



ASSITEJ

International Association of Theatre for Children and Young People

ASSITEJ Newsletter N°85, April 2017



Introduction

By Yvette Hardie

We are six weeks away from an historic moment - a 12-day prolonged moment which we all hope will be the catalyst for continued change and growth into the future: the first ASSITEJ World Congress and Festival on African soil...

What does this mean for us the hosts?

It means a weight of responsibility; after all, we are welcoming you all to our home, to experience some of our realities and complexities, and to have a conversation which is grounded in a better sense of our context than perhaps has previously been the case. We want the experience to be just right, but it is also a huge event with many intersecting parts, and all of these need to be attended to. We also feel a huge sense of responsibility to our audiences, to our funders and supporters, and of course to the ASSITEJ members, to all those who have entrusted us with this task.

It means a great deal of stress; ASSITEJ SA is only ten years old, one of the younger members of the ASSITEJ constellation of countries... and so we have no history of direct experience of the international association in our country, or across our continent. So convincing the powers that be that this meeting will have significant, transformative potential has been very challenging and the unstable political conditions we are currently experiencing in South Africa have not helped to bring a sense of certainty to the planning. The stress that has resulted from the impact of these changing conditions has been considerable.

It means a great deal of excitement; as we look at the rich programme we have compiled, the extraordinary and timely theatre that will be available, the quality of the presentations and workshops, the opportunities for children, teachers, artist-facilitators, researchers and general audiences to experience relevant, eye-opening and inspiring programmatic elements that excite and inspire us to keep working and to ensure that we are able to meet the expectations of all.

It means a growing sense of community; as volunteers and interns join us from different parts of our city, our country and the globe, as our staff grows to accommodate the range of tasks that need to be accomplished, as more supporters come onboard to fill some of the gaps, and as YOUR arrival gets closer. We feel this community of those who care about theatre for young audiences in our country and internationally growing and we feel more connected within it....and this fills us with a sense of greater belonging within the global context of ASSITEJ.

And finally it means that we are poised between a before and an after - we are asking what we still need to do in order to ensure that this is more than just a 12-day moment. We want to ensure the legacy that this event will leave behind, and we are actively working to try to secure as much of the potential for change that this offers as possible.

We look forward to welcoming you to Cape Town.



ASSITEJ NEWS



Friends of ASSITEJ and Next Generation

We invite you all to see the faces, and get to know, the Next Generation participants who will be in Cape Town.

Know the faces, and a bit more, of the new Next Generation Group that will be gathered in Cradle of Creativity during the 19th ASSITEJ World Congress and Festival: <http://www.assitej-international.org/en/friends-of-assitej-and-next-generation/>

FRIENDS OF ASSITEJ you are able to renew your friendship status.

Donate to support these and other young artists to participate more fully in the work of the association and in international theatre for young audiences.

Become a Friend of ASSITEJ now!

<http://www.assitej-international.org/en/friends-of-assitej/>

Let us know at: sg@assitej-international.org



Towards ASSITEJ 19th World Congress Cradle of Creativity

#Hashtags

Let us know how your preparation is going for Cradle of Creativity by using the [#cradleofcreativity](#) and or [#assitej2017](#), not forgetting to [#takeachildtotheatre](#).



If you are planning to come to Cape Town, please remember to check if your country requires a visa to travel to South Africa!

<http://www.home-affairs.gov.za/index.php/immigration-services/apply-for-a-south-african-visa>

Navigating the Cradle Programme

If you are coming to Cradle of Creativity, and are **registered** (for Cradle, Conference or Festival, OR if you are an artist performing at the festival), you will be able to access the activities of each focus day, on a first come first served basis. This means that you can attend any of the presentations or discussions, provided there is space in the venue, using your name tag as access. You will also be able to sign up for workshops on a first come first served basis.

Those who are coming for a shorter period, may choose to register for a particular Focus day or Focus days... this means that you are going to see productions related to your focus, and these will be included in your package. It also means that you will get lunch for the particular days for which you are registered, and will follow the full programme of the day. You have first choice in terms of the workshops on offer.

To find out what is happening on each of the days, go here:

18 May: [Theatre and storytelling](#)

19 May: [Theatre as education](#)

20 May: [Theatre for Social Change](#) (we will be sending you a request to select your cultural hub)

21 May: [Theatre for Healing](#) (we will be sending you a request to select your cultural hub)

21 May: [Theatre for children by children](#)

24 May: [Dance theatre for young audiences](#)

26 May: [Music theatre for young audiences](#)

26 May: [Inclusive theatre](#) (IIAN)

27 May: [Theatre for the Early Years](#) (Small Size)

17-27 May: [Playwriting Focus](#) (WLPG)

17-27 May: [Intercultural activities and presentations](#)

18-20 May: [Puppetry](#)

22-23 May: [Producers' Bazaar](#) (please note that this is for those who are NOT attending Congress, since it is for the full day, and in another part of the city; you may sign up for one day or both)

Please note that the programme is subject to change.

Membership Fees

We would like to inform ASSITEJ members that **May 20th 2017 is the last possible date for paying the annual fee before the Congress, since the accounts for the period 2014-2017 to be presented to the delegates will be closed on that date.** For this reason, the payments received after May 20th can compromise your participation in the Congress, and will be accounted for in the period 2017-2020.

[Read more](#)

[Leer en español](#)

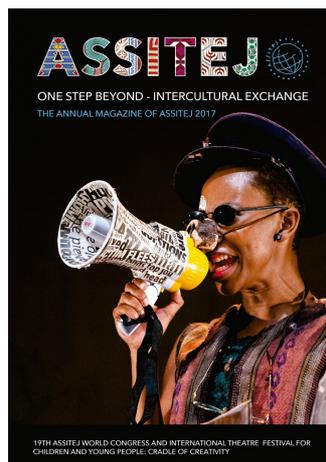


ASSITEJ Magazine 2017 Coming Soon!

