

JOIN THE CRADLE OF CREATIVITY !

The 19th ASSITEJ World Congress and Festival newsletter



Share the Cradle of Creativity !



Early Years Theatre at the 19th ASSITEJ Congress

Welcome to the second newsletter.

This week we focus on Early Years Theatre at the 19th ASSITEJ World Congress and Performing Arts Festival for Children and Young People: The Cradle of Creativity.

The Small Size network, now a full member of ASSITEJ, has been responsible for spearheading theatre for the early years since 2007 when it was founded as an Artistic International Association, within the framework of the project, "Small Size, the net", financed by the Culture Program of the European Union. The network focuses on performing arts for the early years (defined as 0-6 years) and has been responsible for increasing the number of artists interested in making work for this age-group. Their influence has included Africa, in recent times, where their work in South Africa, Rwanda and Cameroon in particular have resulted in an increased activity within the field, some of which will be showcased in Cape Town.

Theatre for early years uses knowledge from developmental psychology, neuroscience and cognitive science to tailor productions to its very specific audience, and thus researchers within ITYARN, the ASSITEJ research network, have also had a strong influence on the development of the field.

For Cradle of Creativity, we are looking forward to artist-researchers and academic-researchers sharing their findings both within the ITYARN conference, and in a series of workshops and most particularly, the Focus days on Early Years (27 May 2017). Presenters include: Pilar López (Spain), Karel Van Ransbeeck (Belgium), Dr. Megan Alrutz (USA), Dalija Acin Thelander (Serbia/Sweden), Roberto Frabetti (Italy), Barbara Kölling (Germany), Clíodhna Noonan (Ireland), Gaëtane Reginster (Belgium), Lise Hovik (Norway), Hege Knarvik Sande (Norway) and Alicja Morawska-Rubczak (Poland), amongst others.

The practitioners and researchers interested in this age group will also have a wealth of productions to access, both on the main programme and on a fringe side programme called "Rocking the Cradle" hosted by Magnet theatre. Some of the productions on offer include: Sensescapes from Sweden/Serbia, Sparrow from Norway, Yao Yao from South Korea, Fingers and Toes, My Body Knows and Ekhaya from South Africa.

So if you are interested in what theatre for very little people is all about, Cape Town in May is the place to come to find out more



Get to know the Baxter Theatre with President Yvette Hardie

Early Years Theatre will be available to audiences at the Baxter Theatre Centre as part of the main festival programme as well as at the Early Years Fringe Programme hosted by Magnet Theatre from 24 - 26 May. [Click here to see the video.](#)

About the Baxter Theatre

The Baxter Theatre Centre is a vibrant, multicultural entertainment hub in the Southern Suburbs of Cape Town. Nestled under the striking Devil's Peak mountain and at the foot of the University of Cape Town, the Baxter boasts a world-class theatre and concert hall, as well as a studio stage, rehearsal rooms, offices, a restaurant and bars and an impressive spacious foyer.

Built in 1976, the Baxter was a pillar of hope during the apartheid era. By leveraging its strong relationship with UCT, the theatre was able to present multiracial, progressive work at a time when all other non-racial interactivity was banned or censored. The first interracial kiss ever on a South African stage took place during the Baxter's first production of Miss Julie in 1985, while today our version of Mies Julie storms theatres all around the world.

The Festival

In line with our theme, here are some of the very exciting pieces of theatre for the tinies to expect this May. Booking will be opening mid-March through **Computicket**.



From South Africa

Patchwork - Pillowfort Productions

[See details](#)



From Nigeria, Zambia, Germany and South Africa

Sandscape - Collaborative Work

[See details](#)



From Switzerland

Zick Zack Puff - Company Mafalda

[See details](#)

From Belgium and South Africa

CabanZA - Theater de Spiegel

[See details](#)

New Productions Added to Festival Programme since Launch!



Insta-Grammar

From Wits Drama For Life

[See details](#)



Tiger Bay

A Wales Millennium Centre production in association with Cape Town Opera

[See details](#)

International Opportunities !

Artists Research Trip to Assitej Cape Town May 2017

TYA England are looking for six artists to join us on a delegation to the Assitej Congress and Festival in May 2017

Theatre for Young Audiences UK (TYA) is the UK centre of the International Association of Theatre for Children and Young People – ASSITEJ.

Throughout 2017 TYA will seek to address a question fundamental to our work and the development of theatre for younger audiences: 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?

Part of this programme of work sees TYA supporting six artists with a bursary to support their attendance at the Assitej World Summit in Cape Town, which is called The Cradle of Creativity and has diversity as its overarching theme. We are currently seeking applications for these bursaries.

For further details: [Click here](#)

Deadline: 12pm Mon 20th March 2017
Interview: Mon 3rd April 2017 (London)

Music for Young Audiences by Pedro Espi-Sanchis

My name is Pedro Espi-Sanchis, better known in South Africa as Pedro the Musicman from the programs I recorded for Kideo TV in the 1990.

People say that music is “a universal language” but what people mean I think is that every society around the world makes their own music and everybody has an emotional reaction to music wherever it comes from and however unfamiliar. Every village has their own kind of music different from the other villages nearby but also every generation in that village has come up with their own style of music across time.

This is an amazing achievement considering there are only seven notes available and sometimes only five of them are used in some music. This

points to the fact that there is an endless well of music waiting to be created and one can see how important musical creativity is when you look at the first instruments that were created by the early humans. With the Ixilongo flute and the pipe ensembles, creativity was built into the instruments and was in fact unavoidable. The pipe ensembles were also used as a way to make the humans in a group acknowledge and complement each other and work together for their survival. You could say these ensemble were the first example of "music therapy" and the musical representation of the "Ubuntu".

Being exposed to different kinds of music is like traveling the world without leaving your house and I believe it has the same beneficial effects of making you flexible and tolerant. That is what directed my approach with the Kideo programs when we improvised many songs with the children and asked the children to get some percussion instruments from their kitchen to play with us.

Some years later I was asked to write the songs the Pezouli puppets would be singing in the first two seasons of School TV. I made sure then that I used every musical style I know so I had Blues, Rock and Roll, Bossa Nova, Irish Jig, Ballad, Techno, Rap, Kwaito, African Mbira music and even a very obscure Joropo style from Venezuela. There are children's programs on television which only use one style of music and I believe that is a kind of indoctrination and wasted opportunity to expand children's experience and tolerance for other cultures. The same applies on radio when they play the same few songs over and over again.

In my performances I find that children are the most sincere and demanding audience. If you do not catch their interest, children will not sit there politely like adults do and wait for you to finish, they will start playing with each other. In order to communicate the various musical traditions and instruments I know I very early on chose story telling as an ideal method, particularly the African style of storytelling where the audience participates and helps build a creative décor by making sound pictures and sings the songs.

Pedro will be performing in "Patchwork" at the Cradle of Creativity as well as running a workshop, entitled "Cradle of Creativity: the musical" which will have workshop delegates exploring traditional Southern African instruments.

www.ASSITEJ2017.org.za

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