d'autres pays. Passées les 4 ou 5 premières années, une identité s'est créée. Des liens d'amitié, de travail, entre des metteurs en scènes, des troupes, ont produit une ouverture sur d'autres formes d'art. Ce qui était très important pour la formation des gens de théâtre, c'était d'être confrontés au travail d'artistes qui étaient en avance sur eux. Tous les moments de rencontre ont été importants. Dans chacun d'entre eux, il y a eu la chose qui appelait à la discussion, à la réflexion, l'heureuse découverte.

Comment l'ASSITEJ a-t-elle vécu sa continuelle ouverture à de nouveaux pays?

Très naturellement. Il y avait une énorme curiosité de voir comment les autres fonctionnaient. J'ai le souvenir très net, par exemple, des premières rencontres avec le théâtre cubain, qui était un théâtre ultra-pauvre. Mais en dépit de l'absence de moyens, il y avait un tel sens poétique, un tel sens du rythme ! Avec rien, ils arrivaient à construire. Ça prouvait que les moyens matériels n'étaient pas ce qui commandait à la beauté d'un spectacle, à la capacité de toucher le public et de lui apporter une richesse.

On pouvait opposer cela aux grands spectacles montés à Moscou, par exemple. Natalia Sats y avait fait construire un théâtre pour les enfants qui était, dès l'entrée, un lieu d'enrichissement. Ils étaient accueillis en musique, par des personnages, il y avait aux murs des tableaux magnifiques. Ils rentraient dans un univers. Moi, j'aurais beaucoup à dire sur l'esthétique des spectacles de Natalia Sats ! Mais l'enfant était vraiment dans un bain de culture. Quand on opposait ça à d'autres pays, comme Cuba, on se rendait compte que chacun parvenait à apporter sa pierre, et ce n'était pas mal, non plus, pour les très riches, de voir comment les autres arrivaient à créer avec très peu.

François Fogel- Cordinateur ASSITEJ France. Membre du Comité Exécutif ASSITEJ.

CDNJ* De 1978 à 2000, les 6 Centres Dramatiques Nationaux pour la Jeunesse ont constitué le réseau national français des théâtres jeune public.

ASSITEJ IN SPAIN. ASSITEJ IN SPAIN.

Logo of AETIJ (Spanish Association of Theatre for Children and Youth) which later became ASSITEJ Spain.
Archive KJTZ Frankfurt (Main).



A. E. T. I. J.
Claudio Coello, 141 (520)
Tº 262.69.70
MADRID — 6

It is my great pleasure to introduce you to Marisa Barredo. Beyond her post as the General Secretary of AETIJ for more than two decades, Marisa Barredo has been the body and soul of the association. Her tenacity has maintained (although with the need of artificial respiration) the sole collective dedicated to children's theatre in operation in my country for many years. She kept it alive under testing circumstances, at times when there was not even enough in the kitty to pay the rent on the headquarters located in Parque de las Avenidas. She wheeled and dealt to find someone to provide an advance payment. She had the masterful intuition to realise that if she kept the association alive, one day it would be reborn. And so it was. It was also reborn through her work, as she was sufficiently talented and "capable of seducing" potential collaborators to the association in the nineties to bring in a new team that today forms ASSITEJ Spain as we know it.

Lola Lara.

President of ASSITEJ Spain.

I held the post of General Secretary at ASSITEJ Spain from 1975 until the turn of the new millennium. Thus, I belonged to the association practically from the outset. With hindsight in 2015 I imagine that many of you will be wondering how in 1965 (in the middle of the Cold War) a group of people of such different nationalities and ideals were able to create an association for CHILDREN'S AND YOUTH THEATRE!!! Not to join forces to combat hunger, but to promote theatre, and beyond that, children's theatre; so that children did not receive half-hearted talentless theatre dressed up as culture. And they managed it, this group (many had little to do with the theatre) fought hammer and nail to ensure that children's theatre was of the same quality of that adults enjoyed.

Es un placer para mi presentar a Marisa Barredo. Más allá del cargo formal de Secretaria General de la AETIJ durante ¡más de dos décadas!, Marisa Barredo ha sido cuerpo y alma de la asociación. Su tenacidad mantuvo vivo (aunque con respiración asistida) al único colectivo de teatro para la infancia que durante años hubo en mi país. Lo mantuvo vigente en situaciones extremas, en las que ni siquiera había dinero para pagar el alquiler de la sede del Parque de las Avenidas. Ella se las agenció para encontrar a alguien que 'adelantara' el pago. Tuvo una intuición magistral para darse cuenta que si mantenía viva la asociación, algún día renacería. Y así fue. Renació también por obra de ella, porque tuvo la habilidad suficiente y una 'capacidad de seducción' infinita para atraer a la asociación en los años 90 a un nuevo equipo de personas que compuso la ASSITEJ España de hoy.

Lola Lara.

Presidenta de ASSITEJ España.

Fuí Secretaria General de ASSITEJ España desde 1975 hasta casi el comienzo del nuevo milenio. Por lo tanto, pertenecí a la asociación prácticamente desde sus comienzos. Visto desde la perspectiva del año 2015, supongo que muchos se habrán preguntado cómo en 1965 (en plena guerra fría) consiguieron unas personas de tan distintas nacionalidades e ideas crear una asociación de !!!!!TEATRO INFANTIL Y JUVENIL!!!!!! No unirse contra el hambre, no, unirse para fomentar el teatro y más aún, el teatro para la infancia; para que los niños no recibieran como si fuera cultura un teatro sin ningún talento. Pues lo consiguieron, estas personas (muchas no tenían nada que ver con el teatro) se dedicaron en cuerpo y alma a conseguir que el teatro para los niños pudiera tener la misma calidad que el teatro de adultos. Se olvidaron de la política, de la guerra fría y unieron sus

Politics would be put to one side, as was the Cold War and we joined together with the impetus of the Brezhnev's USSR, Franco's Spain, de Gaulle's France and the USA of Lyndon Johnson etc. with these people, largely women, bringing together nations such as Cuba, Chile, Mexico, the UK, former Czechoslovakia, Sweden and East and West Germany, all without the encumbrance of political conditioning. Struggling against all that stood in the way of theatre, with great dedication and intelligence. There was an unwritten rule that stated the presidency should be held for every four years (as I imagine is the case now) alternating between the east and the west, thus creating a balance between the two main political ideologies. Undoubtedly, the Association today owes such much to these people, as without them, ASSITEJ would not have been able to exist.

Marisa Barredo

Former Secretary General of ASSITEJ Spain,
Honorary Member.

fuerzas la URSS de Brézhnev, la España de Franco la Francia de De Gaulle, los EEUU de Johnson, etc. Cómo hicieron estas personas, en general mujeres, para que a lo largo de diez o quince años se hubieran unido casi todos los países del mundo Cuba, Chile, México, Inglaterra, Checoslovaquia, Suecia, las dos Alemanias,... Y todo esto sin estar condicionados por la política. Pues luchando contra todo lo que no fuera teatro, y con una gran vocación e inteligencia. Había una condición no escrita que consistía en que la presidencia que era escogida cada cuatro años (como ahora supongo) se alternara entre el este y el oeste, de esta forma, habría un equilibrio entre las dos grandes ideas políticas. Desde luego la Asociación de hoy les debe tanto a estas personas, que sin ellas no hubiera podido existir ASSITEJ.

Marisa Barredo

Ex Secretaria General de ASSITEJ España,
Miembro de Honor.

What does being part of an international network of this size bring to you?

For me it means having an open door to a growing European cultural exchange group, without having to leave Spain as many artists choose. I believe it is important for the cultural development of our country for artists to remain here. Although undoubtedly, moving abroad is an opportunity to grow and revitalise our knowledge.

ASSITEJ allows me to get away from the grind of my working environment every now and again and view other perspectives, in such a way that when I return my outlook is not only refreshed, but more so, has enhanced potential that allows the audience and other participants to appreciate the improvement to the proposals I make for them.

This, I believe, is of the utmost importance, because for culture in our country to be able to grow, this must not solely be down to the artists, but also the market in which we operate. For this reason I think that ASSITEJ makes a fundamental contribution to our cultural panorama, not only because it is focused on the artists, but also because it encourages the reader and consumer of theatre through the promotion of audience growth with a strong cultural grounding.

Having the audience involved in the development process in this way and artists aware of the need for on-going professional training means little by little we can pave the way to open the door to the markets and achieve the role that theatre deserves.

Lucía González

Actress, playwright, director

¿Qué sentido adquiere el estar en una red internacional de esta dimensión?

Para mí significa tener la puerta abierta a un intercambio cultural europeo en crecimiento, sin tener que salir a vivir fuera de España como optan muchos artistas. Creo que es importante para el desarrollo cultural de nuestro país, que los artistas nos quedemos aquí. Aunque no cabe duda de que salir al extranjero es una oportunidad para crecer y oxigenar nuestros conocimientos.

ASSITEJ me permite salir de vez en cuando de mi entorno laboral y conocer otras realidades, de modo que cuando vuelvo mi perspectiva no sólo se ha desarrollado, sino que se encuentra en un punto potencial que permite que el público y demás participantes del sector aprecien un enriquecimiento en las propuestas que les hago.

Esto, creo, es de vital importancia; porque para que la cultura de nuestro país pueda crecer, no sólo debemos hacerlo los artistas, sino también el mercado al que nos dedicamos. Por eso me parece que ASSITEJ hace una aportación fundamental para nuestro panorama cultural, porque no sólo se centra en los artistas, sino que también alimenta un individuo lector y consumidor de teatro fomentando el crecimiento de un público con una buena base cultural.

Teniendo así al público en proceso de desarrollo y a unos artistas concienciados de la necesidad de formación continua puede que poco a poco vayamos abriendo paso en el mercado, hasta conseguir el hueco que el teatro merece.

Lucía González

Actriz, dramaturga y directora.

A network of the size of ASSITEJ International makes sense because it allows for the communication and exchange of information through web pages, publications and all types of gatherings via festivals, forums or courses of an international nature.

At the present time, individualism prevails and people feel increasingly more alone, connected to their mobile telephones, and so it is of the utmost importance to be able to share projects, ideas and study materials with like-minded people from other parts of the world. The most important aspect is the heterogeneity of outlooks; those affiliated to national institutions see the benefit of these exchanges bearing fruit from any viewpoint.

Being in an international network means not feeling alone in the struggle against the elements, and feeling the support for the craziness inside each one of us.

Alfredo Mantovani
Actor, Founder Proexdra
(Teachers Association for Drama in Spain)

What does it mean to you to belong to ASSITEJ?

For me belonging to ASSITEJ Spain means being able to view the situation of such a special and specific audience first-hand, as is the case of infants and the youth. ASSITEJ's activities, awards and publications act as a meeting point for all those who share an interest in the creation of theatre for this difficult target audience.

Fran Núñez
Actor, playwright, director.



AETU - First AETU Congress, Barcelona, Spain 1967.
Archive KJITZ Frankfurt (Main).



Poster FIT (Festival Internacional de Teatre Infantil i Juvenil) Barcelona, Spain, 2009. Archive KJITZ Frankfurt (Main).

Una red de las dimensiones de ASSITEJ Internacional tiene sentido porque permite comunicar e intercambiar información de manera rápida y eficaz a través de páginas web, publicaciones de todo tipo y encuentros presenciales a través de festivales, foros o cursos de carácter internacional.

En tiempos donde predomina el individualismo y las personas se sienten cada vez más solas conectadas a su teléfono móvil, es de gran importancia poder compartir proyectos, ideas y materiales de estudio con relación al mismo núcleo de interés con personas de otras latitudes. Lo más importante es que de la heterogeneidad de visiones, los afiliados a las instituciones nacionales, nos vemos beneficiados con intercambios que son fructíferos desde todo punto de vista. Estar en una red internacional es no sentirse solo luchando contra molinos de viento y sentirse apoyado en la locura particular de cada uno de nosotros.

Alfredo Mantovani
Actor y Fundador de Proexdra (Asociación de Profesores por la Expresión dramática en España).

¿Qué significa para ti pertenecer a ASSITEJ?

Pertenecer a ASSITEJ significa poder conocer de primera mano la situación un sector tan especial y específico de público como es la infancia y juventud. Las actividades, premios y publicaciones de ASSITEJ sirven de punto de encuentro para todos aquellos que compartimos el interés por la creación para este difícil público.

Fran Núñez
Actor, dramaturgo y director.

It is an honour for me. I have attended what is known as children's theatre from a tender age. Then I grew up and became a professional journalist, I have continued to follow this artistic and cultural trend intended for this young audience, collaborating thus for more than thirty years in numerous programmes broadcast on the state network Televisión española and other written mediums such as DELIBROS, La Razón, or Lazarillo. Now, following retirement, I am still in contact with groups and "performances", especially by taking my grandchildren to see these shows. and when I can, I attend events in different parts of Spain. ASSITEJ is a meeting point with many friends that share the same love and interest for the Theatrical Arts for children and young people. For this reason I believe it is an honour to belong to this club. (which furthermore presented me with ASSITEJ-Spain National Award in 2012).

Jorge Rioboo
Cultural Journalist,
National ASSITEJ Spain National Prize 2012.

I first heard of the existence of ASSITEJ, many years ago, in 1985, in an event organised by the Association in which I took part as a member of the Company I was with at the time, named, Falaguera Teatre Excèntric. Knowing that someone had decided to dedicate such strident efforts to the defence and promotion of theatre for children and young people was very important for me. In a certain sense it meant feeling supported and at the same time in the company of people who shared common wishes and goals, and knowing that the work that was undertaken was done so seriously, with desire and dedication. Years later I found myself again in the Association and decided to become a member. Now from beyond the role of theatrical studies, I once again felt this sensation of protection and the desire and need to share ideas, projects and experiences. It has been like a light, a beacon, on many occasions. I consider the work they do in defence of children's theatre, their promotional and research work.

María Colomer
Theatre pedagogue, writer, actress.
English translation: Tradumia.



Preparing the session. Interplay Spain 2012.

Photo: Burhan Gün



Historia de la muñeca abandonada. Alfonso Sastre, Spain. Friendship Theatre, ASSITEJ Congress, Berlin 1975.

Me honra. Desde niño he ido al denominado teatro infantil. Luego, de mayor y como periodista profesional, he seguido esta manifestación artística y cultural para los espectadores más jóvenes colaborando, a lo largo de más de treinta años, en numerosos programas de televisión española y otros medios escritos como DELIBROS, La Razón, o Lazarillo.

Ahora, jubilado, sigo en contacto con compañías y "funciones", especialmente llevando a los nietos al teatro para ellos. Y cuando puedo, asisto a eventos en distintos lugares de España. ASSITEJ es un lugar de encuentro con muchos amigos que sienten el mismo amor e interés por las Artes Escénicas para niños y jóvenes. Por ello me parece un honor pertenecer a este club. (Que además me ha distinguido con el Premio Nacional ASSITEJ-España en 2012)

Jorge Rioboo
Periodista Cultural,
Premio Nacional ASSITEJ España 2015.

Muchas veces nos cuesta ser conscientes de la universalidad de algunos proyectos, ideas, ya que el día a día nos hace estar en el instante. Resolver y trabajar cotidianamente con los grupos de niñ@s y jóvenes. Sentir que no estás sola, que de la misma manera que yo me puedo enriquecer con las propuestas de compañeros y compañeras que están a kilómetros de mí, también a alguien le puede resonar mi trabajo, es muy importante. Es saberte parte de algo muy grande, difícil de parar, de desaparecer, hace que el sentido del taller diario adquiera una dimensión diferente, se amplifica. El camino a recorrer es inmenso, lleno de aventuras y conocimiento, como diría un cantautor. De reconocimiento en el otro, los otros.

María Colomer
Pedagoga Teatral, autora y actriz



I WAS TRUE TO MYSELF

HALINA MACHULSKA

BYŁAM WIERNA SOBIE

It all started in 1977 when the president of the ITI offered me a trip to the ASSITEJ international convention in Budapest. He wanted me to put forward the Ochoty Theatre program, which specialized in various forms of contact with the audience. The meeting was to hear the speeches of representatives of the countries behind the Iron Curtain, which did not yet operate such centres.

I felt very honoured, imagining how beautifully they would talk about working with young people, about the Machulskis' Drama Centre and our education through art movement. I was very well prepared but when my turn came, during my speech in English, after a few sentences, the chairman sitting a few seats away jumped up and shouted:

“Forget it! We are not gathered here to hear about amateur theatre for children!” I froze. At first, I could not believe that someone could treat another human being in that way, not to mention that he is a man and I am a woman, I was a guest, he was the host. And then I wanted to cry, so I just left. A group of Hungarian theatre school students followed me. They surrounded me in the hallway and asked me to finish reading, because they were very interested. When I finished, they said that it was the most interesting thing they had heard and that they really apologized for the behaviour of the President.

The President was a young western European man, who thought that he was a great artist, who cared about professionalism. He could not bear to think that any woman older than him, “from the East” could speak

Wszystko zaczęło się w 1977 roku, kiedy ówczesny prezydent Światowego Instytutu Teatralnego (ITI) zaproponował mi wyjazd na międzynarodowy zjazd ASSITEJ-u w Budapeszcie. Chciał, abym przedstawiła tam program Teatru Ochoty, który specjalizował się w różnych formach kontaktu z widzem. Spotkanie miało na celu wysłuchanie wystąpień przedstawicieli krajów zza żelaznej kurtyny, w których jeszcze nie działały takie ośrodki.

Czułam się bardzo zaszczycona, wyobrażałam sobie, jak pięknie im opowiem o pracy z młodzieżą, o polskim Ognisku, o naszym ruchu wychowania przez sztukę. Przygotowałam się bardzo solidnie, miałam na kartce całe swoje wystąpienie po angielsku. Kilka miejsc dalej siedział przewodniczący, który po kilkunastu zdaniach zrywa się i krzyczy:

— Pomyłka! Nie zebraliśmy się tu, by słuchać o dziecięcych teatrach amatorskich!

Zamarłam. Najpierw nie mogłam uwierzyć, że ktoś może tak potraktować drugiego człowieka, nie mówiąc, że on mężczyzna, ja kobieta, on gospodarz, ja gość. A potem zachciało mi się płakać, więc po prostu stamtąd wyszłam. Za mną wyszła grupa węgierskich studentów szkoły teatralnej. Otoczyli mnie w korytarzu i poprosili, abym dokończyła odczyt, bo ich to bardzo zainteresowało. Jak skończyłam, powiedzieli, że to było najciekawsze, co tu usłyszeli i że bardzo przepraszają za zachowanie przewodniczącego.

Przewodniczący był młodym Europejczykiem z Zachodu, któremu wydawało się, że jest wielkim artystą, dbającym o profesjonalizm. Nie mógł chyba znieść, że jakaś starsza



Polish theatre poster, Poland.
Archive KJTZ Frankfurt (Main).



Logo of International Fair of Theatre Initiatives for Children and Young People Poland 1993.
Archive KJTZ Frankfurt (Main)

about things that were beyond him or that he still didn't understand. Somehow I continued, ignoring his behaviour, but then, when I stopped, I felt very humiliated. Maybe it upset my speech complaining that ASSITEJ was not working on education. It's time to talk about this theatre for children and what is needed here and now in the world. The Theatre must be in contact with the child and have an impact on education. How it is possible that the association of theatre for children is not interested in education?

Fortunately it was not the end, but the beginning of my cooperation with the international theatre for children and young people and with ASSITEJ. Later, thanks to a British Council scholarship, I studied drama and expanded my knowledge in international forums representing countries behind the Iron Curtain.

We made friends with prominent artists working in theatre for children and young people beyond our eastern border. The person who helped ASSITEJ Poland a lot was Galina Kolosova from Russia.

During the 34 years of its existence, ASSITEJ Poland has initiated and organized a number of extremely valuable events close to my heart. Among other things, training for teachers in pedagogy, drama and workshops and competitions for young translators and playwrights. These two recent events were conceived and organized by Maciej Wojtyszko, an extraordinary educator, creator and professional.

In 1994 we started to organize an international theatre festival for children and young people dedicated to Janusz Korczak, which would put on shows for children in Warsaw.

I consider the Korczak Festivals to be one of our most significant achievements. He endowed them with the immensity of his love, dedication and creativity, inspiring generations of people who want to make his life an example for others. The longer I ponder over him and read his texts, the more I admire him. Korczak was the additional factor that made children's education very attractive, because it was a kind of fun theatre and art.

od niego kobieta „ze Wschodu” mówi o rzeczach, które go przerastały. Albo po prostu tego jeszcze nie rozumiał. Jakoś przetłumaczyłam sobie jego zachowanie, ale wtedy, jak mi przerwał, czułam się bardzo upokorzona. Może w mojej wypowiedzi zdenerwował go zarzut, że ASSITEJ nie pracuje nad edukacją, że czas porozmawiać o takim teatrze dla dzieci, jaki jest potrzebny tu i teraz w świecie. Teatrze, który musi mieć kontakt z dzieckiem i wpływ jego na edukację. Jak można być człowiekiem reprezentującym stowarzyszenie teatrów dla dzieci, którego nie interesuje edukacja?

Na szczęście to nie był koniec, tylko początek mojej współpracy z międzynarodowym środowiskiem teatrów dla dzieci i młodzieży i z ASSITEJ-em.

Później jeszcze kilkakrotnie, w ramach stypendiów British Council, wyjeżdżałam pogłębiać znajomość dramy oraz reprezentować na forum międzynarodowym kraje zza żelaznej kurtyny.

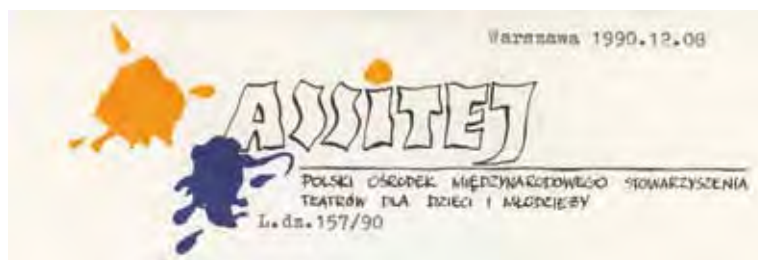
Zaprzyjaźniliśmy się także z wybitnymi artystami teatrów dla dzieci i młodzieży zza naszej wschodniej granicy. Osobą, która bardzo pomogła w przyjęciu Polski do ASSITEJ była Galina Kolosova z Rosji.

Przez 34 lata swojej działalności Polski ASSITEJ inicjował i organizował wiele niezwykle wartościowych i bliskich mojemu sercu wydarzeń. Między innymi szkolenia dla nauczycieli w pedagogice dramy, warsztaty i konkursy dla młodych tłumaczy i dramaturgów Szukamy polskiego Szekspira. Pomysłodawcą tych dwóch ostatnich i realizatorem jest Maciej Wojtyszko, niezwykły edukator, twórca i profesjonalista.

W 1994 rozpoczęliśmy organizować Międzynarodowy Festiwal Teatrów dla Dzieci i Młodzieży dedykowany Januszowi Korczakowi, który odbywa się w Warszawie.

Uważam, że Festiwal Korczak za jedno z naszych ważniejszych osiągnięć. Janusz Korczak dał z siebie taki ogrom miłości, poświęcenia, kreatywności, inspirując pokolenia ludzi pragnących uczynić swe życie wartościowym dla innych. Im dłużej się nad nim zastanawiam i czytam jego teksty, tym bardziej go podziwiam. Korczak miał jeszcze taką dodatkową cechę, że jego

ASSITEJ Poland Logo 1990.
Archive KJTZ Frankfurt (Main).



The 18th ASSITEJ World Congress and the Special Edition of the KORCZAK Festival took place in Warsaw in 2014, with visitors from around the world for whom theatre for young audiences is very important. I consider it the greatest achievement of mine and of ASSITEJ Poland..

Halina Machulska – Actress, teacher, educator, theatre director, co-founder of an acting school, a legendary figure both of Polish theatre with its sense of mission, and of the amateur theatre movement. In 1970 with her husband Jan Machulski she founded the Ochoty Theatre the only Polish professional theatre that set itself and consistently fulfilled the goal of staging plays for children and young people. In 1984 Halina Machulska was elected the President of the Polish Centre of ASSITEJ. From 2014 Halina Machulska is a Honorary President of Polish ASSITEJ.

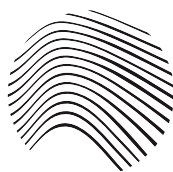
edukacja była dla dzieci bardzo atrakcyjna, bo była rodzajem zabawy, teatru, sztuki.

18. Światowy Kongres ASSITEJ i Specjalna edycja Festiwalu KORCZAK odbyły się w Warszawie w 2014 roku z udziałem gości z całego świata, dla których teatr młodego widza jest bardzo istotny. Uważam to za swoje i ASSITEJ-u największe osiągnięcie.

Halina Machulska – aktorka, pedagog, animatorka kultury teatralnej, dyrektor teatru, współtwórczyni własnej szkoły teatralnej, legendarna postać polskiego teatru posłanniczego i ruchu teatrów ochotniczych. W 1970 razem ze swoim mężem Janem Machulskim założyła Teatr Ochoty, pierwszy w Polsce profesjonalny teatr, który konsekwentnie spełniał cel, by wystawiać inscenizacje dla dzieci i młodzieży. W 1984 Halina Machulska została wybrana Prezesem Polskiego Ośrodka ASSITEJ, w roku 2014 roku została wybrana Prezesem Honorowym.



Halina Machulska 2015.
Photo: Marek Zawadka



TWO MAJOR PROJECTS IN THE NEW HISTORY OF ASSITEJ RUSSIA

GALINA KOLOSOVA

ДВА ВАЖНЫХ ПРОЕКТА В НОВОЙ ИСТОРИИ РОССИЙСКОГО АССИТЕЖ

I am deeply convinced that there were two very remarkable achievements of ASSITEJ Russia in the 50 years' history of ASSITEJ International.

The first one is the MINIFEST (The International festival of productions for children and young people) started in 1989 in Rostov-on-Don. Why do I think so? Because it was really the first *permanent international festival of companies for children and young people in Russia*.

The second one is the XII ASSITEJ World Congress in Rostov-on-Don with its international festival held on the basis of the MINIFEST. Why do I think so? Because it was next to impossible to hold this Congress during the most difficult time in Russia's contemporary history, when the total structure of our society, of our life was breaking up. I was lucky to start my work for ASSITEJ Russia soon after ASSITEJ had been founded. I frequented many international festivals abroad. The famous Biennale in Lyon run by Maurice Yendt and Michel Dieuaide, the festivals in the Netherlands, Italy, the German Democratic Republic, the USA etc. I always came home with a question - why not hold such a festival in Russia? As the possibilities for us to visit other countries were scarce at that time, my idea was to arrange a small festival presenting only foreign productions *on a small scale*. That is why it was called MINIFEST. Of course, the best thing would have been to hold such a festival in Moscow, but nobody in Moscow or elsewhere seemed to be interested. The only person who responded with enthusiasm was Volodya Chigishev, the artistic director of the Rostov-on-Don Theatre for young audiences. He was confident that his company would be able to take part in its organization. He counted a lot on a very experienced and reliable person – his managing director Alexander Kompaniytsev.

Я глубоко убеждена, что в истории Российского центра АССИТЕЖ, а значит и в 50-летней истории всей АССИТЕЖ, было два больших достижения.

Первое – МИНИФЕСТ (Международный фестиваль спектаклей для детей и молодежи), впервые состоявшийся в 1989 году. Почему я так думаю? Потому, что это был действительно первый в нашей стране постоянно действующий международный фестиваль спектаклей для детей и молодежи.

Второе – XII Всемирный конгресс и международный фестиваль, проведенный на базе МИНИФЕСТа в Ростове-на-Дону в 1996 году. Почему я так думаю? Потому что провести такой конгресс в самое трудное в истории современной России время, когда вся структура нашего общества, нашей жизни разваливалась на части, было практически почти невозможно.

Мне повезло – я начала работу в центре АССИТЕЖ очень скоро после того, как возникла АССИТЕЖ. Я посетила целый ряд фестивалей – знаменитое Биеннале в Лионе, проводимое Морисом Йендтом и Мишелем Дьеэдом, фестивали в Нидерландах, Италии, ГДР, США и т.д. Каждый раз, когда я возвращалась домой, я думала, - а почему бы не начать проводить такой фестиваль в России. Поскольку наши возможности посещать другие страны в то время были очень небольшие, моя идея была проводить небольшой фестиваль зарубежных спектаклей небольшого формата. Именно поэтому он и был назван МИНИФЕСТ. Конечно, было бы замечательно проводить такой фестиваль в Москве, но никто не проявил интереса к этому проекту ни в Москве, ни в других городах.

Единственным человеком, который откликнулся с энтузиазмом, был Владимир Чигишев, художественный руководитель Ростовского театра юных зрителей.

The first edition of MINIFEST in 1989 enjoyed great success. Russian artists and public came across a new, different artistic experience; the festival provoked the exchange of theatrical ideas. We still recall with pleasure “Robinson & Crusoe” (Teatro del Angolo, Italy). It was at that festival that Rey Nusselein presented his “Balcony Box” (Paraplui Teatret, Denmark) and became a favourite of the Russian public for many years and festivals to come.

However, if you know Russians, you should know that they are not fond of small projects. With the years, MINIFEST turned into a big festival of full-fledged productions from Russia and from abroad. Only the name MINIFEST has remained. You will not believe it, but, in the beginning, the festival covered only the staying expenses of the visiting companies, no fees were paid to them and they did not mind. MINIFEST went on (not without breaks). The last edition took place in 2014 and that is a very good sign! Since 1989 up to now, the festival has presented more than 100 productions from more than 40 countries.

We hosted the XII ASSITEJ World Congress (and the

Он был уверен, что его театр сможет помочь провести такой фестиваль. Тем более, что рядом с ним работал Александр Компанийцев, очень опытный и надежный директор, на которого можно было положиться.

Первый МИНИФЕСТ в 1989 году прошёл с большим успехом. Российские актеры и зрители встретились с новым художественным опытом, фестиваль способствовал обмену творческими идеями. Мы до сих пор вспоминаем спектакли «Робинзон и Крузо» (Театро дель Анголо, Италия). Именно на этом фестивале Рей Нусселяйн показал свой спектакль «Коробочка на Балконе» (Театр Параплиу, Дания) и стал любимцем российской публики на многих последующих фестивалях.

Однако, если вы знаете русских, вы должны знать, что они не любят небольшие проекты. Очень скоро МИНИФЕСТ превратился в большой фестиваль, на который приезжали полномасштабные спектакли из-за рубежа и России. От малой формы осталось только название - МИНИФЕСТ. Вы не поверите, но в начале фестиваль оплачивал театрам только расходы по пребыванию. Гонорар никому не платили и театры не возражали. Фестиваль проходил и в дальнейшем (не без остановок). Последний МИНИФЕСТ состоялся в 2014 году,

12 ASSITEJ Congress and General Assambly, Rostov-on-Don, Russia, 1996.
(Sitting left to right) Maurice Yendt, Michael FitzGerald, Judit Benedek, Sweden.
Michael Ramelose, Denmark. Marjorie McLean, Canada. Harold Oakes, USA.
Archive KJTZ Frankfurt (Main).



General Assembly) that took place in Rostov-on-Don in 1996.

The main feature of that XII ASSITEJ Congress and the Festival was the time when it was held. We were short of everything – of money, of paper, of electricity, sometimes even of food. We continued to send SOS letters to Mr. Chernomyrdin, at that time the prime-minister of our government, asking him to hurry up and send the money from the Ministry of Culture – the Congress had already started but our account in the bank was still empty. The main fuel that kept everything going was the enthusiasm of the organizers, members of the company



Rey Nusseleine performing at the Rostov-on-Don Congress and Festival, 1996. Archive KJTZ Frankfurt (Main).

и это очень хороший знак! С 1989 года фестиваль показал более чем 100 спектаклей из более чем 40 стран.

Мы предложили провести XII Всемирный Конгресс и фестиваль (и Генеральную Ассамблею) АССИТЕЖ в Ростове-на-Дону в 1996 году.

Основной чертой XII Конгресса АССИТЕЖ было время, в которое он проходил. Нам не хватало всего – денег, бумаги, электричества, иногда даже продуктов. Мы продолжали посылать письма «SOS» Черномырдину, в то время премьер-министру нашего правительства. Просили его поторопить Министерство Культуры с перечислением денег – Конгресс уже начался, а наш счет в банке был до сих пор пуст. Основным

and the city administration. The theme of the Congress “Theatre and survival” corresponded so well with what was going on in the country. For a Russian of that time the key word was “survival”. Here is one of the funny Congress stories that will help you understand how clever people survived. The Nordic countries brought to Rostov-on-Don nice blue bags printed with some greeting and generously distributed them. I was told that on the next day some local people gave their bags to be sold at the market as they needed money and the buyers offered a good price for the “foreign” bags. The Russian ASSITEJ centre had at its disposal only one small room in the old, shabby Philharmonia that was the site of the Congress. There was only one telephone, cut off by chance for a whole day just before the beginning of the Congress. In those circumstances, the best would have been, of course, to cancel the Congress but we didn't want to let down our ASSITEJ colleagues. It took us so much effort to hold the XII ASSITEJ Congress and festival. That is why we were a little surprised when the Russian representative was not re-elected to the Executive Committee.

Now about the festival - productions from abroad were selected by the ASSITEJ ExCom, the shows from Russia – by ASSITEJ Russia. After so many years some XII Congress participants still recall many fine performances, for example two “Hamlets”, one presented by the “Street Theatre” from Korea, another one – by Rostov-on-Don TYS. In the Russian production spectators feel as if they are contemporaries of Hamlet. They follow the actors around the theatre – the castle and its basements, drink wine with the Queen, dance with the noblemen and take part in the funeral procession. I have heard that all these years, up to now, the play is sold out each time it is presented. I have met people who still recall the “Tempest” by W. Shakespeare (Chelyabinsk TYS), “The Danish story” by A. Shapiro after H.C. Andersen (Yaroslavl TYS) and, of course, “Easel” by our favourite artist Rey Nusselein from Denmark.

As for the whole Congress in general, up to now I cannot imagine how we managed to do it. However, we did and that is why I think it was the second special achievement of the ASSITEJ Russia in the 50 years' history of ASSITEJ International.

Galina Kolosova.

ASSITEJ Member of Honour.

Ex - Executive Secretary of ASSITEJ Russia.

Ex - Foreign projects coordinator, Chekhov International theatre festival. Now a freelancer.

English Translation: Galina Kolosova.

горючим, которое помогало реализовать проект, был энтузиазм организаторов, работников театра и администрации города. Тема конгресса «Театр и выживание» очень соответствовала тому, что происходило в стране.

Для россиянина того времени ключевым словом было слово «выживание». Расскажу смешную историю, которая поможет понять, как выживали в то время умные люди. Страны Северной Европы привезли в Ростов-на-Дону симпатичные синие матерчатые сумки с приветствием российскому АССИТЕЖ и щедро раздавали их. Мне рассказали, что на следующий день некоторые местные жители отдали эти сумки, чтобы их продали на местном рынке, так как им нужны были деньги, а покупатели предлагали за них хорошую цену, как за импортный сувенир.

В распоряжении Российского центра АССИТЕЖ была одна маленькая комнатка в старом, обшарпанном здании Филармонии. Там был всего лишь одна телефонная линия, которую, случайно, отрезали прямо накануне Конгресса. Лучше всего, было бы, конечно, отменить Конгресс, но мы не хотели подвести наших коллег. Нам стоило огромных усилий провести XII Конгресс АССИТЕЖ и фестиваль. Поэтому мы были немного удивлены, когда представитель России не был переизбран в состав Исполкома АССИТЕЖ.

А теперь о фестивале – зарубежные спектакли отбирал Исполком АССИТЕЖ, российские – Российский центр АССИТЕЖ. Прошло уже много лет, но участники XII Конгресса АССИТЕЖ до сих пор вспоминают многие замечательные спектакли фестиваля. Например двух «Гамлетов», одного из Кореи (Уличный театр, Сеул) и другого из России (Ростовский театр юного зрителя). В российском спектакле зрители ощущают себя современниками Гамлета - они идут за актерами по театру - замку и его подвалам, пьют вино с Королевой, танцуют с придворными, участвуют в похоронной процессии. Я слышала, что все эти годы, до настоящего времени, на каждый спектакль все билеты распродаются. Я знаю людей, которые до сих пор вспоминают спектакль «Буря» Шекспира (Челябинский ТЮЗ), спектакль «Датская история» А.Шапиро по Г.Х.Андерсену (Ярославский ТЮЗ), и, конечно, спектакль «Мольберт» нашего любимого Рея Нусселяйна из Дании.

Что касается всего Конгресса АССИТЕЖ в целом, я до сих пор не представляю, как мы смогли его провести. Однако мы это сделали и именно поэтому я считаю, что это было вторым особым достижением Российского центра в 50-летней истории АССИТЕЖ.

Галина Колосова . Почетный член АССИТЕЖ.

Ответственный секретарь Советского (затем Российского) центра АССИТЕЖ с 1970 по 1996. Координатор зарубежных проектов Международного театрального фестиваля им. Чехова с 2000 по 2010. Сейчас – «freelancer»



ASSITEJ Logo with Russian characters.
Archive KJTZ Frankfurt (Main).



I WISH TO GO TO THE FESTIVAL.....

VICKY IRELAND

If you have never considered attending an ASSITEJ International Congress and Festival, may I offer this advice? Please do! They are held every three years and the next one in 2017 will be in Cape Town, South Africa and here's a mental piggybank. From whatever sources, try to get some funds, start saving and go.

Why? Because to see this organisation in action is to de-mystify what that strange acronym ASSITEJ stands for. Being in a room with representatives from over eighty countries who all care about theatre for young people, is the most mind-blowing and life-affirming experience; to see and discuss theatre from all around the world is a unique learning curve; to share global problems and work towards solutions can give an extra purpose to the work we do.

Here are some extracts from my report on the first Congress I visited. It's a sobering read as it charts our development from a closed-shop membership group to, some thirty years later, an open-minded global group; something which is perhaps now taken for granted. I hope it shows just how far we have come.

ASSITEJ..ALICE..AUSTRALIA..ADELAIDE.. APRIL 1987..

Full of curiosity like Alice, in an upside-down-under world, I found myself at my first International ASSITEJ Congress and Festival in Adelaide, Australia, alongside representatives from over fifty countries including large contingents from China, Japan, Thailand, Malaysia, South Korea as well as the USSR, Europe and North America.....Each day was jam-packed and highly organised. We started at nine with ASSITEJ business, broke for a buffet lunch which was held in a large tent, then followed leaders bearing wooden ASSITEJ signs (a bit like the

seven stages of the cross) all around Adelaide to whichever destination was hosting the afternoon performance, followed by post-play discussions back at the centre, dinner, then more shows. Once ASSITEJ business was out of the way, we were treated to three days of talks from key-note speakers, (all keynotes speeches printed up and presented in our delegate packs, which was brilliant) followed by discussions in groups of about twenty-five either in the theatre foyer, surrounded by a unique display of Aboriginal design, or outside in the wonderful sunshine. These discussions were a vital chance to bounce ideas around with artists all experiencing similar problems; lack of status; lack of funds; and to bask in the company of like-minded people, albeit with differences of approach. Very strengthening.....
.....The shows we saw ranged from the dull to the magnificent. I particularly enjoyed, "Frankie", a youth theatre production which opened the conference, but a turbulent, "youth theatre", debate was to follow. I was haunted by Angela Chaplin's remarks in her keynote speech, that

"We must never underestimate the abilities of young people. Assume that adults are the only people who are allowed to enjoy the experience of creating a theatrical moment is to imply only we are special, only we are creative. I know that is not true!"

There were many theatrical moments in "Frankie" which moved me as much as anything I have seen in the theatre. Yet the evening did nothing to alter intransigent views. Our ex-President, Ilse Rodenberg, was heard to remark afterwards that she had enjoyed it, "but at home, it would have been done by professional actors playing children". Ah, the Great Divide!.....

.....But I must start and end with the curious world of

ASSITEJ. Having been part of it for three years, it took this visit to really understand the nature of the association, - to put faces to the great luminaries I had heard so much about...Ilse Rodenberg GDR, Maurice Yendt France, Michael FitzGerald Australia, Ann Shaw, USA., and to come to terms with the schisms within the organisation, which up to then had simply been far-off manoeuvres, reported back.

My understanding was that ASSITEJ had long been based in Europe with leanings to a more paternalistic species of theatre than had found favour in Australia. In combining the conference with the "Come out Youth Festival", Michael FitzGerald very deliberately and with great bravery steered delegates' attention to the more controversial products of Theatre-in-Education and Youth Theatre. This move, along with placing the conference in the Southern hemisphere, was a two-pronged attack on the old regime, to shift the European emphasis of ASSITEJ into making it a world organisation and to recognise the different sorts of work that have arisen in recent years.

Both attacks failed dismally. The Executive of ASSITEJ remained firmly rooted in Europe, and the Youth Work of Australia was given the thumbs-down. Ilse Rodenberg in her opening address foresaw what was to come and took great pains to reiterate, "We must only be concerned with professional theatre for young people, and ASSITEJ does not aim like the UN or UNESCO to win all states of the world for membership. It has specific tasks and aims. Only countries with the necessary prerequisite should strive to become members..."

Catch 22. Don't bother to apply unless you've got the accepted European attitudes of what good theatre for children is all about, - agreed aesthetic ideals, large theatres, large companies, high subsidy. Difficult models for developing countries to adopt, where theatre is not a hived-off luxury but part of everyday life...Perhaps it would be better to stop messing about, to come clean and re-name the organisation as Shaun Hennessey suggested in Moscow in 1984, "The European Association of Theatre for Children and Young People".

We were left in huge confusion and distress.

The Swedish representative, Marten Harrie, gave a wise and sad address at the close of the conference, in which he implored us to remain united through our differences, "to work together, to unite our children, and thus make the world a little smaller"; and to meet again in Stockholm for the next Congress in three years time. I hope we do. It would be very sad if ASSITEJ were to flounder. There will be much debate and soul-searching within UK ASSITEJ in the months to come. Thanks to my visit, I feel I can take a more constructive part in that debate. By the end, I had talked to Ilse Rodenberg, danced with Maurice Yendt, laughed with Michael FitzGerald and cried with Ann Shaw. I have been down the rabbit hole and back up again. It was the most unique and wonderful experience, for which I offer my most sincere thanks to all who supported me. I am sure I have benefitted. Who could not, for as the indomitable Ilse says, "When we go, we come back, a little clever more."

We did meet again in Sweden and we did move on. In Adelaide we had been at the 9th International Congress. In Stockholm, we attended the 10th World Congress.

After this visit, I started to come to terms with the politics of ASSITEJ; I saw inspiring work; I met and learnt from global artists; I shared the vision. Michael FitzGerald became President, and was my great friend and mentor, alongside the wonderful Marjorie MacLean from Canada.

I was hooked and ever since, I have tried to offer my best and be involved in this world-wide family who all care about theatre arts for young people. It has shaped and formed my life in the most wonderful way.

Nine Congresses later, I can't wait for the next one. So please, consider going to Cape Town, and if you are lucky enough to do so, I very much look forward to meeting you there.

I know you will have the most wonderful time.

Vicky Ireland MBE. Writer and director of Theatre for Children; co director A Thousand Cranes Theatre; Vice Chair Action for Children's Arts; Patron of Polka Theatre; Fellow of the Royal Society of Arts; Secretary of IIAN, Honorary Member of ASSITEJ.



1996 - Rostov-on-Don, Russia. The New Executive Committee. Maurice Yendt, France. Myriam Reategui, Peru. Vicky Ireland, UK. Jürgen Flügge, Germany. Tisa Chifunyise, Zimbabwe, (Vicepresident). Helge Andersen, Norway, (Vicepresident). Ulli Plichta, Austria. Michael Fitz Gerald, Australia, (President). Harold Oakes, USA. Marjorie Maclean, Canada, (Vicepresident). Kim Woo Ok, Korea. Yoshiga Kagawa, Japan.



MY FIRST ASSITEJ FESTIVAL AND CONGRESS

HAROLD R. OAKS

Madrid, Spain June 10-17, 1978. It was my first trip to Europe with my wife, Virginia. It was June, when we arrived in Madrid, everything was in bloom and we were excited to see new places, meet new people, and see new things- especially performances for young people. We were not disappointed.

We saw many productions over the next several days, with a highlight being a play by a company from Czechoslovakia doing a folk tale “How The Devils Get Married”. A quote from my journal: “The story and setting were simple, but well conceived and used. The costumes were colorful but tasteful & consistent in concept – and imaginative for the devils. The movement was polished and the acting was superb! . . . *The characters were so well drawn, the mime & movement so well executed that there was no problem to understand, even without knowing the language.*” The show brought the international audience of theatre professionals to their feet in an extended ovation. The production gave me a new vision of what Theatre for Young Audiences could be. It was serious, professional theatre, focused in a way to entertain and enlighten both children and adults. It was an “Aha Hah” moment, giving me inspiration and energy to not only produce high quality work myself, but to help give a higher vision of what could be to others in the field. All of this would not have happened without the vigorous and pointed encouragement of Ann Shaw. She was then the Chair of the ASSITEJ-USA committee in the Children’s Theatre Association, a division of the American Theatre Association and she conducted the meetings of the US delegation, giving unique insights about the operation of ASSITEJ and the Congress. She was a mentor and inspiration to me. She advised me to go to the Congress & Festival, but to also be sure I met people- especially theatre artists- and to write about it so it could be shared with others in the field in the US and with the students I was training at the University. She also felt this would help those in adult theatre to better understand Theatre for Young Audiences and the status of this field in other countries.

I also attended discussions, working group sessions and



Harold Oaks, President and Niclas Malmcrona, Secretary General, with their spouses, ASSITEJ 14th Congress, Seoul, Korea, 2002. Photo: Klaus Eggert .

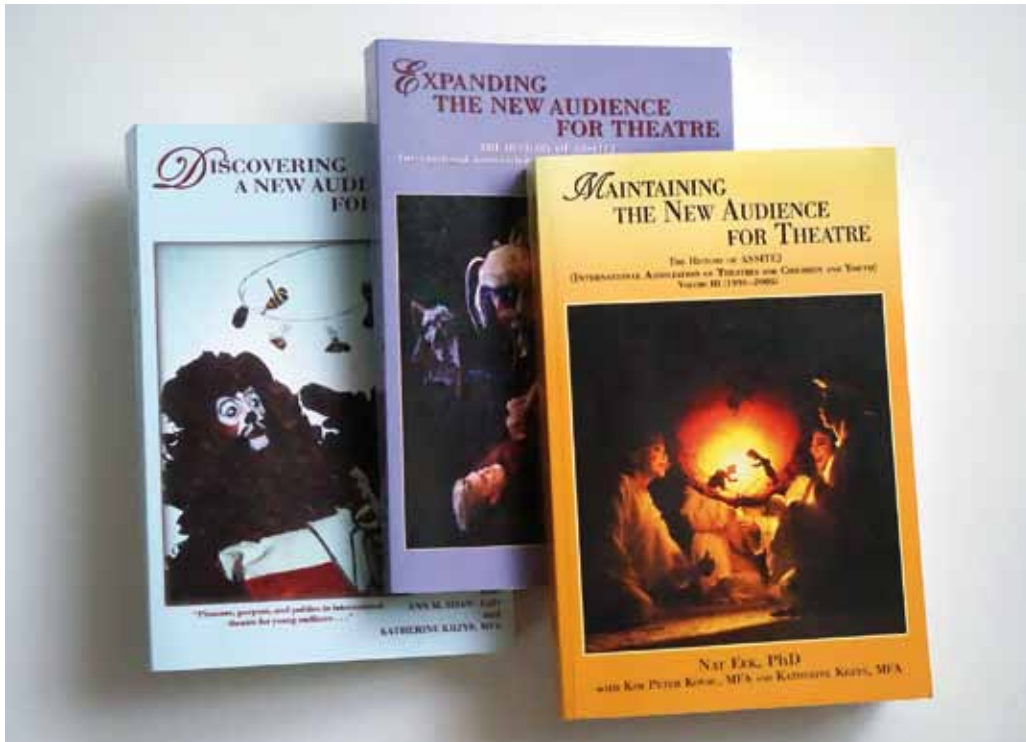
general meetings. One of the opening papers was presented by Dr. Nat Eek from the US – very interesting. I found it all exciting and invigorating. I resolved to attend all the other ASSITEJ Congresses I could, and to become involved with the organization. With her encouragement, I had already reserved a presentation spot on the approaching American Theatre Association Conference in New Orleans, Louisiana, held in August 1978. I decided to interview company directors and artists. I was able to interview representatives from England, Yugoslavia, The German Democratic Republic, The Netherlands, Belgium, Finland, Switzerland, South Africa, Australia and Japan. The interviews represented a wide international range. The presentation generated significant comment and encouraged others to become involved in ASSITEJ.