One Step Beyond: Intercultural
Exchange

The magazine will be launched during
the Congress in Cape Town in May.

There will be a Special Publications launch on Sunday
21 May at the District Six Homecoming Centre at
17h00 - 19h00. This launch will include the magazine, as well as a focus on other
international publications - the IATC Critical Stages online journal, the UNIMA Puppetry
Magazine and the German publication of the Theatre in Transformation conference, will all be
showcased.



Congress / General Assembly

All members of ASSITEJ, National Centers, Networks and Individual Members are welcome
and encouraged to attend the 19th ASSITEJ World Congress. [The agenda and schedule for the
Congress can be found here.](#)

Do not forget to send the Secretary General the names of those representing your country's
delegation at the General Assembly.

[Please note that attendance at the Congress AND the Producers' Bazaar is not possible as
the events coincide in different parts of the city. An email will be sent to all those who are
signed up to the Producer's Bazaar, to clarify this point.]

Cradle of Creativity Festival

The bookings for the Cradle of Creativity festival are now open!

Registered delegates will receive a booking code and can select the shows they would like to
see via Computicket, the ticketing distributor, paying only a small ticket agency fee: [Go here.](#)

[Here is a link to the full programme as a PDF](#), and here is the [full programme divided up by
age.](#)

To see photos and trailers of each show, please visit <http://www.assitej2017.org.za/>

Please note that in the few places where there are differences between the pdf programme
and Computicket bookings, the online booking service is correct.

ITYARN Conference



The theme of the Conference is: Examining intercultural exchange and diversity in theatre for young audiences. The conference involves both a two-day academic program called the ITYARN Conference, co-hosted by University of Cape Town Drama Department and University of the Witwatersrand, Drama for Life, and a series of Focus Days, which combine academic research with artistic practices and sharing.

[The full programme for ITYARN and Focus Days can be found here.](#)

There will be a special dinner at Gold restaurant for those Conference delegates who would like to dine together on 16th May. Booking for this is on a first come-first served basis, and places are limited. Please note that this is for the delegate's own expense. Registered Conference delegates will be sent further information.

ASSITEJ Auction: A call out to all the members

The Executive Committee of ASSITEJ invites contributions for the Fundraising Art Auction to be held during the Congress in Cape Town, South Africa.

This auction is to raise money for the Next Generation Program, our professional development program for young and emerging artists.

OBJECTS AND THEIR STORIES NOW WANTED!

We are calling out to all members of ASSITEJ (and their artist friends) to donate artworks for this event! We are now accepting contributions for the auction and ask you to send us information about an object you would like to offer along with a short story 300 word (max) about the item and its significance - whether funny or profound. Please send a photo/image/story to auktion.assitejcongress@gmail.com and look out for the [ASSITEJ Auction event](#) page which will list all the objects and include story 'teasers'... full stories to be announced on the evening!

We are seeking:

- works on paper,
- small sculptural pieces
- works on video (or screen based works).

It is important to keep in mind that bidders in the auction are likely to need to take the works home by plane. So we ask that the works be unframed (in the case of paper works) small in scale (sculptural) or on a data stick (screen based works).

There will be facilities for mounting and showing these works during the auction itself.

Look for [more on FB Event](#)

Thank you for your support!



ASSITEJ Networks

Small Size

Review of Puppet Theatres

2-11 November 2017, Rijeka, Croatia



Rijeka City Puppet Theatre holds its important position

in the cultural life of Rijeka by persistently researching, comparing, questioning and challenging puppetry today. It organizes The International Review of Puppet Theatres which has grown into a Festival of exceptional quality during its 22 years of existence which has, time and time again, gathered respected puppeteers and puppet performances, exhibitions and workshops from Croatia and abroad. The first week of November marks the traditional annual beginning of the Review and has become a long-term point of encounter between Croatian and foreign puppetry.

Opportunity

We invite all puppet and children's theatres to apply with their performances if they wish to participate and enter the festival selection.

The number of applications per theatre is not limited and we will be receiving them until May 1st, 2017. You can find the call here: <http://www.gkl-rijeka.hr/index.php/poziv-za-prijave-na-22-reviju-lutkarskih-kazalista-open-call-for-applications-for-the-22nd-international-review-of-puppet-theatres/>



Festival Visioni di futuro, visioni di teatro... 2018 Call for productions

Opportunity

La Baracca-Testoni Ragazzi (Bologna, Italy) would like to announce a call for productions to be presented during next edition of the International Festival of Theatre and Culture for early childhood "Visioni di futuro, visioni di teatro...", taking place in Bologna between February 23rd and March 4th 2018.

Born in 2004, "Visioni" has been growing in the frame of "Small size", the European Network for the diffusion of performing arts for early years, supported through the years in its different project by the European Commission. "Visioni" is an occasion of meeting and discussion among the companies, visited every year by many Italian and International theatrical operators.

The submission deadline is May 14th 2017. You will get an answer about your participation at the Festival, by the half of July 2017.

Reserved to International companies all countries except Italy.

[View Call for Proposals](#)

[View Application Format](#)



Early Years Theatre Project Hopper Call out for Artists

Opportunity

Take Art, Surrey Arts and China Plate are looking for submissions from theatre makers to take part in an exciting pilot project that will create opportunities for young children to experience high quality performances in Early Years (EY) settings in Somerset and Surrey.

The call out for artists has TWO strands:

Strand 1: Existing shows

If you have a show you think could be made ready to tour to EY settings with some adaptations and are available to tour through the spring, summer or autumn 2018.

Strand 2: New ideas

If you have a new idea for an EY show you would like to develop, which would work well in an EY setting.

Deadline for submissions is: 10am on Friday 21 April 2017.

