

ASSITEJ

TOWARDS THE UNKNOWN—IMAGINING THE FUTURE
THE ANNUAL MAGAZINE OF ASSITEJ 2018

面向未知 构想未来

——国际儿童青少年戏剧协会2018年刊





ASSITEJ

Unites theatres, organisations and individuals throughout the world dedicated to theatre for children and young people. The ASSITEJ community is formed of National Centres, Individual Members and Networks, spread across around 100 countries.

Promotes an international exchange of knowledge and practice in theatre in order to increase creative cooperation and to deepen mutual understanding between all persons involved in the performing arts for young audiences.

Believes that every person from birth to adulthood has the right to access the arts, as cultural citizens whose perspectives are vital to our understanding of the richness of cultural diversity. We believe that art for young audiences is a vital part of the arts ecology, and that it has tremendous significance and benefit in terms of the lifelong development of every human being.

2018 ASSITEJ ARTISTIC GATHERING, CHINA

18 - 24 August

2019 ASSITEJ ARTISTIC GATHERING, NORWAY

2 - 7 September

2020 ASSITEJ WORLD CONGRESS, JAPAN

AND PERFORMING ARTS FESTIVAL FOR YOUNG AUDIENCES

14 - 24 May



TAKE A CHILD TO THE
THEATRE
MARCH 20
So they can see, hear,
feel, think and imagine

WORLD DAY OF THEATRE FOR CHILDREN AND YOUNG PEOPLE

Every March **20th ASSITEJ** celebrates and promotes the **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.



WORLD PERFORMANCE WEEK CELEBRATING THE POWER OF THE PERFORMING ARTS.

ASSITEJ proposes a unifying logo to enhance 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 **UNIMA, ITI, IATC and IDEA**.

ASSITEJ AWARD FOR ARTISTIC EXCELLENCE

Awarded at every World Congress for outstanding contributions in the field of theatre for young audiences over the previous three years.

ASSITEJ APPLAUSE FOR LIFETIME ACHIEVEMENT

This award recognises the long, prominent, and influential career of those who have played a distinctive and inspiring role in the world of theatre for young audiences.

ASSITEJ MAGAZINE

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



AWARDS FROM THE NETWORKS

WRITE LOCAL. PLAY GLOBAL

gives the ASSITEJ Inspirational Playwrights Award to three playwrights from around the world who have inspired theatre for young audiences in their city, country, region or globally.

The **ITYARN** Research Award is given to honour a distinguished scholar who has contributed significantly to the development of theory and research in the field of theatre for young audiences.

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 individual artists to be hosted in different international settings through ASSITEJ member organisations offering diverse volunteer opportunities.

.....

FRIENDS OF ASSITEJ

Is an opportunity for everyone to support the next generation of Theatre for Young Audiences practitioners, by contributing on a once-off or annual basis to the ASSITEJ Next Generation programme.

.....

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

.....

ITYARN

(International Theatre for Young Audiences Research Network)

Furthering research into theatre for young audiences.

www.ityarn.org

.....

IIAN

(International Inclusive Arts Network)

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

www.inclusiveartsnetwork.com

.....

WRITE LOCAL. PLAY GLOBAL.

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

www.writelocalplayglobal.org



国际儿童青少年戏剧协会

国际儿童青少年戏剧协会将全世界致力于青少年戏剧创作的剧院、组织和个人联合起来。其会员遍布约100个国家，包括了国家级表演艺术中心、个人成员以及相关组织。

国际儿童青少年戏剧协会旨在促进剧场知识和实践的国际交流，从而增进和深化所有青少年表演艺术从业者之间的创造性合作和相互了解。

国际儿童青少年戏剧协会认为，任何一个公民，不论处于何种年龄，都享有接触艺术的权利，而每个人的视角对于我们了解文化的多样性至关重要。国际儿童青少年戏剧协会认为面向青少年观众的艺术是艺术生态的重要组成部分，对于每一个人的终身发展都有着巨大的意义和裨益。

2018年国际儿童青少年戏剧协会，中国艺术大会

8月18日-24日

2019年国际儿童青少年戏剧协会，挪威艺术大会

9月2日-7日

2020年国际儿童青少年戏剧协会，日本换届大会

暨青少年表演艺术节

5月14日-24日



TAKE A CHILD TO THE
THEATRE
MARCH 20
So they can see, hear,
feel, think and imagine

世界儿童青少年戏剧日

每年3月20日，国际青少年戏剧协会都会通过“今天，带着孩子去剧院”和“世界日信息”的活动，庆祝和推广世界儿童青少年戏剧日，聚焦全世界儿童的文化权益。



世界表演周彰显表演艺术的力量

国际儿童青少年戏剧协会为世界表演周设计了统一的徽标，以加强参与活动的国际协会之间的合作，包括国际木偶协会（UNIMA）、跨文化戏剧学院（ITI）、国际剧评人协会（IATC）以及国际戏剧教育协会（IDEA）在内的从事不同表演艺术的机构。他们在每年3月20日至27日间共庆世界表演周。

国际儿童青少年戏剧协会卓越艺术奖

本奖项在国际儿童青少年戏剧协会艺术大会揭晓，以奖励过去三年在青少年戏剧领域做出杰出贡献的艺术家。

国际儿童青少年戏剧协会终生成就奖

本奖项颁发给在儿童青少年戏剧领域与众不同、启迪人心的资深戏剧人，以肯定他们持久、卓著并富有影响力的戏剧事业。

国际儿童青少年戏剧协会年刊

全世界从事青少年戏剧工作的艺术家和作者们贡献经验智慧，促成国际儿童青少年戏剧协会年刊每年的发行。



由其他相关组织颁发的奖项

由“本土化写作、全球化演出”颁发的国际儿童青少年戏剧协会启迪奖，每届在全球范围内评出三名剧作家，以表彰他们对所在城市、国家、地区或全世界青少年戏剧工作中起到的鼓舞和启迪作用。