Harold R. Oaks. Born in Provo, Utah, USA. BA & MA degrees- Brigham Young University; Ph.D, Univ. of Minnesota. Professor, Brigham Young University (Dept. Chair, Assoc. Dean). President- ASSITEJ/USA & Honorary Pres. ASSITEJ International. Honors: College of Fellows of American Theatre; Children’s Theatre Foundation *Cory Medallion & Gold Medallion of Excellence*, American College Theatre Festival.



A SHORT HISTORY OF ASSITEJ

NAT EEK



In Paris, France in June 1965 the organization which became known as ASSITEJ came into being at a Constitutional Conference. In 2015 it is 50 years old. Originally 16 nations had national Centers which belonged to the new organization, and the Executive Committee consisted of delegates from 12 nations. Gerald Tyler (United Kingdom) was the first President, and the Secretariat was housed in Paris, France. Rose-Marie Moudoués (France) was the Secretary-General. At this time (2015) there are over 80 National Centers, and all six major continents are represented. The secretariat moved out of Europe to Mexico for the first time and the current president, Yvette Hardie, is from South Africa. In 2017 the XVIIIth world congress is in South Africa.

The three volumes on the History of ASSITEJ. Sun Stone Press. Discovering a New Audience for Theatre, The history of ASSITEJ, Volume 1, (1965-1975.) Published in 2008. Expanding the New Audience for Theatre, The history of ASSITEJ, Volume 2, (1976-1990). Published in 2011. Maintaining The New Audience for Theatre, The history of ASSITEJ, Volume 3, (1991-2005). Published in 2014.

Much has changed since 1965, but the history is preserved in three books, edited by Nat Eek with Ann Shaw, Katherine Krzys and Kim Peter Kovac, The three volumes of this book are available for purchase on line for anyone who is interested in the history of Assitej.

Nat Eek .President ASSITEJ (1972-75). Honorary President of ASSITEJ



ASSITEJ'S 11TH CONGRESS AND ME

EDDY SOCORRO

LA ASSITEJ SU 11 CONGRESO Y YO

In 1993, Havana, the capital of The Republic of Cuba, hosted ASSITEJ's 11th World Congress. As this was the first time that this prestigious event was held on Latin-American soil, it was attended by hundreds of international and national delegates from around the world, resulting in the Havana Congress being the first in ASSITEJ's twenty plus year history to bring together the largest number of representatives to this renowned event. Given the depth and breadth of global representation, substantial accomplishments of strategic relevance put forth by the Association were ratified, thereby strengthening this international organization's purposes and intentions. These ratifications included first and foremost the members' sustained level of artistic and creative endeavours— lofty aims and resolutions under the umbrella of an organization with a still young history in 1993.

The Havana World Congress, given the enormous participation and excellent execution in its fulfilment, turned out to be a most legitimate and effective door that a world organization like this could open, inviting and embracing, authentically and with passion, the most diverse thespian cultures and events originating from new member countries, mostly from Latin America, Africa and Asia, which were just officially settling in as ASSITEJ's representatives from regions that had been poorly represented until this event in Cuba.

Thus, to shine even more brightly and add even more prestige to the already-prestigious 11th Congress, Havana witnessed the arrival of delegations of artistic directors, actresses and actors, authors, researchers, critics, theatre professors and pedagogues, businessmen and promoters, festival directors, honorary members of

En el año 1993 se celebra en La Habana, capital de la República de Cuba, el Congreso Mundial número 11 de la ASSITEJ. A esta importante cita del mundo del teatro que, por vez primera se celebra en suelo latinoamericano, llegan desde todos los puntos cardinales, cientos de delegados extranjeros y nacionales; convirtiéndose así el Congreso de La Habana en el primer evento mundial que, en los más de veinte años de existencia de la ASSITEJ, logra reunir durante su máximo cónclave al mayor número de representantes en su historia; ratificándose con este hecho logros sustanciales de carácter estratégico en los propósitos de la Asociación por el fortalecimiento del carácter mundial de la misma y su marcado acento por un fuerte desarrollo de los postulados artísticos de su membresía, reunida toda bajo el manto de una organización que aun contaba en aquel año de 1993 con un historial de existencia muy joven.

El Congreso Mundial en La Habana, por su carácter masivo y excelente desempeño en su celebración devino, desde los inicios mismos de su preparación, en la más efectiva y auténtica puerta que abriera jamás una organización mundial para permitir la entrada y acoger en su seno, con autenticidad y vocación, a las más diversas prácticas y culturas teatrales que, provenientes de nuevos países miembros, fundamentalmente de América Latina, Africa y Asia, se establecían oficialmente como representantes en la ASSITEJ de regiones pobremente representadas en la misma justamente hasta la cita de Cuba.

Y, para darle mayor brillantez y prestigio al 11 Congreso llegaron desde todos los confines de la Tierra hasta La Habana delegaciones compuestas por directores y directoras artísticos, actrices, actores, autores,



Papalote Company present in XI ASSITEJ Congress in Havana, 1993. Archive KJ TZ Frankfurt (Main).

ASSITEJ.... . All through the unforgettable days and nights of the 11th Congress, these theatre individuals, alongside their colleague hosts, shared, conversed and discussed, their dreams, utopias, frustrations, and aspirations, and they mapped out new plans for a much more promising immediate future in the endeavour of theatre art that just then was most definitively letting go of its Euro-centric attitude.

The global appointment in Havana additionally showed, once more, that art is perhaps the most powerful and effective path to unify all communities and all peoples, to shorten distances, tear down barriers, question and demolish political myths.... . Two nations, such as Cuba and the United States, besieged by decades of conflict, hatred, and wars promoted by old and new schools of evil.... were able to rise above the fray and to the occasion in Havana. The ASSITEJ members with the greatest number of delegates to the 11th Congress, proudly and with integrity showed the exemplary humanistic and pacifist spirit of the Association and above all, the goodwill of its membership.

ASSITEJ's 11th Congress in Havana undoubtedly opened new paths and set ethical and aesthetic guidelines for the tasks of an organization that represents all those creators of theatre art focused on the youngest

investigadores, críticos, pedagogos de teatro, empresarios, directores de festivales, miembros honoríficos de la ASSITEJ...gentes todas del teatro del mundo que, durante los días inolvidables del 11 Congreso compartieron, dialogaron, discutieron junto a los colegas anfitriones sueños, utopías, frustraciones, anhelos y esbozaron nuevos planes para un futuro inmediato mucho más prometedor en el ejercicio de un arte teatral que ya lograba justa y definitivamente en La Habana despojarse de sus atuendos euro-céntricos.

La cita mundial de La Habana demostraba también, y una vez más, que el arte es quizás la más poderosa y efectiva vía para unir a los pueblos y a sus gentes, salvar distancias, romper barreras, cuestionar y demoler mitos políticos...pues dos naciones como la cubana y la norteamericana, asediadas durante décadas por rencores, odios, guerras representantes de nuevas y viejas escuelas del mal...lograron erigirse en La Habana como los países miembros de la ASSITEJ con el mayor número de delegados al 11 Congreso prestigiando fehacientemente el espíritu humanista y pacifista de la Asociación y en primer orden, las posiciones de buena voluntad de su membresía.

El 11 Congreso de la ASSITEJ en La Habana abrió indudablemente nuevos derroteros y sentó pautas ético-estéticas para la labor de una organización que representa a los hacedores del arte teatral dirigido a los pobladores más jóvenes del universo y que ha logrado en el tiempo y con sostenido empeño, establecerse como eslabón imprescindible en el contexto cultural del planeta.. También la cita mundial de La Habana sirvió de marco para cerrar dignamente mi larga trayectoria de trabajo en la Organización. Labor que se inicia desde los momentos fundacionales del Centro Cubano en los años 70 del cual fungí como su Presidente hasta mi elección en 1981 como Vice. Presidente del Buró Directivo en el Congreso de Lyon, desempeño que me fuera ratificado en las elecciones que celebrara la ASSIEJ durante cuatro períodos de trabajo y que, por voluntad propia decido concluir junto a la celebración del 11 Congreso en mi país dejando atrás un largo y fructífero tiempo de trabajo del cual me siento orgulloso, satisfecho y cuya evocación llena mi alma de felicidad.....hasta aquellas horas inciertas e interminables de permanencia en un aeropuerto cualquiera de un punto cual quiera de la Tierra en los que estaba obligado a pasar horas enteras a la espera de un colega, de un amigo para abandonar el mismo en su compañía, pues la mayoría de las veces mis bolsillos me acompañaban con su permanente vacío de economía, impidiéndome en muchas ocasiones los más elementales y pequeños lujos. Sin embargo aquél joven Eddy Socorro de entonces experimentaba la mayor parte del tiempo felicidades indescriptibles que me hacían sentir y creer que era uno de los hombres más ricos y afortunados de la Tierra.

audiences in the universe, and that in time and with sustained effort has succeeded in establishing itself as an indispensable link within the cultural context of the planet. Furthermore, the global gathering in Havana laudably served to mark the end of my long trajectory of work in the Organization; work that began at the opening of the Cuban Centre in the 1970s, where I was President until I was elected Vice-President of the Board of Directors during the Lyon Congress, with this position being reconfirmed in ASSITEJ elections over four terms. At that time, freely and willingly, I decided to retire, coinciding with the 11th Congress hosted by my country, and leaving behind a long and fruitful career of which I am proud, satisfied and the memory of which fills my soul with happiness.... I even fondly remember those uncertain and unending hours of waiting at an airport somewhere in the world, at times having to wait during long hours for a colleague, or a friend, until leaving in his company; while most times my empty pockets accompanied me with permanent austerity, on many occasions thwarting the smallest and simplest affluence. Nonetheless, the young Eddy Socorro of those times was often-times able to sample moments of indescribable joy that made me feel and believe that I was one of the richest and most fortunate men on Earth. And I truly was, for I shared a great part of my life as a theatre professional with such distinguished individuals as Ilse Rodenberg, Maurice Yendt, Ann Shaw, Michael Ramlose, Rose Marie Moudoues, Michael Fitzgerald, Maria Navarro, Jürgen Flüge and so many others who dedicated their vitality, means and work to the creation and development of a worldwide organization. With their actions, this organization, without precedent in the history of contemporary theatre art, has been able to bring together, unite and strengthen a conspicuously budding art. To learn and grow and be nourished by its members, and share their wisdom, experience and artistic dictums; share their good and at times not so good humour; and to be included on a list in which ASSITEJ men and women are honoured is undoubtedly the most important acknowledgement that I award myself each and every day.

Eddy Socorro. In 1976, he founded the Theatre for Children and Young People in the City of Matanzas. He directed the National Guiñol Theatre of Cuba for over a decade.

Between 1995 and 2010, he worked in different professional German theatres.

In the year 2000, Dresden, Germany bestowed upon him the “Hans-Otto Theatre Prize.” Currently, he works as an Independent Theatre Director.

English translation: Marcos Garay



Program of XI ASSITEJ Congress, Havana, 1993.
Archive KJTZ Frankfurt (Main).

Y realmente lo era. Compartir gran parte de mi vida como profesional del teatro con personalidades como Ilse Rodenberg, Maurice Yendt, Ann Shaw, Michael Ramlöse, Rose Marie Muodoes. Michael Fitzgerald, Maria Navarro, Jürgen Flüge y tantos y tantos otros y otras que dedicaron fuerzas, recursos y empeños en la creación y desarrollo de una organización mundial sin precedentes en la historia del arte teatral contemporáneo capaz de agrupar, unir y fortalecer en sus actos a un arte eminentemente joven; aprender y nutrirme de ellos, de su sabia, experiencias y postulados artísticos; compartir sus buenos y menos buenos humores; estar entre esa lista en que se honran a los hombres y mujeres de la ASSITEJ es indudablemente el mayor premio y reconocimiento que me otorgo a diario.

Eddy Socorro. Director de Teatro. En 1976 funda el Teatro para Niños y Jóvenes de la Ciudad de Matanzas. Dirige durante más de una década el Teatro Nacional de Guiñol de Cuba. Entre 1995-2010 trabaja en diferentes teatros profesionales en Alemania. En el año 2000 la ciudad germana de Dresden le confirió el Premio de Teatro Hans-Otto. Trabaja actualmente como Director de Teatro Independiente



IDEAS THAT CHANGED ASSITEJ

PAUL HARMAN

One moment changed everything. The Executive Committee was meeting in Budapest, in a small upstairs room at a theatre. At that time French, Russian and English were the 'official' languages of ASSITEJ and when meeting in a country with a different language, we added that too. So our translators and interpreters were working in and out of Hungarian that day. At one point the key interpreter could not translate some specialist words from English into Hungarian and so his colleagues could not translate them into Russian and French. Everyone started to talk in English. Even the ones who usually insisted in speaking their own 'official' language.

At the Congress in Havana in 1993, there were twelve interpreters to work in and out of our official languages and also Spanish. The interpreters were among the best in the world and battled bravely with different dialects of English, especially English spoken by non-natives, all using technical terms about theatre in different ways to mean different things. Often what came out in English, or in the French translation, made little sense at all.

The largest delegation at that Congress was from Japan but they had to sit at the back of the hall and have their own translation whispered to them. Anyone else without a full command of one of the four main languages was on their own, lost in a fog of words.

Something had to change.

In 1992 I wrote a careful paper to suggest that we needed a 'working' language, so that EC meetings could save on the cost of translation. The high cost of interpreters meant we could only meet in rich countries or where, for political reasons perhaps, governments provided financial support for ASSITEJ.

My paper suggested that the language most commonly used around the world at any one time should be our working language. In the 1990s it was obviously English. Naturally, the proposal caused a storm of protest, and not only from our French colleagues, who had tried for decades to align ASSITEJ more closely with UNESCO and ITI – both based in Paris, where ASSITEJ had its secretariat from 1965 to 1990.

The claim of Spanish to become an ASSITEJ 'official' language had also been strong down the years, given the large number of countries where that language is spoken. Within the UK and elsewhere, the cultural importance of minority languages was increasingly high on the political agenda. So should we do more translation? Did insisting on a single working language mean we would not get the best people to lead our organisation? Would Anglo-Saxon approaches to Theatre for Young Audiences dominate all others? Questions like these are important and a decision was delayed for some years.

Legacy of Empires

Across the former USSR, a founder member and mainstay of ASSITEJ up to the 1990s, knowledge of Russian opened the door to cultural sharing between Uzbeks and Estonians, Armenians and Kazakhs, 300 million people with many languages but a common theatre culture. Moscow and Leningrad were the hubs of that thriving theatre world. But when they were outside the USSR, most of the older, Soviet era artists could not converse easily with more than a handful of ASSITEJ EC colleagues, and so had less influence than their achievements and experience deserved.

In 2009, the EC arrived in Rwanda just as, by Government decree, a French-speaking cultural elite was being



Paul Harman and Nina Hajjiyani.
ASSITEJ 18th Congress, Warsaw, Poland, 2014.

obliged to convert to English. An almost 100-year legacy of play texts, museum archives and university study materials were all in French – inherited from the former colonial power. Access to one heritage was gained at the expense of another.

Of course our native language, our mother tongue, is vital to us as creative people when making theatre for children and young people about the things that matter most to us as a nation or a community. But today cultural professionals must be able to work in two or three languages at least if they want to connect with different communities at home and with colleagues abroad. And a successful international association must celebrate both individual voices and the richness of our diversity.

Business and Pleasure

To do business, you need a common language. For warm, human contact between artists, partners need to be able to enjoy a range of languages, to pick up the flavour of an individual voice, to savour the special energy each language gives the speaker. Listening to Mandarin or Japanese or Arabic is for me, since I do not understand those languages, a powerful sensual experience above all. Translation is rarely good enough to get below the surface or literal meaning. I try to read the body language but I am sure I mistake many meanings when watching and listening to people from cultures I do not know well.

I remember vividly how attempts to create a uniformity of experience can go wrong. At a dinner for international guests in a Government restaurant, our distinguished hostess first assured us that we would all eventually become Socialists – in our own way, of course! She then assured us that everyone could eat the main dish, whatever their culture. But an American colleague went very pale when told that the strange pink stuff on her plate was ‘liver cheese’.

That is however one great benefit of the exchanges and meetings we enjoy through ASSITEJ. We are all challenged to recognise that our own way of doing things may mean nothing to someone else and even be rejected completely. ‘That is not theatre’ is a phrase I have often heard about my own work. It functioned well at home but mystified people from a different tradition.

I remember another EC meeting at which I pointed out that every play we had seen that week placed girls and women in subordinate or supporting roles, rather than as leading protagonists. Nobody else had noticed, or thought it important enough to comment. Plays presented at another festival had average casts of one or two women and anything from five to ten men. ‘What does that say to girls in the audience?’ I would ask to a room full of confused and blank faces. ‘But it was a fine piece of theatre’ came the reply.

We all have our prejudices and pre-occupations. In the UK, the subject matter, approach and content of plays for children has gently changed over 50 years, with political and social changes in society as well as changes in commercial realities – what will sell or attract audiences.

Understanding Each Other?

ASSITEJ was once a platform for people to make incomprehensible speeches about their work or to praise the generosity and wisdom of their Government. Nowadays we try hard to create spaces for conversation, debate, working and playing together. But when I introduced the idea of Open Space discussion at Congresses in 2011 and 2014, many people disliked the lack of structure and direction. Fewer people turn up for dance workshops than for more formal talks. So we are not yet clear what suits everyone. Maybe we can only offer the broadest range of possibilities and hope for luck to bring people together.

Perhaps the best and most useful contacts are still one to one. As one of few Russian speakers at an event, I got to know a brilliant, resourceful and innovative director from Azerbaijan. (Russian was a second language for both of us.) That led to an invitation for me to visit a part of the world then virtually isolated from international contact and a return visit to a UK TYA Festival, which I hope was useful to him. Such personal exchanges sometimes have a wider impact as the local press, professional colleagues and even government ministers consider the possible effects of new international collaborations.

At the 1981 Congress in Lyon, I was sought out one morning by a Japanese artist wanting to make contact with a Russian playwright. The exchange passed from Japanese to his French-speaking interpreter and through French into bad Russian through my very hungover brain. (The US consul had been very generous with red wine but mean with food the previous evening!) Later that day I sat in a pavement cafe being questioned in German about Theatre in Education in the UK. I could understand the question well enough but could only reply in English. What any passing French person made of that Babel I cannot imagine.

Finally, I remember a chaotic episode from an EC meeting in Cuba in which a French colleague insisted on delivering a complex lecture in French and I was the only person in the room able to translate into English for the benefit of German and Spanish, Hungarian, Finnish and Polish delegates. I got stuck on a very simple word and everything came to a halt.

Then an academic had his turn to describe an approach to children's theatre based in Marxist theory. His very brave translator exploded: 'This makes no sense at all and I cannot translate it!' We gave up and retired for mochitos, strolling in the sun and chatting to anyone with whom we had a common language.

Paul Harman Actor, creator and director of over 100 plays for young audiences . Since 1963, he has translated plays from French and German, directed in Russia and Poland, performed in French and led two UK professional TYA companies. Member of the EC from 1989 to 1993 and from 2008 to 2011. Was made an Honorary Member of ASSITEJ in 2011.



ASSITEJ Great Britain, Welsh Sub Committee Logo, 1992.
ASSITEJ Frankfurt Archives.



BARS IN HAVANA AND TOKYO

KIM WOO OK

하바나와 도쿄의 바



Kim Woo Ok greets the welcome to ASSITEJ Congress, Seoul, 2002. Photo: Klaus Eggert.

The year of 2002 is unforgettable to me. It was that year when the 14th ASSITEJ World Congress was held in Seoul. And I organized the event. What a challenge it was to organize it! I still cherish the moments of hardship as well as the sense of fulfillment I experienced in the process of its realization. I have many individuals and organizations I was indebted to for the success of the Congress. One of them is the ASSITEJ Japan Centre. The story begins from an encounter of the delegates of ASSITEJ Japan and Korea at a bar in Cuba in 1993. All of us were attending the 11th ASSITEJ World Congress in Havana. During a jovial conversation at the bar, someone tossed an idea of both Centres co-hosting the ASSITEJ World Congress in 2002 following the mode of the 'World Cup' to be co-hosted by Japan and Korea in 2002. Everybody there was so excited and thrilled at the idea that the two Centres agreed to push it through. When the delegates of both Centers got together again at the World Congress 1999 in Tromso, Norway, ASSITEJ Japan expressed their wish to withdraw from the mutual agreement to co-host. Both Centers were supposed to proclaim their candidacy for co-hosting next Congress there. Though dismayed and discouraged, ASSITEJ Korea could succeed in Tromso to be selected as the host of the 14th ASSITEJ World Congress 2002 in Seoul. ASSITEJ Japan, on the other hand, felt so sorry about their withdrawal that they pledged to support the Seoul Congress morally and physically. At another bar in Tokyo after the Tromso Congress, Mr. Ishizaka, secretary general of ASSITEJ Japan, promised that ASSITEJ Japan would contribute 5 Million Yen for the Seoul Congress 2002 and have 500 Japanese members participate in it. Just before the Seoul Congress in 2002, Mr. Naiki, president of ASSITEJ Japan, and the late Mr. Kikuta, a board member of ASSITEJ Japan, visited the office of ASSITEJ Korea in Seoul with the promised 5 Million Yen and additional 1 Million Yen of Mr. Naiki's personal contribution. And a few months later, more than 500 Japanese participants came to Seoul to attend the 14th ASSITEJ World Congress 2002.

Kim Woo Ok is a recipient of Honorary President's Award of ASSITEJ, an Honorary Member of ASSITEJ International and a Professor Emeritus of the Korea National University of Arts. He was President of ASSITEJ Korea, Artistic Director of the Seoul Performing Arts Festival for Young Audiences, EC Member and Vice President of ASSITEJ International.

2002년은 내게 잊을 수 없는 해다. 제 14차 아시테지 세계총회가 서울에서 개최된 것이 바로 그 해였고 내가 그 총회를 조직했었다. 그것을 조직한다는 일이 얼마나 모험적이었던 일인지 모른다. 나는 그 과정속에서 느꼈던 만족감과 동시에 고생스러웠던 순간들을 아직도 생생히 기억하고 있다. 그 총회가 성공할 수 있었던 데에는 많은 개인과 단체의 도움이 있었다. 일본 아시테지본부가 그 중 하나다.

이야기는 1993년 쿠바의 어느 바에서 일본아시테지와 한국아시테지 대표들이 만나는데에서 시작한다. 그들은 하바나에서 개최되는 제 11 차 아시테지 세계총회에 참석 중이었다. 그 바에서 신나게 이야기를 나누던 중 누군가가 '한일월드컵'처럼 2002년 아시테지세계총회를 한일 공동으로 개최하면 어떻겠냐는 아이디어를 냈다. 그곳에 있던 모든 대표자들은 그 제의에 흥분해서 그 계획을 실천하기로 의기투합하였다.

그러나, 두 나라 대표들이 1999년에 노르웨이 트롬소에서 개최된 아시테지세계총회에서 다시 만났을 때, 일본아시테지가 공동개최에 대한 상호약속을 이행할 수 없다는 뜻을 밝혔다. 양국은 그 곳에서 다음 총회에 대한 공동개최 의사를 발표할 예정이었었다. 실의와 당혹감에 빠진 속에서 한국아시테지는 2002년도 제 14차 아시테지세계총회의 주최국으로 선정되는데 성공하였다.

한편, 일본 아시테지는 중도포기하게 된 것을 매우 미안하게 생각하여 서울총회를 정신적, 물질적으로 지원하겠다는 약속을 하였다. 트롬소 총회 후 도쿄의 또 하나의 바에서 일본 아시테지 사무국장인 이시자카씨가 서울총회를 위해 일본아시테지가 500만엔을 지원하고 일본회원 500명을 동원하겠다는 약속을 하였다.

2002년 서울총회 직전에 일본아시테지 회장인 나이키씨와 지금은 고인이 된 일본아시테지 이사 기쿠타씨가 약속했던 500만엔과 추가로 나이키씨의 개인 기부금 100만엔을 갖고 한국아시테지 사무실을 방문하였다. 그리고 몇 달 후 500명 이상의 일본 아시테지회원들이 제 14 차 아시테지세계총회 참석을 위해 서울을 방문하였다.

김우옥은 아시테지 '명예회장상' 수상자이며 아시테지 명예회원이며 한국예술종합학교 명예교수이다. 그는 한국 아시테지 이사장, 서울국제아동청소년공연예술제 예술감독, 아시테지 세계본부 이사 및 부회장을 역임하였다.



MY LIFE WITHOUT ASSITEJ
아시테지 50주년과 나
 DR. KIM SOOKHEE



Program of the 22 Summer
 Festival.
 ASSITEJ, Korea, 2014.

Literally, my first ASSITEJ Congress was a cultural shock; the plays that I saw in Tromsø were so interesting and creative that I was incredibly touched, and firmly determined to make children's theatre back in Korea. Over the past 15 years I have diligently produced children's plays, some of which were awarded many prizes. I always wonder what my life would be like, if I had not known ASSITEJ. By the way, why am I curious about that too?

Dr. KIM Sookhee, President of ASSITEJ Korea.

내가 아이들을 데리고 연극(교육연극)을 시작한 것이 1996년이다. 당시, 나는 자격도 안 되면서 아시테지 한국본부에 회원으로 등록하였고, 1999년 처음 참가한 노르웨이 트롬소에서의 아시테지 총회와 축제를 계기로 아시테지와 긴 인연을 이어가며 한국본부 이사장 자리에까지 오게 되었다. 트롬소에서 보았던 공연들은 그야말로 내게 문화적 충격이었다. 아이들을 위한 연극이 어쩌면 그렇게도 재미있고 창의적인지 공연 내내 감탄했고 돌아가면 나도 그런 아동극을 만들어야지 다짐을 했다. 그 후 나는 열심히 아동극을 제작했고 상도 많이 받았다. 그런데 내가 아시테지라는 단체를 몰랐더라면 지금 나는 어떤 삶을 살고 있을까 항상 궁금하다. 근데 그것이 왜 궁금한 것일까?

아시테지 한국본부 이사장
 김숙희



THE AFRICAN NETWORK PROJECT OF ASSITEJ

NICLAS MALMCRONA

ASSITEJS AFRIKANSKA NÄTVERK

”After meetings in Uganda Jackson Ndawula and myself continued to Victoria Falls via Nairobi and Harare. In Victoria Falls we met with the other participants and with Harold Oaks, then president of ASSITEJ International, who came from the USA to also take part in this, our first meeting.

During this meeting and during a couple of days together, we and theatre practitioners from eastern and southern Africa, Tisa Chifunyise, Cheela Chilala, Ricky Ghitahi, Brenda Toko and others, worked out a plan for regional cooperation that would include regional meetings and workshops. National centers were formed in different ways in at least 14 countries, to become the core of this network and nominate representatives to the meetings and workshops.”

Openness, inclusion, communication, professionalism, effectiveness and networking. These were the key words when I became involved in ASSITEJ. When I was elected Secretary General in 1999 I wanted to continue the work that was started in 1990. From 1990 to 1996 the Constitution was modernized, the issue of languages was resolved and, from being a Western/Euro-centred organization, ASSITEJ turned into an international network.

I felt it was extremely important to turn ASSITEJ into a truly international organisation. Truly international to me means to have membership in all parts of the world – on all continents. It means also that all countries – all members – have the possibility to make their voice heard.

African countries were increasingly part of the international stage, both regionally and globally. Within the

”Efter möten i Uganda fortsatte Jackson Ndawula och jag till Victoria Falls via Nairobi och Harare. I Victoria Falls mötte vi de andra deltagarna och av Harold Oaks – ASSITEJ Internationals dåvarande president – som kom från USA för att också ta del av detta, vårt första möte.

Under mötet och under ett par dagar tillsammans arbetade vi tillsammans med Tisa Chifunyise, Cheela Chilala, Ricky Ghitahi, Brenda Toko och andra teaterutövare från östra och södra Afrika, fram en plan för ett regionalt samarbete som skulle komma att inkludera regionala möten och workshops och pågå i sju år. Nationella ASSITEJ-center startades i minst 14 länder för att bli kärnan i varje lands nätverk med möjligheten att välja deltagare i kommande möten och workshops.”

Öppenhet, inkluderande, kommunikation, professionalism, effektivitet, nätverkande. De var nyckelorden när jag började som generalsekreterare på Internationella ASSITEJ. När jag blev vald till generalsekreterare 1999 ville jag fortsätta det arbete som startades 1990. Från 1990 till 1996 moderniserades stadgarna, språkproblematiken löstes och ASSITEJ gick från att vara en väst- och europacentrerad organisation till ett internationellt nätverk.

Jag kände att det var extremt viktigt att göra ASSITEJ till en genuint internationell organisation. För mig betyder genuint internationell att ha medlemmar över hela världen – på alla kontinenter. Det betyder att alla länder – alla medlemmar – ska ha en möjlighet att göra sin röst hörd.

Afrikanska länder hade blivit en allt större del av den internationella scenkonsten, både regionalt och globalt. På den afrikanska kontinenten har och hade scenkonst

continent, performing arts were the most obvious and vivid means to demonstrate a renaissance of African-centred thoughts and expressions. But in ASSITEJ, Africa was conspicuously missing.

Against this background, the African Network Project of ASSITEJ International took place from 2000 – 2007. In 2000 ASSITEJ Sweden, through the international General Secretariat, linked with 17 African countries for the purpose of strengthening the practice and profession of theatre for children and young people in Africa. As ASSITEJ International at that time had been successfully operating throughout the world for 42 years, this connection between the international body and African exponent was important, not to say vital. The program was supported by the Swedish International Cooperation Agency to the value of EUR 575,000.

The program used two main tools to achieve its aims – regional meetings held annually, which allowed for capacity building at a structural and networking level, and regional workshops, which provided for the all-important transfer of technical skills and knowledge about theatre-making for children. National centres were formed in different ways in at least 14 countries, to become the core of this network and nominate representatives to the meetings and workshops.

The program design was simple and effective: it consisted of a series of meetings that brought national representatives together to decide on the priorities for strengthening theatre for children and young people. These decisions concerned the nature of the capacity building to take place within workshops, as well as how regional co-operation could be stimulated and sustained. Decisions were taken by the target group. Funds mainly covered the considerable travel and facilitation expenses

blivit det mest uppenbara och levande sättet att visa upp en ny bild av afrikanska tankesätt och uttryck. Men inom ASSITEJ var Afrika märkligt frånvarande.

Mot denna bakgrund skapades the African Network Project of ASSITEJ International, ett projekt som pågick mellan 2000-2007. År 2000 sammanförde Svenska ASSITEJ, genom generalsekretariatet, 17 afrikanska länder i syfte att styrka utövandet av scenkonst för barn och unga i Afrika. Eftersom ASSITEJ under 42 år blivit ett viktigt internationellt nätverk var kopplingen mellan den internationella organisationen och Afrika viktig, för att inte säga vital. Projektet stöddes av SIDA till ett värde av 575 000 EUR under 7 år.

Projektet använde sig av två huvudverktyg för att nå de uppsatta målen – regionala möten som hölls årligen för att utveckla det nationella arbetet på en strukturell nivå, och regionala workshops arrangerades för att konstnärligt utveckla scenkonsten i de inblandade länderna.

Projektplanen var enkel och effektiv: den bestod av en rad möten som samlade nationella representanter för att lista hur man ville stärka scenkonsten för barn och unga. Dessa beslut rörde kapacitetsutveckling såväl som hur regionalt samarbete kunde stimuleras och upprätthållas. Beslut togs av målgruppen. Bidraget från SIDA täckte huvudsakligen de betydande rese- och logistikostnaderna – inga bidragsmedel användes till fasta kostnader. Möten ägde rum i olika länder för att sprida erfarenhet och ansvar.

Projektets målgrupp var vuxna teaterutövare med inriktning på scenkonst för barn och unga. Genom att bygga deras kapacitet, bidra med färdigheter och möjlighet att skapa regionala band var tanken att den slutliga målgruppen – barnen – i slutändan skulle gynnas.



ASSITEJ African network project, meeting in Johannesburg 2007.
Cheela Chilala, Matthais Nama, Yvette Hardie, Gaontebale Mokgosi, Janet Watts.



Khanyisile Dlamini, Emmanuel Massomba, Hope Azeda, Matthais Nama, Robert Chimanikire, Anthony Ejenihu, Sandile Ndzimande, Remy Martin Okafor, Gaontebale Mokgosi, Cheela Chilala, Jackson Ndawula, Kaddu Wilberforce Charles, Suzan Mukobwajana, Esther Mabala, Kellen Seretse, Ricky Gitahi. African ASSITEJ meeting in Johannesburg, South Africa, 2007.

– it was agreed that no funds would be allocated to capital purchases for any chapters. Meetings took place in different countries to allow the spread of experience and responsibility.

The target group of the programme was adult theatre practitioners concerned with theatre for young people and children. By enhancing their capacity, providing skills and opportunities to create regional links, it was intended that the beneficiaries – children – would gain. The target group would be better poised to deliver quality productions, raise the profile of the sector and contribute meaningfully to social development.

Having the opportunity to meet regularly, to discuss common problems and solutions within the African context, and to learn about each other's craft, was of huge significance to the practitioners who have participated. The difficulty of travel in Africa combined with the vagaries of political and social situations that don't easily provide financial support for the professionalism of performing arts, lead to isolation.

ASSITEJ workshops concentrated on developing original material drawn from local heritage and has empowered younger playwrights and directors. A combination of Swedish and African facilitators provided a good range of expertise.

During seven years altogether 16 regional meetings and regional workshops (including three ASSITEJ International Executive Committee Meetings) were held in 14

Målgruppen skulle vara bättre förberedda att producera scenkonst för barn och unga, höja områdets status och meningsfullt bidra till den sociala utvecklingen.

Möjligheten att ses regelbundet, att diskutera gemensamma problem och lösningar i en afrikansk kontext och att ta del av andras erfarenheter var av stor betydelse för utövarna som deltog. Svårigheterna med att resa i Afrika, tillsammans med ofta svåra politiska och sociala situationer som i många fall inte stöttar professionaliseringen av området, leder lätt till isolering.

Projektets workshops fokuserade på att utveckla nytt material på ett lokalt plan och stöttandet unga dramatiker och regissörer. En blandning av svenska och afrikanska facilitatorer gav ett brett utbud av expertis.

Under sju år hölls 16 regionala möten och workshops (inklusive tre ASSITEJ International Executive Committee Meetings) i 14 länder. Följande länder var en del av projektet: Rwanda, Uganda, Kenya, Tanzania, Mauritius, Mocambique, Zambia, Zimbabwe, Swaziland, Botswana, Sydafrika, Namibia, Kamerun and Nigeria.

Man kan säga att ASSITEJ Africa Network hjälpte till i byggandet av det civila samhället då det stärkte den representationen som behövs i en demokratisk process. En starkt, ansvarsfullt och civilt samhälle har möjligheten att positivt influera politik och bidra till att utveckla en bättre fungerande samhällsordning grundad på mänskliga rättigheter. Nätverkets fokus var inte nödvändigtvis

countries. The following countries were part of the programme: Rwanda, Uganda, Kenya, Tanzania, Mauritius, Mozambique, Zambia, Zimbabwe, Swaziland, Botswana, South Africa, Namibia, Cameroon and Nigeria.

In this way it can be argued that the ASSITEJ Africa Network assisted in building civil society as it strengthened representative bodies sustained by democratic processes. A strong, responsible civil society is able to positively influence policy and contribute to developing a better-functioning social order based on human rights. The focus of the network was not necessarily to advance individuals specifically, but to improve strategies concerning children's and young people's theatre, so that successful platforms for education, debate and social development were established.

The empowerment of children and young people to think creatively and actively through involvement with artistic expressions is a vital aspect of supporting democracy and human rights. It is universally accepted that development must pay attention to culture and its various manifestations in the arts, or become one-dimensional and limited by definition. Youth will be exposed to creative educational methodologies, dialogue and debate, which will help develop the capacity for problem solving, increasing personal responsibility and community awareness.

Never could we in 2000 imagine that we were about to start a journey that would last for seven years – a project that brought hundreds of individuals together from many countries in Africa and the rest of the world.

It is a journey that is still not over – the current President of ASSITEJ is from South Africa and 17 years after we started out in Zimbabwe the ASSITEJ community will meet in Cape Town for its 19th World Congress in 2017.

Niclas Malmcrona. Director, ASSITEJ Sweden. Former Secretary General ASSITEJ 1999-2008

att lyfta fram individer, utan att förbättra strategier kring scenkonst för barn och unga, så att framgångsrika plattformar för utbildning, debatt och social utveckling kunde etableras.

Stöttandet av barn och unga i att tänka kreativt och aktivt genom delaktighet i artistiska uttryck är en viktig aspekt i arbetet att stötta demokrati och mänskliga rättigheter. Det är universellt accepterat att utveckling måste se till kultur och kulturella uttryck för att inte bli endimensionell och per definition begränsad. Unga måste få tillgång till en kreativ, utvecklande metodik, dialog och debatt, vilket förbättrar förutsättningarna att lösa problem, öka personligt ansvar och samhällsansvar.

Inte kunde vi år 2000 föreställa oss att vi skulle påbörja en resa som skulle vara i sju år – ett projekt som samlat hundratals individer från många länder i Afrika och resten av världen.

Det är en resa som ännu inte är över – ASSITEJs nuvarande president är från Sydafrika och 17 år efter att vi startade i Zimbabwe kommer ASSITEJs medlemmar mötas i Kapstaden för ASSITEJs 19:e världskongress 2017.

Niclas Malmcrona. Verksamhetsledare, Svenska ASSITEJ. Generalsekreterare, Internationella ASSITEJ 1999-2008.

Svensk översättning : Victor Malmcrona



Poster of the First Zimbabwe TYA Festival, ZATCYP, 1997.



FATEJ, THE LITTLE LIGHT OF AFRICA

ANATOLE BIHINA.

FATEJ: LA PETITE LUMIERE D'AFRIQUE

The Biennial African Theatre Festival for Children and Young People (FATEJ) is a brain child of the inspiration and thought of an African company Le Theatre du Chocolat which had dreamed of having a platform in Africa where African companies for young audiences will showcase their productions in the global network.

Launched in 1996, the objective of FATEJ is to create theatre experiences in the domain of theatre for children and young people. It is equally a forum of exchange between companies including South-South, North-South and North-North dimensions, creating forums reserved only for showcasing products for young audiences.

To date many African theatre troupes have toured the globe participating in these festivals. Other companies have been or are coproducing and collaborating with companies in other continents. All these achievements were concretised at FATEJ.

In a continent where promoting culture is not a priority, theatre even less, to love a growing theatre festival for children becomes an equation of several variables. However, theatre must not die and most especially children's theatre needs to be born, grow and blossom—Africa is in dire need of that. The Theatre du Chocolat will continue its support to local and international partners who have understood that African children need theatre for distraction and to foster development. Thanks to the audience and its partners, Le Theatre du Chocolat has continuously respected an international rendez vous for which various broadcasters, programmers, and festival Directors have registered. The next rendez-vous is on 11 to 18 November 2016 in Yaounde.

Le Festival Africain de Theatre pour l'enfance et la Jeunesse. (FATEJ) est né de l'inspiration et de la réflexion d'une compagnie africaine, le THEATRE DU CHOCOLAT qui rêvait de voir créer en Afrique une plateforme pouvant permettre au théâtre jeune public africain de présenter ses productions dans le réseau mondial.

Lancé en 1996, le FATEJ a pour but de créer des expériences de spectacles destinés aux enfants et aux jeunes personnes. C'est aussi un espace de rencontre entre compagnies dans le sens Sud-Sud, Nord-Sud, Nord-Nord, à travers la création de forums réservés à la présentation de productions pour le jeune public.

A ce jour beaucoup de compagnies africaines de théâtre jeunes publics ont sillonné ou sillonnent le monde dans le cadre de ces festivals. D'autres compagnies ont été ou sont en co-production et collaborations avec des compagnies d'autres continents. Toutes ces réalisations se sont concrétisées grâce au FATEJ.

Dans un continent où la culture n'est pas une priorité, et le théâtre, encore moins, animer un festival de théâtre, de surcroit pour enfants, devient une équation à plusieurs inconnues. Mais le théâtre ne doit pas mourir, et, en particulier, le théâtre des enfants doit naître, croître et se développer - l'Afrique en a grand besoin. Alors, le Théâtre du Chocolat a continué et continue de relever ce challenge avec l'appui de partenaires locaux et internationaux qui ont compris que les enfants africains ont besoin du théâtre pour leur divertissement, et leur épanouissement. Grâce au public et à ces partenaires, l'équipe du THEATRE DU CHOCOLAT a pu continuer à respecter ce rendez-vous international que plusieurs diffuseurs, programmateurs et Directeurs de festivals

Commentaries of Directors of Cultural Centres in Yaoundé on FATEJ:

« The African Theatre Festival for Children and Young people, FATEJ offers under the auspices of its director Etoundi Zeyang, a basic construction of work for the theatre, and lays special emphasis on dialogue and exchanges. For many years now, the Goethe-Institute has collaborated in a remarkable way with the FATEJ. This year with the assistance of the Goethe-Institute and the House of Theatre Theaterhaus Frankfurt in Germany, the drama Anziehsachen (Garments) was realized under the framework of FATEJ. For Cameroonian and German actors, it was a very rich and fruitful exchange, with German and Cameroonian technicians from the Muaye scene platform and under the leadership of Suzanne Freiling, Artistic Director of the German troupe. To perpetuate this collaboration, technical and artistic exchanges are envisaged as follow-ups. The contact with the public, made-up of children and young people who are thirsty for theatre, shows again and always that theatre facilitates meetings which remain memorable for all and also inspire the various protagonists ». Dr Irene Bark Director of Yaounde Goethe Institute.

“After having participated at the FATEJ in 2014, I remain optimistic and my impression equals that of the artists and organizers who have been able to project these rhymes here and there with magic and professionalism and succeeded in exploring the emotions of many children who participate”. Mr. Elias Akaklang, Director of Cameroon Cultural Centre, Yaounde, Cameroon.

**Anathole Bihina. Yaounde- Cameroon,
Cultural Journaliste**

English Translation: Yaoundé English Center



ont inscrit dans leur agenda. Le prochain rendez-vous est 11 au 18 Novembre 2016 à Yaoundé.

Commentaires de directeurs de centres culturels à Yaoundé sur le FATEJ:

« Le Festival Africain de théâtre pour l'enfance et la Jeunesse, le FATEJ offre sous l'égide de son Directeur Etoundi Zeyang un travail de construction de base pour le théâtre Africain, et met un accent particulier sur le dialogue et les échanges culturels. Depuis longtemps, le Goethe-Institut a collaboré de façon remarquable avec le FATEJ. Et cette année, avec l'aide du Goethe-Institut et la maison du théâtre, „Theaterhaus Frankfurt“ en Allemagne, la pièce, „Anziehsachen“ (Vêtements) a pu être réalisée dans le cadre du FATEJ. Pour les acteurs camerounais et allemands, ce fut un échange très riche et fructueux, avec les techniciens allemands et camerounais à travers la plateforme Muaye Scene et sous la houlette de Suzanne Freiling, directrice artistique de la troupe allemande. Pour pérenniser cette collaboration, des échanges techniques et artistiques sont prévus dans l'avenir. La rencontre avec le public, constitué d'enfants et de jeunes qui ont soif de théâtre montre encore et toujours que le théâtre facilite des rencontres qui restent inoubliables pour tous et inspire par la même occasion les différents protagonistes » Dr. Irène Bark Directrice du Goethe Institut de Yaoundé Cameroun.

«Après avoir assisté de bout en bout au FATEJ 2014, je suis très optimiste et non impression est à la hauteur des acteurs et des organisateurs qui ont su mettre en scène des récits d'ici et d'ailleurs avec magie et professionnalisme et ont réussi à explorer toutes les émotions de nombreux enfants venus y assister. Que ce genre de projet se renouvelle le plus souvent pour la joie et la satisfaction des enfants. » Monsieur Elias Akaklang, Directeur Centre Culturel Camerounais Yaoundé – Cameroun.

**Anatole Bihina. Journaliste Culturel, Yaoundé,
Cameroun.**

School Girl attending a performance of Fatej, Cameroon.



THE POWER OF AN IDEA

THE ASSITEJ NEXT GENERATION PROGRAM

TONY MACK

The continuing successes of the ASSITEJ Next Generation programs demonstrate the power and ease of networking in an online world. In the early development of Next Generation philosophy though, it also demonstrated the power of an idea – of supporting young and emerging artistic leaders and thus promoting generational renewal in ASSITEJ. But how did this idea come about? Tony Mack looks at the thinking behind the 2008 Next Generation program, from discussions in TYA USA to soul searching in ASSITEJ Denmark to discussions in Tokyo.

Time and again, the history of ASSITEJ has illustrated the power of an idea. For instance, in recent decades members have reasoned that if all humans have a right to experience art and babies are humans... then isn't it logical to create art for them too? And so in places like Italy and Norway experiments in Theatre for the Very Young began and the idea took root across Europe and in other continents like North America and Australia. In the 1960s and 1970s, artists rebelling against traditional notions of children's theatres had the idea to take theatre to the children, rather than children to the theatre. In the UK this meant placing theatre in an educational setting, and so Theatre in Education began touring to schools, with bold performances in an agit-prop presentational style to interactive creative drama. In Denmark the idea took a different form, with 'Seeking' theatre that transformed the ordinary settings of children – schoolrooms, gyms, halls – into places of intimate artistic exploration.

The foundation of ASSITEJ can even be seen as an idea to counteract, in our own small way, the divisions and hatreds of the Cold War and a world that seemed intent on nuclear destruction. At the preparatory meeting in London in May 1964 that led to the founding of ASSITEJ, over 200 delegates from 32 countries (including the Vatican, oddly enough) representing five continents committed themselves to "cooperation and mutual respect for one another's cultures, and belief in the desire to be of service to children".

In 1987, with the Cold War ending and greater recognition of postcolonial realities, new important ideas emerged in Adelaide at the first ASSITEJ Congress in the Southern Hemisphere. The almost exclusive focus of ASSITEJ on the theatre traditions of about 20% of the world's population in Europe and North America began to seem archaic. Delegates from the Pacific Islands and Africa explained that in their countries it was children that performed in plays for children, not professional actors, thus making their countries ineligible to join ASSITEJ under the rules of the time. Artists from Asia explained that their work did not come from a Stanislavskian tradition and could not be judged by the 'universal' standards of excellence of the Moscow Arts Theatre or Actors Studio in New York. Soon discussions began to revolve about what would later be termed as postmodern and postcolonial ideas, such as youth arts within the context of different cultures and the impossibility of imposing universal ideas of excellence or aesthetics

across the board.

In the late 1990s and early 2000s, another disconnect began to become apparent in ASSITEJ, this time between both the generations of ASSITEJ practitioners and their audiences. As a new ASSITEJ representative for Australia, this was apparent to me in trips to various countries throughout 2002 and 2003. In Zagreb I looked down from the balcony at a teenage audience at a classic production of Maeterlinck's *The Blue Bird*. While beautiful and well-acted, it seemed to come from a different universe than its audience, who had their heads down while busily texting each other on their phones. In Wales, lovely museum productions of 1970s-style Theatre in Education performed for a 1970s generation of children that no longer existed. In another country, members of the teenage audience sought out the international visitors to try out their English and complain about being made to see shows that had nothing to do with the life they were living.