For more details and how to apply <http://www.takeart.org/news/entry/hopper-call-out-for-artists>

The project has been funded by the Arts Council's Strategic Touring Fund and the Paul Hamlyn Foundation.



TakeOff Festival

16-22 October 2017, Durham, England

TakeOff Festival, England's leading festival of theatre for children and young people, returns to Durham 16-22 October 2017. Our curated delegate packages run 18-20 October.

Brought to you by Theatre Hullabaloo, our festival offers you a packed programme of world-class shows for young audiences, a range of sector specific events and plenty of networking opportunities – all within the beautiful City of Durham, England.

Our 2017 festival promises to be bigger and better than ever, not least because it's TakeOff's 30th birthday! To celebrate, we've invited the wonderful Jo Belloli as our Guest Festival Programmer to curate a smorgasbord of shows, discussions and other delights including an artists' workshop with Compañía Teatro al Vacío and presentations from some of the Wide Eyes Small Size projects.

We hope you'll join us as we welcome visiting companies from Mexico, Iceland, Spain, Italy and The Netherlands, as well as brilliant artists from the UK to share their work and the birthday cake.

We will be releasing further details shortly, sign up to our mailing list to be the first to hear all things TakeOff: <http://www.takeofffestival.org.uk/contact-us>



Dieserud/Lindgren Baby opera to USA

The performance *Up in the Mountains* for children 0-3 years by the Norwegian music theatre company Dieserud/Lindgren, will be presented at The San Francisco Opera with 15 performances in April and, later on, at Young Auditorium Whitewater Wisconsin with 6 performances in November 2017.

In the United States performances for the age 0-3 seem more or less invisible as a genre. The WEE-Festival in Canada has presented art for the very youngest since 2014. Otherwise it seems difficult to find venues and companies that present art for the very youngest audience.

San Francisco Opera: <https://sfopera.com/upinthemountains>

Dieserud/Lindgren: <http://www.babyopera.no/>

Write Local Play Global

1 jour 1 pièce / 1
day 1 play / 1 día 1
obra: Worldwide Participation



The 4th edition of the instant playwriting game '1 day 1 play' by WPLG received a total of 62 plays from around the world: Argentina, Belgium, Cameroon, Canada, Colombia, Finland, France, Greece, Iran, Ireland, Malta, Mexico, Netherlands, Nigeria, Norway, Serbia, Slovakia, South Africa, Spain, Togo, Tunisia, Uruguay and USA.

Some of the scripts written for the 2017 game were from Damien Atkins, Felixe Blizar, Joe Brennan, José Caldas, Andrés Carreño, Caroline Frachet, Tsungayi Hatitye, Thomas B. Hoffman, Ana Ivanovic, Erfan Khatibzadeh, María Guadalupe Lombardozi, Lereko Mfono, Eliot Moleba, Sabine Revillet, Simone Spiteri, Luc Tartar, Antonio Zuñiga among others.

Please visit their website <http://www.1day1play-wlpg.org/> to read them all!



National Centers

ASSITEJ Armenia
HIGH FEST 2017
October 1-10, Yerevan, Armenia

Opportunity

This is the last call for the application process!

We are happy to announce that we have opened registration for the HIGH FEST International Performing Arts Festival, which will take place from October 1-20 in Yerevan, Armenia. This year will be the 15th edition!

Our programs:

Main program / Fringe Program / Student Program / Ch/Puppet Program

In 2017 we celebrate our 15th anniversary organizing Armenian theatre showcase, which will take place in the framework of the Festival.

Our application deadline is the **31st of March**.

[More information and application form.](#)

HIGH FEST
International
Performing
Arts Festival



ՀԱՅ ՖԵՍՏ
Միջազգային
Գատերական
Փառատոն

ASSITEJ Azerbaijan Creative Ties with Foreign Theatres



Just like every year, ASSITEJ - Azerbaijan attaches great importance to expansion and further development of the creative ties with foreign theaters.

As the result of negotiations between the foreign state theaters and State Theatre of Young Spectators, the troupe of Vladikavkaz State Theatre of Young Spectators (Russian Federation, Republic of North Ossetia - Alania) will visit Azerbaijan and will demonstrate the performance "Once Upon a Time" (O.Rozum) to the young spectators on 6-9 April of this year.

Azerbaijan State Theatre of Young Spectators will make a tour to the Georgia State Professional Theatre of Young Spectators within 2 days, to the Vladikavkaz State Theatre of Young Spectators within 3 days, and then to the Chechnya Republic State Theatre of Young Spectators in Grozny within 2 days with the performance "Naughty Goat" by Parvin from April 17 - 30.

During that visit, Director of ASTYS, the President of ASSITEJ Azerbaijan, Mubariz Hamidov will meet with leaders of ASSITEJ of Georgia and Russia National Centers.

Another group from the theater will take part in an International Theatre Festival from April 17-27. The Third International Classic Russian Drama Theatre Festival "Hot Heart" will be held in Kineshma, Russian Federation (Ivanovo region). Our country will be represented with "Madman Notes" of N.V.Gogol.

[Read more.](#)



ASSITEJ Brazil 3rd CBTIJ Theatre Award Ceremony



Last March 15th, CBTIJ/ASSITEJ Brazil celebrated the World Day with the 3rd CBTIJ Theatre Award Ceremony at SESI Theatre, downtown Rio de Janeiro.

The President's and the guest artist's messages were read during the ceremony.

The greatest winner was "A Gaiola" ("The Birdcage"), adapted from Adriana Falcão's original short story. The play won 7 awards: best show, adapted script/text (Adriana Falcão and Eduardo Rios), director (Duda Maia), actress (Carol Futuro), original score (Ricco Viana, Eduardo Rios and Adriana Falcão), set design (João Modé) and light design (Renato Machado).