国际儿童青少年戏剧研究组织研究奖颁发给在青少年戏剧理论与研究领域做出重大贡献的优秀学者。

下一代培训项目

下一代培训项目旨在在国际戏剧节中集合一批来自世界各地的优秀青年艺术家。在国际儿童青少年戏剧协会提供的多种多样的志愿活动中，让他们体验不同的文化与环境。

ASSITEJ 的朋友们

向国际儿童青少年戏剧协会下一代培训项目提供一次性或者年度赞助。任何人都能够为年轻一代的青少年戏剧助力。

婴幼儿戏剧工作网络

集合了活跃和致力于发展低幼龄儿童 (0-4 岁) 戏剧的艺术家和剧院。

www.smallsize.org

国际儿童戏剧研究工作网络 (ITYRN)

致力于青少年戏剧的深入研究。

www.ityarn.org

国际包容艺术工作网络 (IIAN)

集合所有从事青少年包容艺术领域工作的艺术家。

www.inclusiveartsnetwork.com

(编者注：该组织致力于维护并帮助儿童弱势群体实现自己接触戏剧的权益)

“本土化写作、全球化演出”

国际儿童青少年戏剧协会旗下的剧作家组织，不设会费，面向有意参与青少年戏剧创作的任何个人。

www.writelocalplayglobal.org

(中文翻译：倪雨晴)

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国际儿童青少年戏剧协会 2018 年年刊

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Chinese Counselor

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Publications and Promotions Working Group

Tatiana Bobrova (RU)
François Fogel (FR) Seok-hong KIM (KR)
Manon van de Water (ITYARN)

ASSITEJ Magazine

International Editors

Tatiana Bobrova (RU) Seok-hong KIM (KR)
Manon van de Water (ITYARN)

Photo Editor

François Fogel (FR)

Chinese Editorial Board

Yin Xiaodong(CN) Shan Zenghong(CN) Yang Fan(CN) Zhao Hanbing(CN)

Chinese Editors

Duan Ning (CN) Gao Chenyong (CN)

Chinese Translations

Ni Yuqing (CN) Feng Qinyin(CN) Zhang Tianyu(CN)
Guo Shanfeng(CN) Duan Ning(CN)

Chinese Style Corrections

Duan Ning(CN) Wang Guihe(CN) Xu Nannan(CN) Han Shanshan(CN)

English Translations

Su Guiping Xu Nuo

English Style Corrections

Manon van de Water (ITYARN)
Adrienne Pretorius (ZA)

Design

Feng Dahai (CN)

Printing Control

Sun Xing Bi Jingbin Wang Liqing

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ASSITEJ 执委委员

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中国顾问

尹晓东 (中国)

出版、宣传

塔蒂安娜·巴布洛娃 (俄罗斯)
弗朗索瓦·福格尔 (法国) 金锡弘 (韩国)
玛依·华特 (国际儿童青少年戏剧研究工作网络)

ASSITEJ 杂志

国际编辑

塔蒂安娜·巴布洛娃 (俄罗斯) 金锡弘 (韩国)
玛依·华特 (国际儿童青少年戏剧研究工作网络)

图片编辑

弗朗索瓦·福格尔 (法国)

中国编委会

尹晓东 (中国) 闪增宏 (中国) 杨帆 (中国) 赵寒冰 (中国)

中文编辑

段凝 (中国) 高承勇 (中国)

中文翻译

倪雨晴 (中国) 冯清吟 (中国) 张天羽 (中国)
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中文校对

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英文校对

玛依·华特 (国际儿童青少年戏剧研究工作网络)
安德娜·普特斯 (南非)

设计

冯大海 (中国)

责任印制

孙行 (中国) 毕景滨 (中国) 王丽清 (中国)

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Editors' Note

■ Manon van de Water, François Fogel, Seok-hong KIM, Tatiana Bobrova.

This is a magazine of “firsts.”

It is the magazine launched at the first ASSITEJ Artistic Gathering in China.

It is the first magazine published in English and Chinese.

It is the first magazine edited by the 2017–2020 publications and communications committee.

And it is the first one that

reflects the new overarching dramaturgy Towards the Unknown.

The specific theme for this Gathering and this magazine is Imagining the Future.

We sent out a call for articles and photographs that illustrate dreams for the future, targets, and wishes. We encouraged authors to think big: as artists, directors, actors, pedagogues, dramaturgs,

researchers, dancers, musicians, scenographers, producers, and video artists.

In this magazine, you will find a snapshot of how artists around the world think about the future. Some are finding the future in the past, rediscovered, reconceptualized.

Alayna Chabbot looks at oral history and re-imagining indigenous stories. Viviane Juguero uses traditional toys

编辑寄语

■ 曼依·冯·瓦尔德，弗朗索瓦·福格尔，金锡弘，塔诗雅纳·波布洛娃

这是一本关于很多“第一次”的年刊。这是国际儿童青少年戏剧协会艺术大会第一次在中国召开并推出的年刊。

这是第一本中英双语的年刊。

这是第一本由 2017-2020 出版与传播委员会编辑的年刊。

这是第一本聚焦“面向未知”话题的儿童剧理论合集。

本次艺术大会和这本年刊的主题为“构想未来”。

我们发出了征集，要求文章和照片都要阐述未来梦想、目标和愿望。我们鼓励大家从大处着眼，无论他们是艺术家、导演、演员、教育家、戏剧家、研究人员、舞蹈家、音乐家、舞美家、制作人还是录像艺术家。

在这本年刊中，你将看到世界各地的艺术家如何构想未来。他们重新审视过去，定义过去，从过去中寻找未来。

阿莱娜·沙博着眼于口述历

史并重新构想本土故事；维维安·尤哥鲁透过传统玩具探索未来；斯旺尼·斯旺埃维尔德则用他的木偶传播关怀，传递让未来更美好的讯息。

还有人通过与青少年人合作来构想未来。詹姆斯·贝克，和一个 10 岁移民到英国的孩子从伦敦摩天大楼上俯瞰未来；达伦·奥德尼尔主张不光要为儿童创作戏剧，还要真正接纳他们，让他们参与到戏剧创作中来；18 岁的拉

to look at the future from the present. Swannie Swanevelder uses his puppetry to spread messages of compassion and of changing the future for the better.