At the first Asian Congress in Seoul in 2002, there was a palpable sense of excitement seeing a new generation of young Korean theatre makers playing with technology, traditional stories and contemporary forms – companies like Theatre Sadari, Theatre Tuida, Theatre Buksaetong and Theatre Dolgodji. This was in contrast to some of the other Asian companies led by older professionals producing work similar to what they had done for decades. In Kolding, Denmark in 2003, international visitors were told (somewhat immodestly), “In Denmark we have the reputation of producing the best children’s theatre in the world...but something is wrong right now, and we don’t know what it is.” To an outsider, one thing was immediately noticeable – almost all of the Danish practitioners in the room had grey hair. The brilliantly talented generation that created modern Danish children’s theatre were growing older and their leadership all appeared to be of roughly the same age.

This ‘greying of the field’ was noticed in other countries, such as the Netherlands and USA. As Stephanie Lash Kilpatrick noted in an article titled ‘ASSITEJ USA’s Next’, “With many of the nation’s theatres run by leaders considering retirement in the near future, discussions about the ‘next generation’ have become prevalent.” The curator of the 2003 One Theatre World conference in Philadelphia, Roger Bedard, created a ‘next generation’ event that tried to give a voice to younger practitioners, where “self-defined emerging professionals gathered to create...a statement of what the younger generation needed both artistically and professionally in order to make a career in the field.”

The event was a resounding success and the NEXT community was born, first creating an e-zine, then the NEXTblog, and creating an ongoing presence in ASSITEJ USA (now TYA USA) and during the 2005 ASSITEJ Congress in Montreal. Within a few years they had effected a generational renewal on the ASSITEJ USA board, with a quarter of Board members qualifying for the NEXT label. Subsequently the ASSITEJ Executive

Committee borrowed the terminology for an international Next Generation focus from 2005-2008, there was a Next Generation forum in Linz, Austria, and President Wolfgang Schneider and I edited the 2006-2007 edition of *The ASSITEJ Book* around that theme.

All of these experiences resonated with the creators of the upcoming 2008 ASSITEJ Congress in Adelaide due to debates in Australia about similar issues. In his influential 1997 book *Gangland: Cultural Elites and the New Generationalism*, Mark Davis argued that a cultural élite in Australia had been given prominent leadership roles in their twenties in the 1960s and 1970s and continued to dominate cultural life a quarter of a century later, effectively excluding young Australians in their twenties and thirties from getting the same opportunities. A view began to form that assistance for younger artists needed to comprise not only mentorships and internships, but also access to decision making processes, leadership and forums where they could express their views.

There was a sound practical reason for doing so too – the world had changed fundamentally during these years and older generations needed help to make sense of it all. The technology of the Information Revolution, between roughly 1986 and 2007, had radically changed almost every aspect of modern life with almost limitless increases in the production, collection, exchange, transmission and control of information. Writers like American media theorist Douglas Rushkoff were arguing that young people were now becoming fundamentally different, using technological and cultural innovation to determine their own evolution. Furthermore, he argued that older generations needed to use young people as guides to navigate this new world, as it was their natural environment.

As the ASSITEJ Vice-President charged with the delivery of the 2008 Congress in Adelaide, Australia, a Next Generation program was high on the list of my priorities. I felt we needed not just to support new emerging artistic leadership, but to welcome it at the highest levels of ASSITEJ to help us navigate our way forward. ASSITEJ, to my mind, needed the Next Generation at least as much as they needed us.

Shortly after the appointment of the Congress Festival Director, Jason Cross, we flew to Tokyo, Seoul and Okinawa to view performances and meet with colleagues. While in Tokyo we met with ASSITEJ USA representative Kim Peter Kovac to learn about the NEXT community and discuss a Next Generation program for the Congress. He continued to provide advice and support for our program through to the Congress. The ASSITEJ Executive Committee, Jason Cross and I sought applications from identified new leaders around the world throughout 2007. By October we had gathered a group of 23 people from 18 countries and started to interact on Facebook (at that time Facebook was unknown to the participants, and more than a few dismissed it as a passing fad!). The two project leaders of

the Next Generation program – Indonesian Australian dancer Ade Suharto (until January 2008) and director ‘Daisy’ Brown (from January 2008 onwards) – worked to develop an extraordinarily diverse schedule.

In an article in the Australian magazine Lowdown, I made our intentions clear:

“Both the Executive Committee of ASSITEJ and the Congress organisers seem to be as one in not only wanting ...visibility and active participation, but also showing visible leadership right now. Whether it be hosting some of the official ASSITEJ International forums, emcee-ing events, taking part in productions or making an address to the General Assembly of delegates from 40 countries, we want that leadership now. We’re not preparing for the future, we have the future now. They are very significant leaders now.”

Over 10 exhausting days in May 2008, Next Generation participants experienced and participated in numerous performances, Congress and Festival Forums, Playwright Slams, an award ceremony and the first ITYARN Conference. They led two forums – ‘Where is the art heading?’ and ‘Where is my career heading?’ They were exposed to the inner workings of ASSITEJ at the General Assembly, experienced the highs and lows of elections for the Executive Committee and next Congress host, and met both the outgoing and incoming Executive Committees. On Tuesday 13 May 2008 they addressed the General Assembly as a group, and closed their address by spreading out amongst the United Nations-type gathering, of over 40 little tables with the name of the country on each, and introducing themselves to the delegates.

As Congress organisers our ultimate aim was to create a human experience for Next Generation participants that would live on after the Congress. We wanted to do more than just fast track professional careers and stimulate discussion about creative practice. We wanted to reigni-



Illustrations of Hussein Nakhal.
Lebanon Next Generation member.
ASSITEJ Artistic Gathering, Linz, Austria 2013.



te a creative spark within all participants and create a deep and abiding connection with their international colleagues and ASSITEJ. Hopefully, after the Congress, Next Generation participants would always think of ASSITEJ not as ‘them’ but as ‘us’.

Perhaps the most important way of determining the power of an idea is its legacy – the way it takes root and changes things forever. Since 2008, the Next Generation legacy is astounding. Scores of new plays, productions, exchanges, collaborations, video and online projects, adaptations, community art projects and translations have been created by Next Generation participants past and present. Cross-cultural conversations have been created in residencies, workshops, seminars, forums, festivals and Congresses. Next Generation participants have been elected to the Executive Committee and lead national centres and networks. There have been new Next Generation programs in 2012, 2013, 2014 and 2015.

It’s been heartening to see new Next Generation groups make their presence felt within ASSITEJ and connect with their international colleagues, and to see the program adapt to a continually changing world. By continuing with the idea of the Next Generation, I hope ASSITEJ has committed itself to constant renewal – to welcoming new ideas and new leaders to help it navigate its way into the future.



Tony Mack. Tony Mack is an actor, writer, director and arts consultant. He is also a Co-Founder and Co-Editor of Write Local Play Global. ASSITEJ Vice-President from 2002-2008, responsible for the delivery of the 2008 ASSITEJ World Congress, an ASSITEJ Honorary Member and Member (AM) of the Order of Australia.



TYA IBERO-AMERICAN NETWORK A NETWORK BASED ON LANGUAGE, CULTURE AND HEART

MARÍA INÉS FALCONI

RED IBEROAMERICANA DE TEATRO PARA NIÑOS Y JÓVENES UNA RED BASADA EN EL LENGUAJE, LA CULTURA Y EL CORAZÓN

The Ibero-American Countries have been involved in ASSITEJ from the very beginning as ASSITEJ Spain was one of the founding Members of ASSITEJ 50 years ago. Later, some ASSITEJ Centres were created in Latin America with irregular and limited development. The situation changed as from the XV ASSITEJ Congress (Montreal, Canada, 2005). Delegates from Spain, Uruguay, Brazil, Mexico, Bolivia and Argentina who met at the Congress had already realized that the Spanish-speaking Centres needed to work together in order to reach their goal: to encourage and develop TYA in the region. It was there where the idea of an Ibero-American Network came up and we began to work together to make it stronger, also establishing a link between ASSITEJ and the Ibero-American Centres, trying to encourage fluent communication in both directions. When we talk about “Ibero-America” we include the Latin American countries as well as those of the Iberian Peninsula (Spain and Portugal). This makes this network not a geographic one but a network based on a shared language and cultural basis. The 26 Latin American countries were Spanish or Portuguese colonies from the XV to the IXX Century, so they share language, history, culture, literature and also theatrical traditions, even though each country developed its own individuality. Under these circumstances it would be very easy to tour without the need of translations, to circulate plays, to train together, to organize Festivals, Encounters, Forums, etc. But things do not work like that in Ibero-American TYA. The large

Los países Iberoamericanos han sido parte de ASSITEJ desde su creación hace 50 años, ya que ASSITEJ España fue uno de sus miembros fundadores. A lo largo del tiempo nuevos centros ASSITEJ se fueron organizando en Latinoamérica, aunque con un desarrollo irregular y limitado.

La situación cambió a partir del XV Congreso de ASSITEJ (Montreal, Canadá, 2005). Los delegados de España, Uruguay, Brasil, México, Bolivia y Argentina que se encontraron en ese Congreso ya tenían en claro que los centros de habla hispana necesitaban trabajar juntos si es que querían alcanzar su objetivo: estimular y desarrollar el Teatro para Niños y Jóvenes en la región. Fue entonces cuando surgió la idea de crear una Red Iberoamericana y comenzamos a trabajar juntos para fortalecerla, estableciendo también un lazo entre los Centros Iberoamericanos y ASSITEJ, tratando de estimular una comunicación fluida en ambas direcciones.

Cuando hablamos de “Iberoamérica” incluimos tanto los países Latinoamericanos como a los países de la Península Ibérica (España y Portugal). Esto hace que esta red no sea una red geográfica sino una red basada en el lenguaje compartido y nuestras bases culturales.

Los 26 países Latinoamericanos fueron colonias españolas o portuguesas desde el siglo XV al siglo XIX, por lo tanto compartimos tanto el lenguaje como la historia, la cultura, la literatura y también la tradición teatral, aún cuando cada país haya desarrollado su propia individualidad. Bajo estas circunstancias sería muy fácil realizar giras sin necesidad de traducciones, hacer circular obras

distances and the lack of economic support from our Governments keeps us isolated from each other and from the rest of the world.

How many Ibero-American shows have you seen in International Festivals? Very few of them, I'm sure. How many of you have performed in Ibero-American countries? Same answer.

As Esther Suárez Duran (ASSITEJ Cuba) says, "Some times, in Cuba, we feel overwhelmed, because we have the feeling that we are alone with our problems and difficulties to make the work progress. But it's enough to exchange some words with colleagues from other countries to realize that, frequently, we have the same problems, or at least, very similar ones, only that we don't know it, we are isolated."

When you don't have the chance to feed your artistic work with other artists' creations, to discover new trends, to compare, to evaluate, to measure your own work against the others', it takes more time to react, to be aware of mistakes, to take a critical view of your own work. Then, TYA development becomes slow, weak and difficult.

But, (happily we have a "but"), the creative strength of Ibero-American practitioners is incredible as well as their energy to change, to research, to experience and to create. Facing the lack of economic support, recognition or even Government interest in the field, the companies go on working, training and presenting their performances even when many of them know in advance that they will not get any economic return for the presentations.

de teatro, entrenarnos juntos, organizar Festivales, Encuentros, Foros, etc. Pero las cosas no funcionan así en el Teatro Iberoamericano para Niños y Jóvenes. Las largas distancias y la falta de apoyo económico de parte de nuestros gobiernos nos mantienen aislados unos de otros y también del resto del mundo.

¿Cuántos espectáculos Iberoamericanos han visto ustedes en los Festivales Internacionales? Muy pocos, seguramente. ¿Cuántos de ustedes han actuado en países Iberoamericanos? La misma respuesta. Como dice Esther Suárez Durán (ASSITEJ Cuba), "algunas veces, en Cuba, tenemos la sensación de que estamos sobrepasados porque sentimos que estamos solos con nuestros problemas y dificultades para hacer avanzar el trabajo. Pero es suficiente intercambiar algunas palabras con colegas de otros países para darnos cuenta de que, con frecuencia, tenemos los mismos problemas, o por lo menos, muy similares, sólo que no lo sabemos, porque estamos aislados".

Cuando uno no tiene la oportunidad de alimentar su trabajo artístico con la creación de otros artistas, de encontrar nuevos caminos, de comparar, evaluar o medir el trabajo propio en relación con el trabajo de otros, se tarda más tiempo en reaccionar, en ser consciente de los errores, en tener un punto de vista crítico respecto del propio trabajo. Entonces el desarrollo del Teatro para Niños y Jóvenes se vuelve lento, débil y difícil. Pero, (afortunadamente tenemos un "pero") la fuerza creativa de los teatristas iberoamericanos es increíble, tanto como su energía para cambiar, investigar,



Taboo workshop in Montevideo 2013.

Carlos de Urquiza, Maria Inés Falconi, Suzanne Lebau, Piere Paul, Gabriel Macció, Andrés Valledor, Ricardo Santos, Martin Bellmare, Víctor Bogado among others.



Iberoamerican Network meeting. Cádiz, Spain, 2010.
Lola Lara, Ma. Inés Falconi, José Caldás, Carlos de Urquiza, Antonio C. Bernardes, Víctor Pinto, Ana Lozano.

So, the Ibero-American Network was created to help practitioners, companies and centres to develop their own work more than to promote cooperation based on economic resources. In the opinion of Carlos de Urquiza (ATINA- Argentina) “being a member of a network gives you the chance to learn from other people’s work, modifying your own, to plan projects together and to achieve the necessary strength when addressing particular Governments or International Bodies”.

Coming back to the starting point of the Network, it was clear for us that we had to develop two parallel lines: to strengthen our (up to then) weak relationship and at the same time to strengthen the relationship between Ibero-American Centres, artists, companies and ASSITEJ. To achieve this first goal we decided to organize different projects which could bring the practitioners together starting with the personal contacts and then the institutional ones. It was necessary to prove that cooperation could help one and all to face the difficulties we had in our daily work. Spanish playwriting was one of our problems; Theatre for Adolescents had not developed well; a mostly traditional Theatre for Children was still the norm; to mention only some of them.

So, different projects were organized where Ibero-American practitioners could meet and work together and also come into contact with practitioners from other regions and cultures. Just to mention some of them, we developed Ibero- American Schoolyard Stories (Theatre for Adolescents) in cooperation with the European Platform 11+; the Taboo Workshops in cooperation with the Nordic Countries, Canada, Serbia and recently Japan; the TYA Critics and Researchers International Forums in cooperation with ITYARN; the TYA Ibero-American Virtual Library (still in process); Playwriting Contests; Publications and the Ibero-American Forum as a monthly bulletin, etc.

In order to strengthen the relationship between Ibero-America and ASSITEJ, we realized that communication needed to be supported. As the information coming from ASSITEJ was written in English, it was necessary to

experimentar y crear. A pesar de la falta de apoyo económico, del reconocimiento y aún del interés de los Gobiernos en este campo, las compañías continúan trabajando, preparándose y presentando sus espectáculos aún cuando muchos de ellos sepan de antemano que no van a obtener ningún beneficio económico por sus presentaciones.

Así, la Red Iberoamericana fue creada para ayudar a los teatristas, compañías y centros a desarrollar su propio trabajo más que para promover la cooperación basada en recursos económicos. En la opinión de Carlos de Urquiza (ATINA- Argentina) “ser miembro de una red nos da la posibilidad de aprender del trabajo de los otros, modificando el propio, de planear proyectos juntos y de conseguir la fuerza necesaria a la hora de dirigirnos a los Gobiernos particulares o a los organismos Internacionales“. Volviendo al punto de partida de la Red, era claro para nosotros que teníamos que desarrollar dos líneas paralelas: reforzar las (hasta ese momento) débiles relaciones entre nosotros y al mismo tiempo reforzar las relaciones de los Centros, artistas y compañías Iberoamericanas con ASSITEJ.

Para alcanzar este primer objetivo decidimos organizar diferentes proyectos que pudieran reunir a los teatristas comenzando por los contactos personales para llegar después a los institucionales. Era necesario probar que la cooperación podía ayudar a cada uno y a todos a enfrentar las dificultades que se presentaban en la tarea diaria. La dramaturgia en español era uno de nuestros problemas, el teatro para adolescentes no tenía un buen desarrollo, un teatro para niños más bien tradicional no podía ser superado, para mencionar solo algunas de ellas. Fue así que se organizaron diferentes proyectos donde los teatristas iberoamericanos pudieran encontrarse y trabajar juntos pero también entrar en contacto con profesionales de otras regiones y culturas. Sólo para mencionar algunos de ellos desarrollamos: “Patios del Recreo en Iberoamérica” (teatro para adolescentes) en cooperación con el proyecto europeo “Platform 11+”; los Talleres sobre los Temas Tabú en cooperación con los países Nórdicos, Canadá, Serbia y próximamente Japón; los Foros Internacionales de Críticos e Investigadores del Teatro para Niños y Jóvenes; la Biblioteca Virtual Iberoamericana (todavía en proceso); Concursos de Dramaturgia, Publicaciones, el Foro Iberoamericano (boletín mensual), etc.

Con el fin de estrechar la relación entre Iberoamérica y ASSITEJ fuimos conscientes de que teníamos que prestar especial atención a la comunicación. Como la información de ASSITEJ estaba escrita en inglés, era necesario traducirla al Español para su difusión en Iberoamérica. Muchos o tal vez la mayoría de los teatristas iberoamericanos no hablan inglés, por lo tanto no podían enterarse de lo que estaba sucediendo: Festivales, Congresos, Next Generation, ITYARN, WLPG, Revista de ASSITEJ, Premio ASSITEJ y muchos otros proyectos o convocatorias no les llegaban. Así la traducción fue esencial para incluir a los teatristas, artistas

translate it into Spanish for its distribution in Ibero-America. Many or perhaps most of the Ibero-American practitioners do not speak English, so they were never aware of what was happening: Festivals, Congress, Next Generation, ITYARN, WLPG readings, ASSITEJ Magazine, ASSITEJ Award and many other ASSITEJ projects or notices did not reach them. So translation was essential for including practitioners, emerging artists, young people and companies in International Projects. It was also essential to make ASSITEJ known in Ibero-America. ASSITEJ support, including Spanish translations in its Magazine, Assembly and other projects, was important during these years.

After ten years working together we feel we are still beginning. Many other ASSITEJ Centres were created in Ibero-America during these years, many individual ASSITEJ members have been incorporated, many practitioners, expert or emerging ones have participated in different International Projects, Festivals, Congresses, etc. But it is not enough. In the opinion of Nicolás Morcillo (ASSITEJ Spain) "It's true that we have many difficulties in the functioning of the Network, especially the distance that separate us, but it is also true that during all these years we have developed many projects together. We still need to be aware that we have our own identity and that needs to be defended as well as shared". We know, as Suárez Durán says, that "success depends on each one of us". "Sometimes we deal with indifference or a lack of consciousness about the advantages of the Network", points out Urquiza, but it's very clear that communication and the integration of more new members will make a stronger Network possible and in this way we will also get recognition from the rest of the world.

María Inés Falconi. Argentinian playwright and writer for children and adolescents. TYA Director and Drama and Playwriting Professor. Within the framework of ASSITEJ, she has organized different International projects. ATINA (ASSITEJ Argentina) Secretary, she was a member of the ASSITEJ EC 2005-2014 and Vice President during the two last periods 2008-2014. ASSITEJ Honorary Member.

English version: María Inés Falconi.

emergentes, jóvenes y compañías en Proyectos Internacionales. Era esencial, al mismo tiempo hacer que ASSITEJ se conociera en Iberoamérica. Fue importante durante estos años el apoyo de ASSITEJ incluyendo traducciones al español en su revista, Asamblea y otros proyectos.

Después de diez años trabajando juntos sentimos que recién estamos comenzando. Muchos otros centros ASSITEJ fueron creados en Iberoamérica durante estos años, muchos Miembros Individuales se han incorporado, muchos teatristas, expertos o emergentes, han participado en diferentes proyectos Internacionales, Festivales, Congresos, etc. Pero no es suficiente. En opinión de Nicolás Morcillo (ASSITEJ España) "es verdad que tenemos muchas dificultades para el funcionamiento de la Red, especialmente la distancia que nos separa, pero también es verdad que durante todos estos años hemos desarrollado muchos proyectos juntos. Necesitamos ser conscientes de que tenemos una identidad propia y que tenemos que defenderla tanto como compartirla". Sabemos, como Suárez Durán dice que "el éxito depende de cada uno de nosotros". "Algunas veces luchamos contra la indiferencia y la falta de conciencia sobre las ventajas de la Red", apunta Urquiza, pero es claro que la comunicación y la integración de más y nuevos miembros harán posible una red más fuerte y de esta forma obtendremos el reconocimiento del resto del mundo.

María Inés Falconi. Dramaturga y escritora argentina para niños y adolescentes. Directora y Profesora de Teatro y Dramaturgia. En ASSITEJ ha organizado diferentes proyectos internacionales. Es Secretaria de ATINA (ASSITEJ Argentina). Fue miembro del Comité Ejecutivo y Vicepresidenta de ASSITEJ. Miembro Honorario de ASSITEJ.

Board of ASSITEJ meets Latinoamerican colleagues. Buenos Aires, 2007.
From left to right: Roberto Bisogno, Carlos de Urquiza, Tülin Ö. Sağlam, Eckhard Mittelstaedt, Marisa Giménez Cacho. Photo: Katarina Mätselampi.





EVERYTHING HAPPENS FOR A REASON

ROBERTO FRABETTI

ULLA NASCE DAL CASO...

Nothing comes out of nothing.

Theatre for the very young comes out of thoughts and visions that belong to theatre for children and young people and to the world of art and education that was its source of inspiration and energy.

Nothing comes out of thin air; everything already exists. Perhaps it is only invisible substance, without a defined shape, still unrecognisable.

Then, something happens.

And the invisible substance - however unstable and volatile - begins to take shape.

That something becomes something else.

It acquires its own identity, its own dignity, its own right to be recognised.

In the transformation of the state of things, the main players are will and chance.

Chances are limitless. Deliberate actions are many and diverse.

Because of my political and cultural background, I believe in collectivism, and I always think that there is no such thing as a "one and only creator", because, as I said, I don't think anybody can invent something out of thin air. The one we can identify as the "inventor" is someone who has been able to find the synthesis, the right balance between elements already known by many.

The inventor closes a circle that others have been drawing and developing up to that point.

Then, there will be others and "another inventor" who will draw new ones, to find new syntheses and new steps forward.

Nulla nasce dal nulla.

Il teatro per i piccolissimi nasce da pensieri e visioni che appartengono al teatro ragazzi e a quel mondo dell'arte e dell'educazione da cui il teatro ragazzi ha attinto energie e progettualità.

Nulla nasce dal caso, tutto esiste già. Forse è solo sostanza non visibile, non ha una forma definita, non è ancora riconoscibile.

Poi qualcosa accade.

La sostanza non visibile, per quanto instabile, volatile, inizia a prendere forma.

Quel qualcosa diventa altro.

Acquisisce una propria identità, una propria dignità, un proprio diritto ad essere riconosciuto.

Nella trasformazione dello stato delle cose concorrono volontà e casualità.

Le casualità sono infinite. Le azioni volontarie tante e diverse.

Per mia formazione politica e culturale sono un collettivista e penso sempre che non esista un "unico creatore", perché, come ho detto prima, ritengo che nessuno inventi qualcosa dal nulla. Quello che viene riconosciuto come "l'inventore" è chi è stato capace di trovare la sintesi, il giusto equilibrio di elementi già noti a tanti.

L'inventore chiude un percorso, che altri hanno portato fino a lì.

Poi ci saranno altri ancora e un "altro inventore" che lo seguiranno per fare nuove sintesi e nuovi passi avanti.

È un'idea di condivisione delle conoscenze, dove nessuno ne è padrone o proprietario. Naturale e propria dei processi culturali, dove l'invenzione non è tangibile, ma in continua trasformazione.

This is an idea of shared knowledge: knowledge is not owned or possessed by anyone. And this idea is a natural element of cultural processes, where the invention is not tangible, but constantly evolving, where it is very difficult to find a first author, a first inventor. There are too many influences.

So, we will never know who started doing theatre for the very young; there have been many. There have been many who devoted their time, energy and efforts to this utopia; and those many, we know. Then we could try to identify who or what allowed the invisible to become visible. Who or what, in the 2000s, allowed theatre for the very young to become recognisable, to build its own identity.

I think the process was triggered by two factors. The first lies within the very movement of theatre for the very young. It is the creation and development of Small Size, the network for the diffusion of performing arts for early years. Thanks to the formal recognition by the European Union, the network has grown and developed relationships, supported festivals and productions, creating occasions and opportunities for exchanging and sharing knowledge and experiences.

The second triggering factor was - undoubtedly - ASSITEJ, and in particular its president at the time. Wolfgang Schneider is a “big” visionary. He is able to look ahead, and to trust an insight. With a discretion that was directly proportional to his size, he opened the doors of theatre for children and young people to theatre for the very young, overcoming widespread scepticism.

Wolfgang’s experience in ASSITEJ has not, however, been that of a solitary man, because the decision to assign the “Assitej International Honorary Presidents’ Award for artistic excellence” to La Baracca in 2008 on the occasion of the Adelaide Congress was not only his, but also of other friends and colleagues, who, like him, believe that one of ASSITEJ’s objectives is to keep opening new doors, keep

Dove è difficilissimo definire il primo autore, il primo inventore. Troppo facili le contaminazioni.

Chi abbia iniziato a fare teatro per i piccolissimi, non lo sapremo mai e sono molti.

Possiamo sapere chi a questa utopia ha dedicato tempo, passione e ostinazione e sono tanti.

Poi possiamo cercare di individuare chi ha consentito all’invisibile di diventare visibile. Cosa e chi abbia permesso al teatro per i piccolissimi negli anni 2000 di acquisire una sua riconoscibilità, una sua identità.

Penso che due siano stati i motori di questo processo.

Il primo nasce all’interno dello stesso movimento del teatro per la prima infanzia.

È la nascita e lo sviluppo di Small Size, il network per la diffusione delle arti performative per la prima infanzia, che grazie al riconoscimento ottenuto dall’Unione Europea ha incrementato relazioni, sostenuto festival e produzioni, creando occasioni e possibilità di scambio di saperi ed esperienze.

Il secondo motore è stato senz’altro ASSITEJ e in particolare il suo presidente in quel momento. Wolfgang Schneider è un “grande” visionario. Capace di vedere lontano, di fidarsi di un’intuizione. Con una discrezione direttamente proporzionale alle sue dimensioni ha aperto le porte del mondo del teatro ragazzi al teatro per i piccolissimi e l’ho accompagnato nel superamento di un diffuso scetticismo.

Il percorso di Wolfgang in ASSITEJ non è stato però un percorso solitario, perché la decisione di assegnare a La Baracca “The Assitej International Honorary Presidents’ Award for artistic excellence” nel 2008, in occasione del Congresso di Adelaide non è stata solo sua, ma anche di altri amici e colleghi che come lui pensano che uno dei compiti di ASSITEJ sia quello di aprire sempre nuove porte, di continuare a condividere, di vedere oltre, di accorgersi dell’invisibile.



Audience
Photo: Piero Casadei.

sharing, keep looking ahead and keep noticing the invisible. The award was assigned to La Baracca with the following explanation: “for the creative and imaginative work for theatre for the very young. La Baracca is the “nest” of the new art form for the real next generation we are so interested in today. This company has been a flagship theatre in moving forward the whole field of theatre for the very young”.

The award was a special gift for La Baracca and, I believe, for the Small Size movement as a whole. A great opportunity. I have always thought that when you receive something special, you should return it and perhaps return more than you got.

So, since 2008, my path has crossed with ASSITEJ’s more and more, starting from the Forum on theatre for the very young held in 2009 during the Festival “Visioni di futuro, visioni di teatro...”, to the many meetings over the following years.

We have always tried to give something out, and we have always received something back. I think that the important development of theatre for the very young is the result of a special, precious collaboration amongst those who, in ASSITEJ, believed it could work and have supported it and a network, Small Size, that has this specific mission. A crossing of paths that naturally led Small Size to become a member of ASSITEJ.

An international networking experience that aims at continuing to promote theatre for the very young, which I believe is still a new frontier, yet to be explored.

Roberto Frabetti . In 1976 he took part in the foundation of La Baracca - Teatro Testoni Ragazzi di Bologna – Italy. For this company he works as director, actor, playwright and a Artistic director of the festival for early years “Visioni di futuro, visioni di teatro”, President of the Small Size Network. Member of ASSITEJ International and ASSITEJ Italy Executive Committees.

English translation: Letizia Olivieri

La motivazione del premio a La Baracca-Testoni Ragazzi è stata: “for the creative and imaginative work for theatre for the very young. La Baracca is the “nido” of the new art form for the real next generation we are so interested in today. This company has been a flagship theatre in moving the whole field of theatre for the very young forward.”

Per La Baracca, ma credo anche per tutto il movimento Small size, quel premio è stato un grande regalo. Una grande opportunità.

Io ho sempre pensato che quando ricevi, sia giusto restituire e magari dare di più.

E quindi dal 2008 il mio percorso si è intrecciato sempre di più con ASSITEJ, a partire dal Forum sul teatro per i piccoli del 2009 in occasione del festival “Visioni di futuro, visioni di teatro”, proseguendo poi con i tanti incontri degli anni successivi.

Cercando di dare, ma continuando sempre a ricevere. Penso che il grande sviluppo del teatro per i piccoli sia il frutto di una preziosa collaborazione tra i tanti che in ASSITEJ ci hanno creduto e l’hanno promosso e sostenuto, e un network, Small size, che ha questa specifica missione. Un intreccio che non poteva che portare il network Small size a divenire membro di ASSITEJ.

Un’esperienza di networking internazionale intrecciato per continuare a promuovere il Teatro per i piccolissimi, che credo rimanga ancora una nuova frontiera, tutta da esplorare.

Roberto Frabetti . Nel 1976 ha partecipato alla fondazione de La Baracca, per la quale lavora come attore, regista, autore e amministratore teatrale. È direttore artistico del festival per la prima infanzia “Visioni di futuro, visioni di teatro”. È membro del Comitato Esecutivo di Assitej International e di quello di Assitej Italia. È presidente del Network Small size.



Audience
Photo: Matteo Chiura.



**WHAT A LIFE!
HAPPY 50TH BIRTHDAY ASSITEJ!!!**

STEFO NANTSOU



The Stones
Zeal Theatre, Australia.
Stefo Nantsou and Tom Lycos.
Photo: Tracy Schramm.

I first heard of ASSITEJ when I was working as an actor/writer at Sidetrack Theatre in Sydney in 1985. At that time in Australia we had a very strong network of companies who specialised in theatre with and for young people. Every major city and larger country town had their own professional company or companies and many received a decent proportion of funding, enough to employ full time ensembles.

A great many practitioners in Australia who were attracted to our part of the theatre industry were interested in social change fuelled by socialist values; we created work challenging racism, sexism, fascism, we put on stage the voices that were not being heard, the voices of youth, the impoverished, the homeless, the workers, we saw our work as a means to educate, entertain, and try and make the world a better place. In general, the work was good, driven by this passion, with an audience extremely appreciative of our struggles and asking for more. Then after 1988, successive Governments decided to silence these stories, the funding was cut and the numbers of companies around Australia dwindled and the majority eventually perished.

When I started ZEAL THEATRE in 1989 I wanted to focus on writing original theatre for young people, to tour extensively throughout Australia and seek international collaborations. Australia is isolated and I hated feeling isolated. The burning desire was to reach overseas, to meet other practitioners and feel a part of an international industry, striving for excellence, still very passionate about our work, believing that what we do does matter to people's lives, that we can get together and share resources, get inspired, learn from one another, create things together and struggle for world peace. Very simple. I'm less the hippy now but I still hold on to these beliefs. And I believe many ASSITEJ members share these passions in varying degrees.

I was frustrated at being unable to attend the ASSITEJ Congress in Cuba in 1993. We were new, unfunded, provincial and unknown outside our state. Then things changed. We showcased our play "*Joyride*" at the YPAA Conference in Sydney (YPAA is the Australian branch of ASSITEJ) which catapulted us into a national touring company which later created a pathway to wonderful experiences touring to New Zealand where we later returned to make "*Tatau*" with some great Samoan artists in the mid 1990s.

When ex-Sidetrack mate Tom Lycos joined Zeal in 1996 we made "*The Stones*". Was it luck? Chance? Destiny? At that time the YPAA/ASSITEJ office moved from Adelaide to Melbourne where our hero ex-ASSITEJ president Michael Fitzgerald set up in a little room across the road from the Victorian Arts Centre where we were playing our first public season. Before a 10am matinee I dropped into Michael's office and invited him to see our show, which he did. Straight after he came backstage and invited us to attend the ASSITEJ World Congress in Tromsø Norway in 1999. Showcasing our play at that event changed our lives forever.

In just ten days on the opposite corner of the planet in the beautiful north of Norway we saw amazing shows in Icelandic, Swiss, Arabic, Suomi, Dutch, we met and became friends with artistic genius like Peter Rinderknecht and Bodil Alling, we were inspired by Wolfgang Schneider, Stefan Rabl, Suzanne Osten, and all the wonderful ASSITEJ members from around the world too many to name, as well as being so excellently hosted by the great ASSITEJ Norway team,...our minds and hearts were swimming and our pockets filled with people's cards and invitation after invitation.

Our tiny little pirate ship theatre company was suddenly sailing towards Germany to the fabulous TheatreHaus Frankfurt, to Budapest to the great Kolibri Theatre, to Wales to the fantastic Arad Goch, to Tokyo to the awesome Theatre Kazenoko, to festivals in Holland, Denmark, Canada, the U.S., which lead to more festivals and seasons in Croatia, Austria, England, Singapore and Canada again and again which lead to meeting Ellis & Becki from South Africa which lead to a collaboration which played at the 2008 ASSITEJ Festival in Adelaide, Australia nine years later. Somewhere in the middle there, we were awarded the ASSITEJ Honorary Presidents Award at the Montreal Congress in 2005. We couldn't go. By then we were old, international and people had heard of us. We were still unfunded but now we were very busy.

Now in Zeal's 26th year, we have been honoured and proud theatre performers and directors who continue to collaborate with a range of close friends and amazing companies around the world, "*The Stones*" is now translated in over 30 countries, our other plays are also being translated and produced in other countries and the wheels greased with ASSITEJ oil us turning and turning and turning ever wonderfully. We continue to focus on writing original theatre for young people, to tour extensively throughout Australia and seek international collaborations. Quite often during rehearsal or on tour or after a performance whether it be on Broadway or at the National Theatre in London or in a cow shed in the village of Zain-Horn along the Danube in Austria, we will look at each other and say "what a life!"

I have always felt a member of a world community and not an Aussie from down under. It is ASSITEJ that has given me my world membership. Viva la ASSITEJ for keeping me connected, and continuing the struggle to make this world a better place!

Hoorah hoorah hoorah!!!!

Stefo Nantsou, born in Australia of Macedonian parents, is an actor/writer/director who has created original theatre for young people and adults for 35+ years. In 1989 he founded Zeal Theatre, an internationally renowned touring company which has produced over 45 plays, many of which have been translated and produced worldwide. Zeal Theatre was awarded the ASSITEJ Honorary President's Award in 2005.



DO HANS CHRISTIAN ANDERSEN AND ASSITEJ HAVE ANYTHING IN COMMON?

SOREN VALENTE OVESEN

HAR H.C. ANDERSEN OG ASSITEJ NOGET MED HINANDEN AT GØRE?

It is true that Hans Christian Andersen was born in Denmark, but he belongs to us all, from Tromsø to Cape Town, from China to Disneyland. We, as Danes, can no longer claim to have a monopoly on him. Everybody reads him, uses him and abuses him at pleasure. We who speak Danish (a piddling 5.5 million) have the advantage of being able to read his fairytales in the original language, thus giving us the special opportunity to grasp what lies between the lines, what is hidden in the nooks and crannies of the language. His famous tales for children held – besides the good story, which has been adapted into theatre, films and other tales ad nauseam – a layer of indignation towards a society that was based on the power of money and the power of class, on snobbishness and superficial education. A society where the child was at the bottom of the ladder – if it didn't happen to be a prince or a princess. Children were supposed to be seen, not heard. You didn't talk with children. You gave them orders. So, merely in the fact that Andersen wrote specifically for children, there was a hidden rebellion.

H.C. Andersen er ganske vist født i Danmark, men tilhører os alle, lige fra Tromsø til Cape Town, fra Kina til Disneyland. Vi kan, som danskere, ikke længere tage patent på ham. Alle læser ham, bruger og misbruger ham efter behag. Vi der taler dansk (det drejer sig om sølle 5,5 mill.), har selvfølgelig den fordel, at vi kan læse hans eventyr på det sprog de oprindeligt er skrevet, og således mere end mange andre opfange det der står imellem linjerne og det der gemmer sig i de sproglige kringelkroge. Hans berømte fortællinger for børn rummede - ud over den gode historie, som er blevet dramatiseret, filmatiseret og gendigtet til bevidstløshed - et lag af indignation over et samfund der var baseret på pengemagt og klassemagt, på snobberi og forløren dannelse. Og et samfund hvor barnet befandt sig på stigen allernederste trin, hvis det da ikke lige var en prins eller en prinsesse. Børn skulle ses, men ikke høres. Der blev ikke talt med børn. Der blev givet ordrer. Så alene i den kendsgerning, at H.C. Andersen skrev specielt for børn, lå der et oprør gemt.



Grande Finale, Batida Comapny, Denmark.
Photo: Ditte Valente.

Certainly, his fairytales were first and foremost directed at children, but grown-ups would prick up their ears and listen along. And he knew that. Although Andersen was an amiable man – who, by the way, was dependent on upper class charity – he skewered the society of his time with his goose quill.

Hans Christian Andersen aimed to do much more than just entertain!

And just as it was true for the old poet, the motivation for ASSITEJ is a deep respect for the child as an independent individual.

Naturally, ASSITEJ and Andersen don't have the sole and exclusive right to love children. All parents love their children. But not all societies give the child the space it deserves. It is tempting to make it a matter of money: The poor can't afford to worry about children. The wealthy can. If only it were that simple. A look at the world shows an entirely different story.

Jo, hans eventyr henvendte sig først og fremmest til børn, men de voksne spidsede ører og lyttede med, og det vidste han. Skønt H.C. Andersen var en elskværdig mand, og i øvrigt afhængig af overklassens nådige almisser, spiddede han nådesløst sin samtid med sin gåsefjer.

H.C. Andersen ville meget mere end underholde!

Og ligesom hos den gamle digter, er drivkraften i ASSITEJ en dyb respekt for barnet som selvstændigt individ. Det er naturligvis ikke sådan at ASSITEJ og H.C. Andersen har patent på at elske børn. Alle forældre elsker deres børn. Men ikke alle samfund giver den plads til barnet, som det fortjener. Man kunne forledes til at gøre det til et spørgsmål om økonomi: De fattige har ikke råd til at bekymre sig om børnene. De rige har. Gid det var så simpelt. Men et blik ud i verden fortæller en helt anden historie.

Det drejer sig om kultur. Og om menneskesyn. Hvad

It's about culture. About the view of humanity. The view of the child: Is a child an unintelligent and cute pet who is happy as long as it has pastel-coloured, idealised entertainment? Or an apprentice for the adult world, who has to learn the necessary skills by heart so that it can be useful in corporate life as fast as possible? Or is it an independently thinking participant in real life? Does childhood hold the same existential questions adults face?

ASSITEJ is a network of people who take children so seriously that it is meaningful to produce and perform theatre of the highest quality possible for them. ASSITEJ doesn't accept that something is "good enough" for children – that is: trivial and inept.

ASSITEJ is unique because it is a global "face-to-face" network. One theatre person meets the other, and ideas for concrete projects are exchanged or developed. The majority of the member countries are represented by actors, directors, playwrights, theatre managers and academics who personally have their hands and heads deep into the practical reality of theatre.

ASSITEJ is also an open space, where representatives of countries that don't usually fraternise – or that even throw bombs at each other on a regular basis – can build bridges over the ever-widening gulf that separates them. It is an organisation that is amiable and seemingly harmless – just like the old Danish poet – and well rid of the harsh slogans of the kind that draw up the battle lines. Which makes it a highly subversive organisation for the present order of the world!

From all four corners of the world, we climbed up on the shoulders of Hans Christian Andersen and all the way up to the top of his top hat. From there, we could look out at the whole wide world!

And then, of course, we created ASSITEJ!

Soren Valente Ovesen. Director, actor, playwright Part of the collective management/ direction of Danish Theatre Company BATIDA. Member of the board of ASSITEJ Denmark. ASSITEJ EC member 2008-2011.

English translation : Laura Bredsdorff Hauch

betragtes barnet som: Et uintelligent og nuttet kæledyr, der har nok i pastelfarvet, idylliserende underholdning? Eller en lærling til voksentilværelsen, der hurtigst muligt skal have banket de strengt nødvendige færdigheder ind i hovedet, så det kan gøre fyldest i erhvervslivet? Eller som en selvstændigt tænkende deltager i det rigtige liv? Rummer barndommen de samme eksistentielle spørgsmål som dem der møder de voksne?

ASSITEJ er et netværk af mennesker der tager børn så alvorligt at det giver mening at producere og spille teater for dem af den bedst mulige kvalitet. ASSITEJ accepterer ikke at noget er "godt nok" til børn. Underforstået: ligegyldigt og talentløst.

ASSITEJ er enestående fordi det er et globalt "ansigt-til-ansigt"-netværk. Det ene teatermenneske møder det andet, og ideer til konkrete projekter udveksles eller opstår. Hovedparten af medlemslandene repræsenteres af skuespillere, instruktører, dramatikere, teaterledere, administratorer og akademikere som personligt har hænder og hoved dybt begravet i teatrets praktiske virkelighed.

ASSITEJ er også et frirum, hvor repræsentanter for lande der normalt ikke fraterniserer - eller sågar smider bomber i hovedet på hinanden - kan bygge broer henover de gabende afgrunde der adskiller dem. En organisation der er elskværdig og tilsyneladende harmløs, lige som den gamle danske digter. Og befriet for hårdtslående paroler af den slags der trækker fronterne op. Og således i høj grad undergravende for den herskende verdensorden!

Fra alle verdenshjørner kravlede vi op på skuldrene af H.C. Andersen og helt op på hans høje hat. Derfra kunne vi se ud i den vide verden!

Og så skabte vi selvfølgelig ASSITEJ!

Søren Valente Ovesen. Instruktør, skuespiller og dramatikere. En del af den kollektive ledelse af Teatergruppen Batida. Næstformand i ASSITEJ Danmarks bestyrelse. Medlem af ASSITEJ's Eksekutivkomité, 2008-2011.



ASSITEJ Denmark logos.
Archive KJTZ Frankfurt (Main).





A SIGNIFICANT CHANGE

PETER MANSCHER

EN MÆRKBAR FORANDRING



Hjerterfri, Peter Seligmann, Baggard Teater Denmark.
Archive KJTZ Frankfurt (Main)

A significant change in the organization took place 25 years ago. As a result of the vote at the Stockholm congress in 1990, the general secretariat moved from Paris, France – where it had been for exactly 25 years – to Copenhagen, Denmark. This caused a change in the view of performing arts for young audiences – from being focused on a “European” definition of “professionalism” to becoming much more “inclusive” - inviting the whole world into the organization, instead of excluding countries and artists for not being sufficiently “professional”.

But, before we were in the running for the general secretariat at the Stockholm congress, we went through a country-wide challenge in Denmark.

In the early 1980s, the Danish section of the organization consisted of only 3 members – with no intention of getting more. At that time, there were more than 50 professional theatre companies in Denmark performing for young audiences, some of these touring abroad.

After attempts to become members or to establish an alternative organization, the Danish centre was ordered by the international organization to accept new members and call a general meeting.

This meeting took place in the chairman’s private summerhouse, in a remote area of the country, during the Christmas holidays. An obvious final attempt to prevent people from joining. However, a great number of people skipped their holidays to turn up at the meeting and secure democratic change.

The (new) Danish centre was established and then hosted its first large international event. In 1988, the international EC-meeting was held in Odense in connection with a Nordic/International festival.

The general secretariat was situated in Denmark for 6 years. And, after a short, not very successful period in Austria, the secretariat moved to Sweden and continued to work on inclusion.

Amongst all the congresses, annual meetings, executive boards, committees etc. - the most important thing is the network. The opportunity for artists and administrators to meet and exchange their visions and ideas regarding cultural experiences for children and youth. Now we can celebrate the first 50 years – knowing that we are all part of a prosperous network: We are all people who strive to create the best possible cultural experiences for the next generation worldwide.

Peter Manscher. Studied architecture many years ago. By coincidence joined the theatre world, became administrator in small children’s theatres. For more than 20 years free-lance producer and festival-programmer at Teatercentrum. Board member and Secretary General of ASSITEJ Denmark, Counsellor for ASSITEJ and Secretary General ASSITEJ World Congress in Copenhagen/Malmö . Lots of travels, speeches, conferences, and workshops around the world .

English version: Peter Manscher

Organisationen undergik en mærkbar forandring for 25 år siden. Som et resultat af en afstemning i forbindelse med kongressen i Stockholm i 1990, flyttede generalsekretariatet fra Paris – hvor det havde haft til huse i præcis 25 år – til København. Og dette resulterede også i en forandring i hele holdningen til scenekunst for børn og unge – fra at være fokuseret på en ”europæisk” definition af ”professionalisme” til at være mere ”inkluderende” – og på den måde invitere hele verden ind i organisationen, snarere end at afvise lande og kunstnere med begrundelsen at de ikke var tilstrækkeligt ”professionelle”.

Men før vi fra dansk side var i stand til at kandidere til generalsekretærposten, måtte vi overvinde en national udfordring.

I de tidlige 80’ere bestod organisationen af tre medlemmer – som ingen intention havde om at invitere andre ind. På det tidspunkt var der mere end 50 professionelle børne- og ungdomsteatre i Danmark, og nogle af disse turnerede ind imellem i udlandet.

Efter en række forsøg på at opnå medlemskab eller etablere en alternativ organisation blev Dansk ASSITEJ beordret af det internationale sekretariat til at acceptere medlemsansøgningerne og indkalde til en ekstraordinær generalforsamling.

Generalforsamlingen fandt sted i formandens sommerhus i et afsides område af Danmark – i juledagene. Et oplagt sidste forsøg på at forhindre fremmøde. Men en stor gruppe ihærdige teaterfolk skippede juleferien for at møde op og sikre en demokratisk forandring.

Det (nye) danske center blev etableret og blev vært for dets første store event. I 1988 blev det internationale EC-møde afholdt i Odense i forbindelse med en nordisk/international festival.

Det internationale generalsekretariat boede i Danmark i 6 år. Og efter en kort, ikke særlig succesfuld periode i Østrig, flyttede sekretariatet til Sverige og fortsatte arbejdet med inklusion. Kongresser, årsmøder, eksekutivkomiteer etc. – the vigtigste er netværket. Kunstnere og producenter mv mødes og udveksler visioner og ideer omkring kulturelle oplevelser og erfaringer for børn og unge.

Nu fejrer vi de første 50 år – vel vidende at vi alle er en del af et frugtbart netværk. Vi er alle folk, som fortsat arbejder for at skabe de bedste kulturelle oplevelser for de næste generationer – over hele kloden.

Peter Manscher. Studerede arkitektur for mange år siden. Ved et tilfælde tilknyttet teaterverdenen, blev administrator i små børne- og ungdomsteatre. I mere end 20 år free-lance producent og festivaltilrettelægger hos Teatercentrum. Bestyrelsesmedlem og forretningsfører hos ASSITEJ, rådgiver for Intl ASSITEJ og generalsekretær ved ASSITEJs verdenskongres i København/Malmö.

Masser af rejser, foredrag, konferencer og workshops etc. rundt om i verden.



THE ASSITEJ CONGRESS OPENED UP THE WORLD STAGE FOR OUR THEATRE

TEATRET GRUPPE 38



Hansel and Gretel, Gruppe 38, Denmark.
ASSITEJ awarded Company for Artistic Excellence in 2011. Photo: David Bering.

The first time Teatret Gruppe 38 attended an ASSITEJ Congress was in 1999 in the city Tromsø. We were invited to present our performance 'Hansel and Gretel' and we were very excited about participating at the festival. However, we did not have the slightest idea how performing at the ASSITEJ Congress would open up the world for us and our performances. We suddenly received invitations to perform in many various cities and countries around the earth. This experience was new and very overwhelming.