On March 30th, we finished the Mostra de Repertório CBTIJ 21 Anos (CBTIJ 21st Anniversary Repertory Showcase), at CAIXA Cultural - Teatro de Arena, downtown Rio de Janeiro. Ten shows by ten different companies gave performances to schoolchildren from March 14th to March 30th, celebrating the Association 21st anniversary.

Some of the highlights were "M'Boiguaçu - A Lenda da Cobra Grande" ("M'Boiguaçu - The Legend of the Big Snake"), which has been running for 37 years in this Tibicuera & Cia production, and "A História de Topetudo" ("Riquet with the Tuft"), running for 21 years in a BB Companhia de Teatro production.

The Showcase was sponsored by Caixa Econômica Federal (national bank) and the Federal Government.



ASSITEJ Canada An Important Canadian Participation At Cradle Of Creativity In Cape Town



This May, several Canadians will be travelling to Cape Town to participate at the event Cradle of Creativity, which will gather the World Congress and the International ASSITEJ Festival as well as the ITYARN (International Theatre for Young Audiences Research Network). It will be the first time that the ASSITEJ Congress takes place in Africa.

ASSITEJ Canada's Board members, Stephen Colella, President (Young People's Theatre), Pierre Tremblay, Vice President, (Théâtres Unis Enfance Jeunesse) and Pierre-Paul Savoie (PPS Danse) will officially be representing Canada at the Congress.

In addition to supporting an official representation of ASSITEJ Canada in Cape Town, the

Canada Council for the Arts (CCA) provides financial support for the participation of several Canadian artists. These include: Sabrina Baran (L'illusion, Théâtre de marionnettes), Sandra Laronde (Red Sky Performance), Mieko Ouchi (Concrete Theatre), Kim Selody (Presentation House Theatre) and Sherry Yoon (Boca del Lupo Theatre).

[Read more.](#)

[Lire le français](#)



Le Cube Word of Introduction

Le Cube, the international center of research and creation in theatre for childhood and youth based in Montreal, invites artists and professional companies who develop a theatrical project for youth, childhood and early childhood to apply for an artist residency in Montreal during the season 2017-2018.



Le Cube offers time in a rehearsal space and expertise from its team regarding creation for young audiences. The projects intended for childhood will take place at Le Carrousel, Compagnie de théâtre, and those intended for youth at Théâtre Le Clou. Residences are not accompanied with grants for research and for creation.

The appeal for applications ends May first. For more information, please read the following [document](#).

ASSITEJ Chile Te Veo ASSITEJ Chile Award



On March 20th for World Day of Theatre for Children and Young People, we delivered the first version of the *Te Veo ASSITEJ Chile Award* to the outstanding playwright and director of Chilean children's theatre, Mónica Echeverría for her great work in the performing arts for young audiences with a trajectory of 58 years.

This event was attended by various personalities from the Chilean theatrical world, as well as important authorities from the National Council of Culture and the Arts.

Here are a few press releases on the award, with more details on this important event:

<http://www.cultura.gob.cl/agendacultural/la-actriz-dramaturga-y-directora-de-teatro-monica-echeverria-sera-reconocida-por-su-aporte-al-teatro-infantil/>

<http://www.elmostrador.cl/cultura/2017/03/15/la-actriz-dramaturga-y-directora-de-teatro-monica-echeverria-sera-reconocida-por-su-aporte-al-teatro-infantil/>

<http://www.latercera.com/noticia/monica-echeverria-la-rebeldia-una-mujer-longeva/>

[Leer en español](#)



ASSITEJ Croatia
17th International NAJ, NAJ, NAJ Festival
19-23 April, Zagreb, Croatia



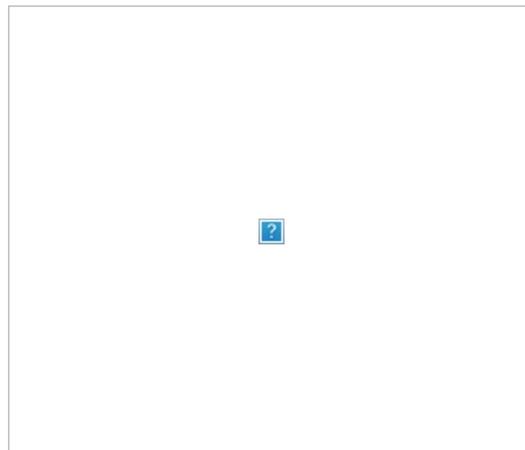
City theatre Zrptica Zagreb organizes the 17th International Naj,naj,naj festival from 19th – 23rd April 2017.

The festival was founded in 2001 with the idea to present the very best productions of professional theatre for children in Croatia to the young Zagreb audience during the spring holidays.

The specialty of the festival is that all performances are free, enabling the children to spend their spring holidays enjoying the very best theaters can offer. This way they fall in love with the theater on a life-long basis.

The best evidence for the success of Naj,naj,naj festivals so far is the fact that it became international in 2007. The festival competition is enriched by different views on theater art for children which every visiting theatre from Europe and the world shares as something specific with the rest of the participants. An amazing number of visitors- more than 6000 of them; the joy both the viewers and the visiting performers feel ensured The Naj,naj,naj festival a renowned status in Croatia and wider region.

[Read more.](#)



ASSITEJ Czech Republic
17th edition of the Festival
Celebrating the World Day of Theater for
Children and Youth
March 18 - 22, Prague, Czech Republic

ASSITEJ
Czech Centre

The program offered 15 productions, 1 workshop and 2 discussions. The event was organized by the Art Institute - Theater Institute / Czech ASSITEJ Centre in Prague and the Association for creative drama in collaboration with the Theater in Celetná and KD Mlejn.

The puppet director and pedagogue Michaela Homolová received the ASSITEJ prize.