Others are seeing the future in collaboration with children and youth. From the top of a London skyscraper James Baker looks at the future together with a ten-year old immigrant. Together they imagine. Darren O'Donnell, too, advocates for making theatre with, not only for, children, to include them and truly collaborate. Eighteen-year-old Raphael Bez-Cryer wishes for an “open source” of theatre pieces collaboratively devised with teens that can be reinterpreted and freely used.

The use of technology plays a big part in Dirk Neldner and Cecilie Lundsholt's work, as they discuss the need for a

hybrid between the analogue and the digital in our digital age – while CK and Pinky Chan argue the opposite: theatre is a magical place because of the direct human interaction, unmediated by digital devices.

Jesús Torres sees theatre as a starting point, meant to ask questions for the future and not provide closed answers for the present. And finally, Wolfgang Schneider gives a brief overview of ASSITEJ, formed in the past, operating in the present, and working towards the future, followed by an overview of 10 Years Next Generation.

The magazine also includes two articles from China. Yin Xiaodong gives an overview of the development of theatre for children in China over the past 60 years as well as international collaboration. Wang Yao looks back on the National Theatre for Children and the Chinese

Children's Theatre Festival.

These articles are the starting point for a journey, a map that will not end in three years but will continue. Because we have to move forward. We have to create and recreate. For the arts, for the artists, and for young people for generations to come. **A**





斐尔·贝兹克利尔则希望有青少年一起参与创作的戏剧作品可以“开放”，让青少年重新解读并自由地使用这些作品。

德克·奈尔德和西西利亚·路德叔特一起探讨了技术在戏剧创作中的作用。他们探讨数字时代模拟技术与数字化的需求——虽然他们的论点是相悖的：剧场因人的活动而充满魔力，剧场不应受到数字设备的干扰。

杰素·托雷斯认为剧场是一个起点，它意味着向未来提问，而不是为现实问题提供一个封闭的回答。沃夫冈·施耐德简要回顾了国际儿童青少年戏剧协会的历史、现在的运营和未来的发展。

最后，还有“下一代”培训项目十周年的回顾。

本年刊还包括两篇来自中国的文章：尹晓东概述了60年来中国儿童戏剧的发展以及国际合作的情况；王瑶则回顾了中国儿童艺术剧院和中国儿童戏剧节的历史。

这些文章只是一场旅程的起点，这场旅途勾勒的未来不会在三年内结束而会一直延续下去，因为我们必须前进，必须创造，必须重建，为了艺术、艺术家和子孙后代。A

（中文翻译：冯清吟）

WELCOME FROM THE PRESIDENT

■ Yvette Hardie (South Africa)

You are holding in your hands a tool to open up the future, a tool to suggest the possible directions that theatre for young audiences may pursue, a tool to inspire new actions and interactions, a tool to allow us to advocate for our field by spreading innovative ideas through these pages.

The annual Magazine of ASSITEJ allows all those passionate about theatre for young audiences to speak with one another across continents and borders, and to share best practices, interesting insights and new perspectives. We know that one of the biggest barriers to exchange is the cost of travel... In your hands you hold the doorway to a number of TYA worlds.

But this tool is only as potent as its reach. If you find something inspiring in these pages, share it with others. Use this tool as a way to introduce those who perhaps don't know about our field to the extraordinary work that is happening around the globe. Use this tool in your local networks and centres, as starting points for discussion or workshops. Engage with the material!

In so doing, you will be engaging with the three-year dramaturgy of ASSITEJ, contributing to our thinking, and helping us to see more clearly how we need to promote and develop the work that we are doing in all parts of the globe.

I thank all those who have contributed to this Magazine, most particularly the writers,

who have shared their vision of the future of TYA with us, and the Publications team who have worked so hard in gathering and editing this material. We also thank the Chinese team for their contribution to making this the first ASSITEJ annual Magazine to be published for a Chinese readership, with a Chinese aesthetic.

We trust that this accessibility of language will bring more artists and advocates into the field of theatre for young audiences in the country and across the continent. May the ideas in this magazine provide inspiration to an ever-growing, always inclusive, network across the rich diversity of Asia and the world. **A**

主席致辞

■ 伊维特·哈迪（南非）

你手中掌握着开拓未来的工具，一种可以为青少年观众提供无限可能的工具。它是一种激发新行动和互动的工具，一种可以通过这些文章，传播和想法，为我们的事业发声的工具。

国际儿童青少年戏剧协会年刊给那些对青少年剧场充满热忱的人士提供了一次机会，让他们相互交流、分享最棒的经验、有趣的见解和全新的观念。我们知道，交流最大的障碍就是高昂的旅行费用……但你现在手中拿着的就是通往儿童青少年戏剧（TYA）的大门。

但是这个工具只有在传播中才可以发挥它的力量。如果您在这些文章中找到了鼓舞人心的东西，请分享给其他人。用这个工具，向那些对青少年戏剧领域并不十分了解的人，介绍这个全世

界球范围内，正在发生的，意义非凡的工作。在你的个人社交网络和当地的青少年戏剧中心，你可以使用这个工具，它可以是一场讨论或是一个研讨会的起点。尽情使用这本年刊吧！

这样，你就参与到国际儿童青少年戏剧协会三年来的戏剧创作，为我们的想法做出贡献，帮助我们更清楚地了解如何促进和发展我们在全球各地的事业。

我感谢所有为这本年刊做出贡献的人，特别是我们的投稿人。他们与我们分享了对青少年戏剧的展望。同时我还要感谢我们的出版团队，他们在收集和编辑这些材料中付出了非常多的努力。我们也要感谢中国团队的贡献，是他们使第一本面向中国读者、具有中国审美的国际儿童青少年戏剧协会年刊和你见面成为可能。