A strong contact and connection with audience means everything when we perform, and we felt uncertain whether we were able to create that kind of connection with audiences in different countries. Could we really create that opening between theatre and audience,

which is so important despite cultural differences and language barrier? We have learned that is possible to communicate our artistic universe to a very wide variety of audiences. Even though there are big differences between culture/theatre in China, Europe or America, being a human being is not that different. We find this experience and insight very giving and enriching. Many journeys and meetings with various audiences from all around the world constantly make us wiser, as they keep on giving us experiences we never imagined back in 1999.

We are indescribably grateful for that lesson.

Teatret Gruppe 38. A professional theater that has existed since 1972, based in Aarhus Denmark.



A JOURNEY OF DISCOVERY

SHAILI SATHYU

एक नई राह...

You could call it chance or luck. I was invited by the Goethe Institute to participate in the International Directors Seminar hosted by ASSITEJ in Germany in 2009. With only one play, as director, under my belt, I was very nervous during the Seminar and workshop sessions. Yet, that one week literally changed my life. After the seminar at Hamburg, I travelled to Stuttgart and Berlin and with the help of local TYA groups, managed to watch as many performances as I could. Watching closely their interactions with the young audience, the themes of their work and the details in each performance was a completely new experience for me. I had never seen work of this kind before, at least not such a range. I was familiar with intense, rigorous and thought-provoking theatre for adults, but to see such qualities in work for the young, was most inspiring.

Coincidentally, I was mulling over the idea of starting a company that created books and games for children, for a while now. But instead, this exposure through ASSITEJ planted the seed of starting a theatre group that exclusively performed for children and young people. This concept was new to me, but the ASSITEJ experience was so impactful, that it gave me the strength and built my resolve to start my own TYA company, instead of my original idea of a publishing and media company. I also had over ten years of experience in amateur theatre, so it was a matter of focussing in on theatre for young people.

I returned to India and over the next 4 months gathered some friends from the theatre and started working with them in December 2009. At first we just played and explored, at times also invited children into our workshops and at times sent actors to do storytelling for school children. After five months of working on building the team and our understanding of a young audience, we produced our first play 'Suar Chala Space Ko' (Pig goes to space) and performed it in Mumbai. Later through the year we toured to other cities and in a year staged 25 shows.

Since then we have produced 8 more plays and staged over 180 shows across India. In each play we have tried to explore a different style and form so that our audience gets a range of performances. As I look back at the five

- शैली सत्यु, गिल्लो थियेटर रेपरटोरी, भारत

आप इसे किस्मत का खेल कह सकते हैं या फिर संयोग। सन 2009 में जर्मनी के गेटे संस्थान की मुंबई शाखा ने मुझे हैमबर्ग में अंतर्राष्ट्रीय निर्देशक सेमिनार में भाग लेने के लिए निमंत्रण दिया। अब तक मैं ने बच्चों के लिए सिर्फ एक ही नाटक रचा था, तो निमंत्रण मिलने पर मुझे हैरानी हुई। खैर, वह सेमिनार एक कार्यशाला की तरह था और इसमें दुनिया भर से युवा निर्देशक बुलाए गए थे। उस एक हफ्ते के सेमिनार में मैं हर पल बहुत घबराई हुई रहती थी, क्योंकि वहाँ बहुत ही तजुर्बेकार रंगकर्मी भाग ले रहे थे। सभी चुनौतियों के बावजूद, वह बहुत यादगार अनुभव रहा, जिसने मेरी आने वाली जिन्दगी का रुख बदल दिया।

सेमिनार के बाद मैं स्टुटगार्ट और बर्लिन गई, जहाँ बच्चों के लिए रंगमंच करने वाले नाटक दलों की सहायता से मुझे कई नाटक और रिहर्सल देखने का मौका मिला। वह कलाकार किस तरह बच्चों के साथ बात-चीत करते हैं, नाटकों में किन विषयों को लेते हैं, हर पेशकश में वह कैसी बारीकियाँ शामिल करते हैं - इन सब चीजों ने मुझे बहुत प्रभावित किया। यह मेरे लिए एक नया अनुभव था। इस तरह का काम, वह भी बच्चों के लिए, मैं ने पहले कभी नहीं देखा था। बड़ों के रंगमंच में कड़ी महनत, गंभीर विषय, वगैरह देखे थे, लेकिन बच्चों के लिए इतनी गहराई से काम नहीं देखा था। ये सब देखकर मैं सोच में पड़ गई।

संयोग की बात है कि उसी दौरान मैं एक कंपनी खोलने का ख्वाब देख रही थी। एक ऐसी कंपनी जो ख़ास बच्चों के लिए किताबें, खेल, वगैरह बनाए। लेकिन जर्मनी में जो अनुभव मिला, उस से एक नई राह खुली, और मैं ने ठान लिया कि एक ऐसा नाटक दल तैयार किया जाए, जो ख़ास नज़र से सिर्फ बच्चों के लिए नाटक तैयार करे। इस तरह का काम मैं ने पहले कभी सोचा भी न था, लेकिन यह अनुभव इतना असरदार था कि मैं ने किताबों के प्रकाशन का ख़याल छोड़कर यह काम शुरू करने का निर्णय लिया। वैसे भी रंगमंच का अनुभव था ही। अब उसे बच्चों के लिए काम करने के तरीकों की ओर लेजाने की बारी थी।

भारत लौटने के चार महीने बाद, मैं ने कुछ दोस्तों को बुलाया और हमने इस नए ख्वाब को पूरा करने की शुरुआत की।



She, He, Shey. Gillo Theatre
Repertory India. Photo: Raj Bachan.

years that have passed, I see so much of my experience in Germany at the ASSITEJ Seminar in my work as an Artistic Director at Gillo. From the way the plays are structured, the focus on age-specificity, interactive aspects in the performance, pedagogical inputs and more. Today my theatre group, Gillo Theatre Repertory, is one of the few in India that is exclusively working in TYA, a concept that is still relatively new to not only Indian audiences but also to theatre practitioners.

My initial exposure to the ASSITEJ network showed me the possibilities that a strong network in India would be able to create for practitioners. So one of the first things we did in 2010 was become a member of ASSITEJ India. The network was not very strong at the time, but since then we have grown and even hosted our first international festival, an international executive committee meeting and the Next Generation programme in 2014. Each of these has been an opportunity to learn and evolve.

I would give almost the entire credit for my approach in TYA to my experiences through ASSITEJ. I hope in the future we are able to continue to inspire more young practitioners to take up Theatre for Young Audiences.

Shaili Sathyu is the artistic director of Gillo Theatre Repertory, a Mumbai based TYA Company. Her focus has been on developing and showcasing original Indian content; developing value for performing arts; creating age-specific performances; training performers and making theatre more accessible for children. She is also working with several institutions to enrich school curriculum with the arts.

दिसम्बर 2009 में हमने काम शुरू किया। अगले पाँच महीनों में हमने कई प्रयोग किए। बच्चों की किताबें पढ़ीं, उनके साथ खेल खेले, कार्यशाला में कई प्रयोग किए और फिर मई 2010 में हमारा पहला नाटक 'सुअर चला स्पेस को' मंच पर खेला गया। मुंबई में कई शो हुए और उसके बाद सालभर हमने दूसरे शहरों का दौरा किया। पहले साल में हम 25 शो कर गए और नाटकों का सिलसिला शुरू हो गया।

पिछले 5 सालों में हमने 8 नाटकों के 180 से ज्यादा शो भारत के अलग-अलग शहरों में किए हैं। हर नाटक में कुछ अलग प्रयोग की कोशिश रही है, एक अलग शैली को अपनाया है। मकसद यही रहा कि बच्चों के लिए तरह-तरह के नाटक पेश करें। पीछे मुड़कर जब मैं इन नाटकों पर नज़र डालती हूँ, तो मेरे ASSITEJ सेमिनार के अनुभवों की झलकियाँ नज़र आती हैं - नाटकों की रचना, कैसे ख़ास उमर के बच्चों के लिए अलग-अलग तरीके अपनाए गए, शिक्षाशास्त्र का उपयोग, और कई छोटी-बड़ी चीज़ें। एक Artistic Director के नज़रिए से जो मैंने काम निभाया है, उसमें भी ये बातें झलकती हैं। आज मेरा नाटक दल 'गिल्लो थियेटर रेपरटोरी' भारत में गिने चुने दलों में से है, जो सिर्फ़ बच्चों के लिए काम करते हैं, जिसे अंग्रेज़ी में Theatre for young audiences (TYA) कहा जाता है। यह हमारे देश में अब भी एक नई संकल्पना है, न सिर्फ़ दर्शकों के लिए, लेकिन रंगकर्मियों के लिए भी यह एक नए तरीके का काम है।

शुरुआती दौर में ASSITEJ ने मुझे विश्वास दिया कि संगठित तरीके से अगर हम काम करेंगे, तो भारत में TYA का काम मज़बूत बनाया जा सकता है, ताकि इसका प्रभाव देश के कोने-कोने में पहुँच सके। संगठन से जुड़ने के कई फ़ायदे रहेंगे, ऐसा सोचकर, हमने 2010 में ही सदस्यता ले ली। हालाँकि उस वक़्त यह संगठन भारत में इतना मज़बूत नहीं था। लेकिन तब से अब तक सभी सदस्यों ने कड़ी मेहनत की है और हमने पहला अंतर्राष्ट्रीय रंगमहोत्सव का आयोजन किया, अंतर्राष्ट्रीय समिति की बैठक आयोजित की, Next generation कार्यशाला और अन्य सेमिनार भी आयोजित किए। इन सभी कार्यक्रम द्वारा हम सब ने बहुत कुछ सीखा और जाना।

मैं TYA में अपने काम का पूरा श्रेय उन सभी अनुभवों को देती हूँ जो मुझे ASSITEJ के कई कार्यक्रम द्वारा मिले हैं। और आशा करती हूँ, कि हम सब मिलकर युवा रंगकर्मियों को TYA से जुड़ने की प्रेरणा दे सकें।

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शैली सत्यु

मुंबई की 'गिल्लो थियेटर रेपरटोरी' की निर्देशिका हैं। यह रेपरटोरी बच्चों के लिए नाटक खेलती है। यह नाटक कंपनी भारतीय कहानियों और कलाओं को लेकर काम कर रही है। बच्चों में, रंगमंच के प्रति रूची बढ़ाने के मकसद से, वह नई दिशाओं में काम कर रही हैं। स्कूलों में कला के माध्यम से शिक्षा में नए प्रयोग भी इनके काम का बड़ा हिस्सा है।



Around the World in 80 Days
NIE (New International Encounter).
ASSITEJ awarded Company for Artistic Excellence in 2011.
Photo: Claire Haigh

ASSITEJ IN THE WORLD CONGRESSES AND MEETINGS 1965-2015

- 1965 (June) – Constitutional Conference of ASSITEJ: Paris, France
 1966 (February) – EC Meeting: Berlin, GDR
 1966 (May) – 1st International Congress: Prague, Czechoslovakia
 1967 (March) – EC Meeting: Nuremberg, FGR
 1968 (March) – EC Meeting: Moscow, USSR
 1968 (May) – 2ND International Congress: The Hague, Netherlands
 1968 (October) – EC Meeting: Sophia, Bulgaria
 1969 (June/July) – EC Meeting: Sibenik, Yugoslavia
 1970 (June) – EC Meeting: Bucharest, Romania
 1970 (October) – 3RD International Congress: Venice, Italy
 1971 (May) – Bureau Meeting: Paris, France
 1971 (October) – EC Meeting: Bratislava & Prague, Czechoslovakia
 1972 (May) – EC Meeting: Berlin, Leipzig & Dresden, GDR
 1972 (June) – 4th International Congress: Montreal, Quebec, Canada (Part I) & Albany, New York, USA (Part II)
 1972 (October) – Bureau Meeting: Bordeaux, France
 1973 (June) – EC Meeting: London, England
 1974 (April) – EC Meeting: Madrid, Spain
 1974 (November) – Bureau Meeting: Paris, France
 1975 (February) – EC Meeting: Zagreb & Karlovac, Yugoslavia
 1975 (April) – 5TH International Congress: Berlin, GDR
 1975 (October) – Bureau Meeting: Paris, France
 1976 (May) – EC Meeting: Milan & Rome, Italy
 1976 (October) – Bureau Meeting: Sophia, Bulgaria
 1977 (May) – EC Meeting: Calgary, Banff, Montreal & Ottawa, Canada
 1977 (October) – Bureau Meeting: Paris, France
 1978 (March) – EC Meeting: Moscow, USSR
 1978 (June) – 6TH International Congress: Madrid, Spain
 1978 (October) – Bureau Meeting: Paris, France
 1979 (June) – Bureau Meeting: Moscow, USSR
 1979 (June) – EC Meeting: Sibenik, Yugoslavia
 1980 (April) – EC Meeting: Washington, D.C., USA
 1980 (November) – Bureau Meeting: Dortmund, FGR
 1981 (March) – EC Meeting: Prague, Czechoslovakia
 1981 (June) – 7TH International Congress: Lyon, France
 1981 (October) – Bureau Meeting: Lille, France
 1982 (April) – EC Meeting: Havana, Cuba
 1982 (October) – Bureau Meeting: Paris, France
 1983 (June) – EC Meeting: Lisbon, Portugal
 1983 (November) – Bureau Meeting: London, Great Britain
 1984 (June) – EC Meeting: Munich, FGR
 1984 (September) – 8TH International Congress: Moscow, USSR
 1985 (February) – Bureau Meeting: Paris, France
 1985 (June) – EC Meeting: Sibenik, Yugoslavia
 1985 (October) – Bureau Meeting: Prague, Czechoslovakia
 1986 (May) – Bureau Meeting: Helsinki, Finland & Stockholm, Sweden
 1986 (May) – EC Meeting: Helsinki, Finland & Stockholm, Sweden
 1987 (January) – EC Meeting: Berlin, GDR
 1987 (April) – 9TH World Congress: Adelaide, Australia
 1987 (November) – Commission on Themes & Artistic Activities Meeting: Modena, Italy
 1988 (May) – EC Meeting: Odense, Denmark
 1988 (November) – Bureau Meeting: Moscow, USSR
 1989 (June) – EC Meeting: Lyon, France
 1989 (November) – Bureau Meeting: Warsaw, Poland
 1990 (February) – EC Meeting: Havana, Cuba
 1990 (February) – Bureau Meeting: Havana, Cuba
 1990 (May) – 10TH World Congress: Stockholm, Sweden
 1991 (January) – EC Meeting: Budapest, Hungary
 1991 (December) – EC Meeting: Lyon, France
 1992 (November) – EC Meeting: Nairobi, Kenya
 1993 (February) – 11TH World Congress: Havana, Cuba
 1993 (December) – EC Meeting: Frankfurt, Germany
 1994 (September) – EC Meeting: Caracas, Venezuela
 1995 (May) – EC Meeting: Seattle, Washington
 1996 (June) – EC Meeting: Brisbane, Australia
 1996 (October) – 12TH World Congress: Rostov-On-Don, Russia
 1997 (August) – EC Meeting: Lima, Peru
 1997 (October) – EC Meeting: Biel, Switzerland
 1998 (April) – EC Meeting: Haifa, Israel
 1999 (February/March) – EC Meeting: London, England
 1999 (June) – 13TH World Congress: Tromso, Norway
 2000 (February) – EC Meeting: Dallas, Texas, USA
 2000 (December) – EC Meeting: Harare, Zimbabwe
 2001 (July) – EC Meeting: Tokyo, Japan
 2002 (March) – EC Meeting: Rio De Janeiro, Brazil
 2002 (July) – 14TH International Congress: Seoul, Korea
 2002 (October) – EC Meeting: Zagreb, Croatia
 2003 (March) – EC Meeting: Aberystwyth, Wales, UK
 2003 (September) – EC Meeting: Vienna, Austria
 2004 (April) – EC Meeting: Amman, Jordan
 2004 (September) – EC Meeting: Cape Town, South Africa
 2005 (April) – EC Meeting: Adelaide, Australia
 2005 (September) – 15TH World Congress: Montreal, Quebec, Canada
 2005 (December) – EC Meeting: Frankfurt Am Main, Germany
 2006 (June/July) – EC Meeting: Linz, Austria
 2006 (October) – EC Meeting: Buenos Aires, Argentina
 2007 (May) – EC Meeting: Lusaka, Zambia
 2007 (October) – EC Meeting: Bursa, Turkey
 2008 (January/February) – EC Meeting: Tel Aviv, Israel
 2008 (May) – 16th World Congress: Adelaide, Australia
 2008 (October) – EC Meeting: Cakovec, Croatia
 2009 (April) – EC Meeting: Turin, Italy
 2010 (February) – EC Meeting: Madrid, Spain
 2010 (July) – EC Meeting: Kigali, Rwanda
 2011 (February) – EC Meeting: Mexico City, Mexico
 2011 (May) – 17TH World Congress: Copenhagen, Denmark & Malmoe, Sweden
 2011 (September) – EC Meeting: Donetsk, Ukraine
 2012 (February) – EC Meeting: Azerbaijan, Baku
 2012 (July) – EC Meeting: Okinawa, Japan
 2013 (March) – EC Meeting: Buenos Aires, Argentina
 2013 (June) – EC Meeting: Linz, Austria
 2014 (February) – EC Meeting: Delhi, India
 2014 (May) – 18TH World Congress: Warsaw, Poland
 2014 (October) – EC Meeting: Perth, Australia
 2015 (April) – EC Meeting/ 50TH Anniversary Celebration: Berlin, Germany

THE NEWCOMER

A PLAY ABOUT THE CHANGING WORLD OF THE THEATRE

MARTIN BALTSCHKEIT

DER NEUE

EIN DRAMA ÜBER DEN GENERATIONSWECHSEL IM THEATER



The Newcomer.
Illustration: Martin Baltscheit

The lion is sitting in a clearing that resembles a small, open-air theatre. Actually, it IS a small, open-air theatre. A hummingbird whirrs round his head and hums something inaudible in his ear.

LION: What? When? Who gave the order, eh? Who gave the order?!

A branch cracks. There are more animals in the bushes. A monkey is hanging from a tree. A gazelle is hiding behind a shrub. The hummingbird flies off.

LION: Was it one of you? Eh, monkey? It was one of you, wasn't it? I want to know whose idea it was. Out with it, you sneaky snakes! Gazelle! I know you're there. I can smell you. You hear me? I may be old and I may be half blind, but I can still smell you. I can smell anything a hundred miles off – against the wind! I have the finest nose in the whole of the civilized animal world. I can even smell the shit before you've done it. My nose can smell the future. And anyone who knows the future is a step ahead of all surprises. You hear me? It's no use trying to fight me, so out with it. Whose stupid idea was it?

The gazelle ducks even lower. The lion produces a pair of spectacles and looks up at the tree.

LION: Come down from the tree and tell me what's going on. Is it another of your monkey tricks? Like the food processor that purees carrots AND does the laundry? My shirt stunk so much, the rabbits thought I was trying to sell them baby food. But I don't sell baby food. I sell food for the brain. The brain is the root of all things. One is not born stupid. One is made stupid. What is put in the brain comes out of the brain. That is the Law of Nature.

The monkey scratches his bottom and smells his finger.

LION: Figuratively speaking...Reason. Intellect. You get my meaning? But reason is totally useless unless it's put to the test. Decisions, contradictions, questions.

The monkey scratches his nose.

LION: My great mind has been the secret of my roaring success. Everyone trembled at the power of my intellect. It brought me respect and trust. And admiration. You want to know the truth? There have been times when I have even admired myself. For my intellect. And for my nose. I would have been the bee's knees even if I hadn't been the big cheese.

The lion surveys the scene rather sadly.

LION: But I WAS the big cheese. A successful lion with enemies and friends in the highest places. So will you

Der Löwe sitzt auf einer Lichtung, die aussieht wie ein kleines Freilufttheater. Äh, es ist ein kleines Freilufttheater. Ein Kolibri schwirrt um seinen Kopf und flüstert unhörbar etwas in sein Ohr.

LÖWE: Was? Wann?! Wer hat das angeordnet? Wer hat das angeordnet?!

Ein Ast knackt. In den Büschen sind weitere Tiere. Ein Affe hängt im Baum. Eine Gazelle versteckt sich hinter einem Strauch. Der Kolibri flattert fort.

LÖWE: Wart ihr das? Hey, Affe! Das wart doch ihr. Wessen Idee das war, will ich wissen. Raus damit, ihr feigen Fliegen. Gazelle! Ich weiß, dass du da bist. Ich kann dich riechen. Hört ihr? Vielleicht bin ich alt und fast blind, aber ich kann euch immer noch riechen. Ich rieche hundert Meilen gegen den Wind. Ich habe die feinste Nase der Savanne, ich rieche den Mist, bevor er fault. Meine Nase kennt die Zukunft. Und wer die Zukunft kennt, ist der Überraschung einen Schritt voraus. Hört ihr? Widerstand ist zwecklos, kommt raus und sagt mir, wessen verkackte Idee das war!

Die Gazelle duckt sich noch tiefer. Der Löwe holt eine Brille hervor und sieht in den Baum.

LÖWE: Steig vom Baum und sag mir, was läuft. Ist das wieder eine dieser Affenideen? So wie die Küchenmaschine, die Karotten püriert und Wäsche wäscht? Junge, mein Hemd hat so gestunken, die Hasen haben gedacht, ich verkaufe Babybrei. Aber ich verkaufe keinen Brei, ich verkaufe Nahrung. Nahrung fürs Hirn. Das Hirn ist der Anfang von allem. Man wird nicht doof geboren. Man wird nur doof gemacht. Was wir in die Hirne hineinstecken, das kommt auch wieder raus. Naturgesetz.

Der Affe kratzt sich am Po und riecht am Finger.

LÖWE: Im übertragenen Sinne! ... Verstand. Grips. Versteht ihr? Aber Grips ist vollkommen nutzlos, wenn er nicht gefordert wird. Entscheidungen, Widerspruch, Fragen.

Der Affe kratzt sich an der Nase.

LÖWE: Mein Verstand hat uns durchs Leben gebrüllt. Vor meinem Verstand hatten sie Angst. Da war Respekt und Glaube. Bewunderung. Ganz ehrlich? Ich habe mich oft selbst bewundert. Für meinen Grips und meinen Riecher. Ich hätte recht gehabt, auch ohne erfolgreich zu sein.

Der Löwe sieht wehmütig ins Land.

LÖWE: Aber ich war es. Ein erfolgreicher Löwe mit höchsten Feinden und Freunden. Und jetzt komm

please come down from your wretched tree and tell me who thought up this silly, stupid stinker of an idea?

The monkey puts his hands over his ears, eyes and mouth, and turns his back on the lion.

LION: What sort of creatures are you? To betray your fathers, your grandfathers, your forefathers just for the sake of something new? The old ways are the best ways. Do bees make candy floss just because a funfair's come to town? Why does the dung beetle eat shit instead of Cadbury's Dairy Milk? Why does the spider spin a web instead of killing the fly with a shotgun? I'll tell you why. Because it makes sense! He who follows every fashion ends up with an identity crisis. Hummingbird!

He looks around.

LION: Hummingbiiiiird!

The hummingbird has gone.

LION: Oh, come on. You're my little tweety pie. You're my true and loyal friend. You remember our first season together? I played all the parts, and you clipped the tickets. I was terrific. And so were you. A nice round hole in every ticket. Each of us a master of his art. Nature is our stage, the sun our spotlight, and life is the author of all our plays. We lay in wait, eh? Me in the grass and you in the air, and our short plays and our long plays were taken from real life. The audience never realized that it was all theatre. You remember how the first roar in *The Lion with the Three Golden Hairs* had them all panicking. The buffaloes, impalas and meerkats were so scared, they ran away over the heads of the hippos and crocs. They didn't like it one little bit, did they? But then they all wanted to get in on the act, and we let them. We took them all on board. Lizards, hyenas, boa constrictors. They all played their parts and gave us their point of view. We learned from them, and we acted it all out so that even a child could understand it. Reason. We explained the world to our children so that they wouldn't one day think we were as thick as our own parents.

The lion takes a deep breath and then continues his great monologue to which no-one is paying the slightest attention.

LION: We ate up all the lies and filled our bellies with the masquerade. Down with fairy tales, we stand for truth! *The hummingbird returns.*

LION: And now this happens. Hummy, you're ruining everything. You shave the lion's mane and you ask him why he's freezing...So I want to know whose stupid idea this was!

The humming bird sits on the lion's shoulder and hums in his ear.

LION: Me?

Another hum from the humming bird.

endlich runter von deinem Baum und sag mir, wer sich diese Affenscheiße ausgedacht hat.

Der Affe hält sich die Ohren zu, den Mund, die Augen und wendet sich ab.

LÖWE: Was seid ihr nur für Tiere? Verratet eure Väter, für ein bisschen was Neues. Man darf die alten Pfade nicht verlassen. Welche Biene macht auf Zuckerwatte, nur weil eine Kirmes durchs Dorf zieht? Warum frisst der Skarabäus Kot und keine Mozartkugeln? Wieso weben Spinnen Netze und schießen nicht mit Schrotflinten? Weil es Sinn macht! Wer allen Moden hinterherläuft, vertrocknet in ihren Sonnen. Kolibri!

Der Löwe blickt sich um.

LÖWE: Kolibriiiii ...

Der Vogel ist nicht mehr da.

LÖWE: Ach, komm schon. Du bist doch mein Vögelchen. Meine treue Freundin. Weißt du noch, unsere erste Saison? Ich spielte alle Rollen, und du hast die Tickets entwertet. Ich war gut. Du auch. In jedes Ticket ein schönes rundes Loch. Ja, in der Kunst ist jeder an seiner Stelle der Wichtigste. Die Natur ist unsere Bühne, die Sonne unser Licht, und alle Stücke schreibt das Leben. Wir haben uns auf die Lauer gelegt, was? Ich ins Gras, du in die Luft, so haben wir der Wirklichkeit die großen und kleinen Stücke gestohlen. Das Publikum hat gar nicht gemerkt, dass das Theater ist. Weißt du noch, wie sie beim ersten Brüllen in „Der Löwe mit den drei goldenen Haaren“ in Panik geraten sind und die Büffel, Impalas und Erdmännchen davongerannt sind, über die Köpfe der Krokodile und Nilpferde? Junge, die waren sauer, aber dann wollten sie mitmachen, und das durften sie auch. Wir haben sie alle ins Boot geholt. Echsen, Hyänen und Schlangen. Sie haben mitgemacht und uns ihre Sicht der Dinge gegeben. Wir haben von ihnen gelernt und gespielt, dass ein Kind es verstehen kann. Grips. Dem Nachwuchs die Welt erklärt, damit sie uns nicht eines Tages so strohdumm daherkommen wie unsere eigenen Eltern.

Der Löwe atmet tief durch und hält weiter seinen großen Monolog, dem gerade niemand zuhört.

LÖWE: Wir haben die Lügen gefressen und uns den Bauch mit Maskerade vollgehauen. Keine Macht den Märchen, wir sind für die Wahrheit!

Der Vogel taucht wieder auf.

LÖWE: Und dann das hier. Koli, ihr macht alles kaputt. Ihr schneidet dem Löwen die Mähne und fragt ihn, warum er friert ... und jetzt will ich wissen, wer sich die Scheiße ausgedacht hat!

Der Kolibri setzt sich auf die Löwenschulter und flüstert.

LÖWE: Ich?

Der Vogel spricht weiter.

LION: I said a theatre that didn't move was a rock that didn't travel? A rock that didn't move was a monument, and monuments can't kiss or fill the brain with reason...?
He nods.

LION: Well, it's very true. But who means what he says... in the theatre?

More hums from the bird.

LION: Now? You mean now? He's coming now?...I thought he'd come tomorrow. I thought he'd come when I was dead. If it's now, he can go and take a running jump – I'll crunch every bone in his body, I'll shred his shirt, I'll pulverise his pants, I'll...

The bird hums.

LION: I can't? Not enough bite? Not enough teeth?

He laughs quietly.

LION: OK, maybe I'm wrong. Or let's just say...let's just act as if I might possibly be very slightly mistaken. Maybe it's even possible that I am very slightly mistaken...We'll all sit down together. You, me, the monkey, the gazelle, all of us. We'll have a pow-wow. And we'll decide NOT to do something. Or we'll decide to do something completely different from what everyone expects...

A disturbance in the background. The monkey comes down from the tree. The gazelle jumps all over the place. The hummingbird flies away. The monkey steps forward.

MONKEY: He has come.

LION: Has he?

MONKEY: He's here.

The gazelle is also encouraged enough to step forward.

GAZELLE: Let's clear the stage.

She tidies it up and puts on the light. The lion does nothing to stop her.

LION: Well, what do you think of him?

GAZELLE (softly): He's great.

LION: Ah!

He sits down on a chair that the gazelle has put there for him. The hummingbird comes back and sits on his shoulder. The lion sighs.

GAZELLE: It was your idea.

LION: I know.

MONKEY: You always have brilliant ideas.

LION: Yes, but...

MONKEY: And who's afraid of his own ideas?

LION: Nobody, but...

GAZELLE: We're acting to empty seats. Times are changing. We animals are changing. Things come together. Globalization. The marketing department says...

LION: Oh, shut your pretty little mouth! I know how the world works. I was one of the team that started it all off. My idea, my nose, my...Fetch the others...I'm ready now.
The others come onstage. There are all kinds of animals:

LÖWE: Ich habe gesagt, ein Theater, das sich nicht bewegt, ist ein Fels, der nicht auf Reisen geht? Ein Fels, der sich nicht bewegt, ist ein Denkmal, und Denkmäler können keine Küsse geben, keine Hirne mit Grips füllen ...?

Der Löwe nickt.

LÖWE: Das ist gut gesagt. Aber, wer meint, was er sagt ... am Theater?

Der Vogel zwitschert wieder.

LÖWE: Jetzt. Jetzt gleich? Er kommt jetzt gleich? ... Ich dachte, er kommt morgen. Ich dachte, er kommt, wenn ich schon lange tot bin. Koli, jetzt kann er mir den Buckel runterrutschen, ich fresse ihn mit Haut und Haaren, Jacke, Hemd und Schuhen ...

Der Vogel zwitschert.

LÖWE: Ich kann ihn nicht fressen? ... Keine Zähne mehr. Keine scharfen.

Der Löwe lacht leise.

LÖWE: Und wenn ich mich getäuscht habe? Sagen wir, tun wir so, als wäre es möglich, dass ich mich getäuscht habe. Vielleicht habe ich mich tatsächlich getäuscht und ... setzen wir uns doch alle zusammen. Du und ich, der Affe, die Gazelle, alle. Großes Palaver. Beschließen wir noch einmal, etwas nicht zu tun. Etwas vollkommen anders zu machen, als alle Welt von uns erwartet ...
Im Hintergrund Unruhe. Der Affe kommt vom Baum. Die Gazelle springt hin und her. Der kleine Vogel fliegt davon. Der Affe tritt vor und spricht.

AFFE: Er ist gekommen.

LÖWE: Ja?

Affe Er ist da.

Auch die Gazelle traut sich nach vorn.

GAZELLE: Machen wir die Bühne klar.

Die Gazelle bereitet die Bühne, stellt das Licht ein. Der Löwe behindert sie nicht.

LÖWE: Und, wie findest du ihn?

GAZELLE (leise): Toll.

LÖWE: Aha.

Dann setzt er sich auf einen Stuhl, den ihm Gazelle bereitgestellt hat. Der kleine Kolibri nimmt Platz auf seiner Schulter. Der Löwe seufzt.

GAZELLE: Es war deine Idee.

LÖWE: Ich weiß.

AFFE: Du hast nun einmal die besten Ideen.

LÖWE: Ja, ja. Aber ...

AFFE: Wer fürchtet sich schon vor eigenen Ideen?

Löwe: Niemand, nur ...

Gazelle: Wir spielen vor leeren Plätzen. Die Zeiten ändern sich. Wir Tiere ändern uns. Man rückt zusammen. Globalisierung. Die Marketingabteilung hat gesagt ...

LÖWE: Ach, halt doch dein hübsches Schnäuzchen. Ich

carnivores, herbivores, amphibians – whatever a theatre needs. They take up their positions and wait for the new arrival.

GAZELLE: Shall I go and get him?

GOOSE (stupidly): Who's coming? Is it Spring?

FOX: The new age, my dear, the new age.

LION (roaring): Come in, come in, whoever you are!

GAZELLE: Tara...

There is a rustling in the undergrowth, and a man steps into the clearing. The animals start murmuring to one another.

The man – middle-aged, smartly dressed – takes up his position. He is unafraid, big and likable.

ADAM: Hello, everyone.

All the animals, including the lion, look at him as if they'd never seen a man before.

LION: Good afternoon. What's your name?

ADAM: Adam. I'm an actor. You wanted me to do an audition.

More murmuring among the animals.

LION: Yes. The audience...pigs, wolves, a few sheep... they wanted to see humans on the stage, Real humans. You are a real human, I presume?

ADAM: I'm a real actor.

LION: As you may know, this is a very famous animal theatre. We've never had humans on our stage before.

ADAM: I know lots of theatres run by humans who are like wild animals. But I don't mind who you are, because I'm an...

LION: Actor. You've already told us. And so are we all. Until we are no longer actors but merely...spectators.

Adam nods.

ADAM: I'm still an actor.

LION: Good. I'm still a lion.

The lion leans back and gives a signal with his big and ancient paw.

LION: Very well then, my dear Adam, act something nice for us. My animals and I can't wait to see what you humans can do on our stage.

THE END

Martin Baltscheit is a cartoonist, illustrator, actor, and author of children's books, short stories, radio and theatre plays. He has won numerous awards for his work. www.baltscheit.de

English translation: David Henry Wilson

This text was first published in ASSITEJ Germany's Annual 2015 IXYPSILONZETT.

weiß, wie die Welt funktioniert. Ich war Teil des Erfinder-teams. Meine Idee, mein Riecher, mein ... Holt die anderen ... ich wär dann so weit.

Die anderen kommen. Es sind alle Arten dabei. Fleischfresser, Pflanzenfresser, Amphibien, was ein Theater so braucht. Sie stellen sich auf und warten auf den, der da kommt.

GAZELLE: Soll ich ihn holen?

Eine dumme Gans fragt: Wer kommt denn? Der Frühling?

Ein Fuchs sagt: Die neue Zeit, meine Liebe, die neue Zeit.

Der Löwe brüllt!

LÖWE: Immer herein, wenn's kein Schneider ist.

GAZELLE: Und bitte ...

Es raschelt im Unterholz, dann tritt ein Mensch auf die Lichtung. Die Tiere raunen. Der Mensch, ein Mann mittleren Alters in einem gepflegten Anzug, stellt sich auf. Er ist ohne Furcht, groß und sympathisch.

ADAM: Guten Tag.

Die Tiere, auch der Löwe, betrachten den Menschen, als hätten sie noch nie einen Menschen gesehen.

LÖWE: Guten Tag. Wie ist Ihr Name?

ADAM: Mein Name ist Adam. Ich bin Schauspieler. Sie wollten, dass ich vorspreche.

Die Tiere raunen wieder.

LÖWE: Ja. Das Publikum ... Schweine und Wölfe und auch ein paar Schafe wollten Menschen auf der Bühne sehen.

Echte Menschen. Sie sind doch ein echter Mensch?

ADAM: Ich bin ein echter Schauspieler.

LÖWE: Das hier ist, wie Sie vielleicht wissen, ein sehr berühmtes Theater von Tieren. Es gibt hier keine Menschen auf der Bühne, seit fast fünfzig Jahren.

ADAM: Ich kenne viele Theater, die von Menschen geführt werden, die wie wilde Tiere sind. Aber das macht mir nichts aus, denn ich bin ein ...

LÖWE: ... Schauspieler, das sagten Sie bereits. Und Schauspieler sind wir ja alle. So lange bis wir keine Schauspieler mehr sind, sondern nur noch ... Zuschauer. *Adam nickt.*

ADAM: Noch bin ich Schauspieler.

LÖWE: Gut. Noch bin ich Löwe.

Der Löwe lehnt sich zurück und gibt mit seiner großen alten Tatze ein Zeichen.

LÖWE: Dann, mein lieber Adam, spielen Sie uns doch mal was Schönes vor. Meine Tiere und ich sind sehr gespannt, was Menschen so auf der Bühne können.

ENDE

Martin Baltscheit ist als Comiczeichner, Illustrator, Schauspieler, Kinderbuch-, Prosa-, Hörspiel- und Theaterautor tätig. Für seine Arbeiten erhielt er bereits zahlreiche Auszeichnungen. www.baltscheit.de Der Text erschien erstmals im IXYPSILONZETT Jahrbuch für Kinder- und Jugendtheater der ASSITEJ Deutschland 2015 im Verlag Theater der Zeit. www.assitej.de www.theaterderzeit.de



GENERATIONS IN DIALOGUE

ANNA EITZEROTH / HENNING FANGAUF

GENERATIONS IN DIALOGUE



35 Kilo Hoffnung, Junges Staatstheater Braunschweig, Germany. Photo: Volker Beinhorn.

Generations in Dialogue is the theme of the ASSITEJ Artistic Gathering 2015 that takes place during the "Augenblick mal!" Festival in Berlin. Here theatre artists from all over the world meet up for an international cross-generational dialogue on theatre for young audiences.

In Kabinet K's dance show "Raw" there are three different generations on stage: six children, two adult men and an older woman. The physical differences between the different generations become only too clear during the dance performance. Whereas the children radiate a playful energy and joy in their movements, those of the adult dancers are shot through with power and physical consciousness. The older woman dancer seems to be experienced, level-headed and calm. In the parts of the

Generations im Dialog ist das Thema des ASSITEJ Artistic Gathering 2015, das im Rahmen des Festivals Augenblick mal! in Berlin stattfindet. Hier treffen sich Theaterkünstler aus der ganzen Welt in einem internationalen, generationsübergreifenden Dialog über Theaterkunst für junge Zuschauer.

In der Tanzproduktion „Raw“ von Kabinet K stehen drei Generationen zusammen auf der Bühne: sechs Kinder, zwei erwachsene Männer und eine ältere Frau. Die körperlichen Unterschiede zwischen den unterschiedlichen Generationen werden im Tanz offensichtlich. Während die Kinder in ihren Bewegungen eine spielerische Energie und Lust an Bewegung ausstrahlen, sind die Bewegungen des erwachsenen Tänzers von Kraft und Körperbewusstsein geprägt. Die ältere Tänzerin wirkt erfahren, besonnen und ruhig. In den gemeinsamen Choreografien sieht der Zuschauer immer wieder getanzte Dialoge zwischen ungleichen Paaren, die miteinander spielen, aufeinander reagieren, zusammen etwas entwickeln, miteinander arbeiten. Die offensichtlichen Unterschiede werden dabei nicht gegeneinander ausgespielt: Die Kraft gewinnt nicht gegen das Spielerische, die Erfahrung verliert nicht gegen die kindliche Energie, keine Generation wirkt der anderen überlegen. Die Inszenierung „Rau“ zeigt in ihren choreografischen und intergenerationalen Dialogen wie in einem Brennglas einen zentralen Aspekt des Theaters für junge Zuschauer: die künstlerische Kommunikation zwischen verschiedenen Generationen.

Generationen im Text und im Theater

Ein Blick in die Geschichte des Kinder- und Jugendtheaters zeigt, dass insbesondere die Autorinnen und Autoren des Kinder- und Jugendtheaters den Dialog zwischen den Generationen zu einem Thema ihrer Stücke machen. In zahlreichen Theatertexten, die zum einen aus dem Geiste des sogenannten „emanzipatorischen Theaters“ in

show where they all dance together the audience observes danced dialogues between unequal pairs who are playing with and reacting to one another, who are working together to develop something. In all this, the obvious differences between the generations are not played off against one another. Power does not prevail over playfulness, experience does not lose out to childlike energy; no generation is seen to be superior to the others. In its choreographic and intergenerational dialogues “Raw” seems to put a magnifying glass on a central aspect of theatre for young audiences: artistic communication between different generations.

Generations in theatre texts and in theatre

A look at the history of theatre for children and young people shows that one of the central themes in plays written for young audiences is the dialogue between generations. On the one hand the texts are written in the spirit of the so-called “emancipatory” theatre in Germany and on the other hand they are based on social developments in other European countries: What unites a great number of these texts is an intensive dialogue between the generations, especially between children and grandparents. On stage the characters mediate the different age-specific viewpoints and experiences. Theatrical shows bring young and old together and ask critical questions about relationships that are often idealised and full of yearning for one another. Theatre makes it possible to talk about dying and death: the views of the older generation can often ameliorate the fears of the young protagonists; by contrast youthful perspectives offer adults new ways of seeing and recounting. Listening and viewing these stories together bring the generations closer to one another.

Time and time again theatre for children and young people has shown itself to be a mindful observer of our society and especially of the demographic transformations in Germany. In the truest sense of the word it involves the older generations in the game with the aim of helping all generations to understand each other as equals.

Relationships between generations

The programme of the Augenblick mal! 2015 Festival provides a lot of food for thought about the relationship between the generations:

When, for example, the production “Trashedy“ by Leandro Kees takes as its theme the connections between consumption and environmental destruction, it might bring up questions for the young audience with regard to their own consumption and its consequences. That said, they are faced with an advanced stage of environmental damage for which other generations are responsible.

“Child Soldiers”, the show presented by young actors from Theater Bremen is also about different generations: Child soldiers are strategically misused by adults, because they are compliant and can be manipulated. The performers from Bremen are children and young people who put themselves in the role of similarly aged African

Deutschland entstanden sind, die zum anderen aber auch auf gesellschaftlichen Entwicklungen anderer europäischer Länder basieren, führen die Generation einen intensiven Dialog miteinander, insbesondere die Enkel mit den Großeltern. In Texten und Dialogen auf der Bühne vermitteln die Figuren zwischen den verschiedenen, altersspezifischen Ansichten und Lebenserfahrungen. Theatererlebnisse bringen Jung und Alt zusammen und stellen kritische Fragen an ein oftmals idealisiertes und auch mit Sehnsucht nach einander verbundenes Verhältnis. Es kann über Sterben und Tod gesprochen werden, aus der Sicht der Älteren relativieren sich Ängste der jugendlichen Protagonisten, die jugendliche Perspektive vermitteln wiederum den Alten neue Sichtweisen und das gemeinsame Erzählen, Zuhören und Zuschauen lassen die Generationen zusammenrücken.

Immer wieder erweist sich die Kunst des Kinder- und Jugendtheaters als ein aufmerksamer Beobachter unserer Gesellschaft und insbesondere des demografischen Wandels in der Bundesrepublik Deutschland. Es bringt - im wahrsten Sinne des Wortes - die Alten mit ins Spiel und hat den gesellschaftlichen Ausgleich, das Verständnis der Generationen füreinander zum Ziel.

Denkanstöße zum Verhältnis der Generationen

Das Programm des Festivals Augenblick mal! 2015 gibt verschiedene Denkanstöße zum Verhältnis zwischen den Generationen:

Wenn zum Beispiel die Produktion „Trashedy“ von Leandro Kees Zusammenhänge zwischen Konsum und Umweltzerstörung zum Thema macht, wirft das für die zuschauenden Kinder vielleicht Fragen nach ihrem eigenen Konsum und dessen Folgen auf. Sie sind aber auch mit einer vorangeschrittenen Umweltzerstörung konfrontiert, die andere Generationen zu verantworten haben.

Auch die Produktion „Kindersoldaten“ von den Jungen Akteuren des Theaters Bremen setzt sich mit Generationen auseinander: Kindersoldaten werden strategisch (von Erwachsenen) eingesetzt, weil sie gefügig und manipulierbar sind. Auf der Bühne stehen Kinder und Jugendliche aus Bremen, die sich in gleichaltrige afrikanische Kindersoldaten hineinversetzen, und für andere Kinder die Stimme erheben, indem sie berichten, beschreiben, anklagen.

Der Autor Finn-Ole Heinrich lässt in dem Stück „Räuberhände“ seine Helden bis nach Istanbul reisen um den verschwundenen Vater zu finden. Damit greift der Autor auf das seit der Klassik wohl meistbearbeitete „Dialog“-Thema, nämlich die Suche nach dem verschwundenen Vater, zurück. Ein Dialog, der hier nur in der Phantasie geführt werden kann.

Sehr viel realistischer und von Wärme geprägt ist das Verhältnis zwischen dem Kind David, das unter Schulverlegen leidet, und seinem Großvater Léon. In dem Stück „35 Kilo Hoffnung“ von Anna Galvalda heisst es „.....und gleichzeitig war klar, dass ich mit meinen Noten auch die

child soldiers and speak out clearly in their reports, descriptions and accusations.

In his play "Robber Hands" the author Finn-Ole Heinrich takes his protagonists to Istanbul in order to find a father who has disappeared. In doing so he resorts to one of the most frequently used dialogue themes in classical drama: the search for a lost father. But here the dialogue can only be conducted in the imagination.

The relationship between the boy David who is suffering from his failure at school, and his grandfather Léon is much more realistic and full of warmth. In Anna Gavalda's play "35 Kilos of Hope" we hear the following snatch of dialogue "...And now it was clear to me that my marks would mean that I would not be moving on with my class next year. When granddad Léon found out that I would have to repeat my third year he set me on his lap and comforted me."

In his play "2.14 a.m." the Canadian author David Paquet presents us with an absurdly exaggerated dialogue between the generations. A young man by the name of François finds his grandmother in a hospital ward lying next to another old lady, the 77-year old Henriette. She invites them to share a glass of vodka and play a game of Ludo. The scene moves into the surreal when the drinking bout, the game, their bodies and the old ladies' cold hands create a situation in which François feels out of place and insecure. "I'm off" he says curtly and flees from the fearful, fictional dialogue.

New theatre makers, new dialogues

A look at the theatre artists invited to the festival show that there has been a generation change in the theatre artists, many of who are encountering young audiences in the theatre for the first time. This brings up the question how theatre makers come into dialogue with one another about young audiences and with regard to aesthetic approaches and themes. What new perspectives are being introduced by the young theatre makers? How will they influence and affect young audiences? Theatre for young audiences is engaged in a permanent dialogue between the generations. It sets artistic impulses which stimulate social and cross-generational discussions. A dialogue has a special quality when the partners encounter one another without prejudice and with a keen interest in one another, although they might have known each other already for a long time. It is exciting when we are constantly prepared to let ourselves be surprised by each other, are open to other people's perspectives and ready to react to the impulses provided by our opposites.

Anna Eitzeroth (*1982) and Henning Fangauf (*1954) both work at the Children's and Young People's Theatre Centre in the Federal Republic of Germany. Along with Meike Fechner (ASSITEJ Germany) they have developed the concept for the International Artistic Encounters at the ASSITEJ Artistic Gathering 2015.

English translation: Roy Kift

Versetzung in die nächste Klasse nicht schaffe. Als Opa Léon damals erfuhr, dass ich die dritte Klasse wiederholen musste, nahm er mich auf seine Knie und tröstete mich."

Einen ins Absurde überhöhten Dialog zwischen den Generationen schreibt der kanadische Autor David Paquet in dem Stück „2 Uhr 14“. In einem Krankensaal findet der Jugendliche François seine Großmutter schlafend, neben ihr liegt eine andere Großmutter, die 77-jährige Henriette. Sie lädt ein zum Wodka trinken und zum „Mensch ärgere dich nicht“ Spiel. Die Szene wird surreal, das Trinken, das Spielen, die Körper, die kalten Hände lassen eine Situation entstehen, in der François fremd und verunsichert ist. „Ich haue ab“, sagt er lapidar. Er entflieht dem ihn beängstigenden, fiktiven Dialog.

Neue Dialogpartner

Ein Blick auf die zum Festival eingeladenen Theatermacher zeigt: Es gibt einen Generationenwechsel der Akteure, und Künstler, die zum ersten Mal die Begegnung im Theater mit den jungen Zuschauern suchen. Hier stellt sich die Frage, wie Theatermacher untereinander über ihre ästhetischen Formate und Themen sowie über ihre jungen Zuschauer ins Gespräch kommen. Welche neuen Perspektiven bringen junge Theatermacher ein? Wie werden Sie das Theater für junges Publikum beeinflussen und prägen?