The festival celebrating the World Day of Theater for Children and Youth (March 20) included a program of fifteen productions of professional, independent and children's theater groups for a wide range of viewers. For example - for the smallest was the show *Ugly Duckling*, for schools there was *The Charles New Town* performed by the Theatre Bořivoj (it was a specific workshop and also a beautiful example of Theater in education). We did not forget

the family performances *Biograph* of Cirk La Putyka (with this performance we were to bring back the atmosphere of black and white silent films accompanied by a single pianist, a snack-break and lots of wonderful heroes. Large, small, invisible, imaginative, haunting, thanks to the many years that had passed since their birth, also delicate and unique).

[Read more.](#)



ASSITEJ Egypt El-Pergola Puppet Theatre Performances



El-pergola puppet theatre has given many performances for refugees in Egypt, we made ToT for them to see how they can use the marionette as a tool to present their problems it and also trained them for writing scripts, supported by international care in Egypt.

Also we presented some interactive performances in the Egyptian local schools about 2 issues: harassment and early marriage for girls.



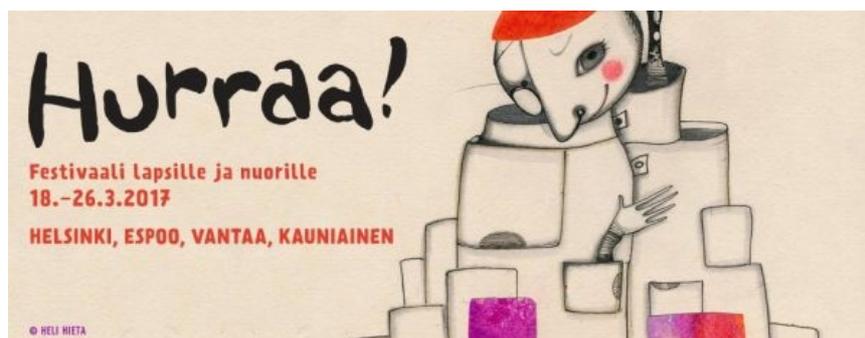
ASSITEJ Finland ASSITEJ World Day in Helsinki



We celebrated the world day and the theatre week in the frame of HURRAA! festival for children and young people. 17 different Finnish shows with 90 performances in 10 days. Joy of theatre, new ideas, new friends. A teaser from the festival:

<https://www.youtube.com/watch?v=9ICLRXjBFqk>

More photos and info in www.hurraa.org



ASSITEJ France [Join the festival of Avignon](#)

Opportunity



SCÈNES
D'ENFANCE
ASSITEJ - FRANCE

For the third year, Scènes d'enfance - ASSITEJ France organises "Avignon, enfants à l'honneur", a 3 days tour for young audiences within the biggest theatre festival in the world. Come and share!

"Avignon, enfants à l'honneur" is a yearly proposal from Scènes d'enfance - ASSITEJ France, which gathers 400 to 500 children from the whole country, and now, from Tunisia, Belgium, and Québec. During 3 days, they are offered to experiment theatre within the most extraordinary performance place : the festival of Avignon. Each child attends 1 or 2 performances a day, takes parts in workshops with leading TYA artists, enjoys dancing in a giant ball, and discovers the wonderful medieval city of Avignon, completely devoted to performing arts in July.

We would like to invite a group up to 10 international professionals to join to this event, from 10 to 13 of July. Accompanied by our staff, they will be proposed performances for all ages, out of 40 selected for their quality, will meet French TYA artist and cultural managers in informal gatherings and share some aspects of the children programs. Scènes d'enfance - ASSITEJ France can provide tickets, local transports, some of the meals to every of them. Accommodation can be provided too, but only for five persons.

If you are interested, please, contact François Fogel : francois@scenesdenfance-assitej.fr

ASSITEJ Germany Augenblick mal! 2017 The Festival of Theatre for Young Audiences



Ticketing has started

Ten outstanding performances from Germany and three international shows will constitute the program of Augenblick mal! 2017, the national biennial of TYA in Germany.

Many international guests already know the inspiring atmosphere of the festival, which hosted the ASSITEJ Artistic Gathering in 2015 and includes venues in different areas of Berlin. The program is now online.

Augenblick mal! is happy to announce a visitor's program for international guests. Please check the website

www.augenblickmal.de

Welcome to Berlin!

Contact: Henning Fangauf - International Relations - h.fangauf@kitz.de



AUGEN
BLICK
MAL!

DAS FESTIVAL
DES THEATERS
FÜR JUNGES
PUBLIKUM
25. - 30. APRIL
2017

ASSITEJ Italy New Board of ASSITEJ Italy



The election was made at the Assembly on February 13th 2017.

The board is now composed by:

President: **Giovanna Palmieri**

Vice President: **Barbara Pizzo**

Vice President: **Alessandro Rossi**

General Secretary: **Helena Tirén**

Treasurer: **Roberto Frabetti**

Board members: **Riccardo Colombini, Renata Coluccini, Linda Erolì**

XXI Edition of GIOCATEATRO TORINO

XXI edition of the theatre showcase for new generations, **GIOCATEATRO TORINO**, which will take place in Torino from **18-20 April 2017** at the **Casa del Teatro Ragazzi e Giovani** and **Teatro Agnelli**.

The programme of the event presents a selection of some of the most interesting new Italian productions of plays for children and young people.

Like every year, numerous theatre troupes from Italy and other European countries will meet in Turin; a fortunate opportunity to compare different artistic paths dedicated to theatre for new generations.

DOWNLOAD THE PROGRAM: <http://casateatoragazzi.it/gruppi-tematici/giocateatro-torino/>

Info: casateatoragazzi.it



New audience, new tools for engaging a deep relationship with TEENagers!

The T.E.E.N. adventure and research continues!

SEgni New Generations Festival will be at Aprilfestival with its crew, represented by 3 TEENS, from 14 to 17 years old.

From April 25th to 29th the research process T.E.E.N. (Theatre European Engagement Network) will bring 9 teenagers from Italy, Denmark and Norway to Aprilfestival 2017 in Sønderborg.