我们相信，将会有让更多的艺术家和倡导者加入到中国乃至整个亚洲的青少年戏剧事业中来。我希望这本年刊可以为蓬勃发展、欣欣向荣的亚洲乃至全世界的青少年戏剧发展提供灵感和思路。 **A**

（中文翻译：冯清吟）

All for the Children:

—The Responsibility and Mission of China Children's Theatre

■ Yin Xiaodong (China)

In mainland China, children's theatre is not a genre, but a category, because of the target appreciation group. Children's theatre is a general term for various types of theatre considering children as the target audience, including opera, ballet, song and dance drama, Chinese opera, pantomime and myth drama, puppetry, shadow play, and many more.

Children's theatre, in addition to having the general characteristics of theatre, also needs to adapt to the particular interest, mental state, understanding, and ways of thinking of children. It requires analyzing serious topics and spreading beauty through specific and vivid images and bright and lively plots. Through beauty, we can develop

children's creative spirit, their will, and imagination; enhance their thinking ability and arouse their curiosity; make them correctly understand the real world and surroundings; and nurture and consolidate qualities such as kindness and confidence.

The Chinese theatrical circle generally considers the children's musical dramas created by Li Jinhui in the 1920s, such as *Sparrow and Children* and *Little Painter*, as the beginning of children's theatre in China. In 1947, under the care of Madam Song Qingling, the first state-supported professional children's theatre company, China Welfare Children's Art Troupe, was established in Shanghai. In 1956, the only national children's theatre in

China, China National Theatre for Children, was founded in Beijing. Since then, special children's theatre troupes have been set up successively by local governments in other provinces and cities.

Government support drives the sustainable development of culture and arts

China is a populous country, with more than 380 million children and teenagers. ASSITEJ China (China Children's Theatre Society), with 26 state-owned professional children's theatre companies as its members, serves the largest number of young people in the world. Over the years, many folk children's theatre companies have appeared, too. In addition,

一切为了孩子

——中国儿童戏剧的责任与使命

■ 尹晓东（中国）

在中国，儿童剧不是单纯的戏剧剧种的概念，而是以服务对象，即欣赏群体而定名的戏剧类别。儿童剧指的是以儿童为服务对象的话剧、歌剧、舞剧、歌舞剧、戏曲以及木偶戏、皮影戏等不同类型剧种的统称。

儿童剧除了具有戏剧的一般特征外，还要适应儿童特有的兴趣、心理状态和对事物的理解、思考方式，通过鲜明的艺术形象与活泼、明快的表现形式，向他们传达真善美的主题，使他们能正确地认识现实世界和周围事物。同时，在艺术陶冶的过程中，启迪他们的心智，培养他们感知美、欣赏美、创造美的能力。

中国戏剧界一般以 20 世纪 20 年代黎锦晖创作的《麻雀与小夜》《小小画家》等儿童歌舞剧作为中国儿童剧的发端。1947 年，

在宋庆龄先生的关怀下，中国第一家为孩子演出的中福会儿童艺术剧院在上海成立后，1956 年，中国唯一的国家级儿童剧院——中国儿童艺术剧院在北京正式成立。之后，在地方一些省市，陆续成立了政府举办的专门的儿童剧团。

政府支持推动儿童剧可持续发展

中国是一个人口众多的国家，青少年有 3.8 亿。国际儿童青少年戏剧协会中国中心（即中国儿童戏剧研究会）包括国有专业儿童剧团有 26 家，是世界上服务观众人数最多的机构。而实际上，这些年，还出现了许多民间的儿童剧团以及其他一些非专业的儿童剧团，如话剧团、戏曲团等，也在为孩子们创作演出儿童剧。

随着中国的学校和家庭越来越重视孩子艺术素质的培养，儿童剧的创作演出呈现出蓬勃之势。

中国的儿童剧团以创作和演出为中心，以“一切为了孩子”为持之以恒的追求，以促进青少年艺术启蒙为己任，不断推动中国儿童戏剧的蓬勃发展，通过创作各种形式的剧目和开展丰富多彩的艺术教育普及活动，启迪儿童心智，让儿童追寻梦想，享受艺术带来的快乐。

中国政府一直关心支持儿童戏剧事业，无论是公共文化服务体系的建立，还是资金上的投入，都成为了儿童戏剧在中国得以可持续发展的关键因素。在中国每三年都会由文化部举办一次全国性的儿童剧展演，促进新剧目的创作；在“国家艺术基金”中，有专门资助优秀儿童戏剧创作演出的项目；政府还会采取政策引导



Pippi Longstocking Photo: Yu Feiqing 《皮皮·长袜子》剧照 摄影：喻非卿

some adult companies, such as the Modern Drama Company and the Peking Opera, have also presented theatre productions for children. Schools and families in China are paying more attention to the cultivation of children's aesthetic education now, which simultaneously promotes the vigorous development of China's children's theatre.

Taking creation and performance as focus, and “All for the Children” as a

permanent pursuit, China's children's theatre companies always consider it their duty to promote aesthetic experiences for children and teenagers and support theatre for children in China. We try to inspire the intelligence of children, help them pursue colorful dreams, and enjoy art through producing various theatre productions and promoting colorful art activities.