Theaterkunst für junge Zuschauer führt permanent den Dialog zwischen den Generationen und setzt künstlerische Impulse, die gesellschaftliche und generationenübergreifende Diskussionen anregen. Eine besondere Qualität hat ein Dialog, wenn sich die Dialogpartner unvoreingenommen und mit einem wachen Interesse füreinander begegnen, obwohl sie sich vielleicht schon lange kennen. Es bleibt spannend, wenn wir immer wieder bereit sind, uns voneinander überraschen zu lassen, uns auf die Perspektive des anderen einzulassen und auf die Impulse des Gegenübers zu reagieren.

Anna Eitzeroth (*1982) und Henning Fangauf (*1954) arbeiten beide im Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland. Gemeinsam mit Meike Fechner (ASSITEJ Deutschland) haben sie das Konzept für die International Artistic Encounters beim ASSITEJ Artistic Gathering 2015 entwickelt.



**STATIC STRUCTURES AND
DYNAMIC PERSPECTIVES**
THE GENERATION CHANGE IN THEATRE FOR
CHILDREN AND YOUNG PEOPLE IN EUROPE

ECKHARD MITTELSTÄDT

**GEWACHSENE STRUKTUREN
UND NEUE SICHTWEISEN**
ZUM GENERATIONSWECHSEL IM
EUROPÄISCHEN KINDER- UND JUGENDTHEATER

Whilst we are working in theatre for children and young people we ourselves pretend that we remain young and are always close to changes and developments. The people for whom we work are also the protagonists of these changes and developments. All the more so when personalities like Suzanne Osten (Unga Klara, Stockholm), Eva Bal (Kopergietery, Gent) and Volker Ludwig (GRIPS Theater, Berlin), who have made theatre for children and young people a decisive factor in the European theatre landscape, step back from the limelight. Trying to keep a balance between honouring their achievements and more or less renewing them in a careful manner is something that can be felt in their successors. IXYPSILONZETT, ASSITEJ Germany's yearbook for theatre for children and young people in 2015 has explored the generation change at the Unga Klara in Stockholm and the Kopergietery in Gent, who have been given the task of taking over this great heritage and further developing theatre for and with children and young people.

To preserve and to change

Johan de Smet took over the leadership of Kopergietery in Gent from Eva Bal as early as 2003. As a boy he was himself a participant in workshops given by Eva Bal, and later he was a director in the theatre. As such, Johan de Smet is intimately connected with the spirit of the

Wenn man Theater für Kinder und Jugendliche macht, bleibt man selbst jung, ist immer nah dran an den Veränderungen und Entwicklungen, denn die für die gearbeitet wird sind ja die Protagonisten dieser Veränderungen und Entwicklungen. Zumal wenn mit Suzanne Osten (Unga Klara Stockholm), Eva Bal (Kopergietery, Gent) und Volker Ludwig (GRIPS Theater, Berlin) Persönlichkeiten einen Schritt zurück treten, die das Kinder- und Jugendtheater in den vergangenen Jahrzehnten zu einem entscheidenden Faktor in der europäischen Theaterlandschaft gemacht haben. Der Versuch einer Balance zwischen der Würdigung einer Lebensleistung und der mehr oder weniger behutsamen Erneuerung ist da bei den Nachfolgern zu spüren. IXYPSILONZETT. Das Jahrbuch für Kinder- und Jugendtheater 2015 der ASSITEJ Deutschland hat die nach dem Generationswechsel am Unga Klara in Stockholm und der Kopergietery in Gent gefragt, die ihn vollzogen haben, die versuchen ein großes Erbe zu übernehmen und dabei das Theater für und mit Kindern und Jugendlichen weiterzuentwickeln.

Bewahren und verändern

Johan de Smet hat schon 2003 die künstlerische Leitung der Kopergietery in Gent von Eva Bal übernommen. Selbst als jugendlicher Teilnehmer an Workshops von Eva Bal und später als Regisseur dem Haus verbunden,



Lammungarnas Fest
 UNGA KLARA, Stockholm, Sweden.
 Photo: Sara P. Borgström.

theatre and linked with his predecessor who continues to put her knowledge and experience at his disposal as a consultant and director. “From the very start I was convinced that the basic philosophy of our theatre is something for which it is worth fighting”, he says. He did not want to change anything but to add something. As such, he made a clear agreement with Eva Bal that she remain as an artistic adviser in order to avoid “personally coloured discussions”. The changeover seems to have been successful.

By contrast Farnaz Arbabi and Gustav Deinoff who took over from Suzanne Osten in 2014 – she founded the theatre in 1975 – are still in the start-up phase. In their article for the IXYPSILONZETT yearbook they describe her as the “mother of modern theatre for children and young people in Sweden” and write about the three

ist Johan de Smet eng mit dem Geist des Hauses und seiner Vorgängerin verbunden, die dem Haus noch als Beraterin und Regisseurin zur Verfügung steht. „Von Anfang an war ich überzeugt, dass die gesamte Philosophie unseres Hauses etwas ist, für das es sich zu kämpfen lohnt“, sagt er. Er habe nichts ändern sondern etwas hinzufügen wollen. Und hat mit der beratend tätig bleibenden Eva Bal klare Vereinbarungen getroffen, um „persönlich gefärbte Diskussionen“ zu vermeiden. Und der Wechsel scheint geglückt.

Noch am Anfang stehen hingegen Farnaz Arbabi und Gustav Deinoff, die das Unga Klara 2014 von Suzanne Osten übernommen haben, die es 1975 gegründet hatte. „Mutter des modernen schwedischen Kinder- und Jugendtheaters“ nennen sie Osten in ihrem Beitrag für das Jahrbuch IXYPSILONZETT und schreiben von den

pillars on which Unga Klara is based: the perspective of children, the audience and the methodology. They are the legacy that has to be managed. The two successors have also worked intimately with their predecessor in the theatre and their work is shot through with its style of collective leadership. Yet they still want to change things, want to improve the intercultural competence of the theatre staff, and are continuing to seek ways of reaching and greeting all the children in Stockholm in the spirit of Suzanne Osten. Here the audiences should continue to see “highly professional and experimental artistic performances” that are created in “open working processes”.

Volker Ludwig might also have been thinking along such lines when he asked Stefan Fischer-Fels to take over as head of the Grips Theater. But in this case Volker Ludwig stayed as business manager and thus remained very closely linked to the daily artistic work. Such a constellation was bound to be full of conflicts and this stimulated the author Martin Baltscheit to write a play. (It can be read in this magazine on page 79). In his play Baltscheit cleverly moves between reality and fiction. Anyone who knows the Grips Theatre will soon get the picture. But the play is really about the change of generations in the theatre and can be effortlessly applied to other theatres in other places.

Creating dynamic structures, structuring knowledge transfer

The successor has to make his or her new artistic approach visible while taking into account changes in the audience and the changing status and role of theatre in society. In Germany, at least, we can say that there is no shortage of young theatre makers who want to put their ideas on stage and experiment with performative formats. Here they also want to work in theatre for children and young people, but not exclusively. How can we succeed in persuading these young theatre makers to work in theatre for children and young people, and how can we give them the opportunity to develop their own artistic style?

We must give them a place to work, says Winfried Wrede from the Theater Wrede in Oldenburg. Wrede is himself an independent theatre maker with his own venue in Oldenburg where he is developing a residency program called “flausen“. Young artists from all areas of the performative arts are invited to apply for a residency. After they have been selected by a jury on the basis of their ideas, they are given four weeks in which to work on an idea, without the pressure of any opening date but with a stage and the support of mentors with regard to the content and the technical challenges involved. They also receive accommodation and some financial compensation to the extent that during this time they are able to work without having to look for jobs on the side and participating in other projects. This is a dream for many performative artists: a dream come true for the six groups a year who are selected for the “flausen– young

drei Säulen auf denen das Unga Klara ruht: der Kinderperspektive, dem Publikum und der Methode. Sie seien das Erbe, das es nun zu verwalten gelte. Auch die beiden Nachfolger haben eng mit ihrer Vorgängerin am Theater zusammengearbeitet, sind vom kollektiven Führungsstil des Hauses geprägt. Und doch wollen sie verändern, wollen die interkulturelle Kompetenz der Theatermitarbeiter verbessern, suchen weiter nach Möglichkeiten alle Kinder Stockholms zu erreichen und sie im Theater willkommen zu heißen, ganz im Sinne von Suzanne Osten. Dort sollen sie „weiterhin hochqualifizierte und künstlerisch avancierte Vorstellungen“ sehen, die in „offenen Arbeitsprozessen“ entstehen.

So mag auch Volker Ludwig gedacht haben als er Stefan Fischer-Fels bat, die künstlerische Leitung des Grips Theaters zu übernehmen. Allerdings blieb Volker Ludwig dem Theater als Geschäftsführer erhalten und somit in der Nähe des künstlerischen Tagesgeschäfts. Eine konflikträchtige Konstellation, die den Autor Martin Baltscheit sogar dazu anregte, ein Drama dazu zu schreiben (Es ist in diesem Heft auf Seite ?? zu lesen). Dabei wechselte Baltscheit geschickt zwischen Realität und Fiktion. Wer das Grips Theater kennt, wird schnell im Bilde sein, aber eigentlich erzählt das Stück vom Generationswechsel am Theater und lässt sich mühelos auf andere Häuser an anderen Orten übertragen.

Strukturen öffnen und Wissen weitergeben

Für die Nachfolger gilt es, neue künstlerische Handschriften sichtbar zu machen, den Veränderungen im Publikum, und der Sicht auf das Theater Rechnung zu tragen. Es herrscht – zumindest für Deutschland lässt sich das sagen - kein Mangel an jungen Theatermachern, die ihre Ideen auf die Bühne bringen wollen, die mit performativen Formaten experimentieren wollen. Dabei wollen sie auch – aber nicht nur – für Kinder und Jugendliche arbeiten. Wie gewinnt man diese jungen Theatermacher für das Kinder- und Jugendtheater, gibt ihnen Möglichkeiten ihre eigene künstlerische Handschrift zu entwickeln?

Man gibt ihnen einen Platz zum Arbeiten, sagt Winfried Wrede vom Theater Wrede in Oldenburg. Selbst freier Theatermacher mit eigener Spielstätte in Oldenburg, entwickelte Wrede ein Residenzprogramm mit dem Namen „flausen“. Junge Künstler aller Sparten der Darstellenden Künste können sich um eine Residenz bewerben. Wenn sie von einer Jury aufgrund ihrer Idee ausgewählt werden, heißt das: Vier Wochen an einer Idee arbeiten ohne den Druck eines Premierentermins aber mit Bühne, technischer und inhaltlicher Unterstützung durch Mentoren. Dazu Unterkunft und eine Aufwandsentschädigung, die so bemessen ist, dass auf Nebenjobs und die Teilnahme an anderen Projekten in dieser Zeit verzichtet werden kann. Ein Traum vieler darstellender Künstler, den „flausen– young artists in residence“ für zuletzt sechs Gruppen im Jahr wahr werden lässt. Seit 2011 gibt es das Programm und Hannah Biedermann und ihre Hildesheimer Gruppe „pulk fiktion“ waren die

artists in residence” programme. The programme has existed since 2011 and Hannah Biedermann and her Hildesheim group “pulk fiktion“ were the first to put theatre for children at the centre of their work during their residency in 2012. They were looking for a format in which children and adults could mutually negotiate the theme of the “future”. After their residency they had to search for a long time for a place in which they could implement their concept. Biedermann explains that their search for a venue or partner for a co-production was difficult because of people’s reluctance to take a risk in theatre for children and young people. Another reason might be that it was not so easy to coordinate performance dates between the members of the heterogeneous group and the theatres. Because – and this is also a prominent feature amongst young theatre makers in Germany – they work in very different constellations and places and often come together only for projects. This does not fit in so easily with the structures which have become established amongst independent workers in theatre for children and young people who, after years on tour, are often tied to a place with its own theatre that has already built up and cares for its own audience. The Theater Marabu from Bonn is a good example of ensuring that young theatre makers can still have their place in such theatres because it puts its own theatre and know-how at their disposal in order to allow them to create their own productions. And this has proved very successful. The cobratheater.cobra has just been invited to the young people’s theatre meeting in Berlin with its show “Ein Bodybild“. The production was created at the Theater Marabu in Bonn.

Such models as these enable a mutually acceptable change in artistic generations, a skilful combination of experience and existing infrastructure on the one hand, and fresh points of view and new ideas on the other. These models could also be used by the many independent theatres working for children and young people. For here there will also be a number of generation changes in the coming years. Just recently, there was a conference of theatre makers who had invited a farmer to discuss this theme. He is commissioned by farming organisations to advise farmers on how to take over and hand over farms with long traditions. The parallels to generation takeovers in the theatre were quite striking. Hence it might be helpful from time to time to seek advice from someone from other sectors of society and business.

Eckhard Mittelstädt works for the Federal Association of Independent Theatres in Germany. He was General Secretary of ASSITEJ Germany and Counsellor on ASSITEJ’s Executive Committee for many years. Since 2005, he has been editor of IXYPSILONZETT. Magazine for Theatre for Children and Young People, published by ASSITEJ Germany and the publishing house “Theater der Zeit”.

English translation: Roy Kift

ersten, die bei ihrer Residenz Theater für Kinder in den Mittelpunkt gestellt haben. Sie waren auf der Suche nach einem Format, in dem Kinder und Erwachsene das Thema Zukunft miteinander aushandeln. Nach der Residenz waren sie lange auf der Suche nach einem Platz, an dem sie ihr Konzept umsetzen können. Zu wenig Lust am Risiko im Kinder- und Jugendtheater begründet Biedermann die schwierige Suche nach einem Produktionsort. Vielleicht haben aber die Terminpläne der Gruppenmitglieder und die der Bühnen sich auch nicht so leicht in Einklang bringen lassen. Denn, und das kennzeichnet die Szene der jungen Theatermacher in Deutschland auch, sie arbeiten in unterschiedlichsten Konstellationen und Orten und finden sich oft nur für Projekte zusammen.

Das passt nicht so gut mit den gewachsenen Strukturen der freien Kinder- und Jugendtheater zusammen, die sich oft nach Jahren auf Tour an einen Ort mit eigener Bühne gebunden haben, an dem sie ihr Publikum aufgebaut haben und pflegen. Das Theater Marabu aus Bonn ist ein Beispiel dafür, dass die jungen Theatermacher dennoch Platz in solchen Theatern haben können. Sie stellen jungen Theatermachern ihr Theater und ihr Knowhow für eigene Produktionen zur Verfügung. Und sind sehr erfolgreich damit: Gerade ist das Label cobratheater.cobra mit „Ein Bodybild“ zum Deutschen Kinder- und Jugendtheatertreffen nach Berlin eingeladen worden. Entstanden ist die Produktion am Theater Marabu in Bonn.

Solche Modelle sind es, die einen künstlerischen Generationswechsel in einem Miteinander ermöglichen und eine geschickte Kombination von Erfahrung und vorhandener Infrastruktur auf der einen Seite und andere Sichtweisen und neue Ideen auf der anderen Seite bieten. Es sind dies Modelle, die gerade die vielen kleinen Freien Kinder- und Jugendtheater nutzen können. Denn auch hier steht in den nächsten Jahren mancher Generationswechsel an. Kürzlich war bei einer Konferenz von Theatermachern zu diesem Thema ein Landwirt eingeladen. Er berät im Auftrag des Bauernverbandes Bauern bei der Organisation der Hofübergabe. Die Parallelen zur Übergabe von Theatern an die nächste Generation waren frappierend. Vielleicht könnte es gelegentlich hilfreich sein, jemanden aus ganz anderen Branchen um Rat zu fragen.

Eckhard Mittelstädt arbeitet beim Bundesverband Freier Theater in Berlin. Er war viele Jahre Geschäftsführer der ASSITEJ Deutschland und Counsellor im Executive Committee der ASSITEJ International. Seit 2005 ist er verantwortlicher Redakteur des IXYPSILONZETT. Magazin für Kinder- und Jugendtheater im Verlag Theater der Zeit.



ABOUT GENERATIONS

ASAYA FUJITA

世代を越えて

The main venue for the ASSITEJ World Congress in Warsaw was the site of the Warsaw Ghetto, which is the historical stain of Nazi Germany during World War II and led to the tragedy of the Holocaust. I, who was born and raised in Japan, an ally of Germany applauding the remarkable German progress during the war, had no idea that Germany was committing such a crime, but this does not mean I wasn't taking part in the crime. After I found out, when I was at the site of the Warsaw Ghetto I kept telling everyone I met, "the Warsaw Ghetto was here". And there were those who showed great interest and started researching about it and there were others, completely indifferent, saying, "What is a Ghetto?" It was obvious there were different levels of interest depending on the generations.

I deeply realized it would be difficult to succeed in having experiences that transcend generations.

I thought later that I should have suggested offering a moment of silent prayer for the Ghetto victims at the opening ceremony of the World Congress.

My father was a journalist during World War II and he was arrested and tortured by the police with another dozen journalists because it was considered that they were not cooperating with the war. I, his son, know the fact but do not know the pain of torture and the fear of death that my father had probably felt. Perhaps, only a small percentage of the fact is transmitted to my daughters,

ワルシャワの世界大会の主会場は、ワルソー・ゲッターの跡地だった。ワルソー・ゲッターといえば、第二次大戦中のナチス・ドイツが行なった犯罪のあとで、ホロコーストの惨劇につながる歴史の汚点である。大戦中、そのドイツの同盟国であった日本に生まれ育ち、ドイツの躍進に拍手を送っていた小学生の私は、ドイツがそんな犯罪を犯していたことは知らなかったが、しかし知らなかったとしても、犯罪に加担していたことに違いはない。そのことを知った私は、会う人ごとに「ワルソー・ゲッターってここにあったんだってさ」と言い続けた。それに対する答えはさまざまだった。強い関心を抱いて自分でも調べ始める人もいたし、「ゲッターって何ですか?」と、まるで無関心なものもいた。世代による関心の温度差は明らかだった。

世代を越えて体験を継承するのは難しいとしみじみ思った。開会に際して、ゲッターの犠牲者たちに黙祷を捧げることを、提案すべきだったかな、と後になって思った。

私の父親は、第二次大戦中、ジャーナリストで、戦争に協力しないことを理由に、数十人の仲間のジャーナリストとともに、警察に逮捕され、拷問を受けた。息子の私は、その事実は知っているが、父が感じたであろう拷問の痛みと死の恐怖は知らない。私の娘たちには、その事実さえも何分の一しか伝わっていないだろう。それでも娘たちは、まだ生前の祖父の記

who had memories of him while alive. And only the written knowledge is transmitted to their children, my grandchildren. If I die, there will be nobody who can talk about the era with feeling at my home.

I believe that theatre can do something to transmit experiences that transcend generations. An actor's work starts by adopting a character as his or her own. This cannot happen if the actor thinks it is someone else's business. The actor needs to be the character to perform his work. So if he or she acts properly, the actor can experience the solitude of the Danish Prince, the feeling of despair of the three sisters or the distress of Oedipus in theatre. Audiences can also sympathize, understand, and be moved, reflecting themselves in characters; therefore, theatre is the only vessel for history that should be transmitted with a sense of experience.

To transmit something transcending generations is the most important role that theatre can play.

Asaya Fujita is a playwright and director. He has worked for contemporary theaters, theaters for children and young people, musicals, and opera. One of his works for young audience, "Bekkanko-Oni," has been translated into eight languages. He has received several awards for such dramaturgy. He is President of ASSITEJ Japan and Vice President of ASSITEJ EC.

English Translation: Kenjiro Otani.

憶がある。その子供たち、つまり孫たちにはもう、活字の知識しか伝わっていない。私が死ねば、もうあの時代を実感で語る人間は、我が家にはいなくなる。

世代を越えて体験を伝えるために、演劇にならば、何かできるはずだと、私は思っている。俳優の仕事は、役をわがことと捉えることから始まる。他人事では成立しない。役の身になることで初めて成立するものだ。だから、正しく演ずれば、デンマークの王子の孤独も、三人姉妹の閉塞感も、オイデプスの苦悩も、体験できるのが演劇だ。観客もまた、我が身に照らして共感し、理解し、感動する。だから、継承すべき歴史を、体験的に実感を持って継承するために、演劇は二つとない器である。

世代を越えて何かを伝えていくこと——それこそ、演劇のはたせるもっとも重要な役割なのではないか。

ふじたあさや 1934年東京生まれ。放送作家として出発し、児童青少年舞台芸術だけでなく、大人のための演劇でも、ミュージカルやオペラの分野でも、劇作家・演出家として活躍している。「伝統演劇の方法を武器にして、社会の矛盾を攻撃したい」と思っている。2011年からアシテジ世界理事、2014年から副会長。アシテジ日本センターでは会長代行。『ベッカニコおに』は日本国内で4000回を超えて上演され、8か国語に翻訳されて世界各地で上演されている。



Warsaw Ghetto
Photo: Kenjiro Otani, 2014.



WHY CHILDREN?

ALEX DESEBROCK

“For me, the child is equal.

They have a mind, a way that I don't have. That we don't have.

They have a role in our society. And I don't think we listen enough.

Their optimism. Their ability to cut through needless complexity.

The freedom of their imagination. Their inherent sense of play.

I have created works where the child's voice unlocks the adult's heart.

Making the adults think about the future. Seeding responsibility.

I am interested in what children can show adults.

There are many adults in this world that don't interact with children.

We segregate them to schools and child-only areas.

I think adults without children around them miss out

on something important.

It is also difficult, I think, for adults to really listen to children.

Even parents.

Routine, business and habit – general modern day living.

Art, can be the circuit breaker.

This is an excerpt from a blog post I wrote two years ago. It still rings true.

These ideas had been circulating through my brain for some time. As a social artist that kept making playful work for adults that children adored, I realised that actually what I wanted to say in the world was better heard authentically from a child. They just say it better.

The challenge in this work is how to work with two audiences: children and adults they don't know. How to do this safely. How to not lead children's voices, how to not "steal" their voices. How to make it meaningful, raw and honest.

I'll talk about The Future Postal Service as I think this captures Maybe () Together's work best. This was a collaboration between myself, Dan Goronszy & Troels Lindbjerg from Trib, Denmark.

You could call it Live Art. Or an intervention. A game even. It's a series of stations for children only that we set up in public spaces: The clubhouse, postcardmaking, training & launchpad.

The clubhouse: a conversation

A cubby where we bring the children into our world, separate them from the adults. A conversation that aims to challenge and empower.

Here a performer and group of children discuss concepts of gifting, random acts of kindness, what it might feel like as an adult to receive a surprise postcard and why children might want to thank adults. The conversation is improvised depending on the children's responses and questions.

We do not prompt. We ask questions, and let them find the answers. We explain we will be delivering to people we don't know thank you postcards. That simply say: Dear adult, thank you for: [SPACE] xx the next generation.

They make their postcard. They learn how to "perform" a delivery before they come to The Launchpad – the precipice.

Wearing the official Future Postal Hat, children point to an adult they don't know. This is the work. This is the point we've been aiming for. For children to cross that line and feel a sense of ownership, of elation, of control. For their voice to fall into an adult's hands.

And adults, what do they get?

It might be a very Australian thing. I understand it's common in the US too. This fear of talking to children because it might be considered inappropriate. Particularly for men.

We are told not to hug children.

Not to touch them.

Not to be alone with them.

This makes me incredibly sad. For both adults and children.

And I don't want to bring up a generation like that.

So. Imagine a 7yr old in a blue hat running up to you, wide eyed, thrusting a postcard into your hand. It's a moment. A moment of connection.

Then you look at this postcard. What does it say?

It has something a child wanted to tell adults.

Perhaps it was about looking after them, about the environment, about their favorite toy.

Perhaps an insight or truth is revealed.

Or maybe it's just a laugh, or delight.

Perhaps it's a bit challenging, or touches on a moment of guilt.

Seeding a sense of responsibility for this next generation.

Because. To be honest, that is what I care about most. Change for the future.

For them.

And us.

Alex Desebrock is an independent artist based in Melbourne, Australia. Her work spans interactive theatre, live art, installations, online and public interventions. Her practice focuses around empathy, connecting strangers, big questions, empowerment and the child's voice. She is the founder & lead artist behind Maybe () Together.



ON CHILDISM

SUZANNE OSTEN

Prolog

When we who work with art for children and young people from around the world gather in the same room, I am always astonished, happy and impressed by all of our collective knowledge. We producers of art – from young to white-haired like me – have, despite everything, been shaped by trying to describe for adults what we know about the ability of children to perceive and use our art genre. At the same time, we have an enormous amount of knowledge about the powerlessness of children. We were also once children, and the price of growing up is to forget dependency and conquer the adult world in every way we can.

Many adults, with good intentions, want to keep children in ever-lasting entertainment to make them happy. However, we can recall that we searched for, well, the truth about how to live life, and that definitely did not exclude magic. On the contrary, we had fantastic solutions as children and, have we forgotten? we were obsessed with justice. We were also mighty indignant. We asked questions.

We, the white-haired who have spent time conducting research in the field “children and society,” we who have studied sociology, anthropology, theories of art, theories of play, psychoanalysis, the history of ideas, and new research in neuroscience, are constantly searching for supporting arguments in dialog with the adult world that allocates, distributes and determines what children should see and be offered in the way of culture. We talk to each other, we teach, we meet patrons and politicians and civil servants, all the teachers and parents.

I have always asked myself, “Why is something that everyone agrees on so difficult to gain support for?” Namely that children are so important. Or that’s what we say at any rate.

Now that Sweden has adopted the United Nations Convention on the Rights of the Child as law, a milestone, it will be a pleasure to argue for the rights of children to art and culture.

Intro

När vi som arbetar med konst för barn och unga från världen samlas i samma rum blir jag alltid häpen: ja, glad och imponerad över allt vårt samlade vetande. Vi konstproducenter -unga till vithåriga som jag – vi har trots allt formats av att försöka beskriva för vuxna vad vi vet om barns förmåga att ta emot och använda vår konst och vi vet också mycket om barns maktlöshet. Vi har varit barn och priset är att glömma beroendet och erövra vuxenvärlden på alla sätt vi kan...

Många vuxna vill, i all välvilja, hålla barn i en evig underhållning för att göra dem glada. Men vi minns att vi letade efter, ja sanningen, om hur att leva livet och det utslöt verkligen inte magi. Tvärtom, vi hade fantastiska lösningar som barn och, om vi har glömt, vi var besatta av rättvisa. Vi var också mycket upprörda. Vi ställde frågor.

Vi vithåriga, som hunnit med att beta av vårt område ”barn och samhälle”, vi som läst sociologi, antropologi, konstteori, lek teori, psykologi-analys, idéhistoria, de nya biologiska hjärnforskningarna, vi letar och letar ständigt efter argument i dialogen med den vuxna världen som tilldelar, fördelar och bestämmer vad barn bör se och få i kulturväg. Vi talar med varandra, undervisar och möter mecenater och politiker och tjänstemän, och alla dessa lärare och föräldrar.

Jag har alltid frågat mig, ”Varför något som alla är överens om ändå är så svårt att få gehör för?” Nämligen att barnen är så viktiga. Säger vi i alla fall...

Nu när Sverige har antagit FNs barnkonvention som lag, en milstolpe, ska det bli ett nöje att argumentera om medel för barns rätt till t ex konst och kultur.

En samlad blick på världens tillstånd visar att det är svårt att argumentera för detta konstnärliga underbara

An overall view of the state of the world, however, shows that it is difficult to argue for this artistic wonder that exists in our DNA; the right to express ourselves aesthetically, to argue for art as a necessity, when we see the figures from UNICEF:

15 million children are caught up in war in violence. The execution of children and attacks on schools are increasing. /UNICEF report /

Why does this contempt for children exist?

1

Childism: Confronting Prejudice Against Children (Yale, 2012)— a book we should read and reflect over and spread.

Childism, “prejudice against children,” (4) is the collective concept the author and psychoanalyst Elisabeth Young-Bruehl uses in her book on child hate in America. The book shocked me with its clear-cut analytical position for the rights of the child. The author has conducted scathing interviews that illustrate the vulnerability of children in the adult parent sphere of power and influence. Childism is “a prejudice against children on the grounds of a belief that they are property and can (or even should) be controlled, enslaved, or removed to serve adult needs” (37)—a need “to justify themselves and legitimize their behavior” (1). This is a book with a passion for its subject matter, and “childism” is an excellent concept that I want to spread. The author writes that she searched a long time for a concept that would enable all of us to conceive of the discrimination that takes shape in the ignorance and violence experienced by children every day. Like racism, anti semitism, sexism, childism refers to “the idea of of treating a group of people as a possession and legitimating their servitude with an idea, an ‘ism’.” (5) It is “a belief system that constructs its target group, ‘the child,’ as an immature being produced and owned by adults who use it to serve their own needs and fantasies” (36). I view the book as a tool fashioned from a humanistic approach based on facts. I discovered it at the Anna Freud Centre in London where pioneering research is conducted on the well-being of children and on treatment for children and their parents. Although the book focuses on Childism in America, I believe that childism is a societal phenomenon.

Warning for adults ?

... the Art question: an artistic power for children is needed.

I have written a small text for those who will be reading, producing and financing my new feature film for children. The movie is based on my book and play “Flickan mamman och soporna” (The Girl, The Mother and The Rubbish). It is about a girl who lives with her psychotic mother and her demons. We toured with the play for ten years. We performed it in European cities as well as in Johannesburg, Montreal and New York. The reactions in those cities were the same as the ones in Stockholm.



Baby Drama, UNGA KLARA, Stockholm, Sweden. Photo : Sara Borgström 2004.

som finns i vårt DNA; att uttrycka sig estetiskt, ja, att behöva konst, när när vi ser UNICEF:s siffror: 15 miljoner barn är fångna av krig och våld. Avrättningar av barn och attacker mot skolor och ökar. / Unicef rapport /

Så varför finns detta förakt mot just barn?

1

Childism - Confronting prejudices Against children/ a book we should read and reflect over and spread.

Barnrasism är det samlade ordet författaren och psykoanalytikern Elisabeth Young Bruehler använder i sin bok om hatet mot barnet. Boken chockade mig med sitt klara analytiska ställningstagande för barnets rätt och hon gör svidande intervjuer om utsatthet i den vuxna föräldramaktsfären. ”Childism” är ”a prejudice against children on the ground of a belief that they are property and can (or even should) be controlled, enslaved, or removed to serve adult needs.”

Det är en passionerad bok och ”childism” ett bra begrepp jag vill sprida. Författaren letade länge efter det ord som skulle det göra det möjligt för oss alla att utveckla vår förståelse för all den diskriminering i form av okunskap och våld barn får erfara dagligen.

Precis som rasism, anti-semitism, sexism, refererar ”childism” till ”the idea of treating a group of people as a possession and legitimating their servitude with an idea, an -ism”.

Jag betraktar boken som ett humanistiskt gestaltat verktyg på faktisk grund. Jag fann den i Anna Freuds center i London där man forskat på barn och leder familj- och barnbehandlingsforskning. Även om boken fokuserar på ”childism” i Amerika, är jag övertygad om att ”childism” är ett socialt fenomen.

And in each school class we met children with a similar experience; that of taking care of their parents. Adults reacted with distress and abhorrence, while children, from seven years of age, were highly interested and empathetic and realistic.

To producers who fear art for children, I would like to say, a warning before you read the manuscript:

You will want to save Ti and you will want to prevent children from seeing the love she has for her mother, who is in extreme distress. The girl, Ti, wants to save her mother, but there are demons that aim to separate the girl from her mother. Ti is faced with the overpowering task of outwitting powers that are invisible to her. But she can fight, and she has imagination, and out there, people are looking for her.

Many children recognize this situation, however, we adults do not realize this since we are of the opinion that we have arranged the world for them. A result of this attitude is that children live anyway in a kind of chaos because we simply do not understand that they cannot foresee our actions. Don't try to save children from seeing a film about a dramatic episode in the lives of a few people.

The movie is about portraying the viability of love in an unpredictable world. We have staged this story for ten years as a drama and have met children's honest and direct appreciation, at the same time, we have also defied many adults.

I DON'T like censorship of stories, but I prefer change of real life and conditions...

Childhood is a continuous here and now for children, and a child wonders about everything it sees, and a child sees the actions of adults in soap operas. And the child asks questions, and is given many strange, directly untruthful, digressive answers by adults.

Good drama, stories, are often those that speak the truth, in the opinion of us adults; truth in performance. This means nothing other than brilliantly acted and designed for the stage. Art requires funding to be able to process and make a deep, sharply dazzling impression. Quality costs. Paying salaries and hiring those who are best for children are not a tradition yet, but at Unga Klara I have insisted that no one shall be able to discern any difference in quality and immediacy between theater for adults and theater for children; both are equally important, equally entertaining, equally as deep. We work with the audience and language, and follow new developments in social research.

Suzanne Osten- Artistic Director in UNGA KLARA, professor in directing.

2

"Varning för vuxna."

"The Art question/an artistic power for children, is needed" har jag skrivit i mitt filmmanuskript för dem som ska läsa, producera och finansiera min nya spelfilm för barn. Den bygger på min bok och pjäs "Flickan, mamman och soporna". En flicka lever med sin psykotiska mamma och hennes demoner. Vitturnerade med pjäsen i tio år. Vi spelade i stora städer i Europa och i Johannesburg, Montreal och New York. Det var likartade reaktioner som i Stockholm. Och i varje skolklass mötte vi barn med liknande erfarenheter: att ta hand om sina föräldrar. De vuxnas reaktioner är sorg och fasa medan barnen från 7 år är mycket intresserade och empatiska och realistiska.

Till de vuxna rädda kulturproducenterna skriver jag 2015: Varning!

"Ni kommer vilja rädda Ti och vilja hindra barn från att se denna kärlek till sin mor in i yttersta nöd. Flickan vill rädda sin mor men demonerna vill skilja flickan och mamman. Ti står inför en övermäktig uppgift att överlista krafter hon inte ser. Men hon kan kämpa och hon har fantasi och där ute letar människor efter henne.

Många barn känner igen sig och det förstår inte vi vuxna vi tycker vi ordnat världen för dem. Men barn lever i ett slags kaos för att vi helt enkelt inte fattar, att de inte kan förutse våra handlingar. Rädda inte barn från filmen om en dramatisk episod i några människors liv.

Filmen sysslar med att skildra livskraften i kärlek i en oberäknelig värld. Vi har spelat berättelsen i tio år som teater i flera länder och mött barnens raka uppskattning, men vi har också tröstat många vuxna."

Jag gillar inte att censurera berättelser utan föredrar förändring av riktigt liv och förhållanden...

Barndomen är ett pågående "nu" för barnen och barnet undrar över allt de ser och de ser många vuxna handla i såpoperor. Och barnet frågar och de får många konstiga, direkt lögnaktiga omskrivningar av de vuxna.

Konst behöver pengar för att kunna processa och göra djupt skarpt bländande intryck. Kvalitet kostar. Att betala löner och anställa de bästa för barn är inte en tradition ännu, men på Unga Klara har det varit min linje. Ingen ska se skillnaden i kvalitet och angelägenhet mellan teater för vuxna och för barn, båda är lika viktiga, lika underhållande och lika djupa. Vi arbetar med publiken och språket och följer aktuell forskning i samhälle.

Suzanne Osten. Konstnärlig ledare i Unga Klara, professor i regi.



GREAT ART FOR SMALL PEOPLE HOW DO WE ENGAGE THE YOUNGEST AUDIENCE?

FLETCHER-WATSON



Multicoloured Blocks from Space Starcatchers
Glasgow, Scotland. Photo: Starcatchers 2010.

Over the last 30 years, there has been an explosion in dance, theatre, opera, music and performance art designed for babies and toddlers to enjoy. Usually, these shows are shorter than adult productions, and they tend to be much more participatory, with opportunities to come onto the stage and interact with objects or actors. They are often small in scale, with only twenty or thirty spectators, and performances are sometimes restricted to very narrow age-ranges, such as 12 to 18 months.

However, this does not mean that art for babies is less than adult art, simplified, reduced or shrunk down. On the contrary, these productions are often among today's most avant-garde performances. There are shows in the dark, shows without words, shows where you form your own narrative, even shows without performers. They can seem more like the fractured, postdramatic theatre of Sarah Kane or Heiner Muller than the fairy stories which dominate children's theatre. Almost 1,000 productions from around the world have been made in the last three decades for these challenging and fascinating audiences.

So where did this movement come from? And what makes it work?

Young children have attended the theatre for centuries – as soon as women were admitted, children came too. In England, they were held in their mothers' arms at religious mystery plays in the Middle Ages. In West Africa before the advent of the slave trade, storytelling theatre was used as informal socialisation for all ages. European figures such as Topelius, Fröbel and the Comtesse de Genlis wrote plays for children to watch and to perform in. Charles Dickens complained that the nineteenth-century auditorium was becoming "a virtual nursery", and by 1850, many theatres banned babies from all adult performances.

The twentieth century saw an intentional division created between theatre for adults and theatre for children. In many countries, children were not allowed in the audience until they were at school, and their theatrical diet was limited to educational moral dramas or pantomime

pratfalls, but nothing existed for the youngest children. Babies were believed to be noisy, distracting, stupid or undeserving of culture. Artists saw children as "audiences of the future", as opposed to an audience from birth, and so they wanted to train them up in theatre literacy, to teach them the building blocks of art, so that eventually they could enjoy Shakespeare, Ibsen and Chekhov.

In addition, child psychologists argued that performing to tiny children was at best worthless and at worst actively damaging. They claimed that babies were not human beings, but human becomings, yet to learn restraint, or consideration for others, or communication, and that overloading their developing brains with stimulation from lights and sound might be harmful.

However, from the late 1970s, art for the youngest began to creep into theatres. In France, the influential documentary series *Le bébé est une personne* inspired musicians to visit nursery schools and see what captured the children's interest. In England, left-wing theatre companies began to make shows for an audience that they believed was being ignored, even oppressed. In Italy, companies responded to the Reggio Emilia pedagogical model by bringing babies into their rehearsal rooms.

In all these cases, the first shows emerged from a meeting between artists and babies. Unlike the majority of children's art, and almost all performing arts for adults, the process of testing, trialling and experimenting with invited audiences is central to the creation of art for the very young. Only by sharing work with babies can artists find what works. Babies have many capabilities, but they do not yet have an understanding of the semiotics of performance – the signs that adults comprehend immediately, such as a curtain opening or bows at the end of a show. To a young child, a blackout, or the sudden arrival of a character, or a burst of loud music can be terrifying rather than exciting. By testing, artists discover what thrills and fascinates their audience, allowing them to fine-tune their production before it opens to a paying audience.

The term that most artists use when describing what they aim to achieve is "engagement". The days of pure entertainment or pure education are almost gone – instead, artists want to engage their audience while they are in the theatre, to keep them focused and interested in the action onstage rather than teaching them or making them laugh, although those responses are welcomed.

There are many different ways that artists achieve engagement, many different skills that they acquire to do so, and many means by which engagement is maintained. There are no rules, but common threads can be found:

- Repetition – art experiences are often repetitive, which helps children to understand. Seeing the action repeat with small variations, or taking control themselves to repeat a moment again and again allows them to make connections between cause and effect.
- Multisensory experiences – for an audience who cannot speak, words tend not to be the vital mode of communication. Visuals, sound, texture, smell and even taste become much more vivid.
- Extending the performance beyond the theatre – this might begin in the lobby, with characters greeting the audience, or may take place afterwards, when children are invited onto the set to examine the scenery and touch the props. English company Oily Cart talk about creating "airlocks" for their performances, meaning a space that lies between the world outside and the world of the theatre, where audiences acclimatise and calm down.
- Abstraction – many performances for the very young deliberately avoid presenting a single logical message. Instead, they embrace all the possible meanings that children can make from a sequence of happenings. This postdramatic dramaturgy gives children creative control, making them the agents.
- Safety – suspense, shocks or threat of danger are eliminated from art for babies and toddlers. These are replaced with surprise, often by subverting the familiar. Performances often present recognisable surroundings – gardens, kitchens, bathrooms, for example – but these

are made strange and fantastical. Children are calmed by something that they recognise, even from their earliest years, but then astonished by its transformation into something new. As in children's free play, a box becomes a house, or a table becomes a ship.

- Lastly, there is feedback – performance is always reactive, responding to shifting moods, negotiating each exchange with precision, and monitoring social cues like eye contact, verbalisations, gestures at all times. Performers acknowledge the children's right to be present, and more importantly, to withdraw whenever they wish.

As adults, we expect to sit quietly in the dark, to have our emotions roused but not to speak, to signify our enjoyment by restrained and polite applause before heading out into the night. By contrast, dance and theatre for the very young is active, participatory, abstract, and engages its audience as equals.

And just as parents communicate immediately with their babies, to bond and form strong attachments, so artists (via the process of testing that I've mentioned) are led by children to create works which fit their needs. Just like a chair in a nursery, the stories we tell are identical to those in adult art but the right size for a tiny spectator.

No longer do we see babies as unfinished, or future theatregoers – instead they are full of communicative ability, sophisticated in their engagement with art, and able to enjoy culture on their own terms just like adults.

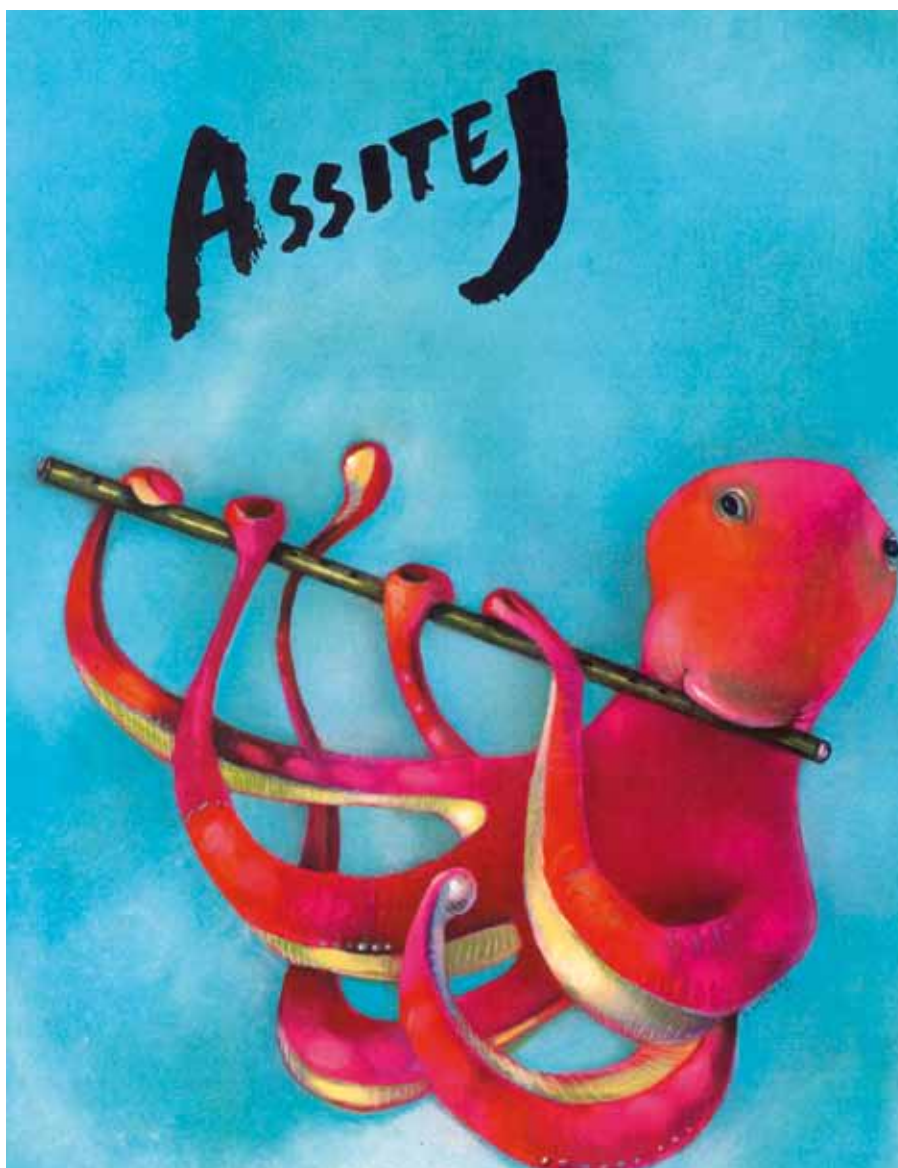
A longer version of this article was presented at the ASSITEJ Norge seminar "Great art for small people" as part of the ICE HOT Nordic Dance Platform on 10th December 2014.

Ben Fletcher-Watson is a researcher and theatre-maker based in Scotland. He is currently completing a PhD in Drama at the Royal Conservatoire of Scotland, examining contemporary practice in Theatre for Early Years. He is an ASSITEJ Next Generation Artist, and has published several articles and book chapters on theatre for the youngest audiences.



**DANCE THEATRE FOR THE
SMALLEST ONES**
THOUGHTS AND IMPRESSIONS

PÄIVI AURA



Logo of ASSITEJ Finland
Archive KJTZ Frankfurt (Main).



Mariel.
Heidi Masalin and Co., Finland
Photo: Marko Mäkinen.



Floating Boat. Auraco Company, Finland and Little Tree Theatre from Seoul, South-Korea. Coproduction.
Photo: Donsik An.

Fragility

When creating a new piece for children, I leave a lot of space for the performer's feelings at that moment, for good and bad days. It creates a very special fragility in the piece. It can break very quickly, and that's something I can see touches people. It makes the whole audience – children as well as adults – concentrate.

The moment

The moment is where it all happens. If a performer is not 100% present, it just fizzles out.

Uncompromising presence

The unpretentious, active participation of our young audiences delights and challenges me and our other performers. That uncompromising presence is the core lesson I have learnt through creating dance and performing for children.

You can't fake

An audience aged from 0 to 30 months is quite something you can't fake it with. Experienced adult viewers can sit silently and politely through a performance, whatever they might think of it. Things don't go like that with children; they are impulsive and honest, every performance is unique and always a great adventure.

Movement is a child's natural mode of self-expression

I believe that dance can give children cognitive knowledge as well as a fundamental understanding of their own existence. For small children, movement is their natural mode of self-expression: they're very good at it. I believe that movement can strengthen children's self-image and their whole being in every way – when the child moves itself, but also when it sees movement.

One worry

I have one big worry: adults do not always devote time to children's mode of communication. In my view, interaction between adults and children is an incredibly important thing and in my most recent workshops I have focused on non-verbal communication between children and parents.

Current mission

If only the adults would merely pause and look at their child for a brief while, taking time to watch, and remaining in the child's gaze for as long as it needs, without starting to entertain it or deciding for it what the next step is to be. Letting the child decide when and how it is ready to proceed. That's my current mission.

Päivi Aura . Artistic Director from Dance Theatre Auraco, Finland.



INFANT THEATRE

JÁNOS NOVÁK

CSECSEMŐSZÍNHÁZ

To say it more exactly: theatre for the smallest ones. However, this definition could have been misunderstood at the beginning of the 2000's. At that time actors and psychologists thought it made sense to take children to the theatre when they became five years old, since a too early experience could be harmful below this age. However, our own first experiences changed our opinion. Lucky for us, we could be part of the first wave during which the theatre for the youngest ones was emerging and was growing popular all over Europe. The expression infant theatre made it obvious for everyone: we really mean the youngest ones and it is really a quite new genre in the world of theatre. Nevertheless, if the youngest ones cannot sing, cannot dance together, cannot say anything, do not throw the ball back and do not answer any questions, how do they spend their time at the theatre? They are listening! Roberto Frabetti, the director of La Baracca Theatre in Bologna – which has regularly played for this age-group since the 1980s – said in an interview: “The silence of dense attention makes the miracle which can be encountered by the artist only during an infant theatre performance.”

The enthusiasm of these small children enchants the adults, too, as with the children they can relive the joy of discovering the world again. (One can never see so many happy adults in any theatre as at these performances!) But what can the child encounter there?

The right performance in an infant theatre is not a fairy tale play. The action on the stage is not the illustration of any story; each artist creates a new world with the help of theatrical tools chosen by him/her. The topic of these performances is the world itself.