The 9 ambassadors have been chosen from national crews. In Sønderborg they will experience new non-verbal critical approaches participating in workshops with theater critics.

The first output of the research can be checked at <http://teentheatrenetwork.eu/> (now under construction)

For further information on the T.E.E.N. project please contact: segnidinfanzia@gmail.com

For information on the workshops at Aprilfestival: info@teatercentrum.dk

[Read more.](#)



ASSITEJ Korea Take a Child to the Theatre Today!



Last March 20th, 2017, ASSITEJ Korea hosted a ceremony to share the World Day Messages sent from ASSITEJ International with ASSITEJ Korea members. The World Day film featured by ASSITEJ International was screened as well in this celebration of The World Day of Theatre for Children and Young People.

Along with promoting the "Take a Child to the Theatre Today" campaign, this year ASSITEJ Korea awarded the ASSITEJ Theatre Award to those who have contributed to Children's Theatre and the Best Actor Award to outstanding actors.

Dr. Sookhee Kim, President of ASSITEJ Korea said, "Thanks to artists who strive to make contributions, society is increasingly acknowledging the importance of theatre for children. ASSITEJ Korea will continue to do its best to broaden the opportunities for theatres that do great works domestically and internationally."

[Read more.](#)



ASSITEJ Mexico My Life in Theatre Award



This year the Mexican Theatre Center, as part of the World Day of Theatre Celebration gave a special recognition to Tita Lizalde, actress and puppet theatre promoter in Mexico, awarding her the medal "My Life in Theatre". For 12 years she was director of the Children's Theatre Center of the National Fine Arts Institute. Tita Lizalde was always very passionate about puppets, she brought Mexico into UNIMA and was the creator of TITIRIGLOBO, considered a space for puppets and children, that during the eighties rekindled puppet theatre in Mexico.

[Leer en español](#)

ASSITEJ Nepal World Day and Clowns Without Borders



ASSITEJ Nepal organized World Day of Theatre for Children and Young People on March 20 with Theatre Centre for Children Nepal in Theatre Mall, Kathmandu. Clowns without Borders Germany Presents Clown show for Audiences.

ASSITEJ Nepal also successfully organized Clown workshop in Kathmandu. Susie Wimmer, Vice-President of Clowns Without Borders Germany conducted the workshop.



ASSITEJ Pakistan Tamasha Festival 2017 April 7-9, Lahore, Pakistan



Maas Foundation being a core member of new born ASSITEJ Pakistan, will perform its new play "SURAJ CHACHU" (UNCLE SUN) at incredible initiative taken by ASSITEJ Pakistan in shape of TAMASHA FESTIVAL 2017 at Lahore-Pakistan in month of April. This play is written by Aslam Mughal & Directed by Aamir Nawaz. This play contains a comic and childish approach towards natural elements.



ASSITEJ Russia KINGFESTIVAL 2017 April 21-25, Velikiy Novgorod, Russia

ASSITEJ RUSSIA
АССИТЕЖ

From 21st to 25th of April the International Theatre Kingfestival presents drama, contemporary dance and puppet performances for young audience in Velikiy Novgorod, Russia.

The festival announces theatres from Russia, China, Korea, Sweden, Portugal, France, Germany, Latvia, Italy, Liechtenstein and Belgium. Festival program includes 15 performances, a wide range of plays from Bible parables to Shakespeare's stories and contemporary plays.

Novgorod theatre for children and youth "Mali" holds International Theatre Kingfestival since 1992 and has transformed into one of the hugest cultural forums, making up the best productions of Russian, European and Asian theatres for young public. Kingfestival always puts an emphasis on a high quality of performances, creating a program of different theatre genres. The festival is a biennale and it has become one of the most remarkable and famous theatre festivals for young audiences in Russia. The festival is organized by the Ministry of culture of Russian Federation, Russian center ASSITEJ, Theatre Union of the Russian Federation, Administration of Velikiy Novgorod and Novgorod Theater for children and youth "Mali".



More information: <http://eng.kingfestival.ru/king/Y2017/programm>

Official video: <https://youtu.be/XYPfNKL1X4>

[Read more.](#)

ASSITEJ Serbia New Board of ASSITEJ Serbia



ASSITEJ Serbia held their Assembly at the beginning of March and elected a new board for a four-year mandate. For members of the executive board Anđelka Nikolić, Bojana Lazić, Ivana Kukolj Solarov, Jovana Rakić Kiselčić and Zorica Filipović, have been chosen for the first time, while Diana Kržanić Tepavac has been re-elected as the president, Milena Depolo as the vice-president, and Jovana Savić as the secretary. At their first meeting, the new members of the board demonstrated determination to face the challenges and problems TYA in Serbia is facing, and to maintain active participation in the international ASSITEJ community and its development of Europe 8+ network which gathers national centres in Southeast Europe.

Take a Child to the Theatre / Povedite Dete u Pozorište

As a part of *Take a Child to the Theatre Today* campaign and the celebration of the World Theatre Day, ASSITEJ Serbia has organized a workshop *We Have Learned from the Children (How to Present Children's Theatre)* for its members. The workshop aimed at exploring the ways a theatre or programme for children can be presented through different means and language which is, as stated by the workshop moderator Marijana Cvetković, "supported by theatres for children, in their attempt to promote imagination, creativity, curiosity, interest, love for art, and all the other aspects which cannot be achieved without theatres". The workshop was open for theatre professionals from creative and non-creative sectors, who represent their theatres on various



occasions.