The Chinese government always supports children's

theatre, which is the key factor for constant development in children's theatre in China. In China, every three years, the Ministry of Culture organizes a national children's theatre showcase to promote the creation of new plays. In addition, the China National Arts Foundation offers financial support to the creation of excellent children's theatre projects and productions. Meanwhile, the government also encourages children's theatres

和经费补贴的方式，鼓励儿童剧团开展各类公益性的演出和艺术培训活动，以此推动儿童戏剧事业的发展。

国家剧院引领中国儿童戏剧创新发展

中国儿童艺术剧院成立于1956年，迄今已有62年的历史，是中国政府出资创办，国家文化部直属的中国最大的儿童剧院。剧院随时可以上演的剧目达到30余部之多，平均每年演出超过600场。作为中国唯一的国家级儿童剧院，同时也是国际儿童青少年戏剧协会中国中心（ASSITEJ China）的大本营，中国儿童艺术剧院肩负着中国儿童戏剧的继承、发展与创新的责任，要发挥国家艺术剧院的代表性、示范性和导向性作用。

中国儿童艺术剧院是中国儿童戏剧发展的领航者，其带头作用具体表现在：一要不断推出高质量的舞台艺术作品，既有新作品的创排，也有经典剧目的复排；二要培养和造就最优秀的艺术家，成为艺术人才成长发展的摇篮；三要成为开展公共文化服务的“排头兵”，肩负起为国家、为社会服务的使命，完成服务基层和边远贫困地区少年儿童的任务；四要承担起面向少年儿童的艺术普及工作，提高他们的艺术

素养；五要推进中外文化交流，促进中外儿童戏剧合作，与世界各国的少年儿童分享创作演出成果。

60余年来，在中国儿童艺术剧院的带领下，中国儿童戏剧不断蓬勃发展，也逐渐形成了自己鲜明的创作特色：一是高品质，追求思想性、艺术性和观赏性的统一，追求老少咸宜，家长认可、专家称赞、孩子喜欢。二是多品种，儿童话剧、歌舞剧、音乐剧、动漫剧、肢体剧等，风格多样，类型丰富。三是系列化，坚持“三个并举”的创作方向，就是传统

文化、外国经典、现实题材，由此构成了中国儿童戏剧的三个基本的系列，传统文化系列，如《马兰花》《东海人鱼》《西游记》《三个和尚》等；世界经典系列，如《皮皮·长袜子》《卖火柴的小女孩》《小飞侠彼得·潘》等；现实题材系列，如《特殊作业》《时间森林》《山羊不吃天堂草》等等。四是大中小相结合，既有适合大剧院演出的气势恢宏的大型剧目，又有对舞台要求不高的中型剧目，还有可以走进社区、校园的小型剧目。针对不同的舞台条件，不同的演出环境，都有相



to produce performances of public welfare to promote the development of children's drama career through policy guidance and expenditure subsidies.

China National Theatre for Children takes the lead in innovation and development of China Children's Theatre

Founded in 1956, with a history of 62 years, China National Theatre for Children (CNTC), established by the Chinese Government and directly subordinate to the Ministry of Culture of China, is the biggest children's theatre in China. It has more than 30 complete operas which can be put on at any time and stages over 600 performances on average per year. As the only national theatre for children in China, as well as the headquarters of ASSITEJ China, CNTC has the responsibility of preserving, developing, creating, and presenting excellent theatrical performances for youth. As such, it has the important role of representing and guiding China's national children's theatre.

China National Theatre for Children is the leader in the development of Chinese

Children's Theatre, and plays a leading role in the following aspects:

1. CNTC produces high quality artistic stage works, including newly created productions as well as re-created classic shows

2. CNTC trains and introduces talented artists, establishing the cradle for the growth and development of new artists in children's theatre

3. CNTC functions as the 'vanguard' for providing public cultural services and demonstrates the mission of serving the nation and society by executing the task assigned by the government of serving the children and adolescents in remote poverty-stricken areas at the grass-roots level

4. CNTC is committed to universal art education for children and teenagers, improving their access to art

5. CNTC advances cultural exchanges and strengthens international cooperation in children's theatre between China and foreign countries, sharing the creation and production achievements with children of the entire world.

During the past 60 years, under the leadership of CNTC, children's theatre in China has made great strides and

has developed its own distinct style and characteristics. Its high quality includes the pursuit of the unities on the ideological level, the artistry, and the design; the suitability for all ages; the recognition of the parents; the approval of the specialists; and the love of the children. It stands out for its variety. Children's theatre in China has various styles and forms, including traditional stage productions, dance drama, musicals, cartoon drama, and acrobatics. All are rich in variety and type and have their individual benefits. It also identifies three simultaneously developed creation trends, which are the Chinese classics, foreign classics, and contemporary life themes. Therefore, three basic foci of Chinese art opera for children have been constituted. The Chinese classic series has many master works, including *Malan Flower*, *The Mermaid in the East China Sea*, *Journey to the West*, *Three Monks*, and others. World classic series include productions such as *Pippi Longstocking*, *The Little Match Girl*, and *Peter Pan*. Theatre productions such as *Special Work*, *Time Forest* and *Goats Do Not Eat the Paradise Grass* are all original



Theatre Managers from Africa visited CNTC in 2017 Photo: Sun Ming 2017 非洲剧院管理人员研修班来中国儿艺考察交流 摄影：孙明

应的剧目可以演出。

为了吸引更多的孩子和家长走进剧场观看演出，以中国儿童艺术剧院为首的中国中心积极开拓思路，探索建立了多样化的演出运营模式：一是将驻场演出与

外地、境外巡演相结合；二是将公益演出与商业演出相结合；三是将学生专场与社会包场相结合；四是将国际交流与市场推广相结合；五是将艺术生产与市场调研活动相结合；六是长线宣传

计划与近期销售重点相结合。特别是在演出推广上，我们还将艺术与互联网进行融合，让儿童戏剧搭上网络、新媒体的“快车”，不仅推动了表演形式的与时俱进，还将有限的舞台延伸到无限的空间，扩大了优秀作品的观众群，提高了儿童戏剧的关注度，提升了作品的宣传推广效果。



Journey to the West Photo: Yu Feiqing 《西游记》剧照 摄影：喻非卿

交流互鉴促进中外儿童戏剧共同发展

英国哲学家伯兰特·罗素（Bertrand Russell）在《中西文明比较》（Chinese and Western Civilization Contrasted）一文中指出“不同文化之间的交流过去已被多次证明是人类文明发展的里

works, reflecting contemporary life. The fourth trend is the integration of large-, medium-, and small-sized productions. We have created many large-sized works which can fit the grand performance atmosphere of the very big theatres; the medium-sized productions have lower requirements for the stage; and small-sized dramas can be performed in city communities and villages, and even in the countryside. We can also offer different operas for different stage conditions and performance environments.