Very young children are unable to follow any large scale story; their attention is attracted by the actions. For

Az elnevezés pontosabb lenne így: színház a legkisebbeknek. De ezt a meghatározást a kétezres évek elején még félreérthették Magyarországon. Akkoriban a művészek és a pszichológusok úgy gondolták, hogy a legkisebbek, akiket érdekes már színházba vinni, az ötévesek, a fiatalabbak számára ártalmas lehet a túl korai élmény. Az első saját tapasztalatok megváltoztatták a véleményünket. Szerencsénkre részesei lehettünk annak az első hullámnak, amikor formálódott, divatba jött Európa szerte a legkisebbeknek szóló színház.

A csecsemőszínház kifejezés abban segített, hogy mindenki számára nyilvánvalóvá tette: igen, mi a legkisebbekre gondolunk, és igen, ez egy új színházi műfaj. Ám, ha a legkisebbek még nem énekelnek, nem táncolnak közösen, nem mesélnek, nem dobják vissza a labdát, nem válaszolnak a kérdésekre, mégis, mivel töltik az idejüket a színházban? Figyelnek!

Roberto Frabetti, a bolognai La Baracca színház vezetője – ahol, már a 80-as évek óta rendszeresen játszanak ennek a korosztálynak – nyilatkozta egyszer: „A sűrű figyelem csendje az a csoda, amivel csak csecsemőszínházi előadáson találkozhat a művész.”

A kicsik odaadása a felnőtteket is magával ragadja. Társaságukban ők is újra átélhetik a világ felfedezésének örömét. (Soha annyi boldog felnőttet nem látni színházban, mint ezeken az előadásokon!)

De mivel találkozik a gyerek?

A jó csecsemőszínházi előadás nem mesejáték. A színpadi cselekvés nem történetet illusztrál, minden művész az általa választott színházi eszközökből teremt új világot. Az előadások témája: maga a világ.

A legkisebbek még nem tudnak követni nagy ívű történetet, az ő figyelmük a cselekvésekhez kötődik. Számukra nem a mese, hanem a jól megfigyelhető elemekből álló cselekvések füzére jelenti a színházi előadást.



Dot, Dot, Comma
Theatre Kolibri, Hungary.
Photo: Judit Szlovák.

them it is not the fairy tale but the string of actions consisting of easily perceptible elements that makes a theatrical performance.

When the play is not much longer than half an hour, when the place around them is not completely dark and the toddling children can easily get back to their parents, when there are no unexpected strong sound and light effects, when after the performance the small children can play with the toys, the things they saw there – we have seen a performance in an infant theatre.

In the year 2005 the Kolibri Theatre presented – among other plays – a puppet play (Artists of the Kolibri Theatre: TODA), gesture theatre (Yvette Bozsik: Four Seasons), and a performance made up of children's folk plays (Attila Rácz: In the forest, in the field, in the yard), for the first time in Hungary. During a trial course of two years the Kolibri's artists were able to construct their first performance for the youngest children, by supporting each other's work, experimenting, utilizing everyone's tools from his/her own artistic world. Following their first meetings with the audience we still had a chance to make changes. This experimental, creative

Ha fél óránál nem sokkal hosszabb a játék, ha nincs teljes sötétség, és az eltotyogó kicsik is visszatálhatnak szüleikhez, ha nincsenek váratlan erős hang és fény effektusok, ha az előadás után a kicsik maguk is kipróbálhatják a látott játékokat, tárgyakat – csecsemőszínházi előadást láttunk.

2005-ben a Kolibri Színházban, a Glitterbird-művészet a legkisebbeknek projekt keretében országban elsőként bemutatott előadásaink között bábszínház (a Kolibri Színház művészei: TODA), mozgásszínház (Bozsik Yvette: Négy évszak), és népi gyerekjátékokból építkező előadás (Rácz Attila: Erdőn, mezőn, udvaron) is volt. Két éves próbafolyamat során, egymás munkáját segítve, kísérletezve, ki-ki a saját művészi világának eszközeiből építette föl első csecsemőszínházi előadását. A nézőkkel való első találkozások után volt még lehetőségünk a változtatásokra. Az átlagosnál hosszabb, kísérletező próbafolyamat alapozta meg előadásaink máig ható érvényességét.

Egy ilyen csecsemőszínházi előadás felér egy színházi alapkutatással, melyben a színházi hatásokra kérdezzük. Mi az a velünk született képesség, ami lehetővé teszi

trial process, lasting longer than usual, founded the validity of our performances which has remained and has been maintained up till now.

Such a performance of the infant theatre is almost equal to a basic theatrical poll in which the subjects are asked about the impacts of the theatre.

What intrinsic ability enables us to perceive the impressions of the theatre and what are the ones we obtain only later, during the process of growing up?

Between the years 2009 and 2014 we were looking for the answers to our questions within the framework of the co-operation Small Size, Big Citizen, with the joint participation of eleven countries at festivals and conferences, with new performances, involving experts. During this work we felt as if we had made efforts to elaborate an ancient theatrical language and grammar prevalent for everyone.

Our “added value” was to draw the others’ attention to the importance of the pentatonic scale, being the nearest to children’s souls – these scales had been excluded from the Western music culture, however, they can still be found abundantly in the ancient roots of Hungarian folk music –, as well as to the significance of the mother tongue, of the world of nursery rhymes, magical texts, the works of Sándor Weöres, Ottó Orbán and Veronika Marék.

Babies – similarly to adults, by the way – are open to two things in theatre: the encounter with familiar, soothing moments; and the joy of surprise.

Should they only find familiar things, they would get bored; should they be exposed to wholly unfamiliar elements of plot, the performance would become scary for them. The balance can only be created with intuition. This particular aspect is where we – the artists of the theatre – should consider our feelings when making decisions.

A friendly environment should be created by applying harmonic art elements: lights, colours and materials, a variable auditorium, small seats made especially for children, pillows and pads. The design of the ritual space of the stage, the interaction of music, movement and the “magical texts” encourage the audience to focus their attention.

All these factors create a quintessential reality which can override some of the observations that have been considered as axioms. It is commonly accepted that an adult is unable to recall experiences that happened in his or her life before the age of three. The infant theatre can be an exception. Spectators of our several performances mentioned that their children had started to speak of plays with their parents at the age of two or later, although they had seen these plays when they had been only one year old. Involvement also means something else for them than later, when they are over three. Interactivity comes into being during our performances through the joint attention of both the spectator and

számunkra a színházi élmény befogadását, és mi az, amit csak később, felnőtté válásunk során sajátítunk el? Kérdéseinkre 2009 és 2014 között a tizenegy országgal közös Small Size, Big Citizen együttműködés során új bemutatókkal, szakértők bevonásával fesztiválokon és konferenciákon kerestünk válaszokat. Mintha egy minden országban, mindenki számára érvényes színházi ősnyelv és grammatika kidolgozásán fáradoztunk volna a közös munka során.

A mi „hozzáadott értékünk” volt, hogy felhívtuk a többiek figyelmét a nyugati zenekultúrából kiszorult, a gyermeki lélekhez legközelebb álló pentaton hangsorok jelentőségére – melyek bőségesen megtalálhatóak még a magyar népzene ősi rétegében –, és az anyanyelv fontosságára, a mondókák, varázsszövegek világára, Weöres Sándor, Orbán Ottó, Marék Veronika munkásságára.

A legkisebbek – hasonlóan a felnőttekhez – két dolgot keresnek a színházban: fontos, hogy találkozzanak ismerős, megnyugtató elemekkel, de elvárják, hogy



Theatre Kolibri poster.
Archive KJTZ Frankfurt (Main).

the artist while focusing on different actions. It has already been shown through our artistic work up to now that a child who had the opportunity to see a theatrical performance in its infancy will learn to speak earlier and will possess a richer vocabulary than its companions of the same age who have not been to the theatre. This also shows that we have got a magic power in our hands! Our responsibility also stems from this spell.

When in 2005, for the first time we organized a festival and a country-wide tour in the framework of the Glitterbird – Art for the very young project in the Kolibri Theatre for Children and Youth with the performances of the Hungarian, French, Finnish and Norwegian infant theatres, the Hungarian puppet theatres took a liking to some similar plays of their own. Nowadays the choice in our country is so rich and the level is so high that at the ASSITEJ Biennale in Kaposvár – in addition to the performances for youth and for children – a production of infant theatre also received a main prize, the Glass-hill Award. (Kolibri Theatre, Barbara Kölling: Pont, pont, vesszőcske – Dot, Dot, Comma). Our play Toda was understood and welcomed by the smallest ones in Japan and Turkey, as well. We introduced our productions titled Tekergő (Wiggler) and Pont, pont vesszőcske (Dot, Dot, Comma) in several countries of Europe, we are going to tour in Japan with our performance Kippkopp and Tiptopp in October.

Based on our successes and experiences we would like to provide the opportunity for each child in Hungary – between the age of 0 and 18 – to see a theatrical performance at least once a year, whether they are adolescents, school-children, toddlers or even infants.

János Novák - Cellist, composer, director. He produced his most well-know fairy play, Auntie Pepper in 1981. Since then he's directed the play in several Hungarian theatres. In December 2014, Kolibri Theatre for Children and Youth will have been playing it for 20 years. Kolibri Theatre was founded in 1992 – ever since then, he's been the executive and artistic director of the establishment.

English translation. Hedvig Chován

meglepetésekkel is szolgáljon a játék. Ha csak ismerős dolgokat látnak, unalmas, ha csak ismeretlen elemekből áll a cselekmény, riasztó az előadás. Az egyensúly csak intuícióval teremthető meg. Ez az a terület, ahol színházi emberként fontossá válhatnak a megérzéseink.

A barátságos környezet megteremtéséhez hozzájárulnak a harmonikus képzőművészeti elemek: a fények, színek és anyagok, a variálható nézőtér, a gyerek léptékű ülések, párnák, kispadok. A színpadi rituális tér kialakítása, a mozgás, a zene, és a „varázsszövegek” összekapcsolása, a figyelem fókuszálását segítik.

Mindezek együtt olyan sűrített valóságot teremtenek, melyek bizonyos pontokon fölülírják az eddig axiómának tekintett tapasztalatokat. Egyetértés van abban, hogy hároméves kor előtti élményeket idősebb korunkban nem tudunk felidézni. Kivételt jelenthet a csecsemőszínház. Több előadásunk nézői is jelezték, hogy az egy éves korban látottakról kétévesen, vagy még később, kezdtek el otthon beszélgetni szüleikkel a gyerekek. A bevonódás is mást jelent számukra, mint később, óvodás korban. A néző és a művész cselekvésekre irányuló közös figyelme teremti meg előadásainkban az interaktivitást. Művészi munkánk során tapasztaltuk, hogy hamarabb tanul meg beszélni, nagyobb szókinccsel rendelkezik az a gyerek, aki csecsemő korában színházi előadást látott, mint „színházatlan” kortársaik. Ez is jelzi, varázserő van a kezünkben! A felelősségünk is ebből a varázserőből fakad.

Mikor 2005-ben a Kolibri Gyermekek- és Ifjúsági Színházban először szerveztünk fesztivált és országos turnét a magyar, francia, finn és norvég csecsemőszínházi előadásoknak a magyar bábszínházak is kedvet kaptak a saját bemutatókhöz. Mára már olyan gazdag és magas színvonalú a hazai választék, hogy a legutóbbi Kaposvári ASSITEJ Biennálén a fiataloknak és a gyerekeknek szóló előadások mellett csecsemőszínházi produkció is fődíjat, Üveghegy-díjat kapott. (Kolibri Színház, Barbara Kölling: Pont, pont, vesszőcske). Toda című előadásunkat Japánban és Törökországban is értették és szerették a legkisebbek. Tekergő és Pont, pont vesszőcske produkciókkal Európa számos országában sikerrel szerepeltünk, Kippkopp és Tiptopp előadásunkkal 2014 októberében indultunk Japán.

Sikereink és tapasztalataink birtokában szeretnénk elérni, hogy 0-18 éves korig minden gyerek számára megteremtődjön Magyarországon a lehetőség, hogy évente legalább egyszer színházi előadást lásson, legyen bár kamasz, kisiskolás, óvodás vagy éppen - csecsemő.

Novák János - Csellista, zeneszerző, rendező. 1981-ben készítette leghíresebb mesejáték rendezését, a Bors nénit, melyet azóta Magyarország számos színházában megrendezett. Decemberben volt 20 éve, hogy folyamatosan műsoron van a darab a budapesti Kolibri Gyermekek- és Ifjúsági Színházban. A Kolibri Színház 1992-ben alakult, Budapest főváros önálló társulattal rendelkező gyermek- és ifjúsági színháza, melynek megalakulása óta igazgatója, művészeti vezetője.



THEATRE FOR THE EARLY YEARS A TEATRO AL VACÍO COMPANY EXPERIENCE

JOSÉ AGÜERO, ADRIÁN HERNÁNDEZ

TEATRO PARA LOS PRIMEROS AÑOS EXPERIENCIA DE LA COMPAÑÍA TEATRO AL VACÍO



Jugar

Teatro al Vacío Company, Mexico

Photo: Ricardo Ramírez Arriola.

Cuando nos encontramos y generamos el proyecto Teatro al Vacío, las preguntas fundamentales fueron ¿a quién queremos dirigir nuestro trabajo? y, ¿para quién queremos trabajar? Eso se convirtió en objetivo principal y perfil de la compañía; pensar siempre en el público se incorporó como una constante dentro de nuestros procesos de trabajo. Sabíamos que queríamos trabajar con y para niñas y niños porque ellos nos ofrecen la posibilidad de establecer diálogos y compartir experiencias creativas. Niñas y niños son ciudadanos con derecho a disfrutar del arte y la cultura y nos parece importante trabajar para ellos y con ellos. En cada uno de los proyectos de la compañía ha sido muy importante conocer al público al que nos dirigimos. Nuestro trabajo se enfocó entonces a niñas y niños en edad preescolar entre los 3 y 6 años.

When we met and generated the project: Teatro al Vacío, the fundamental questions were, to whom do we direct our work? And for whom do we want to work? That became the main goal and profile of our company; to always think about the public became a constant in our work processes. We knew we wanted to work with and for children because they offer us the possibility of establishing dialogues and sharing creative experiences. Children are citizens with the right to enjoy art and culture and it seems important to work for them and with them. In each of our projects it has been very important for our company to know the audience we are targeting. Our work is now focused on girls and boys at preschool age between 3 and 6 years.

In 2011 the National Institute of Fine Arts, Conaculta Children Roots and Wings and The Miracle Editions, published the book *Theatre for the early years, Performing Arts for children from birth to three years*, a work, edited by Wolfgang Schneider, that consists of a series of articles on theater made for this specific audience in several countries and which visualizes the challenges presented by theater for the first years. The articles in this publication have resonances with our search and also many questions about theatrical creation for children.

In Mexico work for and including this specific audience was pending. Seeking new challenges in a spirit of research, motivated by these experiences and with the conviction that doing theater for children from 0-3 years would change our view of theater, we decided to start a special creative process for this audience, thus UMBO was conceived, the first play for children from 0-3 years in Mexico, in 2012, and ASOMA the company's latest production dedicated to this public. Research is always our starting point, to know the audience we are aiming at, its interests and its needs, hand in hand with our creative process.

Theater for the early years proposes reviewing all theatrical conventions; to rethink the early ritual theater as a meeting place of shared presence.

In our staging proposal the fundamental principle is presence. The first thing that happens in our performances for early childhood is eye contact, confirmation that we are here, one and another, face to face.

We want our presence to be not an imposition but an introduction for the audience, an invitation to meet and know each other. This requires full attention, listening and breathing together, being present, entering a time and space that are not ours, being able to resonate in that time and space and to share it with children, sharing a certain rhythm, intervals, its resonance and impact. In the creative process, we start work experimenting with materials and actions. The body in action and images are essential resources in our proposal. The actions happen in the present as does the game with objects, and these do not represent anything more than what they are: a ball is a ball, walking is walking etc. At the same time, the actors are the creators of the

En el año 2011 el Instituto Nacional de Bellas Artes, Conaculta Niños Alas y Raíces, y Ediciones El Milagro publicaron el libro *Teatro para los primeros años, Artes escénicas para niños del nacimiento a los tres años*, obra que está constituida por una serie de artículos sobre el teatro hecho para este público específico en varios países en la cual se hacen visibles los retos que plantea el teatro para los primeros años. En los artículos de esta publicación encontramos resonancias con nuestra búsqueda y también muchos cuestionamientos sobre la creación teatral para niñas y niños.

En México estaba pendiente la inclusión y el trabajo para este público específico. Buscando nuevos retos, con ánimo de investigar, motivados por estas experiencias y con la convicción de que hacer teatro para niñas y niños de 0 a 3 años iba a cambiar nuestra mirada sobre el teatro decidimos comenzar un proceso creativo especializado para este público, así se gestó UMBO, la primer obra de teatro para niñas y niños de 0 a 3 años en México, en 2012 y ASOMA la más reciente producción de la compañía dedicada a este público.

La investigación siempre es nuestro punto de partida, el conocimiento del público al que nos estamos dirigiendo, sus intereses y necesidades en diálogo con nuestro proceso de creación.

El teatro para los primeros años nos propone revisar todas las convenciones teatrales, volver a pensar en los inicios del teatro como un espacio ritual de encuentro, de presencia compartida.

En nuestra propuesta escénica el principio fundamental es la presencia. Lo primero que sucede en nuestros montajes para la primera infancia es el contacto visual, la confirmación de que aquí estamos, unos y otros frente a frente.

Buscamos que nuestra presencia frente al público no sea una imposición, sino una introducción, una invitación a encontrarnos y conocernos. Para esto es necesario plena atención, escucha y respiración conjunta, estar presentes, entrar en un tiempo y espacio que no son el nuestro, ser capaces de resonar en ese tiempo y espacio para compartirlo con niñas y niños. Compartir un determinado ritmo, sus intervalos, sus resonancias y repercusiones.

En el proceso creativo trabajamos a partir de la experimentación con materiales y acciones. El cuerpo en acción y las imágenes son recursos esenciales en nuestra propuesta. Las acciones suceden en el presente como también el juego con los objetos, y estos no representan nada más que lo que son: una pelota es una pelota, caminar es caminar etc.

Los actores somos al mismo tiempo los creadores del espectáculo y eso nos compromete profundamente con lo que vamos a ofrecer a niñas y niños. Este compromiso implica ser cuidadosos de la calidad y del contenido del espectáculo, ser cuidadosos de cada material con el que elegimos trabajar. Nosotros como creadores elegimos que así suceda el espectáculo es por eso que cada

show and this makes us deeply committed to what we offer children. This commitment involves being careful with the quality and content of the show, being careful about each material with which we choose to work. We as creators chose what happens in the show, which is why every action and movement on stage has a specific meaning and commits us.

Each work is supported conceptually. Every action, every picture and every piece of material with which we work is supported by this concept arising from work where each actor provides from the theoretical and the empirical. A certain subject serves as the central point of the scenic structure; in UMBO, the main theme is curiosity. In ASOMA, the main theme is the link.

From the form we seek synthesis in scenic and aesthetic terms. Subtlety is an important factor when creating for children from 0 to 3 years.

During our processes, periodic meetings with the public are also fundamental. Sharing our work as part of the creative process is important because it guides our research; we discard what does not work and enhance what we discover that interests them. The closer we work with children makes the result more accurate and hence, a more enriching experience.

In our experience we see that adults are used to controlling children's attention as if they were not able to see more than what we point out to them. Generally we adults try to direct their attention by pointing to something, talking, moving, etc. Another constant is to expect that children will always smile as a sign of having fun.

Adults often believe it is necessary to constantly generate stimuli and are unable to recognize that children are always doing, seeing, hearing and experiencing. Boys and girls observe because that positions them in the world and they are naturally driven by an innate curiosity.

For us, within our stage proposal it is important to respect their interests and their time. We don't need to provide them with more stimuli, we can accompany them on their way to the discovery of the environment. It's not about making them laugh, it's not pretending tenderness or love, it is about offering full attention, responding to their presence and their gaze with our own. Just being, that's pleasant, and an experience that we as adults generally don't give ourselves.

We offer something; they from their "non-experiential baggage" return us a gaze that has to do with the primeval, unprejudiced and new.

Theater for children from 0-3, just like any other, is an opportunity to make contact with others and with ourselves. This space for the early childhood audience is also an opportunity for parents to get to know their children in an extraordinary place, where they freely express their concerns, interests and needs and reject what they do not like. We like to think that the experience of participating in a show for young children has a significant impact on adults in terms of how they see their children, and this may promote the strengthening of bonds.

acción y cada movimiento en escena tienen un sentido específico y nos comprometen totalmente.

Cada obra está sustentada conceptualmente. Cada acción, cada imagen y cada material con el que trabajamos están apoyados en este concepto que surge de un trabajo donde cada actor aporta desde lo teórico y lo empírico. Un tema determinado nos sirve de hilo conductor como eje de la estructura escénica; en UMBO, el eje temático es la curiosidad, en ASOMA, el eje temático es el vínculo.

Desde lo formal buscamos la síntesis en términos escénicos y estéticos. La sutileza es un valor importante a la hora de crear para niñas y niños de 0 a 3 años.

Durante nuestros procesos también son fundamentales los encuentros periódicos con el público. Compartir nuestro trabajo como parte del proceso creativo es importante porque orienta nuestra investigación, nos hace desechar lo que no funciona y potenciar lo que descubrimos que les interesa. Cuanto más cerca trabajemos de niñas y niños más certero es el resultado y más enriquecedora la experiencia.

En nuestra experiencia observamos que los adultos estamos acostumbrados a controlar la atención de niñas y niños como si ellos no fueran capaces de ver más que lo que les señalamos. Generalmente los adultos buscamos dirigir su atención señalando algo, hablándoles, moviéndolos, etc. Otra constante es esperar que los niños y niñas estén sonriendo siempre como signo de diversión.

Los adultos muchas veces creemos que es necesario generar constantemente estímulos y no somos capaces de reconocer que ellos siempre están accionando, viendo, escuchando, y experimentando. Niñas y niños observan porque eso los coloca en el mundo y son movidos por una curiosidad innata.

Para nosotros, dentro de nuestra propuesta escénica es importante respetar sus intereses y sus tiempos. No necesitamos desplegar sobre ellos estímulos de más, podemos acompañarlos en su camino hacia este descubrimiento del entorno. No se trata de hacerlos reír, no se trata de aparentar dulzura o amor, se trata de ofrecer una plena atención, responder a su presencia y a su mirada con la propia. Estar, eso ya es placentero y es una experiencia que entre los mismos adultos generalmente no nos damos.

Nosotros ofrecemos algo, ellos desde su "no bagaje experiencial" nos devuelven una mirada que tiene que ver con lo primigenio, desprejuiciada y nueva.

El teatro para niñas y niños de 0 a 3, igual que cualquier otra obra de teatro, es una oportunidad para encontrarnos con los otros y con nosotros mismos. Este espacio para el público de la primera infancia es también una oportunidad para los padres de conocer a sus hijos en un espacio extraordinario, donde ellos expresan libremente sus inquietudes, sus intereses, necesidades y también rechazan lo que no les gusta. Nos gusta pensar que la experiencia de participar en una función de teatro para la primera infancia tiene para los adultos un impacto

Although in the research phase we retrieve theoretical, educational and scientific material, our work does not have a didactic, educational or stimulation intention. The principal importance is the generation of experience, with all that means. It is clear for us that experience in all areas is formative, and artistic experience makes us contact other dimensions of our humanity.

An artistic experience is defined as a mode of encounter with the world, with objects, phenomena and situations that occur in those who experience a pleasure, a set of emotions and a kind of knowledge.

We believe that is not necessary to teach anything to the public of 0-3 years. The public from 0 to 3 years sees, hears, feels, is a spectator. What theater for children from 0-3 years old presents its audience is an extraordinary experience, a convivial event, a spontaneous generation of community; and in that sense it makes them participants in society and the world.

All girls and boys have the right to approach art in all its manifestations. They are entitled to enjoy quality artistic productions, created especially for them by professionals, taking into account their age. They are entitled to be related to art and culture without being treated as mere consumers but as competent and sensitive persons. They are entitled to attend artistic and cultural institutions in their community, both with the family and with the school, to discover and experience everything their environment offers. They are entitled to share with their families the pleasure of artistic experience.

Theatre for children of 0-3 years is not a fashion; it's a specific cultural proposal that is incorporated as part of the cultural offer of society, to make it more integrative and inclusive.

Adrian Hernandez Arredondo. Actor and director. Jose Luis Agüero. Actor and visual artist, both currently direct the theatre company Teatro al Vacío, which specializes in theatre for the early age, and is part of the ASSITEJ Network Small Size. Their first participation in an ASSITEJ Festival-Congress was in Warsaw in 2014. Teatro al Vacío imparts workshops for all ages in hospitals, schools and festivals.

English translation: Oliver Avendaño

This presentation was written for the "First Latin American Congress of Child and Youth Theatre" Theatre and Education. Organized by the Organization of Ibero-American States, OEI, in Mexico City, 2014.

importante, en cuanto a la manera de ver a sus hijos, y que esto pueda promover el fortalecimiento del vínculo afectivo.

Aún cuando en la etapa de investigación consultamos material teórico, pedagógico y científico, nuestro trabajo no tiene una intención didáctica, pedagógica, ni de estimulación. Lo más importante es la generación de experiencia, con todo lo que esto significa. Para nosotros es claro que la experiencia en todos los ámbitos es formativa, y la experiencia artística nos hace contactar con otras dimensiones de nuestra humanidad.

Una experiencia artística se define como un modo de encuentro con el mundo, con los objetos, fenómenos y situaciones que producen en quien lo experimenta un placer, un conjunto de emociones y un tipo de conocimiento.

Nosotros consideramos que al público de 0 a 3 años no es necesario enseñarle nada. El público de 0 a 3 años ve, escucha, siente, es espectador. Para nosotros lo que el teatro para niñas y niños de 0 a 3 años ofrece a su público es una experiencia extraordinaria, un evento convivial, una generación espontánea de comunidad; y en ese sentido los vuelve partícipes de la sociedad y del mundo.

Todas las niñas y todos los niños tienen derecho a acercarse al arte en todas sus manifestaciones. Tienen derecho a disfrutar de producciones artísticas de calidad, creadas especialmente para ellos por profesionales, teniendo en cuenta su edad. Tiene derecho a tener relación con el arte y la cultura sin ser tratados como meros consumidores, sino como sujetos competentes y sensibles. Tienen derecho a frecuentar las instituciones artísticas y culturales de su comunidad, tanto con la familia como con la escuela, para descubrir y vivir todo lo que su entorno les ofrece. Tienen derecho a compartir con su familia el placer de la experiencia artística.

El teatro para niñas y niños de 0 a 3 años, no es una moda, es una propuesta cultural específica que viene a incorporarse como parte de la oferta cultural de la sociedad, para hacerla más integradora e inclusiva.

Adrián Hernández Arredondo- Actor y director mexicano. José Luis Agüero- Actor y artista plástico mexicano, nacido en Argentina. Ambos dirigen la compañía Teatro al Vacío, especializada en teatro para la primera infancia, y que es parte de la red Small Size de ASSITEJ. Participaron por primera vez en un evento de ASSITEJ en el Festival Korczak y Congreso en Varsovia en el 2014. Imparten talleres para todas las edades en escuelas, hospitales y festivales.



WORKING ARTISTICALLY WITH CHILDREN AND YOUNG PEOPLE

CAMILLA MYHRE AND CAROLINE WAHLSTRÖM NESSE

Å JOBBE KUNSTNERISK MED BARN OG UNGE



The Red Shoe Project
Teater fot/Lise Hovik, Trondheim Norway.
Photo: Anne Line Bakken, design: Lise Hovik.

The Rom for Dans' (Room for Dance) working method leans on a relational and creative dance-based art praxis. We want to challenge the concept of what dance can be and to keep an open mind as to who can take part and how. A major focus is on creating performances together with children and young people, where they participate on equal terms with professionals. A common denominator in all our art projects is that young people's choices and modes of expression contribute to shaping the art in dialogue with the adults' choices. The wish to respect and foster each individual's creative capacity characterises all our dance projects. This holds true for our encounter with children, as well as with students, adult amateurs and professional artists.

The choice of working with children and young people springs from a fascination for children, their world and ways of expression. Children are in amazing constant processes of understanding themselves and their environment. They grow and develop and meet life's big questions and challenges, often with a lovely openness and curiosity. Children provide input and solutions outside of our adult scope, they deepen and enrich our adult ideas and add new images and meaning. All this can give the adult artist new insight. In performative art there will always be a certain degree of immediacy and choices to be made here and now. Most performing artists stress the importance of presence of the body and of the moment. Our experience is that this presence becomes more pertinent and focused when working with young people. As in the following example, where an adult professional dancer describes the process of working with children:

«As an adult I have to relate differently to being onstage, to working with my own material and body. I have to tend to my own "project" so it doesn't lose its focus and direction. At the same time I somehow need to put myself in an improvisation mode, where anything can happen. Parallel to this, the story or the composition requires momentum. It is work and play at the same time. I have to be even more present than usual, so that whatever arises, all the little encounters with the children are given ample space, so that true interplay can happen. If not, it simply won't work! My experience from being

Arbeidet ved Rom for Dans hviler på en relasjonell, skapende kunstpraksis med base i dans. Vi er opptatt av å utfordre hva dans kan være, og ha en åpen holdning til hvem som kan delta og hvordan.

Et av våre viktigste fokus er å skape forestillinger med barn og unge, der barn og unge deltar på linje med profesjonelle. Felles for alle våre kunstprosjekter har vært at de unges valg og uttrykk har vært med å forme kunsten, i dialog med de voksnes valg. Våre dansekunstneriske arbeider karakteriseres av at vi ønsker å ta på alvor og synliggjøre den enkelte som et skapende individ. Dette gjelder i møte med barn, så vel som studenter, voksne og profesjonelle.

Det å velge å jobbe med barn og unge handler for oss om en fascinasjon for barn, deres verden og uttrykk. Barna er i fantastiske prosesser med å forstå seg selv og sine omgivelser, de er i vekst og møter mange av livets store spørsmål og utfordringer, og ofte herlig åpent og nysgjerrig. Barna kommer med innspill og løsninger som vi voksne ikke hadde tenkt på, de utdyper og beriker våre voksne ideer og tilfører nye bilder og meninger. Det kan gi den voksne dansekunstneren ny innsikt. I performativ kunst vil det alltid måtte være en grad av umiddelbarhet og valg som skjer her og nå, og de fleste scenekunstnere tilstreber å være mest mulig tilstede i kroppen i nuet. Vår erfaring er at denne tilstedeværelsen skjerpes enda mer og blir enda tydeligere når man jobber med barn og unge. Som i dette eksempelet der en profesjonell voksen utøver beskriver det å arbeide med barn:

«Som voksen må jeg forholde meg annerledes til det å stå på scenen, til eget materiale og egen kropp. Samtidig som jeg må passe på mitt eget "prosjekt" så jeg ikke mister fokuset og retning på det, må jeg også være i et slags improvisasjonsmodus, der alt kan skje. Samtidig må handlingen eller komposisjonen dras videre. Det er alvor og lek på en gang. Jeg må være enda mer tilstede enn ellers, slik at det som oppstår, alle de små møtene med barna, blir ivaretatt og slik at samspeillet blir reelt. Hvis ikke fungerer det rett og slett ikke! Erfaringene mine fra å være med barn på scenen har gitt meg nye verktøy og bidratt til at jeg har blitt en bedre dansekunstner. Jeg forstår bedre ulike elementer eller grader av improvisasjon, jeg forstår komposisjon i rom bedre, og jeg har

onstage with children has provided me with new tools and made me a better artist. As a consequence, I have gained a deeper understanding of different elements or degrees of improvisation, I have a better understanding of composition and space, I acknowledge that being on a stage is, at the end of the day, always about what we encounter here and now.»

Children are part of all our lives, whether we have children of our own, whether we work with children, or just simply have once been children. And life is full of relations between children and adults, relations that affect us as human beings. Therefore, a child on stage can give meaning to an audience. Through interaction and expression, on its own or together with an adult, the child can mirror life itself in ways we as adults cannot do on our own. Children's voices and ways of encountering the world are therefore valuable to us when making art. The fact that art occurs facing an audience, in this very moment, makes dance a unique and exclusive art form. Since children grow and change, performances with children also become time-specific. They do not reproduce in the same shape a year later.

Bringing children into a professional artistic sphere can be viewed as a way of taking children and young people seriously, recognising their ways of expression and adding to their status at their particular point in time. It's all about equality and freedom of speech, concepts that otherwise naturally appear in our society. And it becomes an artistic priority in order to enhance the relational and time/site-specific elements of a work. As an audience, we may find ourselves automatically leaning a little more forwards when children appear on stage, we are forced to encounter, to be present, because children are relational by nature, they actively relate to the world around them and the specific situation they are in. They quite simply excel with their presence! And this presence may perhaps awaken our own presence as an audience; grant us an enhanced sensation of what we see and experience and an enhanced sensation of ourselves, both intellectually and emotionally.

Camilla Myhre, Caroline Wahlström, Rom for Dans in Oslo, Norway.

English translation by Hilde Annette Aakre

kommet til at det å stå på en scene egentlig alltid handler om et møte her og nå»

Barn er en del av alle menneskers liv, enten vi har barn selv, jobber med barn eller bare har vært barn en gang. Og livet er fullt av relasjoner mellom barn og voksne, relasjoner som berører oss som mennesker. For et publikum kan et barn på scenen derfor gi mening. Barn kan med sin deltakelse og sine uttrykk, alene eller i møte med en voksen, speile livet på måter vi voksne ikke kan alene. Barnas stemmer og måter å møte verden på har derfor stor verdi i den kunsten vi ønsker å lage. Det at kunsten oppstår i et møte med publikum, i øyeblikket her-og-nå, gjør dansen eksklusiv og unik. Fordi barna også vokser og forandrer seg, blir forestillinger med barn også tidsspesifikke. De lar seg ikke gjenskape i samme form om et år.

Å ta barna inn i en profesjonell kunstverdenen, kan sies å være vår måte ta barn og unge på alvor og gi deres uttrykk status og aksept, der de er akkurat nå. Det handler om likeverd og ytringsfrihet, begrep som ellers er naturlige i vårt samfunn. Og det blir et kunstnerisk valg for å styrke det relasjonelle og det tids- og steds-spesifikke i verket. Som publikum kan vi oppleve at vi automatisk lener oss litt ekstra frem når barn er på scenen, vi blir tvunget til å møte og være tilstede, fordi barn er relasjonelle, de forholder seg aktivt til verden og situasjonen. De briljerer rett og slett med sin tilstedeværelse! Og denne tilstedeværelsen kan kanskje også vekke vår egen tilstedeværelse som publikum, gi oss en økt fornemmelse for det vi ser og opplever, og en økt fornemmelse av oss selv, intellektuelt og emosjonelt.

Camilla Myhre and Caroline Wahlström Nesse, Rom for Dans in Oslo, Norge.



WORKING WITH ADULTS

TAGE BJØRDAL HAUKEBERG

Å JOBBE MED VOKSNE

I felt as if it was built around me, or, not around ME, but I felt as if I became part of it immediately. It was not a particular choreography that I was expected to enter into, it was more as if the choreography entered me. What I really appreciate in Rom for Dans, is that the child's voice is equally strong to the adult's voice, there is no difference. The adults listen to the children just as much as to one another. This makes us feel that it is we who created the performance, it gives us a sense of achievement and pleasure when it is being performed. But what's most fun about working with adults, is that you get to be carried around a lot.

Tage Bjørdal Haukeberg, 12 years old. (2012).

Jeg følte det var bygd rundt meg, eller, ikke rundt MEG, men jeg følte at jeg ble en del av det med en gang. Det var ikke en spesiell koreografi som jeg måtte gå inn i. Det var mer at koreografien gikk inn i meg.

Det jeg er veldig glad for, er at på Rom for Dans har barnet like kraftig stemme som den voksne, det er ikke noe forskjell. De voksne hører like mye på barna som de hører på de andre voksne. Dette gjør at vi føler at det er vi som har laget forestillingen, vi får en slags mestringsfølelse, og glede når forestillingen vises. Men det morsomste med å jobbe med voksne, er jo at du kan bli båret hele tida.

Tage Bjørdal Haukeberg, 12 år (2012).



Bære
Karstein Solli, Tage Bjørdal Haukeberg.
Rom for Dans, Oslo, Norway.
Photo: Jorunn Kjersem Hildre 2012.



TRANSITIONS AND THEATRE TRAINING FOR THE FUTURE

STEPHANI ETHERIDGE WOODSON



Neutral Mask
Arizona State University, MFA students, 2015.
Photo Miranda Giles.

Intergenerational transition is particularly interesting to me right now in my capacity as the director of the MFA and PhD program in Theatre for Youth at Arizona State University. In particular, how does generational transformation impact the training and certification of the next cohort of theatre for youth artists and scholars? We just celebrated the fortieth anniversary of our masters program, and 2015 marks the twentieth anniversary of our PhD program. We have trained a generation of highly accomplished artists and scholars who now run their own theatres and education programs across the world. In fact, many of the first master's students to graduate from ASU's Theatre for Youth program are making plans to retire.

In a similar manner, the program has had a large turnover in faculty with the recent retirements of our beloved Roger Bedard and Johnny Saldaña. In turn however, we welcomed exciting new scholar/artists to our faculty,

Erika Hughes and Mary McAvoy. They are the third generation of the ASU PhD program, trained by one of the first ASU PhD graduates, Manon van de Water. How do we honor our history while recognizing the changes and transformations in the field of theatre for youth and this training program in particular? What traditions matter? What new growth do we seek? Recently this conversation came to a head around the artwork we use to identify our program. Some of the more venerable faculty dislike the image and find the use of a dark silhouette oppressive and aesthetically displeasing. Others like the energy and youthful feel embodied by the street aesthetic. We have agreed to disagree for the moment.

What we do agree on, however, is our continuing commitment to our program mission:
The Theatre for Youth program — aligned with the School of Film, Dance and Theatre as a whole —

educates imaginative, knowledgeable, skilled, and responsible artists, teachers, scholars and advocates for the theatre of the future.

In the Theatre for Youth program we celebrate and commit ourselves, through our training, research, and practice, to the responsibilities and complexities of ethically working with young people, and the artistic, scholarly and educational necessities of serving the diverse global community responsibly.

To that end, we strive to position our program as a major resource locally, nationally, and internationally, and to equip our students with the skills, knowledge, and understandings to become national and international leaders in the field.

The responsibility involved in training artists, educators and scholars for a “theatre of the future” cannot be overstated. How do we plan for a fluid and changing landscape? For one, we believe in an intensive mix of the old and the new. Our hands-on mentoring practice draws heavily on classical apprenticeship models. But students also study non-profit leadership and management, entrepreneurship and community cultural development. Our students examine centuries old shadow puppetry techniques alongside cutting edge installation performance and spatial storytelling. Do we always strike the right balance? I’m not yet convinced.

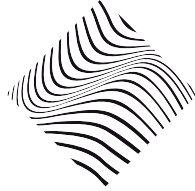
Thomas Jefferson once said that “every generation needs a new revolution.” I suspect we are in a moment of revolution with all the discomfort and excitement that process entails. Nevertheless, like ASSITEJ itself, we remain committed to looking forward while acknowledging our past and deep traditions. Sylvia Hurtado (2006) notes, “Higher education plays a key role in training leaders who are responsible for enacting a vision of a multi-racial democracy that is equitable, inclusive, and thrives as a healthy exchange of perspectives.” At ASU, we believe a healthy, democratic society needs the arts; that young people have strengths and capacities equal to, albeit different than, those of adults; and that we are all – regardless of age – human becomings. For us, a democracy that does not incorporate and acknowledge children and youth is neither inclusive nor equitable. We believe culture, particularly theatre, can be a crucible in which communities – and generations – meet in the exchange of ideas. We commit here at ASU to looking back while looking forward to further building leadership capacity in our graduate programs.

Hurtado, S. 2006. “Diversity and Learning for a Pluralist Democracy.” In *Higher Education in a Global Society: Achieving Diversity, Equity, and Excellence*, ed. W.R. Allen, M. Bonous-Hammarth, and R.T. Teranisky, 249-268. St. Louis: Elsevier.

Dr. Stephani Etheridge Woodson. Arizona State University. Theatre for Youth MFA and PhD Programs Director.



Poster Arizona State University.
Theatre for Youth.



THINK, DREAM AND ACT TOGETHER WITH NEW FRIENDS IN DIFFERENT COUNTRIES THE NEXT GENERATION (2008-2014)

NORIFUMI HIDA

はじめて出会う異国の友達と一緒に考え、夢を描き、行動する
ネクスト・ジェネレーション (2008 - 2014) 飛田勘文

The Next Generation (NG) is an international programme and network in which young and emerging artists from different countries watch shows, take part in workshops, attend lectures, symposia and forums, share their experiences, write and produce plays and discuss the past, present and future of theatre for young audiences together.

The 1st NG took place at the 16th ASSITEJ World Congress in Adelaide, Australia in 2008. The 2nd NG took place at the Kijimuna Festa in Okinawa, Japan in 2012. The 3rd NG took place at the Schächspir in Linz, Austria in 2013. The 4th NG took place at the Tifli in New Delhi, India in 2014, and the 5th NG took place at the 18th ASSITEJ World Congress in Warsaw, Poland in the same year.

In total, 93 young and emerging artists from 41 countries attended the programmes. These countries include: Afghanistan, Argentina, Australia, Austria, Bangladesh, Cameroon, Canada, China, Denmark, Egypt, Finland, France, Germany, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Jordan, Korea, Lebanon, Luxembourg, Mexico, New Zealand, Norway, Pakistan, Poland, Romania, Russia, Serbia, Slovenia, Sri Lanka, South Africa, Sweden, Switzerland, Taiwan, Uganda, the U.K., and the U.S.A.

There have been important outcomes from the programmes. The 1st and 5th NG groups discussed the significance of theatre for young audiences in the 21st century and developed their own manifesto or pledge. The 1st NG group argued, 'The Next Generation stands for cultural exchange and global dialogue; freedom of expression and creative expression; the rights of children and young people; and peace. We pledged to practice

ネクスト・ジェネレーション (以下、次世代計画) は、異なる国々から集まった若手芸術家たちが、一緒になって観劇したり、ワークショップに参加したり、講義やシンポジウムやフォーラムに出席したり、それぞれの経験を共有したり、劇を書き上演したり、児童青少年演劇の過去・現在・未来について議論したりするプログラムかつネットワークです。

第1回次世代計画は、2008年にオーストラリアのアデレードで開かれた第16回アシテジ世界大会のなかではじまりました。第2回次世代計画は、2012年に日本の沖縄で開かれたキジムナー・フェスタのなかで行われました。第3回次世代計画は、2013年にオーストリアのリンツで開かれたシェイクスピア・フェスティバルのなかで行われました。第4回次世代計画は、2014年にインドのニューデリーで開かれたティフリのなかで行われました。第5回次世代計画は、同年にポーランドのワルシャワからで開かれた第18回アシテジ世界大会のなかで行われました。

これまでに合計41カ国93名の若手芸術家たちが本プログラムに参加しました。アフガニスタン、アルゼンチン、オーストラリア、オーストリア、バングラデシュ、カメルーン、カナダ、中国、デンマーク、エジプト、フィンランド、フランス、ドイツ、アイスランド、インド、イラン、アイルランド、イスラエル、イタリア、日本、ヨルダン、韓国、レバノン、ルクセンブルク、メキシコ、ニュージーランド、ノルウェー、パキスタン、ポーランド、ルーマニア、ロシア、セルビア、スロベニア、スリランカ、南アフリカ、スウェーデン、スイス、台湾、ウガンダ、イギリス、アメリカといった国々です。

次世代計画は、いくつかの重要な成果をあげています。第1回と第5回次世代計画の参加者たちは、21世紀における児童青少年演劇の重要性についての議論を重ね、マニフェストを作成し、誓約を交わしました。第1回の参加者は、「ネクスト・ジェネレーションは、①文化交流と国際的



Nuchigusui

2nd Next Generation programme Okinawa, Japan 2012.

Photo: Kijimuna Festa.

these ideals through the making of world-class art – for, by and with young people’. In this making of world-class art, the 5th NG group added, ‘We pledge: to talk to you; to listen to you; to put you first; to respect you; to trust you; to be honest with you; to make your world better; to engage with you; to reflect your world; to give you hope; to have fun with you; to play with you; to be inspired by you; to inspire you and to tell you stories’. The 1st NG group introduced the concept of the ‘next-generation international artist’. According to the group, it is essential that next-generation international artists (1) develop an understanding of theatre for young audiences in their own and other countries; (2) learn about emergent practices, issues and researches in theatre for young audiences; (3) become sensitive about whether theatrical content and form are appropriate for young people today; (4) recognise the values of international collaborations; and (5) search for young people’s true happiness and hopes.

International collaborations have always attracted participants and led them to develop ideas for their projects: *The Age of the Attic*, by Aracelia Guerrero (Mexico) and Finegan Kruckemeyer (Australia); *BAKE!*, by Paul Curley (Ireland) and Hussein Nakhel (Lebanon); *Bing, Bang, Boing The Noise Making Boy*, by Peter Kus (Slovenia) and Yi-Hsin Lu (Taiwan); *Cymru Uganda A Fi*, by Sarah Jones (UK) and Daniel Ssettuba (Uganda); *Get Kraken*, by Jon Keevy (South Africa) and Thirupathy Reddy (India); *Happily Ever After*, by Paul Curley (Ireland) and Nina Hajiyianni (UK); *Hoppy the Bunny*, by Yeon Choi (Korea) and Roxanne Schroeder-Arce (USA); *My Mother Told Me Not To Stare*, by Nina Hajiyianni (UK), Finegan Kruckemeyer (Australia) and Jacob Boehme (Australia); *Strangers, Strangers 2* and *Click*, by

な対話、②表現の自由と創造的表現、③子どもの権利の尊重、④平和を支持する。わたしたちは、世界的規模の子供のための芸術作品、子供による芸術作品、子供と一緒に芸術作品の創造を通じて以上のような理想の数々を実行していくことを宣誓する」と主張しました。第5回の参加者は、この世界的規模の芸術作品を創造するにあたって、「わたしたちは、あなたと会話をするを、あなたに耳を傾けることを、あなたを第一に考えることを、あなたを敬愛することを、あなたを信じることを、あなたに正直であることを、あなたの生きる世界をさらによくすることを、あなたとかわることを、あなたの世界を反映することを、あなたに希望をもたらすことを、あなたと楽しむことを、あなたと一緒に遊ぶことを、あなたに触発されることを、あなたを触発することを、あなたに物語を語ることを誓う」と付け加えました。

第1回次世代計画の参加者たちは、「次世代インターナショナル・アーティスト」という基本概念を披露しました。彼らに従えば、次世代インターナショナル・アーティストは①自国や他国の児童青少年演劇に対する理解を深め、②児童青少年演劇に関する新しい試み、問題、調査について学習し、③演劇の中身と形式が今の子供たちに適切かどうかを慎重に取り扱い、④国際共同製作の価値を認識し、⑤子供の真の幸福と希望について探求することが不可欠であると伝えています。

国際共同製作は、次世代計画の参加者たちを常に魅了し、自分たちの企画に対する着想を深化させてきました。彼らが企画したのものには、以下のものがあります——①A・ゲレロ (メキシコ) とF・クロッコマイヤー (オーストラリア) の『*The Age of the Attic*』、②P・カーリー (アイルランド) とH・ナハール (レバノン) の『*BAKE!*』、③P・クス (スロベニア) とY・ルー (台湾) の『*Bing, Bang, Boing The Noise Making Boy*』、④S・ジョーンズ (イギリス) とD・セタバ (ウガンダ) の『*Cymru Uganda A Fi*』、⑤J・キーヴィ (南アフリカ) とT・リディ (インド) の『*Get Kraken*』、⑥P・カーリ

Fraser Corfield (Australia) and Sarah Jones (UK); This Girl Laughs, This Girl Cries, This Girl Does Nothing, Solange Perazzo (Argentina) and Finegan Kruckemeyer (Australia); The Satsuma Project, by Paul Curley (Ireland), Haruka Kuroda (UK), Peter Kus (Slovenia); and many others. Above all, the 2nd NG group had a unique challenge: the group created and produced Nuchigusui under the theme of the creation of a global community during the programme. In this process, the group was challenged to involve all 22 participants (i.e. 14 countries) in the development of the performance.

