

# JOIN THE CRADLE OF CREATIVITY !

## The 19th ASSITEJ World Congress and Festival newsletter



CRADLE OF CREATIVITY

Share the Cradle of Creativity !



### Happy World Day of Theatre for Children and Young People!

#Takeachildtothetheatre  
#WorldPerformanceWeek

Today is a very special day in the life of ASSITEJ, where we celebrate the possibilities of children and young people accessing the arts, and we lobby for more children and young people to enjoy this access regardless of their circumstances!

This day is also a particularly special one as it is the start of a new initiative - World Performance Week, a collaboration between international associations involved with different art forms related to live performance, which celebrate their World Days between March 20th and March 27th. These include the 20th March - ASSITEJ day, 21st March - UNIMA's World Puppetry Day, and 27th March - ITI's World Theatre Day, which is also celebrated by associations such as IATC, IDEA, AITA/IATA and others.

We invite all those who care about the live arts to use the unifying logo as well as the ASSITEJ logo and the Take a Child to the Theatre Today logo, to promote the week.

Of course, the main way that ASSITEJ South Africa will be engaging with the day this year, will be to #takeachildtothetheatre at #Cradle of Creativity from 17-27 May!

## The 19th ASSITEJ World Congress

### The 19th ASSITEJ World Congress will take place from 22 - 25 May.

This four day event is the raison d'etre of Cradle of Creativity and will look to the past before spending three full days discussing the future and exploring our theme of inter-cultural exchange. There are also social events connected to the Congress, such as the icebreaker event, ASSITEJ Playground, and the ASSITEJ Auction, a jovial fundraiser where members auction off items from their respective countries to support Next Generation participation in the organisation.

The final day of the Congress coincides with Africa Day and will finish with a celebration of Africa, as vibrant with creativity and possibility. This celebration of the African continent is curated by Mandla Mbothwe, a writer and director, who has been the artistic director of two major institutions in South Africa.

- **17 MAY - ASSITEJ PLAYGROUND** - an opportunity for intercultural exchange between members and delegates
- **22 MAY - CONGRESS DAY 1: LOOKING TO THE PAST**
- **23 MAY - CONGRESS DAY 2 : LOOKING TO THE FUTURE; ASSITEJ AUCTION**
- **24 MAY - CONGRESS DAY 3 : ASSITEJ ENCOUNTERS: ONE STEP BEYOND: INTERCULTURAL EXCHANGE; OPEN SPACE DISCUSSION OF WORKING PLAN**

• **25 MAY - CONGRESS DAY 4: MOVING INTO THE FUTURE; AND AFRICA DAY CELEBRATIONS**

Countries already registered for the Cradle of Creativity include: Argentina, Australia  
Austria, Belgium, Brazil, Canada, China, Czech Republic, Denmark, Estonia, Finland  
France, Germany, Greece, Hong Kong, Iceland, India, Ireland, Israel, Italy, Japan, Liechtenstein, Luxembourg, Mexico, Netherlands, Philippines, Poland, Serbia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, United Kingdom, United States.  
There are still a number of countries that need to register their delegates, so we look forward to receiving those registrations as soon as possible!

## Inter-national Support: The Netherlands and SA

ASSITEJ South Africa and the Netherlands - Intercultural exchange in action!  
The Netherlands has a long history with South Africa, as the first nation to set up an official colony here more than 400 years ago. During Apartheid, the Netherlands was courageously one of the few countries to support South African political exiles by allowing them into the country, sometimes even without passports. Today, this relationship is richer than ever and we are delighted to announce two examples of intercultural collaboration between our countries on the programme.

Maas Theater and Dance (Netherlands) has collaborated with the South African dance company Flatfoot to create a new version of "Rite of Spring". Maas represents something new for the Dutch performing arts scene combining two separate disciplines, dance and theatre, in a single company, while Flatfoot, now more than 20 years old, has developed a unique identity as a contemporary South African dance company that is known to offer politically and socially charged dance theatre work. This piece speaks to adolescence in a powerful way, drawing from the cultures of both countries.

Renowned theatre company, Speeltheater Holland Studio has worked with South African performers to create "Red Earth Revisited" a poignant story based in the rich and difficult history of the Xhosa people, using puppetry. This is the legendary story of Nonqawuse, the young girl who prophesied in the 19th century, that the Xhosa would be rid of their enemies if they killed their cattle and burned their grain. It is a story of manipulation, power, colonialism, and the land issue, all issues which are still deeply resonant today.

The Royal Netherlands Embassy in South Africa has given their support to these two international productions, and the companies (along with their sponsors) have invested significantly in making these collaborations happen. We are excited to announce them both on our programme today.

## The Festival



### From South Africa and The Netherlands

Red Earth Revisited

[See details](#)



### From the Netherlands and South Africa

Rite of Spring

[See details](#)

**New Productions Added to Festival Programme since Launch!**



## young@home

Hillbrow Theatre - South Africa

[See details](#)



## It's Dark Outside

By the Last Great Hunt, Australia

[See details](#)

World Theatre Day Video: <https://www.youtube.com/watch?v=jWizKbeDidc>

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



## Getting to know artists, teachers, and parents - a social media conversation

### A Day in the Life of a Theatre4Youth Artist:

Jayne Batzofin : Mainly sourcing funding, administration, logistics and ample amounts of researching the child development stage and alignment of CAPS curriculum

Annie Elliot: I'm guessing go to their real job all day, then come home and try and create? Bwahahaha

### A Day in the Life of a Drama Teacher

Lesley Wright: An average day? Emails, coffee, photocopies, staff meetings, filling in forms, setting assessments, substitution, ordering light bulbs, loading items online, planning rehearsals, invigilation, booking venues, requesting payments, searching the internet, moderation, badgering the IT department, following up work not submitted, checking budgets, parent queries, chasing up catering requests, marking assessments, checking on set construction, entering marks, maybe time for a sandwich and a wee... and the good stuff: teaching, reading plays, listening to stories, hugging a kid who had a crap day, great rehearsals, feeling frustrated and excited and proud.... Issa lot.

Tamara Guhrs: and if you are a parent as well, you need to factor in getting your child to school before your 7:30 staff meeting, fetching them and making a plan for them before your afternoon/evening rehearsal, making sure they eat 3 meals and 2 snacks a day, that they get to bed at a reasonable hour and get their homework done. I used to go non-stop until 9: 30 at night and then realise I still had marking and prep. Not for sissies! (I'm a sissie)

Lesley Wright: Teacher moms are super-people. There's no other explanation.

### What do parents want from Theatre4Youth?

Phodiso Motsumi Matloga: For me theatre is a place where children are allowed to use their imagination and explore the magic that happens on stage. For the fact that it is a live show, that interaction is vital and it accommodates their stage and age. Content is one of the most important things I look at. Obviously it needs to be an exciting adventure, so the work must bring elements that will keep them engaged. I am really excited and privileged to be able to take them to theatre for young audiences. This assists a lot in their development: Emotional, psychological, language, social and cognitive development.

Karen Jeynes Can I tell you from experience what I don't want? I don't want inappropriate "jokes" that are not for the targeted age group. I don't want teenagers to be spoken down to and babied. I don't want kids beaten over the head with "A Message". I do want to feel like the performers understand

their target market. I do want the magic and beauty of theatre - children's theatre isn't lesser.

Alex Sutherland No total black-outs, or complete darkness in audience. Children get scared. Also not high energy all.the.time. why??? Children recognise and need contrasts, light and dark, too.

[www.ASSITEJ2017.org.za](http://www.ASSITEJ2017.org.za)

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