To attract more children and parents into the theatre to watch live performances, all the arts groups in ASSITEJ China actively broaden their minds as led by China National Theatre for Children, and have constructed diversified performance operation models: first, by combining residency performances with domestic tours and tours abroad; second, by combining commercial performances with public welfare shows; third, by combining special performances for students only with social block performances; fourth, by combining international performance exchanges with marketing promotion; fifth, by combining artistic productions

with marketing surveys; and, sixth, by combining long-term publicity plans with the current sales focus. Especially on production promotion, we have also fused art with the Internet in order to capitalize on the boom of Internet and new media, which not only advances performance forms with the times, but also extends the limited stage to boundless space; enlarges the number of audiences; increases the attention and awareness of children's theatre; and also enhances the promotion effect of the productions.

Cultural exchanges promote the common development of Children's Theatre in China and abroad

At the beginning of his chapter “Chinese and Western Civilisation Contrasted” in *The Problem of China (1922)*, British philosopher Bertrand Russell points out that “[t]he exchange of different cultures has been proved to be a milestone in the development of human civilisation”. Through cultural exchanges, we will boost mutual understanding between different countries, and will also promote common development of culture

and arts in every country.

Cultural exchanges should start with the children. In recent years, ASSITEJ China has increasingly accelerated the pace of international children's theatre communications, deepening exchanges and co-productions between China and foreign countries. We adhere to ‘going out’ — to introduce great Chinese children's theatre works to the world, sharing our achievements and happiness with foreign children. Taking CNTC as an example, since 2014, the China National Theatre for Children has taken



Three Monks Photo: Yang Juntao 《三个和尚》剧照 摄影：杨君韬

程碑。”通过文化交流互鉴，增进世界各国之间的相互了解，也促进各国文化艺术的共同发展。

文化交流从娃娃抓起。近年来，中国中心日益加快儿童戏剧国际交流的步伐，中外儿童戏剧的交流与合作不断深入。我们既重视“走出去”——把中国优秀的戏剧作品介绍到世界各地，与各国儿童分享戏剧的快乐。以中国儿童艺术剧院为例，自2014年起，中国儿童艺术剧院共组织了12台剧目500余人次赴美国、加拿大、日本、法国、德国、西班牙、芬兰、丹麦、蒙古、罗马尼亚、哥伦比亚、巴基斯坦、泰国、冰岛、澳大利亚、南非等20

余个国家和地区演出；并组织近百人次的艺术家出国访问，开展国际艺术交流活动。

同时，我们又重视“请进来”——把国外优秀的戏剧作品奉献给中国的孩子们。通过持续举办

中国儿童戏剧节，邀请来自世界各国的优秀儿童戏剧作品到中国演出。

自2011年创办至今，中国儿童戏剧节已成功举办七届。七年来，戏剧节共有了来自美国、日



BRICS Alliance of TYA was established in 2017 Photo: Kong Simeng
金砖国家青少年儿童戏剧联盟于2017年正式成立（摄影：孔思萌）

12 productions with around 500 people for performance exchanges to more than 20 countries and regions, such as the USA, Canada, Japan, France, Germany, Spain, Finland, Denmark, Mongolia, Romania, Colombia, Pakistan, Thailand, Iceland, Australia and South Africa. In addition, CNTC has also organized hundreds of artists into making international artistic connections and co-productions.

At the same time, we also attach great importance on ‘bringing in’ — to bring more excellent international shows into China for Chinese children. By continually holding the China Children's Theatre Festival, we have invited many great children's theatre productions from different countries to perform in our festival.

China Children's Theatre Festival has been successfully held seven times since it was launched in 2011. During these seven years, the Festival has invited 140 artistic groups from 20 countries, including the USA, Japan, Canada, UK, Germany, Finland, Spain, Czech Republic, Romania, Argentina and Lithuania, to participate, showing around 300 productions, staging more

than 1,440 performances, and benefiting around 1,060,000 audiences. By exhibiting excellent domestic and foreign shows, theory seminars, all kinds of master classes, an international children's theatre cooperation and development forum, and colorful theatre theme activities, China Children's Theatre Festival has become a window to display international theatre achievements; a new platform to push forward international communication and cooperation; and a famous brand in the children's theatre field in China, and even in the world.

In 2018, we are happy to welcome the ASSITEJ Artistic Gathering to be held in China for the first time, which is a great opportunity to strengthen international exchange of children's theatre. To promote the common development of world children's theatre, ASSITEJ China would like to contribute more of the ‘Chinese power’. It is our firm belief that China needs the world as much as the world needs China.

Children's theatre is a sacred and glorious cause. Our youth are the future of our world. Today's children will be the world's masters of the future. Only by giving more love and

concern to the children can we grasp the world's future. Facing the future, we must persist in “All for the Children”, clearly understand their cultural needs, and consider deeply what they are thinking and what concerns them, in order to create more healthy and upward arts productions that lead them to set up correct viewpoints on values, history, nation and culture, and to embrace the world with a beautiful heart. Let's join our hands together, lighting children's hearts with the arts, and create a better future. This is our responsibility. **A**

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About the Author

Yin Xiaodong is the Chair of ASSITEJ China and President of China National Theatre for Children.