What did the participants say about the programmes? In his reflections on the making of the performance, Fraser Corfield (Australia) in the 2nd NG group learned, 'Effective creative collaboration requires two things: respecting someone as an artist, and being their friend. Without friendship, the work you create has no heart'. On the final day of the programme, Sarah Hopfinger (UK) in the 3rd NG group realised, 'Each person has given me something – an idea, reflection, new perspective, response – and this feels like a beginning'. Watching many international productions, Kenji Ishikawa (Japan) in the 4th group discovered, 'Human emotion is universal: I did not understand what the characters in these plays were saying because my second language skills are not good, but I could still understand what they were thinking and feeling'. Frederike Dengler (Switzerland) in the 5th NG group states, 'Spending such an intense time with the other NG members gave me a lot of new impulses and made my mind work... I am responsible for sharing these new impressions with the people who are here around me'.

Young and emergent artists come to the NG programme from all over the world. On the first day of the programme, participants are usually nervous because no one knows anybody, and they are passive because they do not know what will happen. However, in the next few days, they discover that many participants in the group are unique and talented, and start to imagine how wonderful it will be if they work together with them. This is where they start to change: they start to develop a friendship positively, and start to think, dream and act actively together. Their ideas become more creative, and their discussions become more intense. Thus, the NG is a future-oriented programme giving young and emergent artists an opportunity to make the future of theatre for young audiences together.

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English translation: Norifumi Hida.

ー (アイルランド) とN・ハジヤーニ (イギリス) の『Happily Ever After』、⑦Y・チョイ (韓国) とR・シュローダー=エース (アメリカ) の『Hoppy the Bunny』、⑧N・ハジヤーニ (イギリス) とF・クロッコマイヤー (オーストラリア) とJ・ボヘームの『My Mother Told Me Not To Stare』、⑨F・コーフィールド (オーストラリア) とS・ジョーンズ (イギリス) の『Strangers』『Strangers 2』『Click』、⑩S・ペラッツォ (アルゼンチン) とF・クロッコマイヤー (オーストラリア) の『This Girl Laughs, This Girl Cries, This Girl Does Nothing』、⑪P・カーリー (アイルランド) と黒田はるか (イギリス) とP・クス (スロベニア) の『The Satsuma Project』。とりわけ、第2回次世代計画の参加者は、ユニークな挑戦をしました。プログラム開催期間中、彼らは、グローバル・コミュニティーの創造というテーマのもと、『命薬 (ぬちぐすい)』を製作・発表しました。その製作過程において、彼らは、22人 (14カ国) の参加者全員を舞台の創造に関与させるという挑戦を試みました。

参加者たちは、本プログラムについて何と言っているのでしょうか。第2回次世代計画の参加者のF・コーフィールド (オーストラリア) は、『命薬』の製作過程を振り返って、「効果的なクリエイティブ・コラボレーションには、2つのことが必要である。友情がなければ、わたしたちの作り上げた作品は心の欠けたものになってしまう」ことを学んだと言っています。第3回次世代計画の参加者のS・ホップフィンガー (イギリス) は、プログラム最終日に「それぞれの参加者がさまざまなこと——発想、反省、新しい観点、反響を与えてくれた。はじまりの予感がする」ことを実感したそうです。第4回次世代計画の参加者の石川健二 (日本) は、国際的な作品を観劇しながら「人間の感情は不変だ。それというのも、自分は外国語が得意ではないので、このような劇の登場人物が何と言っているかわからないが、それでも彼らが何を考え、何を感じているかを理解できる」ことを悟ったと話しています。第5回次世代計画の参加者であるF・デングラール (スイス) は、「仲間との充実した時間が、わたしにたくさんの新しい衝動をもたらし、知的な活動を成し遂げさせた。わたしは、このような感動をここにいる周りの人々とともに分かち合う責任を負っている」と述べます。

若手芸術家たちが世界中から次世代計画に参加してきます。通例を挙げると、最初の日、彼らは、お互いに誰も知らないで緊張しています。しかも、これから何が起こるかもわからず、消極的です。ですが、数日の間に、彼らは、参加者の多くが個性的かつ才能に溢れていることを発見します。そして、もし彼らとともに活動ができるなら、何と素晴らしいだろうと想像を膨らましはじめます。これを機会に、彼らは変わりはじめます。彼らは、確実に友好を深め、一緒になって積極的に考え、夢を描き、行動をはじめます。彼らの発想はますます創造的になり、議論がいつそう伯仲していきます。このようにして、次世代計画は、若手芸術家に児童青少年演劇の未来をみなで一緒になって築くための機会を提供する未来志向型のプログラムです。

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THE BURDEN OF HISTORY
HOW BORN FREES ARE RESPONDING TO THE SOCIAL AND
POLITICAL CHALLENGES OF THE NEW SOUTH AFRICA IN
THEATRE FOR YOUNG AUDIENCES

SELLOANE MOKUKU, NOBULALI DANGAZELE

BOIMA BA NALANE
KA MOO BANA LE BATJHA BA SHEBELLANG
DITSHWANTSHISO KAJENO BA SHEBANANG LE
DIQHOLOTSO TSA SETHJABA LE DIPOLOTIKI AFRIKA BORWA



Animal Farm
 ShakeXperience, South Africa.
 Photo: Val Adamson.

If Sir Ken Robinson's argument that humans are a species that has the 'power to conceive our own insignificance' holds, perhaps South Africa's history offers us an opportunity to grow significantly as a human family. 27 April 2014 marked 20 years of democracy and the first time that young people born in 1994 (referred to as 'born frees') cast their vote, marking a significant disconnection from the apartheid era. Accordingly, the story of apartheid and the anti-apartheid activism is dying an organic death as the 'born free' generation begins a journey into adulthood.

So what is the currency of this generation, who turn 21 years in 2015, in advancing the social agenda?

We would like to answer this question by sharing experiences of working in schools in South Africa. The United Nations Education, Science and Culture Organization (UNESCO) has offered an Arts Education roadmap, that is open for implementation by various role players. The SA Department of Basic Education has prescribed certain books, and strongly recommends that learners "should be exposed to live performances wherever possible by professionals, community practitioners or by other learners".

As a result, the country's vision-casting document called the National Development Plan (NDP) 2030 proposes education as one of the strategic sectors to be improved if South Africa is to effectively address the challenges of inequality and poverty. Education continues to be given the largest share of the country's budget.

Through a broad framework of arts education, many young people in South Africa have been and continue to be exposed to live theatre performances. For example, some of the prescribed books in schools include George Orwell's *Animal Farm* and John Kani's *Nothing But The Truth*. In essence, these books expose young people to the tenets of democracy and enable them to critically reflect on the past, and engage them to chart their desired future.

One such learner was Sharon, who after being exposed to the work of ShakeXperience remarked that the approach that this theatre company uses reminded her of her formative years, where she played to learn; 'if subliminal art offered to us in Grade 1 I could end the cold war, apartheid and mental colonialisation, imagine the possibilities of a conscious art, that follows us beyond our formative years'. In many ways Sharon echoed the vision of Assitej South Africa as represented by its President Yvette Hardie where she asserts that the organisation believes that "every child and young person in South Africa should have access to the arts from the earliest possible age."

While ShakeXperience may have chosen to focus on arts education, there are many companies in

Haeba kgang ya monghadi Ken Robinson ya hore 'batho ke dibupuwa tse nang le matla a ho ipona bofokodi', ehlile ena le boleng, mohlomong nalane ya Afrika Borwa e re fa monyetla wa ho hola, re le batho. La 27 Mmesa 2014 e bile dilemo tse 20 tsa Puso ea Setjhaba ka Setjhaba. Hape, ebile lekghetlo la pele bana ba hlahileng ka 1994 (ba tlwaelehileng ka ho bitswa born free) ba kghetha dikghethong tse akaretsang tsa naha. Hona e bile taba ya bohlokwa haholo e neng e bontsha kgea e neng e qaleha ka nalane ya kgethollo Afrika Borwa. Ka hona, nalane yeo le boipelaetso bohle bo neng bo etswa ho e fedisa bo bonahala bo ithjwella butle butle, kaha jwale bana kapa batjha bana ba dilemong, mme ba qala leeto la bona jwale e le batho ba baholo ba nang le boikarabello.

Leha hole jwalo, potso e kgolo ke hore na boleng ba bona (moloko ona), o tla beng o ba dilemo tse 21 ka 2015, ho ntshetsa pele ditaba tsa kgolo le boiketlo ba setjhaba e tla ba ofe?

Re rata ho araba potso ena ka ho arolelana le lona tseo re kileng ra di bona, ra di phela ha re sebetsa le dikolo ka ho fapana mona Afrika Borwa. Mokgatlo wa Matjhaba, Thuto, Mahlale le Botjhaba (UNESCO), o fane ka moralo wa tshupa tsela, ya thuto ka boqapi. Moralo ona o ka kengwa tshebetsong ke batho ba bangata ka ho fapana. Hape, Lefapha la Mmuso la thuto, le kgethile dibuka tse itseng hore di balwe dikolong, lefapha le bile le kgothale-tsa hore baithuti 'ba shebelle ditshwantshiso kgafetsa ha monyetla o le teng. Ditshwantshiso ebe tse ka etswang ke ba kwetliseditsweng botshwantshisi, Dihlopha tsa botshwantshisi metseng kapa baithuti ba bang'.

Ka hodimo ho tsena, Mmuso oa Afrika Borwa ona le tokomane ya tjhebelo pele ya naha e bitswang National Development Plan (NDP) 2030. Tokomane ena e kgothaletsa hore thuto, ke e ngoe ea ditshiya tse tshwane-lang ho ntlafatswa, hore Afrika Borwa e tle e hlole diqholotso tse kang bofuma. Ka hona, thuto e bonahala e ntse e tswela pele ho abelwa Tjhelete e ngata mokotleng ya Mmuso.

Ka leano la yona le pharaletseng, naha e entse hore, bana ba bangata Afrika Borwa ba bohe, ebile ba ntse ba tswela pele bo boha ditshwantshiso tsa kalaneng. Mohlala, tse ding tsa dibuka tseo ba di tshwaetsweng hore ba di bale dikolong ka ho fapana di kenyeletsa *Animal Farm* ya George Orwell le *Nothing But The Truth* ya John Kani. Dibuka tsena ka botsona di ka kgothaletsa baithuti ho ithuta ka ditshiya tsa Puso ya Setjhaba ka Setjhaba. Mme di ba fa le monyetla wa ho hetla morao nalaneng ya naha, mme ba shebane le ho betla bokamoso ba naha bo batsi. E mong wa bana ba jwalo ke Sharon. Ka mora hore a ke a bone le ho nka karolo mosebetsing oa ShakeXperience, o ile a re, o bona tsela ya bona ya tshebetso e mo hopotsa bonyaneng ba hae. Are "haeba boqapi bo bileng bo fokolang ka nako yeo, boo re neng re bo fuoa sehlo-

South Africa (mostly covered in Assitej South Africa's THEATRE4YOUTH CATALOGUE 2015/16), who offer performances that inspire conversations around the plight of young people in South Africa and beyond. Life is seen through the eyes of the 'self' and the 'other' and when we participate in the story of the self and the other we are engaged in the process of "storying" experiences lived and dreamed. The positive impact of "storying" can only be realized if one is consciously and purposefully engaged and alive to it. Young people seem to be interested in being engaged through theatre. In shedding more light about his choices in adapting and staging *Animal Farm*, the director Neil Coppen argued that while the themes, characters and ideas behind Orwell's text would remain unchanged, the production would tell the story with a uniquely South African slant to it. And this has ensured relevance and topicality for young audiences.

In a ShakeXperience *Nothing But The Truth* post-performance session, discussion around inequality ensued, with some young people lamenting the damage caused by apartheid. A young man stood up and asserted that 'I am quite happy to be living in the township. Yes it is presently filthy, but I believe education is arming me to make a difference'. This took the discussion to another level, a level that made many of us think differently. After his remark, there was silence. After a while other, learners interjected to appreciate that they have a role to play in making a difference in South Africa.

A few days after the said debate, one young actress, Lupita Nyong'o won an Academy Award for Best Supporting Actress in Steve McQueen's historical drama, *12 Years a Slave*. In her acceptance speech she echoed the sentiments of the discussion by asserting that 'it does not matter where you come from, your dreams are valid.'

We therefore believe that through platforms such as theatre, young people follow in the footsteps walked by generations before them, where genres such as protest theatre played a significant role in exposing the injustices embedded in Apartheid. Today, young people have an opportunity to openly engage with important issues that can advance South Africa's social agenda.

There are still some challenges, such as human resources, that present themselves in enhancing arts education, but opportunities to support the arts from government and corporate funds continue to grow. It is inspiring to observe how theatre is being used to craft the new South African story.

We all, in our individual capacities, can make a difference. It's about personal responsibility – saying that I can fix it rather than waiting for THEM to fix it. Moving away from

pheng sa 1, bo ile ba etsa hore dintwa, kगतetello ya mmala le bokoloni di fele, nahanang feela na ha boqapi e se ekaba tsela ea thuto, e ka sebediswang le ha re le baholo dilemong e kaba ntho e matla bo jwang.' Ditaba tsa Sharon, di batla di tshwana le tsa moetapele wa Assitej Afrika Borwa Yvette Hardie, moo a bontshang hore mokgatlo wa habo o dumela hore 'ngwana e mong le e mong Afrika Borwa o tshwanela ho latswa melemo ya boqapi a sa le dilemong tse fokolang ka mokgwa o ka kgonehang.'

Leha ShakeXperience e kghethile thuto ka boqapi ele tsela ya ho tlisa thlasimollo le boithuto, ho na le mekghatlo kapa dicompany tse ding tse ngata Afrika Borwa (boholo di teng tokomaneng ea Assitej THEATRE4YOUTH CATALOGUE 2015/16), mme bona ba bontsha ditshwantshiso tse kenyeletsang tsa kalang, tse ka botsona, di tlang monyetla wa ho qoqisa-na ka ditaba tse kgolo tsa naha ya Afrika Borwa. Rona re dumela hore bophelo ke seipone sa mofuta. Nka ipona, ha ke itjheba le ho sheba ba bang. Ha motho a kenya letsoho boitjhebong bona, e se e ntse ele ha re qala pale ka maphelo. Ekaba ao re a phelang kapa ao rea lorang. Ditholwana tse molemo tsa ho etsa nalane ena, di ka fumaneha feela ha motho a ikemiseditse ho sebetsana le ditaba tsa kgolo ya naha. Ka moo re boneng ka teng, bana ba bonahetse ba rata haholo ho shebisana taba tsa boiketlo le naha, ka ditshwantshiso. Ha a fana ka lesedi la ka moo a hahileng tshwantshiso ya *Animal Farm* ka teng, Neil Coppen, o bontsha hore leha dintlha kgolo tsa buka, dibapadi, le maikutlo a George Orwell a ntse a le jwalo, haeba tshawantshiso ya kalang, buka ena, e na le qaphaletso a ikgethileng ya ditaba tse amanang le Afrika Borwa. Mme ehlile ho ka kgoneha hore bana le batjha ba ehlwe tse ding tsa ditaba tsa kajeno.

Mohlala o mong ke o kileng wa etsahala nakong yeo ho neng ho qoqisanwa ka mora hore ho ke ho shebellwe tshwantshiso ya *Nothing But The Truth*. Nakong yeo, ditaba tse amanang le bofuma di ile tsa hlahella, me batjha ba bang ba neng ba tswa sekolong, ba bontsha ngongoreho ke bobele le bokgopo bo kileng ba bakwa ke kghethollo ya mmala. Nakong eo, ho ile hwa ema moithuti e mong mme ena a bontsha hore 'ke rata haholo ho phela lekeisheneng. E, kea tseba ho bohlaswa hwa nkgha hona jwale, empa ke tshepa hore thuto e tla nthusana hore ke tle ke etse phetoho.' Ka morao ho mona, dipuisano di ile tsa nka mothinya o motjha. Ka mora polelo ea hae, ho ile hwa kgutsa. Ka mora moo, batjha ba akgela wa bona molangwana, maikutlo a bona a se a fetohile, hwa bonahala baithuti ba se ba sheba ditaba ka leihlo le leng, ba ipona le bona baka etsa phetoho naheng ya Afrika Borwa.

Matsatsana ka mora dipuisano tsena le baithuti, e mong wa dibapali tsa difilimi Lupita Nyong'o, o ile a amohela kgau ya hoba sebakadi sa motshehetsi, se hlwahlwa, filiming ya Steve McQueen e bitswang *12 Years a Slave*.

a culture of waiting for crisis and reacting to it, to one of being pro-active in organizing the assets of the society. This perspective makes the burden of history lighter.

Selloane Mokuku also known as Lali is the ShakeXperience Programmes and Curriculum Manager. She has worked with and for young people at a local and international level. She is a Drama For Life Alumni and has been part of innovative arts education projects such as Project Phakama (currently writing a book chapter) and the Winter Summer Institute.

Nobulali Dangazele also known as Lali is the founder of ShakeXperience currently pursuing a PhD at with Warwick Business School in the UK. She is a Mandela Rhodes Scholar and a vocal personality in the arts. She formed part of the South African team that won the bid to host the 2017 Assitej International conference.



Animal Farm
ShakeXperience,
South Africa.
Photo: Val Adamson.

Ha a amohela kgau ya hae, mosetsana enwa o ile a ama tse ding tsa dipolelo tseo baithuti ba neng ba ile ba bua ka tsona ha are 'ha ho kghathaletsehe hore na o tswa kae, toro ya hau, ke ya nnete.'

Re na le tumelo ke hona hore ka mekgwa e kang ea ditshwantshiso, batjha ba se ntse ba hata mehlaleng ya baholo ba bona, moo ditshwantshiso tse neng di bontsha boitseko di neng di bapalwa, mme tsa kenya letsoho le matla ho pepesetsa lefatshe kगतello ya mebala Afrika Borwa. Matsatsing ana, bana le batjha bana le menyetla e hlakileng ya hore ba ka shebisanang kgolo ya naha jwang.

dihholotso tse kang ho hlokeha hwa batho ba kwetliseditsweng ho ruta ka boqapi, di ntse di le teng, empa tshehetso ho hlaha mmusong, le dikgwebong e bonahala e ntse e hola. Ho bile hwa kgothatsa ho bona hore ditshwantshiso, di hlile dia sebediswa ho aha Afrika Borwa yeo bohle re ka e ratang.

Kaofela ha rona, ka bomong ba rona, re ka etsa phetoho. Re lumela hore ke ha e mong le e mong a nka boikarabelo – motho a re nna, nka lokisa, ho fapana leha motho a emela ba bang hore ba lokise. Re Fetola mawa, re sutha monahanong wa hore re be ba emeleng tlokotsi hoba teng, jwale re sebetsane le eona. Re fetohela hore re be ba mahlahlaha ho rwalla le sa sele. Re dumela hore ha re ka sheba ditaba ka tsela eo, tsohle di kaba bobebe, tsa hlabosa.

Selloane Mokuku kapa Lali ke mookamedi wa manane a thuto ShakeXperience. O sebeditse le bana le batjha dibakeng tse fapaneng ka lefatshe ho pharalla. Ke moithuti wa Drama For Life wa kgale, e bile o sebeditse le mekgatlo e sebedisang boqapi ho ruta e kang Project Phakama (o ntse a ngola kgaolo bukeng ya bona) hape le Winter Summer Institute.

Nobulali Dangazele kapa Lali ke mothehi wa ShakeXperience. O ntse a ntshetsa dithuto tsa hae tse phahameng (PhD) pele mane Warwick Business School UK. Ke moithuti wa kgale wa Mandela Rhodes. Ke motho wa maikutlo a batsi ditabeng tsa boqapi. E bile ke mong wa ditho tsa moifo wa Afrika Borwa o hlotseng qothisano ya hore Afrika Borwa e tsamaisa conference ya matjhaba ya Assitej 2017.

Southern Sotho (Sesotho) translation by Selloane Mokuku



FROM NARRATING TRADITION TO CONTEMPORARY THEATRE

AYŞE SELEN-ŞEHSUVAR AKTAŞ

ANLATI GELENEĞİNDEN ÇAĞDAŞ TIYATROYA

Since 2000, we have been continuing our work in theatre with the company Tiyatrotem. Tiyatrotem has a research-based understanding of theatre, essentially combining contemporary and traditional performance techniques through dramatic theatre in Turkey's cultural arena; it is a 'theatre of narration', aiming – in a way – to investigate and make the theatre of theatre.

We group our plays under two main headings: Texts Based on Performance and Texts Based on Classical Dramatic. Looking more closely at the three plays we have devised under the Texts Based on Performance category: *The Cabbage*, *We Can't Go On Like This*, and *How Can We Tell It*, which are aimed at all ages, their major common ground is that these texts are created via improvisations.

In creating our productions, plays for all ages, we do not discriminate between plays for children and plays for adults in regards to our approach and our methods. Every play, for us, is characterized by a "commentary about the work we do". We aim to create plays free of such concerns as educating the children's and young people's audiences, or trying to make them laugh all the time. We use the traditional aspects of Turkish theatre; however, we apply ourselves to exploring and understanding what remains from that "tradition", without letting the clichés of the tradition dominate our work. We seek an "acquired simplicity" in our choices of scenography, sets, costumes, lighting and acting style of acting.

We prefer the audience to make the choice to come and see the play "willingly". Therefore we do not favour performing at schools or selling a performance to a school. Instead, we like it much more when a group of families from a neighbourhood, from grandparents to grandchildren decide to get together and come to our show. The shows that children and adults view side by side end up being much more fun, both for us and for

Bizler tiyatro çalışmalarımızı 2000 yılından itibaren tiyatrotem çatısı altında sürdürmeye başladık. tiyatrotem'in, çağdaş ve geleneksel gösterim sanatları tekniklerini dramatik tiyatro ile Türkiye kültürel ortamında kaynaştırma esasına dayanan araştırmacı bir tiyatro anlayışına sahip olduğu; bir anlamda tiyatronun tiyatrosunu yapmayı arzulayan, bunu araştıran bir 'anlatı tiyatrosu' olduğu söylenebilir.

Oyunlarımızı Gösterim Metinlerinden Hareketle ve Klasik Dramatik Metinlerden Hareketle olmak üzere iki ana başlık altında toplayabiliriz. Gösterim Metinlerinden Hareketle başlığı altında oluşturduğumuz ve her yaş için belirlediğimiz üç oyuna: *Lahana Sarma*, *Böyle Devam Edemeyiz* ve *Nasıl Anlatsak Şunu* adlı oyunlara biraz daha yakından bakacak olursak bu oyunların ortak özellikleri oyun metinlerinin doğaçlamalara dayanıyor oluşudur. Yukarıda özellikleri kısaca sıralanan her yaş için oyunları ve diğer oyunlarımızı üretirken işe yaklaşım ve çalışma yöntemi bağlamında çocuk oyunu / yetişkin oyunu ayrımı gözetmiyoruz. Her oyun bizim için "yaptığımız işle bir hesaplaşma" niteliği taşıyor. Çocuk ya da genç seyirciye bir şeyler öğretme, illa ki güldürmeye ve eğlendirmeye çalışma gibi kaygılar taşımadan oyunlar üretmeye çalışıyoruz. Tiyatromuzun 'geleneksel'ini değerlendirmekle birlikte, klişeleşmiş hiçbir geleneksel öğeye abanmamaya, 'geleneksel'den bizde ne kaldığını araştırmaya, anlamaya çalışıyoruz. Sahne düzeninde, dekorda, kostümde, ışıkta ve oyunculukta 'elde edilmiş bir sadelik' peşinde koşuyoruz.

Öncelikle seyircinin oyunu seçerek, oyuna gelmeye "niyetlenerek" gelmesini tercih ediyoruz. Bu nedenle örneğin okullara toplu satış yapmayı ya da okullara gidip oynamayı pek tercih etmiyoruz. Bunun yerine çoluk çocuk topluca gelmek isteyen bir mahallenin sakinleri bize daha hoş geliyor. Yetişkinlerin ve çocukların birlikte seyrettikleri oyunlar hem onların hem bizim açımızdan

How Can We Tell It? (backstage)
 tyatrotem, Istanbul, Turkey.
 Photo: Thalia Gauss Garage, Hamburg.



the audience; this describes our understanding of “fun” and “entertaining”. Therefore, when we set out to do “children’s theatre”, we strive to make theatre for all ages, giving priority to children. For our performances, we set a minimum age, but no maximum age limit. When adults and children see plays together, there are sometimes different moments that adults and children enjoy separately, or those that they all enjoy and react to mutually; they tend to develop a playful interaction between each other through the performance. During performances, sometimes “conspiring” with adults to “play with” children, and sometimes “conspiring” with children to “play with” adults, adds multiple layers to “playing” and “viewing”. The most delightful performances are when three different generations of family members see a play together. Because the activities surrounding play-going, such as getting ready to go see a play together, arriving at the theatre after a short commute, interacting with the box office people to get tickets, waiting in the foyer, purchasing a small snack from the foyer kiosk, spending time together before the play and the younger and older members sharing their curiosity and excitement about the play with each other, all positively influence the chemistry between the house and the stage. Furthermore, all these activities help mold the children’s future behaviour as adult theatre-goers.

After each performance, children and adults coming up on stage and having a shot at their puppeteering skills gives them the notions of “playing together” and “creating a game together”.

In short, our desire when creating performances for children and for adults is “to give joy to those who seek pleasure, and set an example to those who seek the truth” (and we seek both).

Şehsuvar Aktas and Ayşe Selen have been working since 2000 as the founding partners of tyatrotem. The plays of tyatrotem have the characteristic traces of alliterations, repetitions, wrong pronunciations, role in role, irony and grotesque, which can also be found in the Turkish traditions of storytelling and performing arts.

English translation: Bilge Gültürk Loro

çok daha eğlenceli oluyor; “eğlenmek” ve “eğlendirmek”ten anladığımız bu. Bu nedenle de “çocuk tiyatrosu” yapmaya niyetlendiğimizde çocukları öncelikli tutarak, her yaşa oyun yapmaya çabalıyoruz. Oyunlarımıza alt yaş sınırı koysak da üst yaş sınırı koymuyoruz. Yetişkin ve çocuk birlikte oyun seyrettikleri zaman yetişkinlerin haz aldığı anlar, çocuğun haz aldığı anlar ya da birlikte etki aldıkları ve tepki verdikleri anlar oluyor; gösterim üzerinden aralarında oynusu bir ilişki doğuyor. Oyunlarda kimi zaman yetişkinlerle “işbirliği” yapıp çocuklara “oynamak”, kimi zaman da çocuklarla “işbirliği” yapıp yetişkinlere “oynamak” oyun oynamayı ve seyir etmeyi katmanlandırıyor. En keyifli oyunlar üç kuşak seyircinin bir arada seyrettiği oyunlar, çünkü seyircinin tiyatroya gitmek üzere hazırlanıp evden çıkması, belli bir yol kat ederek tiyatroya ulaşması, gişeden biletini alırken gişeciyle ilişki kurması, fuayede beklemesi, fuaye büfesinden küçük bir alışveriş yapması, o fuayede ortak bir zaman geçirmesi, seyredilecek oyuna dair merakını ve heyecanını büyük/küçük hep birlikte paylaşması sahne/seyrer yer ilişkisini olumlu etkiliyor. Kaldı ki bütün bu eylemler çocuğun ilerideki “yetişkin seyirci hali”ni de biçimlendiriyor.

Özellikle gölge-kukla oyunlarının sonunda sahne arkasına doluşan yetişkin ve çocukların tasvirleri ve kuklaları oynatmaya çalışmaları onların “birlikte oyun oynama” ya da “birlikte oyun kurma” kavramlarıyla karşılaşmalarını sağlıyor.

Özetle tyatrotem çatısı altında çocuk ya da yetişkin oyunları üretirken „seyrinin sefa isteyenlere neşe; hakikati görmek isteyenlere ise ibret (ki her ikisine biz de dahiliz)” vermesidir muradımız.

tyatrotem, Şehsuvar Aktaş ve Ayşe Selen tarafından 2000’de İstanbul’da kuruldu. tyatrotem’in çağdaş ve geleneksel gösterim sanatları tekniklerini dramatik tiyatroyla Türkiye kültürel ortamında kaynaştırma esasına dayanan araştırmacı bir tiyatro anlayışına sahip olduğu, tiyatronun tiyatrosunu yapmayı arzulayan bir ‘anlatı tiyatrosu’ olduğu söylenebilir. Topluluk yurt içinde ve dışında festivallere konuk oluyor.



INTERVIEW WITH DALIA MIKOLIUNAITE AND VIOLETA PODOLSKAITE FROM LITHUANIA

CLIODHNA NOONAN

POKALBIS SU DALIA MIKOLIŪNAITE IR VIOLETA PODOLSKAITE IŠ LIETUVOS

In December 2014, ASSITEJ Lithuania hosted a landmark festival in Kaunas featuring modern international theatre companies alongside many traditional Lithuanian theatre institutions and younger, more modern independent companies. The festival hosted the first Nordic-Baltic meeting of its kind for the region, spearheaded by ASSITEJ Lithuania member Dalia Mikoliunaite and the president of ASSITEJ Lithuania, Violeta Podolskaite. The exchange of ideas and the wonderful atmosphere of creative thinking and sharing of expertise around the region were inspiring. In this article, I interview the women behind the organisation of the meeting (from two different generations themselves) and I ask them about the change in thinking in the new generation of ASSITEJ members in Lithuania.

How has society changed in the Baltic region since your childhood?

Violeta - When I was a child, I lived in the countryside near Kaunas. Those were Soviet times. We did not have the opportunity to see theatre in Vilnius. Later, but still during the Soviet occupation of Lithuania, I came to the university in Vilnius and I started to work at the Jaunimo Theatre. In those days, the theatre was a place full of colour and magic. Where people could talk and where they knew they would see something challenging and good for the soul. We could not talk freely outside. This made a great atmosphere inside the theatre and sometimes, people would stand in line for hours waiting for tickets to our performances.

The group was a repertory company of mixed ages. But once you were inside, it became a family. Even if we did not play in a particular show, we knew all the actors in

2014 metų gruodžio mėnesį Lietuvos Asitežo asociacija surengė didelį festivalį Kaune, kuriame dalyvavo šiuolaikinės teatro trupės, taip pat tradiciniai Lietuvos teatrai ir jaunesnės nepriklausomos trupės. Jame pirmą kartą susitiko Šiaurės Europos ir Baltijos šalių teatrai. Susitikimui vadovavo Lietuvos Asitežo asociacijos narė Dalia Mikoliūnaitė ir prezidentė Violeta Podolskaitė. Dalyviai pasidalijo mintimis ir savo regiono patirtimi, pasidžiaugė puikia atmosfera, skatinančia mąstyti kūrybingai. Pakalbinau dvi asociacijos moteris, priklausančias skirtingoms kartoms. Jų paklausiau, kaip pasikeitė naujosios kartos asociacijos narių mąstymas Lietuvoje.

Kaip pasikeitė Baltijos regiono visuomenė nuo jūsų vaikystės?

Violeta. Vaikystėje gyvenau kaime netoli Kauno. Buvo sovietiniai laikai. Neturėjome galimybių pamatyti Vilniaus teatro. Vėliau, bet vis dar okupacijos metais, atvažiavau studijuoti į Vilniaus universitetą ir įsidarbinau Jaunimo teatre. Tada teatras buvo vieta, kupina spalvų ir stebuklų. Čia žmonės galėjo kalbėtis, jie žinojo, kad pamatys kažką malonaus sielai ir dėl ko galės pasiginčyti. Už teatro sienų negalėjome laisvai šnekėtis. Todėl atmosfera teatre buvo ypatinga. Žmonės valandų valandas stovėdavo eilėje biliety.

Tai buvo teatras su nuolatine trupe ir sezono repertuaru. Aktoriai buvo įvairaus amžiaus. Bet čia jie tapdavo šeima. Net jei nevaizdavome kuriame spektaklyje, žinojome visus premjeros artistus ir su šeimomis ateidavome jų palaikyti. Aplinka buvo labai šilta ir palaikanti. Turėjome būti kūrybingi ir sumanūs, kad pasakytume publikai tai, ką norime pasakyti, ir tai padarytume teatro priemonėmis.



Andrius
State Youth Theatre
Lithuania.

the premiere and we came with all our families together to support them. It was a warm and supportive atmosphere.

We had to be creative and clever to present what we wanted to say to the public and how we could say it through the medium of theatre. And we are also celebrating our 50th birthday this year!!!

Dalia - When I was a small child I had just 2 toys, a red piano and an old book of poetry. Nowadays children have so many toys they are overstimulated. We used to love making creative role-play games in the courtyard with our friends and we had to be very inventive because we did not have so many physical belongings in our lives. But I felt very rich in company and human friendship.

We were obliged to go to the theatre every year with the school but I remember the only question we were asked afterwards was “Was it good?”. We were not asked our opinion of the performance, if it made us think, if we liked it or not, or what we might have learnt from the experience.

Šiais metais mes taip pat švenčiame 50-metį!

Dalia. Vaikystėje turėjau du žaislus – raudoną pianiną ir seną poezijos knygelę. Šiandien vaikai persisotinę žaislais. Mes rengdavome kūrybiškus vaidinimus kieme su draugais. Turėjome būti išradingi, nes neturėjome tiek daug daiktų. Bet jaučiausi labai turtinga draugų ir draugystės. Kiekvienais metais su mokykla privalėjome važiuoti į teatrą, bet prisimenu vienintelį klausimą, kurį mums užduodavo grįžus – „Ar patiko?“ Mūsų neklausdavo nuomonės apie spektaklį, ar jis priverstė mus susimąstyti, kodėl patiko arba nepatiko, ko išmokome.

Atsikrausčiusi į Vilnių pamačiau pirmosios nepriklausomos trupės spektaklį, kuriame vaidino viena aktorė. Tai buvo pirmieji mūsų atgautos nepriklausomybės metai, Keistuolių teatras ([HYPERLINK „http://www.keistuoliai.lt“](http://www.keistuoliai.lt) www.keistuoliai.lt). Iškart nutariau, kad dirbsiu teatre.

I moved to Vilnius and I saw the first ever independent company performance by a single female actress after the period of liberation. This was the Keistuoli Theatre (www.keistuoliai.lt). I decided then and there that I would work in theatre.

How does this affect your theatre practice today?

Violeta - The theatre today has changed from a place of serious discussion to a leisure-time activity. We rely on talent and we are challenged by competition with other leisure-time activities. In the Soviet times, our biggest challenge was the system we lived in. We were not free to talk. Communication was very difficult and so we fought back with the warmth and communication of live theatre. Nowadays, I believe that our biggest challenge is still life on the outside. We are in competition with computers, televisions, cinemas and many other forms of non-human communication which threaten our existence as actors in the theatre. Today, we try to find the means to entice the young (and old) back into the theatre space with the continued belief that it is essential that we engage in communication and live storytelling as a society. In a way, this bridges a gap between my generation and the new one.

At the Jaunimo Theatre, we had a Teatromans Club for more than 12 years. It usually went in cycles of 4 years. Young students of all subjects aged 14 and over would come into the theatre space, not with the idea of becoming a professional actor but with the idea of meeting for a coffee and a conversation in a space that was exciting to them. I organised tours of the building, the students met with the actors and directors and sometimes they attended rehearsals just to understand what the work of a theatre was. This Teatromans Club was very important to the actors also. It was like support from outside for their work, support from an audience. On one occasion, I remember a young man helping us to sell out a performance which we were having difficulty filling and this student told me "If I hadn't seen the rehearsals, I would never have known how interesting this show is and how much my friends need to see it." Some of the first group are journalists now and also help us with their writing. Of course we are no longer a repertory company. Nowadays we can hire actors from any of the companies we choose and there are many smaller performances which tour to schools and run at the same time as our bigger shows. We have always tried to present the highest quality of professional theatre to our audiences.

Dalia - The first independent theatre production that I saw changed my life. It was the first time the audience was a part of the performance. In my work with Teatriukas, we always include our audience in the show. It is partly interactive and mostly without the fourth wall. This is a deliberate decision about our style, which is influenced by my experience.

Kaip patirtis veikia jūsų darbą teatre dabar?

Violeta. Šiandieninis teatras iš rimtų diskusijų vietos virtęs laisvalaikio veikla. Viskas priklauso nuo talento. Turime konkuruoti su kitomis laisvalaikio formomis. Sovietmečiu didžiausias iššūkis buvo sistema, kurioje gyvenome. Negalėjome laisvai reikšti minčių. Bendravimas buvo labai sudėtingas, taigi mes priešinosmės gyvo teatro šiluma ir santykiais jame. Tikiu, kad didžiausias iššūkis vis dar yra gyvenimas už teatro sienų. Konkuruojame su kompiuteriais, televizijomis, kino teatrais ir su daug kitų laisvalaikio formų, kurios kelia pavojų mūsų, kaip aktorių, gyvavimui. Šiandien stengiamės rasti būdų grąžinti jaunus (ir senus) į teatrą. Nepaliaujame tikėti, jog svarbiausia – kad mes bendraujame ir pasakojame apie visuomenę. Tam tikra prasme tai jungia mano kartą su naująja. Jaunimo teatre dvylika metų veikė Teatromanų klubas. Rinkdavomės kas ketveri metai. Į teatrą ateidavo moksleiviai ir įvairių specialybių studentai nuo 14 metų ir vyresni. Jie nesvajoto tapti aktoriais, o tiesiog ateidavo išgerti kavos ir pasišnekėti jiems malonioje erdvėje. Aš juos pavadžiodavau po pastatą, jie susitikdavo su aktoriais ir režisieriais, kartais dalyvaudavo repeticijoje, kad geriau suvoktų teatro darbą. Tas Teatromanų klubas buvo labai svarbus ir aktoriams. Tai buvo jiems tarsi parama iš šalies. Žiūrovų parama. Prisienu, kartą vaikas padėjo mums išparduoti bilietus į spektaklį, kuriam trūko žiūrovų. Tas studentas man pasakė: „Jei nebūčiau matęs repeticijos, niekada nežinočiau, koks tai įdomus spektaklis ir kaip mano draugams reikia jį pamatyti.“ Kai kurie iš pirmosios grupės dabar yra žurnalistai, parašo apie mus. Aišku, mes jau nesame repertuarinė trupė. Dabar galime samdyti aktorius iš bet kurio teatro. Yra daug nedidelių spektaklių, kuriuos vaidiname ir mokyklose, ir teatre. Žiūrovams visada stengėmės parodyti aukščiausios kokybės profesionalų teatrą.

Dalia. Pirmasis matytas nepriklausomos trupės spektaklis pakeitė mano gyvenimą. Pirmą kartą auditorija buvo spektaklio dalis. Vaidindami „Teatriuke“, visada stengiamės įtraukti žiūrovus. Tai yra dialogas, teatras be ketvirtos sienos. Toks mūsų sąmoningas sprendimas. Įtakos turėjo mano patirtis. Mes vaidiname ir mažiausiems – 2–6 metų – vaikams. Tai naujas dalykas Lietuvoje.

Ar susikalba vyresnioji ir jaunesnioji kartos apie teatrą vaikams ir jaunimui Lietuvoje?

Violeta. Žinoma! Kaip minėjau, mano karta supranta sudėtingą teatro gyvenimą, kai reikia konkuruoti su kitais menais. Šiandien egzistuoja ta pati problema, tik jos priežastis kita. Teatras tapo atviresnis visiems aktoriams, mes susidraugavome su jaunais aktoriais, kurie anksčiau nebuvo trupės dalis. Dalijamės su jais patirtimi ir džiaugiamės, matydami naują jų viziją, ypač kalbant apie Asitežą. Kai manęs paprašė įkurti Asitežo asociaciją,

We also perform for the youngest children (2-6 years) and this is a new practice in Lithuania.

Is there a dialogue between the older and the newer generations with regard to Theatre for Young Audiences in Lithuania?

Violeta - Yes of course! As I said, my generation understands the difficulty of life on the outside competing with our art. It is the same problem today but with a different reason. When the theatre opened up more to all actors, we also developed new friendships with young actors who could not be part of the team in the past. We share our experiences with them and we enjoy working with their new vision, especially within ASSITEJ. When I was asked to set up ASSITEJ again in Lithuania, after the independence, it was to create this discussion among our new members and new theatre companies alongside the older ones and we feel that this has been a success. Now our theatre also celebrates 50 years and we connect again with ASSITEJ International in this regard. We are very proud to be the members in this region.

Dalia - Yes. It is very interesting to hear the older theatres' stories and their experiences when we have our meetings. We learn a lot from them and we share what we can offer as new companies or actors working in the independent sector. We have to work on a project basis and we must be comfortable with the application process as our Ministry is going through a transition phase. It is easier for the younger generation to make this transition. All of us, young and old, have the interests of the audience at heart and this unites us, especially through membership of ASSITEJ Lithuania.

How does the experience of one generation affect, burden or liberate the next generation in Lithuania and how do you depict this onstage?

Violeta and Dalia - Two generations ago, during Soviet times, there was a rich cultural programme in our country. There were full houses but the children did not WANT to be there. Nor did they choose to go. Sometimes the actors could not be heard above the noise from the audience. Actors were part of a repertory company that played to adult AND child audiences. This was the theatre legacy left to the young and independent Lithuania after the fall of communism.

Children of the seventies remember and can compare clearly the differences between the two eras, but their own young children today will remember only independence and the Euro and the occasional, but CHOSEN visit to the theatre.

In our experience, what is onstage continues to strive to be of the highest quality but now with the choice of different styles. Young audiences are provoked and are

atkūrus Lietuvos nepriklausomybę, reikėjo pradėti naujų narių ir naujų teatrų dialogą su senaisiais. Jaučiame, kad jis pavyko. Dabar mūsų teatras taip pat švenčia 50-metį. Mes susiejame jubiliejų su Tarptautine Assitej asociacija. Mums garbė būti jos nariais.

Dalia. Taip. Susitikus su senaisiais teatrais, labai įdomu klausytis jų istorijų ir patirčių. Mes mokomės iš jų, pasidalijame mintimis, ką galėtume jiems pasiūlyti, kaip naujos nepriklausomos trupės ir aktoriai. Turime dirbti projektiniais pagrindais, prisitaikyti prie ministerijoje vykstančių permainų. Jaunajai kartai lengviau tai padaryti. Visi, jauni ir vyresni, turime atsižvelgti į auditorijos interesus, ir tai mus vienija. Ypač kaip Lietuvos Asitežo asociacijos narius.

Kaip vyresnės kartos patirtis veikia, apunkina ar išlaisvina jaunesnę kartą Lietuvoje? Kaip jūs pavaizduojate tai scenoje?

Violeta ir Dalia. Dviem kartomis anksčiau, dar sovietmečiu, mūsų šalis turėjo turtingą kultūrinę programą. Žiūrovų salės buvo pilnos, bet vaikai NENORĖJO jose būti. Jiems ten nepatikdavo. Tiesiog buvo perkami abonementai, ir jie nori nenori turėdavo eiti į teatrą. Kartais per triukšmą salėje nesigirdėjo, ką kalba aktoriai. Aktoriai buvo repertuarinės trupės dalis, vaidinanti suaugusiesiems ir vaikams. Toks buvo teatro palikimas jaunai ir nepriklausomai Lietuvai po komunizmo žlugimo.

Aštuntojo dešimtmečio vaikai atsimena ir gali aiškiai palyginti dviejų erų skirtumus, bet jų pačių vaikai atsimins tik nepriklausomybę, eurą ir atsitiktinį, bet PASIRINKTĄ apsilankymą teatre.

Remdamiesi savo patirtimi, stengiamės, kad scenoje būtų parodyti aukščiausios kokybės spektakliai, bet dabar galime rinktis įvairius stilius. Jauni žiūrovai skatinami ir klausinėjami seminaruose, ką jie galvoja, ko išmoko ir ar ateis į teatrą kitą kartą. Mes dalijamės su jais praktiniais meno įgūdžiais. Šešėlinis lėlių teatras, scenografija, apšvietimas ir t.t. Mes didžiuojamės savo patirtimi, bet stengiamės ieškoti naujos dramaturgijos ir naujų darbo metodų. Tarptautiniame Assitej festivalyje Kaune pasirinkome spektaklius ir seminarus, kurie padėtų mums tobulėti šia kryptimi. Ką tik užbaigėme dokumentą, kuriame nurodėme savo, kaip šalies, poreikius. Viliamės toliau dirbti, kad pateiktume jaunajam žiūrovui geriausią teatrą, ateityje bendradarbiaudami tarptautiniu mastu.

Violeta. Daugiau nereikia kalbėti apie teatrą politine prasme, tik socialine. Turim dirbti kartu su Švietimo ir mokslo, Kultūros, Sveikatos apsaugos ministerijomis, kad užtikrintume bendrąją žiūrovų gerovę. Daugiau kaip 40 metų dirbu teatre, ir man jis visada bus gyvas.

asked in workshops afterwards what they thought, what they learnt and if they will come again. We share our practical arts skills with them: shadow puppetry, set design, lighting etc. We are very proud of our heritage in the theatre but we are trying to develop a new dramaturgy and new methods of working. In our International ASSITEJ festival in Kaunas, we chose productions and seminars that would help us to develop in this direction. We have just completed a document identifying our needs as a country and we hope to continue to provide the best theatre for young audiences that we can through international collaboration in the future.

Violeta: Theatre is no longer a political venue but a social one. We should work together as a sector with Ministries of Education, Culture and Health for the general well-being of our audiences. I have worked for more than 40 years in theatre and for me, it will always be alive.

Dalia: Every generation influences the next. The older generation in Lithuania made us theatre lovers. We should continue to search for the personal touch in the theatre experience and to offer simplicity to our audiences in the form of love, beauty and nature. The theatre will always be a place to express yourself and to listen to others expressing themselves.

Dalia Mikoliūnaite . Actress and cultural manager. Administrative director of “Theatre Teatriukas” that has run over 2,000 different events for children and families in Lithuania. Dalia has participated in the ASSITEJ World Congresses of 2005 in Montreal, Canada, 2011 in Copenhagen, Denmark and 2014 in Warsaw, Poland. Currently she is the executive secretary of ASSITEJ Lithuania.

Violeta Podolskaite. Actress of the State Youth Theatre of Lithuania since 1975, and was also its manager from 1997-2000. She is the founder and head of public enterprise Trecias Skambutis (Third Bell), that develops theatre educational activity. Violeta is the founder and president of ASSITEJ Lithuania, since 2001 and has organized festivals like JEGA/COOL! among others.

Clíodhna Noonan is founder of Acting Up! Early Years Arts Company. She has participated in Small Size, written and performed the Silver Tree project for babies in Ireland, Egypt and Tunisia. She is founder of Marhaba! festival in Egypt and has collaborated with Fingal Arts Office on The Space Invaders Festival at Farmleigh. Companies from Lithuania, Croatia, Belgium, Ireland and Austria will participate in 2015.

Dalia. Kiekviena karta daro įtaką ateinančiajai. Vyresnioji karta Lietuvoje išaugino mus – teatro mylėtojus. Privalome toliau ieškoti asmeninio sąlyčio su teatro patirtimi, nuoširdžiai pristatyti žiūrovams meilę, grožį ir gamtą. Teatras visada liks vieta, kur gali reikštis pats ir žiūrėti, kaip reiškiasi kiti.

Dalia Mikoliūnaitė. Aktorė ir kultūros vadybininkė. „Teatriuko“ vykdomoji direktorė. Ši trupė suvaidino daugiau kaip 2000 spektaklių vaikams ir šeimai Lietuvoje. Dalia dalyvavo Assitej pasauliniuose kongresuose: 2005 m. Monrealyje, Kanadoje, 2011 m. Kopenhagoje, Danijoje, 2014 m. Varšuvoje, Lenkijoje. Šiuo metu ji yra Lietuvos Asitežo asociacijos administratorė.