On the occasion of the World Theatre Day, this year's ASSITEJ Serbia message has been written by Ljubica Beljanski Ristić, one of the founders, a long-standing member and now an honorary member of ASSITEJ Serbia:

"I have always loved the month of March; although it is not the month in which I celebrate my birthday, it is the month in which my mom, my dad, and my sister celebrated theirs... Apart from that, March marks the beginning of spring, it is a month in which we mark and celebrate some wonderful days - the Day of Science, the day of art and many other life values and human rights - the day of writers, World Maths Day, International Women's Day, World Rivers Day, Happiness Day, World Poetry Day, World Theatre Day ... and among them, one day which I hold particularly dear and consider especially important - 20th March - The World Day of Theatre for Children and Young People - this year once again celebrated by the International Association of Theatre for Children and Young People, ASSITEJ, worldwide.

[Read more.](#)

ASSITEJ TYA UK The Quality of Difference 1



Following the success of *On The Edge*, Birmingham 2016, the moment was ripe for continued collaboration, for the TYA sector to continue its ambition of creating and building more dynamic theatre provision for children and young people, especially in relation to the diversity of artists, practice and product. As artists and organisations we see ourselves as agents of change, responsible for ensuring that the quality of difference is enabled and celebrated across our produced and presented programmes and festivals of work for children, young people and families.

The collective effort grew and a new collaboration was sought - our project *The Quality of Difference* is a series of explorations into difference and addressing a question fundamental to our work:

What do we need to put in place to ensure theatre for children, young people and families is reflective of the society we live in today?

[Read more.](#)

ASSITEJ TYA USA Theatre for Young Audiences/USA Presents One Theatre World 2017 May 3-6, California's Bay Area



Featuring: Sonia Manzano / Tim Federle / Sean Fenton

Performances by: Alliance Theatre / AXIS Dance Company / Bay Area Children's Theatre & Oregon Children's Theatre / Berkeley Rep / Golden Thread Fairytale Players / Youth Speaks

Master classes by: AXIS Dance Company / Red Ladder Theatre Company / San Francisco Mime Troupe

Plus: OTW Song Slam / Breakout Sessions / And Much More

Just Added: Brad Erickson, the California Representative for Americans for the Arts will be at One Theatre World 2017 to give us an update on the state of federal funding for the Arts.

Open Registration begins January 16 (Member Registration open now!)

More information and registration at OTW2017.ORG





Visiting the ASSITEJ Archive

If we seek to have a vision, we need to have a look in the past.

In 2015, when a group of German students walked into the ASSITEJ Archives in Berlin looking for interesting bits on the occasion of celebrating the 50th anniversary of the association's founding, they noticed that the word peace had gradually disappeared since the nineteen seventies. 'Peace' has somehow imperceptibly lost its importance and gravity, possibly because of a belief that ailments of insecure and tumultuous society from the time of the Eastern and Western blocks had been overcome and left behind by the world that had by that time become well ordered and secure.

Last November, I was invited by ASSITEJ Germany and KJTZ (Kinder und Jugendtheaterzentrum - Children's and Youth Theatre Centre) to take part as an expert at [Happy New Ears](#) International Congress - Music Theatre for Young Audiences, in Mannheim. Discussing the details of my stay, I asked my hosts Meike Fechner and Annett Israel to arrange a visit to the ASSITEJ Archive on my way back, since I was stopping over in Frankfurt anyway. I was interested to see where and how the history of an association existing for over half a century was stored. Not only that, ASSITEJ International's 50th birthday that we celebrated in Berlin in 2015 inspired me to give more thought to the culture of remembrance, of preserving historical and cultural backgrounds, and to sensitivity (fragility) of this task when it comes to a momentary art every performing art is by its nature.

I have also been thinking about the important, and not frequently referred to, article 29 of the UN Convention on the Rights of the Child and every child's right to national and cultural identity. This article has interested and provoked me for quite some time, for the reason of my profound conviction that thorough familiarity with and respect for one's roots, founded in realistic facts rather than the myths populists from many countries of the world are so fond of using, can open a road towards genuine tolerance and solidarity. My starting point is, namely, the idea that confidence about one's own identity empowers a person and encourages them to better understand, honour and accept otherness.

In the spirit of celebrating 50 years of existence of ASSITEJ International that Yugoslavia of the time also actively took part in, in 2015 I initiated the making of a documentary entitled *ASSITEJ Serbia yesterday today and tomorrow*. Collecting materials for this film, I noticed that in Belgrade there were very few preserved and accessible documents on the work of ASSITEJ Yugoslavia in the past half century. There are numerous reasons for this, but one is certainly predominant: our ASSITEJ centre never had its own office space, but was rather always hosted by one of Belgrade theatres. Thus the records on the work of this branch of the organisation have for decades depended on the degree of understanding and care of the respective theatres' leaderships. Fortunately, the central Archive of ASSITEJ International preserves records of its branches worldwide, and thus also those of the ASSITEJ Yugoslavia.

Diana Kržanić Tepavac

ASSITEJ Serbia president

Member of EC ASSITEJ International

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Latin America lacks

Reflections from Schoolyard Stories Project- Theatre for adolescents

By **María Inés Falconi**

The Schoolyard Stories Project- Theatre for Adolescents 2nd edition, was launched in 2015 organized by ATINA (ASSITEJ Argentina) with the participation of the ASSITEJ Centers of the TYA Ibero American Network.

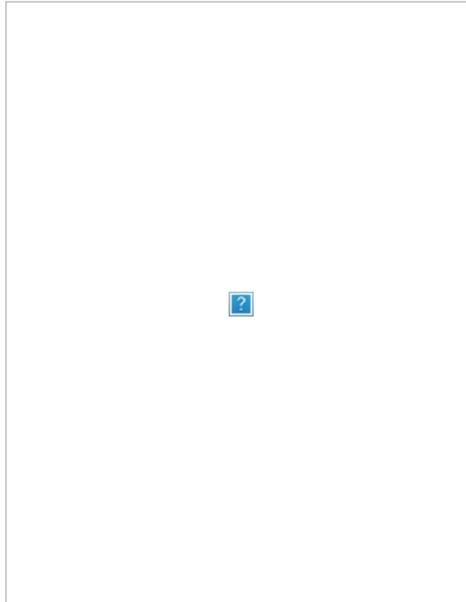
The aim of the proposal is to encourage theatre for adolescents development in our region composed by Spanish and Portuguese speaking countries. Schoolyard Stories is a project to be developed along three years in three different steps: playwriting contest, directors workshops and theatre for adolescents festival.