本、加拿大、英国、德国、芬兰、西班牙、捷克、罗马尼亚、阿根廷、立陶宛等近 20 多个国家和地区的 140 余家院团参与，近 300 台剧目演出 1440 场，观众人数达 106 万人次。通过开展中外优秀剧目展演、理论研讨、各类大师班、国际儿童戏剧合作与发展论坛和丰富多彩的儿童艺术活动，中国儿童戏剧节迄今已经成为展示中外优秀儿童戏剧的重要窗口，促进国际儿童戏剧交流的崭新平台，中国乃至世界儿童戏剧的知名品牌。通过中国儿童戏剧节这个平台，中国与各国的儿童戏剧交流与合作日益加深。

今年，我们高兴地迎来了国

际儿童青少年戏剧协会艺术大会（ASSITEJ Artistic Gathering）在中国召开，这将是一个促进国际儿童戏剧交流与互鉴的绝好机会。为推动世界儿童戏剧的发展，我们愿意贡献中国力量。中国离不开世界，世界也需要中国。

儿童戏剧是一项神圣而光荣的事业。青少年是世界的未来，今天的孩子就是未来世界的主人，我们把更多的关爱倾注到孩子身上，就把握住了世界的未来。面对未来，我们要坚持“一切为了孩子”，深切体悟儿童的文化需求，思儿童所思、想儿童所想，创作出更多健康向上的优秀作品，引导他们树立正确的价值

观、历史观、民族观和文化观，用美好的心灵去拥抱世界。让我们携起手来，用艺术点亮童心，共筑未来。这是我们的责任。A

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作者简介

尹晓东
ASSITEJ 中国中心主席
中国儿童艺术剧院院长



Gu Xiulian, Vice-Chairman of 10th National People's Congress Standing Committee, Luo Shugang, Minister of Chinese Culture and Tourism, and Zhang Xu, Vice-Minister of Chinese Culture and Tourism, attended the 7th China Children's Theatre Festival. Photo : Zhuo Lin
第十届全国人大常委会副委员长、中国关心下一代工作委员会主任顾秀莲，文化部部长雒树刚，文化部副部长张旭，参加第七届中国儿童戏剧节开幕并观看演出。摄影：周琳

Light Children's Hearts and Shape the Future:

—Retrospect to China Children's Theatre Festival

■ Wang Yao (China)

China Children's Theatre Festival is the first children's theatre festival in China. Held by China National Theatre for Children and ASSITEJ China, with support from the Dongcheng District Community Party and the Dongcheng District Government, it is a world-famous carnival for children's plays, which has the longest duration and the largest number of shows and attendees from various places and institutes in China.

Looking Back on the Seven China Children's Theatre Festivals Held

From 2011, with the help of the Ministry of Culture and other social sectors, the China

Children's Theatre Festival has been held successfully seven times. 1443 shows from 177 theatres and groups and from 21 countries and regions have been put on stage, welcomed by teenagers and children in China. Along with its rapid development, the Festival has gained international influence and media attention. It is now at a stage where it demonstrates outstanding children's plays both from home and abroad and provides a platform for communication of children's theatre development as well as an important cultural festival for all the children.

As the organizer of the festival, China National Theatre for Children and ASSITEJ China are taking full advantage of its position to coordinate resources

and to usher in the industry. Our policy is to have the festival "directed by the government, supported by society, operated by businessmen, and aimed at public welfare and the market". The theme of the festival is to "Light Children's Hearts and Shape the Future", which will be represented by shows and activities of children's theatre. Our aim is to promote the development of China's children's theatre, enhance the communication and cooperation of China and other countries, and enrich children's cultural life. Our pursuit has always been "All for the Children", which is also the starting point and ultimate goal of China Children's Theatre Festival.

China Children's Theatre Festival is held annually at the



Opening Ceremony of the 7th China Children's Theatre Festival by CNTC 第七届中国儿童戏剧节开幕式 (图片由中国儿艺提供)

点亮童心 塑造未来

——中国儿童戏剧节概况

■ 王瑶

中国儿童戏剧节是中国儿童艺术剧院联合中国儿童戏剧研究会（ASSITEJ 中国中心）和北京市东城区委、区政府共同主办的国内首创、国际知名的儿童戏剧节，是中国演出时间最长、场次最多、参与范围最广的儿童戏剧活动。

一、前七届中国儿童戏剧节回顾

自 2011 年以来，在文化部和

社会各界的大力支持下，中国儿童戏剧节已成功举办七届。从首创到初具规模再到形成品牌，共有 21 个国家和港台地区的 177 家院团 301 台剧目演出 1443 场，惠及观众 106 万人次，平均上座率达 95% 以上，得到社会各界尤其是广大少年儿童的认可和欢迎，受到媒体广泛关注，国际影响力日益扩大，它已成为展示中外儿童戏剧创作成果的舞台、促进国内外儿童戏剧交流发展的平台、活跃少年儿童文化生活的重

要节日。

作为中国儿童戏剧节的主办方，中国儿童艺术剧院和中国儿童戏剧研究会发挥了资源优势和行业领军作用，始终坚持“政府指导、剧院主办、社会支持、商业运作、公益和市场相结合”的办节之路，以“点亮童心 塑造未来”为主题，以儿童戏剧展演和戏剧活动为载体，旨在促进中国儿童戏剧事业的发展，加强中外儿童戏剧的交流与合作，丰富少年儿童的文化生活。“一切为



Two Girls are watching *Ma Lan Flower* Programme by CNTC 小观众兴致勃勃看《马兰花》说明书。(图片由中国儿艺提供)

end of July and the beginning of August. It is centered in Beijing and has many branch sessions in other cities such as Jinan, Chengdu and Ningbo. The main features are:

1.The festival presents a variety of plays of outstanding quality. All the children's plays from China and other countries are divided by age so that every show can have its most suitable young audience.