Violeta Podolskaitė. Jaunimo teatro aktorė nuo 1975 m., 1997–2000 m. – teatro vadybininkė. Ji įkūrė viešąją įstaigą „Trecias skambutis“ ir jai vadovauja. Ši organizacija užsiima teatro edukacine veikla. Violeta yra Lietuvos Asitežo asociacijos įkūrėja ir prezidentė. Organizavo festivalius „Jėga / Cool“.

Clíodhna Noonan yra Acting Up! įkūrėja. Tai yra ankstyvojo amžiaus meno trupė. Clíodhna dalyvavo projekte Small Size, parašė ir įgyvendino „Sidabrinio medžio“ projektą vaikams Airijoje, Egipte ir Tunise. Ji įkūrė Marhaba! Festivalį Egipte, bendradarbiauja su savivaldybės žinyba, atsakinga už meninę veiklą, festivalyje Dublino svečių namuose. 2015-aisiais šiame festivalyje dalyvaus trupės iš Lietuvos, Kroatijos, Belgijos, Airijos ir Austrijos.

Lithuanian translation: Vida Bėkštienė.



FAIRYTALE
Teatriukas Company
Vilnius, Lithuania.
Photo: Žilvinas Ramanauskas.



THE CREATIVE SITUATION OF THEATRE FOR CHILDREN IN THE CAPITAL, BEIJING

WANG XIAOXIN

浅谈首都北京的儿童剧创作



Three Monks

Photo: China National Theatre for Children.

On June 1st each year, many theatre for children productions are put on stage in Beijing. State-owned troupes, private troupes, and theatrical companies fight each other to obtain a greater market share. Their performances enrich children's lives. To celebrate June 1st this year, more than 20 theatre for children's productions will be presented in Beijing, while last year the amount of theatre for children's productions put on stage for the day was 17.

Rich in amount but poor in originality

Although a lot of private troupes have entered the theatre for children market, the resources for the creation of theatre for children are still scarce and centralized. High market demand brings about the promotion of the creation level in theatre for children, and theatre creators become more and more open-minded. However, the quality of theatre created by some private troupes is rather low and those theatres still focus on ideological education. It is not easy to create an excellent and interesting theatre for children production. In 2004, the Beijing Children's Art Theatre invited the famous theatre director Meng Jinghui and his partners to build a high-level theatre for children creation. As a result, the theatre saw a box office as high as RMB 5-6 million for two theatre for children productions: "Maze" and "Magic Mountain". But such excellent theatre productions are rare and they can't meet the market demand.

The reason for the scarcity of high-quality theatre for children lies in the scarcity of excellent writers of children's plays. The revenues of scriptwriters and players are usually low and such a situation limits the development of theatre for children. When people want to list representative writers and directors of theatre for children, they will find those creators are temporary; it is no wonder that theatre for children lacks originality. Ugly Duckling Cartoon Art Troupe is a famous children's art troupe with a long history in Beijing and it has toured performances all around China. Li Ping, the chief of the troupe said: "Our theatre productions are based on famous domestic and foreign fairy tales, and are educational. *The Ugly Duckling* lays stress on firmness and bravery. *Snow White* tells children the real meaning of the true, the good and the beautiful. *The Adventures of Pinocchio* highlights the principle of honesty. Those well-known stories attract more audiences than original stories or real-life stories, and they facilitate our entry into the children's market."

Forward-looking theatre for children

The Beijing market also sees the emergence of some forward-looking theatre for children. This is mostly created by state-owned troupes that insist on the cultivation and direction of the theatre for children market.

The theatre production *Twelve Months* (written by Samuel Marshak, produced by Zhang Qihong, directed by Jiao Gang and performed by the China Children's Art Theatre) tells the story of a girl who moved the magical

每年的“六一”，在北京都会有众多儿童剧争相上演，在国有院团、民营剧团和演出公司为市场而群雄逐鹿的时候，小朋友的节日生活就更加丰富多彩了。截至目前，今年“六一”期间，将在北京舞台上演的儿童剧就有20余台，比起去年同期的17台又有所增加。

剧目繁荣 原创匮乏

尽管有大量的民间团体已经加入到儿童剧市场的开拓中，儿童剧创作资源仍然比较集中。活跃的市场需求，让儿童剧整体创作水平较过去有了很大提高，创作者的思路更开阔，不过一些民间团队的剧目仍尚显粗糙，仍然有流于说教的痕迹。毕竟能创作出一部让孩子坐得住、喜欢看的优秀儿童作品不是一件容易的事。2004年北京儿艺邀请著名戏剧导演孟京辉及其创作伙伴，组建了一支在儿童剧主创中很罕见的精锐团队，在《迷宫》、《魔山》两部儿童剧“大片”中轻松拿下五六百万票房。但这样的作品数量还远远不能满足市场对儿童剧精品的需求。

质量较好的儿童剧明显缺乏，根本上来说是儿童剧本、儿童剧主创人才的严重缺乏，通常参与儿童剧创作的编剧和演员的收入都比较低，已经制约了儿童剧的发展。当我们试图说出具有代表性的儿童剧创作编导时，却发现这些创作者都是临时客串，也难怪会出现原创活力的匮乏现象。

“丑小鸭儿童艺术团”是一家在北京市场摸爬滚打多年、巡演遍布全国各地的儿童剧剧团，团长李平对儿童剧原创匮乏现状坦言道：“我们所选择的剧本都是国内外的经典童话故事，有一定的教育意义，且主题鲜明。《丑小鸭》强调坚强勇敢；《白雪公主》告诉孩子真善美的真正含义；《木偶奇遇记》更突显诚信这一做人原则。这些成熟的题材，较之原创题材或现实题材有更广泛的受众基础，为我们切入市场提供了捷径。”

前瞻性的儿童剧

不过在北京市场上也还有一些具有前瞻性的儿童剧剧目出现，这些剧目大多以国有剧团创作力量为主，体现了其对演出市场的培育和引导。

《十二个月》(作者[俄]萨·马尔夏克，总导演张奇虹，导演焦刚，中国儿童艺术剧院演出)以大妞的勤劳和善良感动了神奇的十二个月，用四季的变幻和大自然的魔力惩罚了狠毒的后母和贪婪的二妞，教育了任性的小女王，讴歌了真善美，表现了人与自然的和谐，给小朋友们增添了很多科学知识。

新媒体卡通戏剧《三毛从军记》(编剧苑福善，导演林兆华、柳玉林，中国戏曲学院和山东省话剧院演出)把“卡通漫画”与真人表演有机地结合在一起，讲述三毛在“从军”过程中所受到的凌辱、委屈，也讲述了他与牛二叔的亲情，与小动物——金鱼、青蛙、小鸟们玩耍嬉戏的快乐。夸张的人物造型，漫画式的动作，为该剧的演出增添了很多乐趣。

童话京剧《金鱼和渔夫》(中国国家京剧院和北京大学戏剧研究所演出)，根据小学语文教材的普希金童话《渔夫和金鱼的故事》改编。贪玩的金鱼仙子，为搭救小伙伴落入渔夫的鱼网，善良的老渔夫听了金鱼仙子的哭诉，主动放了金鱼仙子。回家后，渔婆听渔夫讲述奇遇，竟一而再再而三向金

twelve months with diligence and kindness, punished her cruel step-mother and greedy sister with nature's magic power, and educated the wayward queen. This production shows the harmony between humans and nature and brings scientific knowledge to children.

The new production *San Mao Joins the Army* (Written by Yuan Fushan, directed by Lin Zhaohua and Liu Yulin, performed by National Academy of Chinese Theatre Arts and Shandong Theatre) combines cartoons and live performance. It tells of the insult suffered by San Mao when he was in the army, the warmth given by Niu Ershu and the happiness brought to him by golden fish, frogs, and birds. Exaggerated figures and comic-style motions bring joy to the production.

The Peking Opera production *The Golden Fish and the Fisherman* (performed by the China National Peking Opera Company and The Opera Academy of Peking University) was adapted from Pushkin's fairy tale *The Fisherman and the Golden Fish*. A playful golden fish was caught in a fishing net while rescuing her partner. The kind-hearted fisherman released the golden fish but his greedy wife claimed treasures and wealth from the golden fish for many years. Finally the golden fish refused the fisherman's wife's bigger and bigger requests and punished her.

Previously theatre for children was mostly modern theatre, but now some of the productions are Peking operas or local operas. Various types of theatre have expanded the art form of theatre for children and brought children different aesthetic enjoyment. In addition, the productions *Maze*, *Hi Lovely*, and *Magic Mountain* performed by the Beijing Children's Art Theatre were meaningful artistic explorations of the relationship between players and audience.

Principles of creation: Fun first, ideological education second

When children leave theatres happily after watching a play, their parents usually complain: "Too simple and childish", "not childish at all", "far away from children's life", or "the language is too adult-like". There is an obvious difference between theatre for children and adult theatre: the audience of theatre for children is made up of two types of people: children and adults. On the one hand, theatre for children must bring happiness to children; on the other hand, their parents hope it will be educational, while pleasing their children. This dual mission is a problem for the creation of theatre for children. This is why theatre for children gets the evaluation: "sermonic", "too childish", or "too adult-like". How can we make theatre for children that satisfies both children and parents?

First, creators of theatre for children must be familiar with children's lives and know child psychology. This is an old tune but it is always a useful tip for theatre creation.

The Dragon Child

Photo: China National Theatre for Children.



鱼仙子讨要金银财宝、荣华富贵，终于，当金鱼仙子拒绝了贪婪的渔婆越来越大的欲望时，贪婪的渔婆受到了惩罚。以前儿童剧多是话剧演出，现在又有了京剧和一些地方戏的演出形式。这些不同的剧种对儿童剧艺术形式的拓展，给孩子们带来了不同的美感享受。

此外，北京儿童艺术剧院演出的《迷宫》、《Hi可爱！》、《魔山》等剧在观演关系方面也做了有益的艺术探索。

创作准则：趣味第一，思想教育第二

我们经常遇到这种情况：当孩子们看完戏高高兴兴离开剧场的时候，那些为孩子掏钱的家长们却在抱怨：“把孩子想得太简单了”、“没有童心”、“距离孩子的生活太远了”、“语言太成人化了”。儿童剧和成人话剧的一个很明显的不同之处就是：其受众是双层的，一方面需要让孩子得到欢乐，另一方面家长更看重的却是孩子在玩得高兴的同时，能有所收获。这种双重的价值取向，是儿童剧创作的两重门。我们经常看到的流于说教、过分低龄化，或夹杂成人社会价值观等问题，在深层次上，是这一原因。那么如何能让儿童剧创作在契合儿童心理和美学的同时，也让家长满意呢？首先，熟悉儿童生活，贴近儿童心理。这句老调，却是创作的灵丹妙药。在儿童剧中，一旦无法建立起对未成年人生活的深入了解，仅凭主观臆想进行创作，那么在剧场征服孩子、引导孩子，又从何谈起呢？毕竟，一颗纯净而充满激情的童心是每一个从事儿童剧创作的人必不可少的，而又并非轻易可得的。如果仅仅要求创作者放低身段、准确把握儿童心理，减少灌输的东西，还不够。戏剧的影响是潜移默化、寓教于乐的，儿童剧通过戏剧的情境、人物行为的选

If creators of theatre for children don't know about children's lives and write plays just from pure imagination, how can those productions attract children and instruct them in their lives? After all, childlike innocence and passion of creation are necessary for every creator of theatre for children but it is hard for people to get the innocence and the passion. And it is not enough for creators to achieve success just by an accurate grasp of child psychology and the reduction of ideological education. Theatre influences people unconsciously and brings us both delight and instruction. Theatre for children wins children's psychological recognition with staged scenes, players' motions, and ethical values; at the same time, it helps children develop language competence, cognitive competence, interpersonal communication ability, and teamwork ability. The theatre's role of education for all-round development cannot be replaced by other form of art.

Theatre for children, for instance, *Aladdin*, *The Little Mermaid*, and *Snow White* need a more lively and healthy spirit compared with adult theatre. Children are able to understand the in-depth ideological implications of theatre with their cognitive competence. If creators watch the world and think from the point of view of children, they can understand children's sense of justice and love in the true, the good, and the beautiful, and can extract good things from children's lives, showing them the good things.

The means of artistic expression of theatre for children, for instance, music, singing, dance, magic and acrobatics, should be full of imagination and fun. Productions should always catch children's eyes and excite their curiosity; they should leave the children room for imagination and bring them joy; they should attract children to actively participate and they should display child simplicity. In a word, theatre for children should put fun first and ideological education second. Children won't accept a play full of ideological education but without any fun. For example, the production *Sun Bird* launched by the China Children's Art Theatre during the Lunar New Year 2010 was adapted from the ancient Chinese myth *Classic of Mountains and Seas*. Insisting on the display of "Chinese spirit", the China Children's Art Theatre told the ancient myth by modern artistic means. The theatre is full of unconstrained imagination. Well-designed dancing is a highlight of the theatre. From the dance of 10 sun birds at the opening, and the distortion of flowers and grass after being burned by the sun, to the passionate tap dance at the end, all of the dances made the audience's blood race. In addition, the performance of martial arts such as somersaults, spear playing, and frog jumping were also exciting.

Perhaps only when creators of theatre for children care for children, create from the perspectives of child psychology and children's spiritual demands and release

children from spiritual chains, will theatre for children really come close to children.

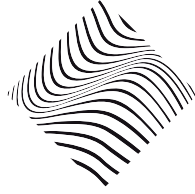
Wang, a lecturer at Shanghai Theatre Academy, an executive member of UNIMA Professional Training Commission, is an award-winning playwright and director of theatre in China with global vision, focused on traditional Chinese theatre, and studied at Yale University Drama School and Peking University. Major directing pieces of theatre for children and young audience.

择、伦理价值的判断使孩子产生心理认同,同时训练孩子的语言能力、对社会的认知能力、与人相处的能力以及团队合作的能力,这种综合性的素质教育是其他形式无法取代的。

其实,儿童剧甚至较之成人剧目更加需要一个饱满、健康的思想内核,如阿拉丁、海的女儿、白雪公主等经典故事,以孩子对事物的认知能力,是完全能够理解作品中深刻的思想内涵的。如果我们真的能更贴近儿童生活,从孩子的视角看待世界,多以孩子纯净而丰富的情感思考,那就更能理解孩子们强烈的正义感、对“真善美”的热爱,再把孩子生活中美好的东西提炼出来,展示给孩子看。

同时,艺术手段上要充满想象和趣味,综合多种艺术手法,比如音乐、歌唱、舞蹈、魔术、杂技等,始终吸引孩子的眼球,保持他们的注意力和好奇心;要让小孩子有想像力飞扬的余地,带给他们无穷的趣味;要让孩子们积极参与,表现出童真的一面。总之,儿童剧要做到好看好玩,趣味第一,思想教育第二,否则,一味地说教,少年儿童是很难接受的。例如,虎年春节档期中国儿艺重磅推出的儿童剧《太阳鸟》是取材于神话典籍《山海经》的作品,体现了中国儿艺近年来一直坚持的“中国魂”理念。剧中充满了天马行空的想象,故事很古老,但呈现方式很现代。剧中最大的亮点莫过于精心设计的舞蹈环节:从开幕十只太阳鸟的嬉戏出场,到众花草受到烈日炙烤后的扭曲,再到结尾“大河之舞”式的激情踢踏舞,每一段都足以让观众热血沸腾。此外,空翻、耍花枪、蛙跳等武打动作都堪称精彩。

或许,只有所有从事儿童剧创作的人都来关心儿童,真正从孩子的精神和情感需求出发,解开套在孩子们身上的枷锁,我们的儿童剧创作才能真正与儿童亲密起来。



AN OLD PLAY FOR THE NEW YEAR ANCIENT SOUNDS AND SIGHTS FALLING ON YOUNG EARS AND EYES

ANNE HART

The New Year had just dawned and the doors of the National Museum in Dublin were swinging open to welcome the first visitors of 2015. The day was crisp and clear, perfect conditions for an indoor event that eventually spilled out into the historic courtyard of Collin's Barracks.

The Armagh Rhymers, one of Ireland's most celebrated traditional music and theatre ensembles were unpacking their motley array of costumes and props, soon to be brought alive with their own particular brand of folk theatre magic.

The audience were arriving early, keen not to be disappointed. The Armagh Rhymers annual New Years' Demonstrations have been one of the museums key attractions for almost twenty years. A variety of people, young and old, local and international took their seats for the annual feast of mumming: masked performances of music, singing, dancing, poetry, clowning and storytelling.

The performance is also known as 'The Old Play', with mummies' characters from Ireland (who have fascinating links to the Commedia dell'arte: Il Dottore & Doctor Brown, Pulcinella & Captain Punch, St. Patrick, or the Wren Horse). The play begins with a routine of poetry, sounds, chants, songs and tunes evocative of an ancient Druid's ritual and transcends into musical and pantomime anarchy - the ancient characters burst in on the scene, one displacing the other, chaotic, noisy and anarchic, the audience were swept up into a whirl of ancient rhymes, traditional pantomime dance and action songs. Children and adults now participating in routines and songs, become part of the show, mummies all for an afternoon.

In the corner, another character works quietly away, producing an ancient 'cailleach' of straw rope; the basis of a Mummer's mask or costume. This agricultural design and plaiting action steps us back to more ancient times,



The Armagh Rhymers, Ireland.
Photo: Stephen Mc Ginn .



The Enormous Turnip
The Armagh Rhymers, Ireland.
Photo : Eamonn Quinn.

perhaps even back as far as the tombs of the Pharaohs in Egypt and Newgrange in Ireland where archaeology discovered such earthly treasures.

The afternoon sun steams through the windows, the show takes a new turn. As the captain predicts, “Act of youth and act of age, were never acted on a stage” and so the Rhymers take their audience for a little walk – a Mummers’ March! Led by Old Father Christmas and the Wren Horse, performers and audience spill out of the theatre, dancing and twirling on the cobbled stones of the barrack yard. A huge circle forms and all are caught up in it, hands woven, singing children’s traditional street songs of Dublin; *Molly Malone*, an old time Irish country waltz; *The Boys of County Armagh* & *Robbie Burns*, *New*

Years Anthem, *Auld Lang Syne*.

As the music plays on and the audience sing, young children embrace the old songs, dances and comedy. Older people celebrate the memories of their own childhood now passing on to the next generations and also to visitors and tourists. Strangers not strangers anymore, coming together in a moment of pure joy.

For over 35 years The Armagh Rhymers have performed locally and internationally, bringing the ancient folk theatre style of rhyming, mumming, or guising to audiences in the 20th and 21st Centuries. Their work has brought them to theatres, festivals, schools and hospitals throughout many countries.



ANGEL

KEVIN DYER

Produced and toured by Theatre Hullabaloo. England. For many years at Action Transport Theatre we have put together 'mixed' companies. Partly because as people casting plays we were rather tired of shows with four actors all of them a few years out of drama school, but also - for both writing projects and acting projects - we enjoyed the learning that happened when people who are different work together on a creative task. We discovered that the learning in the room is never just 'one way', never just the old ones mentoring the young ones. We also know that younger people are often ghettoised, older people are often ghettoised - and bringing them into the same space creating together made - from two isolated sub-cultures - a community. With my play *Angel* I had no intention of writing a play about dementia or the problems that come when many of us age. Joe Sumsion, the Artistic Director of Action Transport Theatre (ATT) at that time, asked me to go to the north of England to meet his aunt; she was elderly and lived in a tiny house squeezed between others on a steep hill. He told me she had done a significant environmental deed - standing up to a multinational energy company and by so doing stopping a pipe-line and preventing a precious wildflower habitat from being destroyed forever.

So I visited her and spent the day with her - some of it up on the fells where she found one of the flowers she had saved. (Way above sea-level, far away from towns and villages I laughed out loud as she clapped her hands and jumped for joy amongst the heather and bilberries.) I also later sat and talked and drank tea out of dusty cups in her tiny house filled with paper.

Interestingly, the environmental story was not the stuff of a play. But Tessa was. She was highly intelligent, sparkingly funny... and well aware that she had early-onset dementia. As she told me: 'in my head it's like frog spawn, but nothing is hatching anymore.' She was aware - and frightened.

The tension between her vivacity, capability, brilliance

and the deterioration of her brain (and memory) was stark. It was happening before my eyes.

I knew all along I wasn't going to write an 'issue play' about dementia or Alzheimer's; but I did know I wanted to consider the journey from childhood to old age. I knew this because on that first meeting Tessa accidentally told me why the hills meant so much to her: as a child she had gone up there with a boy and they had played, played their hearts out under the blue sky and the summer sun. Her description of him and the games they played and how she felt then was pin-sharp and 70 years deep.

I do not believe that in old age we return to our childhood; that is a simplistic and patronising idea. But we all know that people with memory loss in their old age can still recall their childhood. It is perhaps wistful to think that as we grow old we learn to play again; but it is true though that some people, as they get close to the end of their life, look at the purpose of it all in a new way, a more philosophical way. When we know death is closer, we can often find ourselves asking the big questions - just like children do.

Angel was originally called 'The Fool on the Hill' and was commissioned by ATT. The play was first developed by them but stalled as personnel changed and Arts Council England made cuts to many arts organisations - including ATT.

By this time Tessa had been forced to leave her tiny paper-filled home where the door could not be locked, and lived in a residential care home. She used to run away from the care home on Sundays - but only to go and buy a decent newspaper.

Somehow the story of Tessa connected with Miranda Thain at Theatre Hullabaloo, a young, brilliant company in the north east of England. Miranda told me that 'It was a story that needed telling', so I reworked it a number of times for her to tell the story as well as I could.

In the end it's the story not just of an old woman but also of a girl - a girl called Bill - who sees an old woman

Angel
 Theatre Hullabaloo, England.
 Photo: Mark Savage



forget her bag in a park and follows the old woman (called Miriam in the play) home. She follows her to a small house squeezed between others. Bill knocks the door; there is no answer; she goes in and enters a house filled with paper – just as Tessa’s was.

The piece plays to young audiences and takes them on a factual/fictional journey into the house – and into the life and the head of an old woman with mental illness.

Because that’s what dementia is – a mental illness that is not going to go away.

Somehow the play, with a young actress playing a girl and an older actress playing an old woman, has a symmetry about it... as they come together and form a mutual friendship – each offering something to the other.

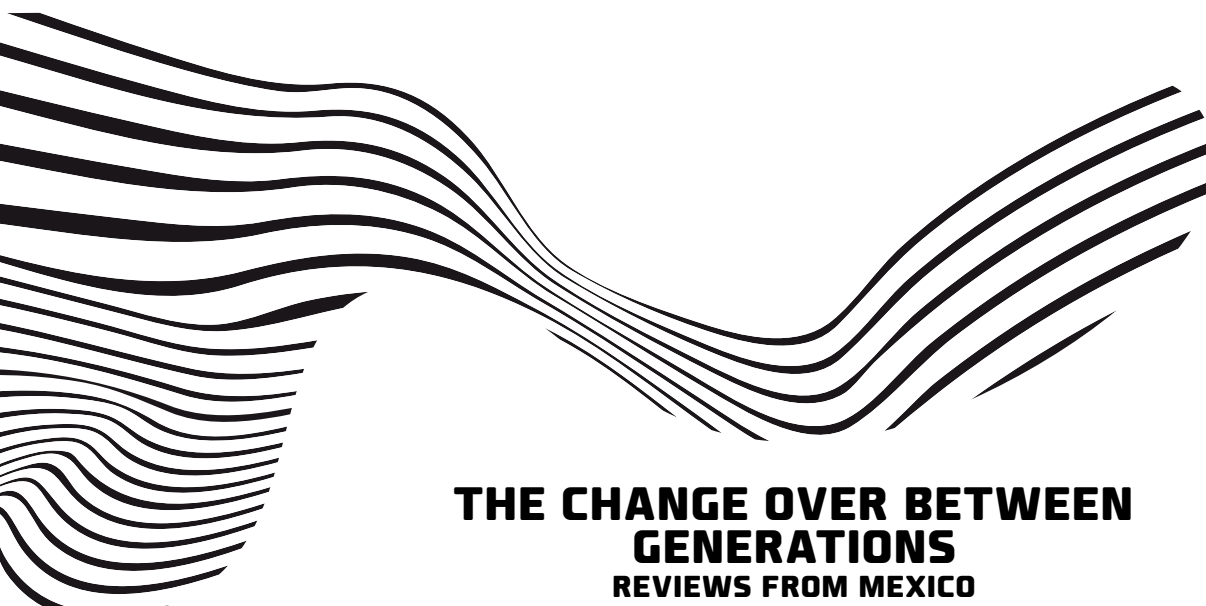
Also, just the two of them standing in the space – the young and the old - shows and tells the audience that this is a story about the broad span of life. I like that; that’s what the two ages give us without us having to spell it out.

Visually the play also states ‘this one person shares the world with this other’ – and this is important because we humans segregate on the basis of colour, gender, age, ability, class all the time. Surely theatre is the place where we show the world that people who are different can inhabit the same space, the same world, and do the same things. This, to me, is a political thing, an important thing.

Of course, we often put child protagonists at the heart of our work – this is one of the cornerstones of children’s literature. But theatre teaches empathy so we need to put characters in front of our audiences that are not always versions of them. With ‘Angel’ Theatre Hullabaloo has attempted to make a play that puts young and old in front of mixtures of young and old audiences – encouraging them to physically mix in the auditorium and empathetically mix in the watching of the play, connecting not only with a character their own age but also a character more than a generation distant.

Of course, there has been a new relationship for the actors too in Theatre Hullabaloo’s production – each forced to spend rehearsals and tour with someone of a quite different generation to them. Perhaps that’s good; actors in companies can break up into little sub-cultures too, often making ‘mini-camps’ in terms of age – the young ones together, the older ones together. In this two-hander play, that was not possible.

Kevin Dyer is the Associate Writer at Action Transport Theatre, Associate Artist at The Dukes, Lancaster and Artistic Associate at Farnham Maltings. He has won the Writers’ Guild Award for Best Play for Young Audiences with his highly successful play *The Monster Under the Bed* and been shortlisted 11 times for other awards.



THE CHANGE OVER BETWEEN GENERATIONS

REVIEWS FROM MEXICO

I like to write plays in which there is a significant relationship between a child and an old person. It must be because of the importance that my grandparents and other very old persons had in my infancy. The old ones were, in several senses, more interesting than my parents generation, people always busy and obligated to carry on with my education. The old ones, on the other hand, had free time to talk about the amazing things they had lived. For instance, the Mexican Revolution. In addition, they suffered weaknesses and dependences, like ourselves, which opened ways for complicities. Finally, one by one they faced me with the experience of losing them, leaving behind as a last lesson the ephemeral nature of life.

Now that I am a grandmother myself and look at things from the other side, the relationship between children and old people seems to me to be furthermore revealing. I realize the value for the older ones of contact with young people. They do not allow us to stay behind. They become guides capable of orientating us in the accelerating changes of the world. I observe this with my granddaughters and the children that come to the theatre, and also with the actors and the directors of the next generation. I do not deny that links between persons of different ages present difficulties but they propitiate a mutual enrichment that cannot be obtained otherwise.

Berta Hiriart

Playwright and director

Me gusta escribir obras en las que haya una relación significativa entre un niño o una niña y un viejo. Ha de ser por la importancia que mis abuelos y otras personas muy mayores tuvieron en mi infancia. Los viejos eran, en varios sentidos, más interesantes que la generación de mis papás, gente siempre ocupada a la que había caído encima la obligación de educarme. Los viejos, en cambio, tenían tiempo libre para conversar sobre las cosas asombrosas que habían vivido, como la Revolución Mexicana. Además, sufrían debilidades y dependencias, igual que nosotros, sus nietos, lo que abría camino a diversas complicitades. Finalmente, uno a uno me enfrentó a la experiencia de perderlo, dejándome como último aprendizaje el del efímero paso de la vida. Ahora que yo misma soy abuela y miro las cosas desde el otro lado, la relación niño-viejo me parece aún más reveladora. Me doy cuenta del valor que tiene para los mayores el contacto con los jóvenes. No te permiten quedarte atrás. Se convierten en guías capaces de orientarte en los acelerados cambios del mundo. Me pasa con mis nietas y el público de corta edad, y también con los actores y directores de la siguiente generación. No niego que los vínculos entre personas de distintas edades presenten dificultades que, por momentos, parecen insolubles pero propician un enriquecimiento mutuo que no se consigue de otra manera.

Berta Hiriart

Dramaturga, directora.

Is there an authentic, aesthetic dialogue when different generations work together on the same theatrical project?

To begin a new creation project, I start from a dialogue with myself to be able to understand what I want to talk about. This will be the first of many such dialogues, accompanied by internal discussions to overcome fears and censorship. I've been a theatre maker for 28 years. I come from a family of puppeteers, where I was able to grow professionally. With this acquired experience, I decided one day to propose stories for children from a different point of view, my own. I was heard. And this began a dialogue where both visions –or generations– contradicted each other, mingled, collided, were intertwined without ever merging into one proposal: what was important was to confront views in the search of artistic approaches.

This is how *Marionetas de la esquina*, a Mexican company with 40 years of experience in theatre for children, has been nourished by the dialogue between generations. Because of this dialogue, we live on, are active, and are obliged to explore, never to rest on our laurels, or take anything for granted. Is this an authentic, aesthetic dialogue? I do not know. All I know is that this is what I learned from my parents, from our first dialogues, tête a tête, without being treated like the “youngest one” or the one who knew less. And this is why I do theatre.

Amaranta Leyva- Playwright and actress

Theatre for Young People What are the trends?

To look into the relationship between puberty, adolescence and youth, using fiction. Theatre for young people as a spectrum.

The task that theatre for young people has today is, on the one hand, to specialize topics in terms of age and, on the other, to universalize the premises in order to reach a broader audience. Theatre for young people should be theatre for everyone, theatre for society as a whole. And, of course, the main task is still how to create empathy onstage and stamp out, at least modestly, the violence that surrounds youth in developing countries.

Enrique Olmos de Ita.

Playwright and director, Neurodrama Company.



If you don't talk about it, who'll know?

A story about the children of Santa Rosa. Coproduction: Programa de Teatro para Niños y Jóvenes, INBA, México and Teatro Baj, Warsaw, Poland. Photo: Héctor Ortega.

¿Existe un diálogo auténtico y estético cuando diferentes generaciones trabajan en un mismo proyecto teatral?

Para iniciar un nuevo proyecto de creación parto de un diálogo conmigo misma para entender de qué quiero hablar. Éste será el primero de muchos, acompañados de discusiones internas para derribar miedos y censuras. Me dedico al teatro desde hace 28 años. Vengo de una familia de titiriteros donde crecí profesionalmente. Un día, desde esta experiencia adquirida, me atreví a proponer historias para niños desde otro punto de vista, el mío. Me escucharon. Y comenzamos un diálogo donde ambas visiones -o generaciones- se contradijeron, codearon, chocaron, se entrelazaron sin fundirse nunca en una sola propuesta: la importante era confrontar visiones en la búsqueda de propuestas artísticas.

Así se ha nutrido *Marionetas de la esquina*, una compañía mexicana con 40 años de trabajo en el teatro para niños, del diálogo entre generaciones. Por este diálogo nos mantenemos vivos, activos, nos obligamos a explorar, a no conformarnos, a no dar nada por sentado. ¿Esto significa un diálogo auténtico y estético? No lo sé. Sólo sé que ésta es la manera que aprendí de mis padres, de nuestros primeros diálogos, tête a tête, sin que me trataran como “la más chica” o la que menos sabía. Y por eso hago teatro.

Amaranta Leyva. Dramaturga y actriz

Theatre for children, understanding each other

I never understood what it was like to write for “young audiences” (I still prefer saying for “children”), until I became a father. The prejudices that education and societal stereotypes had built within me –and which I had permitted- led me to produce the worst theatre possible. I “understood” this when I became a parent, and I haven’t stopped learning and understanding, bringing back my boyhood through my children, and understanding what the new generations already bring within them, which I discover day by day. Now that my little ones are my critics –and they are ruthless- I am less fearful of being wrong.

For the most part, theatre for children is always –or almost always- an encounter between generations. Characters from different generations struggle to “understand” and “relate” to each other. That is why you can always count on grandparents or wise elderly people, nagging fathers or mothers, and the main characters’ co-conspirator who can be the same age or any other. And even though human relations are moderately modified in their behavioural patterns, it is these small modifications that we must concentrate on in order to be effective, which then leads us to question things every day.

Jaime Chabaud- Playwright.

To talk about the new generations of children and young people from my country, is also to talk about the collateral victims, of a generation that is inheriting a war that seems to have no end and where those who inherit it are not in any way responsible for a reality where injustice and impunity are our daily bread.

What repercussions does this situation have on the lives of children and young people? What will be the repercussions for them in the future? What are their feelings and concerns about all of this? What are their reflections? What are their criticisms? What are their alternatives? These are only a few questions that many of us stage creators have been asking ourselves. There is a long road to travel in this search, because we are treading the thin line between: How do we talk about reality without falling into useless catastrophies? or, How can we avoid overrating the resources of fantasy where reality has no place? This becomes very interesting, since there are different points of view, and these differences enrich proposals that are taking place on the contemporary stage for young audiences in Mexico.

Where we no doubt agree, is that we believe that not everything is lost, that reality can be transformed by each and every one of us, by a sense of collectivity, which is vital not only for children and young people, but for everyone, and I think that the valuable resource of exaltation, that art allows, can contribute to nurturing this hope.

This could be our legacy to the new generations.

Maribel Carrasco- Playwright, actress.

Teatro para Jóvenes ¿Cuáles son las tendencias?

Indagar en la relación entre pubertad, adolescencia y juventud desde la ficción. El teatro para jóvenes como abanico.

La tarea del teatro para jóvenes actualmente es especializar por un lado los temas en función de la edad y por el otro universalizar las premisas para llegar a un público más amplio, el teatro para jóvenes debe ser el teatro de todos, el teatro de la sociedad civil en su conjunto.

Y desde luego, la gran tarea sigue siendo cómo crear empatía desde la escena y abatir, aunque sea modestamente, la violencia que circunda a los jóvenes de los países en vías de desarrollo.

Enrique Olmos

Dramaturgo, director, Neurodrama Company

Teatro para niños, entendiéndonos

Yo no entendí lo que era escribir para “joven público” (sigo prefiriendo decir para niños) hasta que fui padre. Los prejuicios que la educación y los estereotipos mediáticos habían construido en mí –y que yo había permitido- me llevaban a reproducir el peor teatro posible. “Entendí” al ser padre, y no he parado de aprender y aprehender, recuperando mi niño a través de mis hijos y comprendiendo lo que las nuevas generaciones traen incorporado y desconozco y descubro cada día. Como ahora mis pequeños son mis críticos –y son desalmados- tengo menos temor a equivocarme. En buena medida el teatro para niños siempre –o casi- es un encuentro de generaciones. Personajes de diversas generaciones luchan por “entenderse” y “relacionarse”. Por ello nunca faltan los abuelos o viejos sabios, los papás o mamás regañones, los cómplices que pueden ser de la edad del protagonista o de cualquiera. Y aunque en esencia las relaciones humanas se van modificando poco en sus patrones conductuales, a las más leves modificaciones son a las que hay que poner atención para ser eficaces. Lo que lleva a preguntarse cosas todos los días.

Jaime Chabaud - Dramaturgo



Festival A trote, poster.
First ASSITEJ EC meeting in México,
February 2011.



Curva Peligrosa

De: Edeberto Galindo.

Dirección: Sandra Félix. México, D.F.

Photo: Alma Curiel.

I went for a walk in the park this afternoon, and on a bench, were sitting a grandmother and an approximately 10 year old girl who I imagine was her granddaughter, asking each other questions as a kind of game. I didn't fully grasp any of their questions but I did pick up from their laughter the love and generosity of spending an afternoon together discovering secrets they were dying to tell each other; thus, each constructing the other, everything fell into place, space, time, life... It is commonly said that in the past everything was better, or that the future will be everything we have not managed to be, but they were neither past nor future, they were just so, in the present, interwoven with each other... in dialogue.

To work with one's own memory from childhood onstage only makes sense if it is interlaced with that of other generations; time, space, rhythm, and other stage considerations only woven by time are able to touch and affect... it's impossible to refuse to acknowledge our adulthood, but to isolate our childhood and/or deny and condemn childhood today will only result in a tattered and disheartened theatre.

Susana Romo

Actress and Director, A la Deriva Teatro Company.

English translations: Marissa Garay

Hablar sobre las nuevas generaciones de niños y jóvenes de mi país, es también hablar de víctimas colaterales, de una generación que está heredando una guerra que parece no tener fin y de la que ellos no son de ninguna forma, responsables, herederos todos, de una realidad en que la injusticia y la impunidad son el pan de todos los días.

¿Qué repercusiones tiene esta situación en la vida de los niños y los jóvenes? ¿Cuáles serán sus repercusiones en el futuro? ¿Cuáles son sus emociones e inquietudes acerca de todo esto? ¿Cuáles son sus reflexiones? ¿Cuáles son sus críticas? ¿Cuáles sus alternativas? Estas son solo algunas preguntas que muchos creadores de escena nos estamos planteando. Hay mucho camino por recorrer en esta búsqueda, porque transitamos en la delicada frontera entre ¿Cómo hablar de la realidad sin caer en catastrofismos estériles? o en ¿Cómo evitar caer en una sobrevaloración de los recursos fantásticos en donde la realidad no tiene cabida? Esto es muy interesante, porque hay diferentes puntos de vista, y estas diferencias están enriqueciendo las propuestas que se están llevando a cabo en la escena contemporánea para jóvenes públicos en México.

En lo que coincidimos sin duda, es en que no solo para los niños y los jóvenes, sino para todos, es vital el hecho de creer en que no todo está perdido, en que la realidad puede transformarse a través de cada uno de nosotros, a través de la colectividad, y pienso que el valioso recurso de la sublimación que nos permite el arte, puede contribuir a nutrir esa esperanza.

Ello podría ser nuestra herencia para las nuevas generaciones.

Maribel Carrasco- Dramaturga y actriz

Hoy por la tarde salí a caminar al parque y en una banca estaban sentadas juntas una abuelita y una niña de unos 10 años que yo imagino era su nieta, jugaban a preguntarse cosas una a la otra, no entendí completa ninguna de las preguntas pero si leí en sus carcajadas el amor y la generosidad de pasar juntas una tarde descubriendo secretos que morían por decirse, así entonces construyéndose una a la otra todo tenía sentido, el espacio, el tiempo, la vida...A menudo se dice que todo lo pasado fue mejor, o que el futuro será todo lo que no hemos podido ser, pero ellas no eran ni pasado ni futuro, eran, así, en presente, tejidas una con la otra...dialogando. Trabajar con la memoria de la infancia propia en escena solo cobra sentido si se teje con las de otras generaciones, el tiempo, el espacio, el ritmo y demás consideraciones escénicas solo tejidas entre tiempos son capaces de conmovir y provocar..es imposible olvidar que somos adultos, pero aislar nuestra infancia y/o negar y condenar la infancia actual dará como resultado un teatro destejido y descorazonado.

Susana Romo

Actriz, directora. Compañía A La Deriva Teatro.



THEATER STRAHL BERLIN

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In cooperation with
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Project Management

Dirk Neldner / Odette Bereska
dirk@platformshift.eu

www.platformshift.eu

Co-funded by the
Creative Europe Programme
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Digital Challenges in Theatre for Young Audiences

A 4 year programme, connecting 11 cultural partners across Europe to meet the challenges and take the opportunities of producing theatre work for young people in an age when they as audiences and participants move fluidly between their real and virtual lives.

We aim to enable theatre-makers to connect with and reflect young people's reality and inspire them with a belief in theatre as a unique live medium for modern times.

Alongside the development of 40 productions, a programme of **Creative Forums** will take place.

These will be held in:

Lisbon, PT	June 8 - 9, 2015
Manchester, UK	Sept 29 - Oct 1, 2015
Talinn, Estonia	April 22 - 25, 2017
11 European cities	Summer 2018 (exact dates tbc)

These interdisciplinary conferences will support, encourage, and inspire the transnational exchanges of artists and their works through the most innovative practices, case studies, and responses to the growing use of technologies in everyday life and the arts.

We will bring together a series of speakers of all ages, professions, and experiences, working across a range of fields, to explore the ways in which emerging technologies continue to reflect, shape, and inspire the world around us.

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documents of poverty and hope



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Three theaters from Europe, two from Canada and one from Australia have joined together to work globally on the theme **Poverty and Migration**.

Seven intercontinental co-productions combining documentary theatre form with the aesthetic variety of the involved theaters grow out of interview material. All performances are embedded in extensive Art Education programmes. The emotional effect of the documented real life stories ensures that the performances move the audiences, also those ones with restricted access to culture, in a long lasting way.

www.internationaltheatre-project.com

Participating Theatre

Elsinor Teatro Stabile d'Innovazione Milan, Florence, Forlì | Italy **Pilot Theatre** York | United Kingdom **Teatro O Bando** Palmela | Portugal **Presentation House Theatre** Vancouver | Canada **DynamO Théâtre** Montréal | Canada **ATYP - Australian Theatre for Young People** Sydney | Australia

Project Management Dirk Neldner dirk@platform11.plus.eu

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The Austrian scene is in a constant dialogue. We at ASSITEJ Austria are doing our best to support the conversation in close cooperation and permanent exchange with our more than 100 members - and to keep it vivid with a stream of initiatives that never runs dry: in regular debates and symposiums, our networking events on a both national and international level, and at the STELLA Festival, Austria's only award in theatre for young audiences. For more information visit: www.assitej.at

ASSITEJ Junges
Austria Theater
Österreich




Theater des Kindes

Courageous, demanding and bold productions for a young audience: this is how Theater des Kindes' work could be described. For many years we stage almost exclusively world and Austrian premieres. Each season four new shows will be produced and around 270 performances will be shown, including the previous seasons' favourite productions.

office@theater-des-kindes.at | www.theater-des-kindes.at



spleen*graz - International Theatre Festival for Young Audience

spleen*graz is an international and independent theatre festival for young audience. It takes place every two years at various stages and in public space in Graz (Styria) and features a broad range of performances, including plays, contemporary dance and crossover projects. In addition, a participatory project gives young artists the chance to turn their creative ideas into reality. Next time: February 2016

info@spleengraz.at | www.spleengraz.at



International Theatre Festival SCHÄXPIR

The international theatre festival SCHÄXPIR takes place between 25th June and 4th July in Upper Austria. It ranks among the most important festivals in the area of theatre for a young audience. New and extraordinary approaches mark the programme; thereby SCHÄXPIR tries to remain faithful to its principle of showing only demanding and high-quality productions. Ten days during this summer, Linz will turn into the ultimate hotspot to be for all theatre lovers.

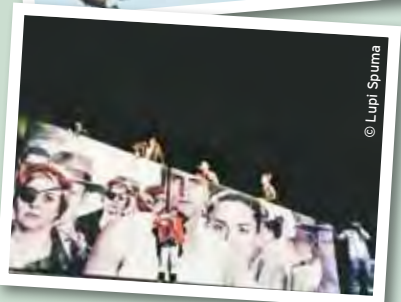
info@schaexpir.at | www.schaexpir.at



SZENE BUNTE WÄHNE

Founded in 1991 SZENE BUNTE WÄHNE has become a European hotspot for performing arts for young people! The two annual festivals of SZENE BUNTE WÄHNE (Performing Arts, Sept./Oct. in Lower Austria and Dance Feb./March in Vienna) are among Europe's largest professional festivals for children and young people featuring drama and object theatre as well as contemporary dance and performance.

office@sbw.at | www.sbw.at



NEXT LIBERTY

With its own ensemble and lots of international guests, the Next Liberty Youth Theatre in Graz offers a multifaceted repertoire for about 70.000 spectators of all age groups in more than 300 performances and numerous theatre-pedagogical projects each season. Always questioning old-established stories and viewpoints, the Next Liberty has been active for more than twenty years, offering lively theatre experiences for young audiences as well as all those still young at heart.

office@nextliberty.com | www.nextliberty.com



© Ani Antonova

DSCHUNGEL WIEN - Theaterhaus für junges Publikum

With more than 600 performances per season DSCHUNGEL WIEN features drama, contemporary dance and music theatre for children and young people starting from the age of two. Since DSCHUNGEL WIEN's foundation in 2004 many pieces have been invited to festivals in Europe, South America, Asia and Australia and shaped the theatre's international reputation amongst young audiences all around the world.

office@dschungelwien.at | www.dschungelwien.at



LANDESTHEATER NIEDERÖSTERREICH

Landestheater Niederösterreich offers a wide range of great entertainment on, off and behind the stage: An interactive youth-subscription, morning shows for schools, the classroom theatre, taste-the-theatre programs, summer workshops, amateur theatre and many other participative programs.

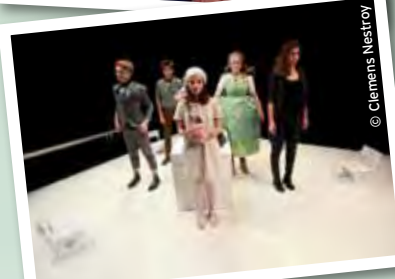
office@landestheater.net | www.landestheater.net



Junges Tiroler Landestheater

The JTLT offers children of all ages a wide range of performing arts: drama, narrative and music theatre as well as dance. With more than 200 performances per year it has achieved a national and international reputation. But it's not only a theatre worth seeing, workshops in drama playing or cooperations with schools give the young audiences a practical insight into the world of theatre.

tiroler@landestheater.at | www.landestheater.at/info/kinder-jugend



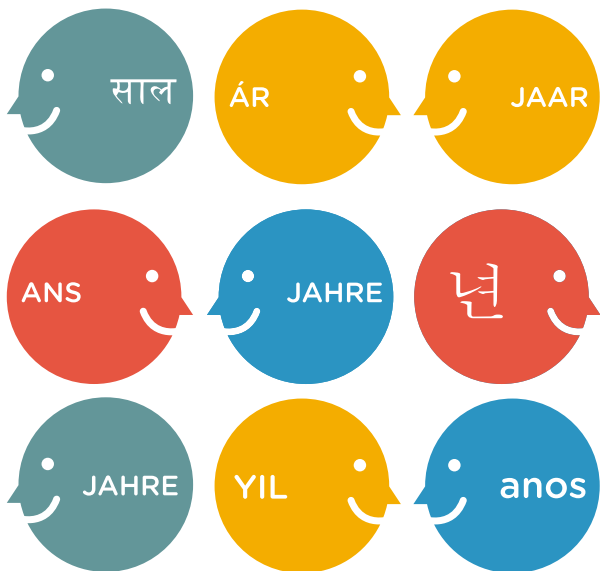
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TaO! - Theater am Ortweinplatz

TaO! is a theatre for a young audience and also a pedagogical centre in Graz (Styria). It offers both classical and self-developed plays with young as well as established artists and theatrical courses on a weekly basis. The fact that experienced and less experienced artists work together turned out to be very prolific. TaO! provides an experimental room to explore new forms of theatre and motivates young people to playfully deal with arts.

office@tao-graz.at | www.tao-graz.at





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YEAH! Young EARopean Award is a joint project of
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WWW.KINGFESTIVAL.RU

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«YA-MAL, PRIVET!» ("YA-MAL, HELLO!"), FAIRY-TALES FESTIVAL (NOVIY URENGOI)
WWW.TEORIKON.COM

"FROM A TO Z", VOLGA REGION FESTIVAL OF THEATRES FOR CHILDREN (SARATOV)
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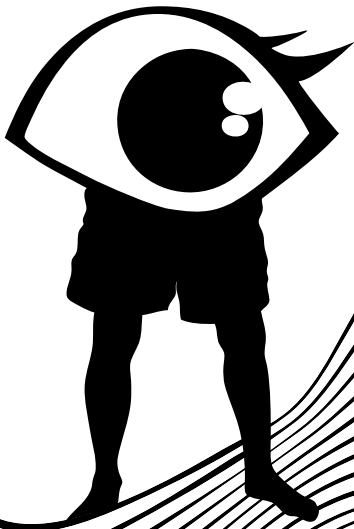


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THE FESTIVAL OF THEATRE FOR YOUNG AUDIENCES APRIL 21-26 2015

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presents outstanding productions of Theatre for Young Audiences from Germany and abroad.

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offers an open platform for an exchange between artists and theatre experts from all over the world.

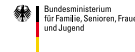
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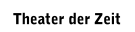
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