The topic for this edition was *Adolescent Identity*. The authors, after a field research with adolescents groups wrote their plays, which talk about identity from different points of view: sexual or ethnic identity, social confrontations, personality development, discrimination, migration, violence, etc. Seven plays have been selected and 14 directors from different regions are now working to stage them in their theatres.

Along the exchange held by directors, authors and coordinators, inquiring about why and for what they decided to participate in the project, some recurrent topics arise which allow us to think about the situation of theatre for youngsters in our region, and specially to point what theatre for adolescents in Latin America lacks.

First, theatre “for” adolescents is frequently mixed up with theatre “with” adolescents, perhaps because the ones who are interested in this age range are teachers, who work with adolescents in their drama workshops. The tradition of theatre played by professionals devoted to adolescent audiences is not so frequent in Ibero America. High schools are not used to attending the theatre and, in case they do, it is usually to see plays based on “curricular” topics, mostly classics. At the same time, the youngsters aren’t used to go to the theatre by themselves. In both situations we should say that this is not only lack of interest but also lack of appropriate proposals.

Because of the lack of experience and also because of the lack of audiences that could stimulate their work, professionals choose to create theatre for small children or theatre for adults better than theatre for adolescents. Even if they wished to do it, they wouldn’t know how to. That’s to say: there aren’t any schools where to learn it, no tradition, no spaces where to achieve experience and the contacts and exchange with professionals from other regions are more than limited, specially because of financial difficulties. Frequently, the programs of theatre for adolescents select theatre for adult plays, as they do not find anything better for this audience.



	<p>The main complaint from practitioners is regarding texts. They complain because they cannot find play texts devoted to adolescents. This pushes them to create their own proposals raised from improvisations presented by the adolescents themselves. These texts have no continuity in time, are not spread, are not worked on by other groups and sometimes are not even written down. Frequently they are only used for a particular presentation by that group once or twice. When the texts do not move around it’s not possible to make them evolve and acquire experience because each practitioner is always experiencing it for the first time.</p>
	<p>Another interesting issue they pose as a complaint is the lack of exchange proposals. The directors who participated in the workshop are pleased to find colleagues here, with whom they can share their proposals and doubts. The question is: shouldn’t we work harder to organize encounters for professionals with the aim of training, exchanging and/or learning? We</p>

could say that in Ibero America this is almost a new theatre genre, so we need time to research about it together.

Finally we have to point out the difficulties we face when we go deeper in theatre for adolescents nowadays, in the XXI Century, with communication systems that change minute after minute, with changing codes, with moving societies, youngsters in the limits, and an unknown future. The question of what and how, fly over each one of our proposals.

Frequently, when society does not understand, they ignore, marginalize, despise, look down on the adolescent. We run the risk that the Ibero American theatre is the same way. The duty is huge and we are sure we cannot run it alone. Projects such as Schoolyard Stories help us think and walk together to face this defeat. Similar projects should reproduce along Ibero America so time does not win the game.

María Inés Falconi

Secretary of ATINA

Honorary Member of ASSITEJ

NOTE: Adolecer means to lack or to suffer and in Spanish you can play with the verb “adolecer” with the noun “adolescente” (adolescent)

[Read more.](#)

[Leer en español](#)

Crossing technological frontiers, body as the starting point.

By Luiza Banov

In this article, we would like to share the unpredictable experience of having two amazing artists from Australian's Polyglot Theater; the artistic director, Sue Giles and the dancer Penny Baron, who crossed the ocean to develop ten days of an artistic residency with the young independent NúcleoDedalos, company of scenic art and movement research and development, based in the city of Piracicaba, São Paulo, Brazil. Polyglot is a pioneer in experimental/interactive theater and its work is inspired by the child's universe; NúcleoDedalos, on the other hand, under the artistic direction of Luiza Banov, emerges from the need of dialogue with contemporary art forms, having dance as its starting point.

In order to take greater advantage of the Australian artists, the NúcleoDedalos had already prepared a scene of approximately twenty minutes, which would work as a poetic landscape to guide the creative process of the encounter. The preparation process began two months before the residence with Luiza Banov (project's creator, artistic director, dancer), Ivy Calejon (project's creator, scenographer), Julia Giannetti (dancer), Rodrigo Oliver (dancer), Estér Ferreira Leite (Musician) and Jayana Gandhi (Musician). The practices were opened later to the whole community and all the residency steps took place at SESC - Serviço Social do Comércio, Piracicaba, São Paulo headquarters.

The river was our great artistic motivation; we desired to speak about our region and our hometown, but above all we understood Piracicaba's river as a mirror of life, the water that generates, conducts, and feeds. Therefore, recycled materials were used for the scenario, which reflects the concern with the ecological aspects inherent to our society reality. Plastic bottles filled with waters in different shades of red— alternating between earthy brown, the vibrant blood of the uterus, and the mud which dilutes in the river water—drew parallels to the dirt and garbage that increasingly surpasses the splendid scenarios of nature.

As a reflection of weaving, we used knit yarns that made almost a net of fishing from the top of the stage branching out to the audience, allowing an exuberant integration between what happened in the scene and in the audience. Moreover, the integration of the audience and interactivity was a characteristic part and a clear objective of scenic research. The soundtrack was an important aid used to mimic the creation, and the possibility of building together with music allowing the event a special energy which broadened the actions and perceptions related to it. Thus, the questions and responses relationship between performance and audience gained space and body for the event.

[Read more.](#)