2.The festival has a number of themed activities to enhance its international influence. During the festival, we will organize activities like

the International Theatre Salon, and the International Children's Drama Cooperation and Development Forum to promote communication, cooperation and development of children's theatre.

3.The festival organizes various theatre-related activities for children to promote children's plays. Apart from regular shows, at the festival there are experiential shows that allow children to participate in a play or be a volunteer and attend drama workshops and culture-and art-themed summer camps.

4.The festival stresses

public benefit. Under the principle of high quality, low price, and public benefit, the average price of a theatre ticket is 90 yuan (15 dollars). We'd like to have more children in the theatre and give away some free tickets to people in need.

Prospect of the Eighth China Children's Theatre Festival

The 8th China Children's Theatre Festival will be held in Beijing from July 14 to August 25, 2018. This year's theme is "Light Children's Hearts



The 7th China Children's Theatre Festival attracted friends all over the world by CNTC
第七届中国儿童戏剧节迎来世界各地的朋友。(图片由中国儿艺提供)

了孩子”是举办中国儿童戏剧节的出发点和最根本的追求。

中国儿童戏剧节于每年7月初至8月底举办，以北京为中心，辅射全国，并在济南、成都、宁波等地设立多个分会场，形成多省市联动办节模式，呈现以下特点：

1. 展演剧目题材丰富，艺术质量水准高。演出剧目代表当代中外儿童剧的发展水平，剧目设置观赏年龄分级，让广大少年儿童走进戏剧殿堂，享受文化大餐。

2. 多项国际性主题活动，提升国际影响力。戏剧节期间，通过举办国际戏剧沙龙、国际儿童戏剧合作与发展论坛等，促进中

外儿童戏剧的交流、合作和发展。

3. 多元儿童戏剧活动，促进儿童戏剧的普及与推广。除精彩演出外，还推出演出+体验式的

戏剧活动，让孩子深度参与戏剧节展演、担当小志愿者、开展儿童戏剧工作坊、文化艺术主题夏令营等多彩活动。



2017 International Children's Theatre Cooperation and Development Forum
Photo: Zhou Lin 2017 国际儿童戏剧合作与发展论坛合影 摄影：周琳

and Shape the Future". Apart from traditional activities such as the Exhibition of Excellent Plays, International Children Theatre Exchange, and Theatre Carnival, there will be brand new activities such as the ASSITEJ Artistic Gathering, Training the Next Generation Program, Exhibition of Excellent Plays from the BRICS, and more. We hope to share creative experiences with players around the world and deepen international cooperation.

The festival this year will have the following features:

1.The themes and styles of the exhibited plays vary, which shows breadth, inclusion, and representation. During the festival, there will be more than 200 performances of over 40 plays from home and abroad. Children in China will be able to appreciate locally excellent plays from around the world. In addition, representatives from different countries will be able to learn about the present situation and future development of children's theatre in China and other countries.

2.The ASSITEJ Artistic Gathering will be held in China for the first time, aiming to promote the communication and development of children's theatre. The theme of the

ASSITEJ Artistic Gathering is "Imagining the Future" . A number of activities such as performances, forums, and workshops will encourage everyone to share experiences and achievements related to creating children's productions, and to discuss future development and international cooperation in children's theatre.

3.The first Exhibition of Excellent Children's Plays from the BRICS Alliance will be held in compliance with the Action Plan for the Implementation of the Agreement between the Governments of the BRICS States on Cooperation in the Field of Culture.

In July 2017, the Meeting of BRICS Ministers of Culture was held in Tianjin. Luo Shugang, Chinese Minister of Culture, along with representatives from the Ministries of Culture from Russia, India, South Africa, and Brazil signed an Action Plan for the Implementation of the Agreement between the Governments of the BRICS States on Cooperation in the Field of Culture. As part of the Action Plan, China National Theatre for Children initiated the BRICS Alliance of Theaters for Children and Young People.

The BRICS member states will bring their best children's plays to the festival and strengthen cultural cooperation among different countries.

China Children's Theatre Festival has become a Chinese icon with international and Chinese features, a sharp sense of the market, professional organization and coordination, and a focus on the further development of children's theatre in China. We look forward to welcoming guests and players from all over the world. **A**

About the Author

Wang Yao is the Secretary General of ASSITEJ China.

4. 注重公益性，让艺术温暖童心。秉承高品质、低票价、公益性的原则，平均票价 90 元，让更多孩子走进剧场，同时邀请困难群体免费看戏。

二、第八届中国儿童戏剧节展望

第八届中国儿童戏剧节将于 2018 年 7 月 14 日至 8 月 25 日在北京举办，将以“点亮五洲童心 塑造美好未来”为主题，在组织形式、活动内容等方面进行新的探索和突破，不仅涵盖优秀剧目展演、国际儿童戏剧交流研讨和儿童戏剧嘉年华活动等，还将举办 2018 年度国际儿童青少年戏剧协会艺术大会、下一代培训计划、“金砖”国家优秀剧目展演等，与国内外同行分享创作经验，深化国际合作，将呈现以下特点。

1. 展演剧目题材和风格多样，



Young People join the Festival by CNTC
青少年参与到戏剧节中（图片由中国儿艺提供）

体现广泛性、包容性、代表性。

戏剧节期间，将有 40 余部中外优秀的儿童戏剧精品力作演出 200 余场，既可以让中国孩子在家门口欣赏到世界各地优秀儿童剧，同时使各国代表了解中外儿童戏剧的现状与发展方向。

2. ASSITEJ 艺术大会首次在中国举办，定能进一步促进中外儿童戏剧交流与发展。

戏剧节期间，将举办 ASSITEJ 艺术大会，以“构想未来”为主题，通过演出、研讨和工作坊等活动，分享世界儿童戏剧的创作经验和创新成果，探讨儿童戏剧的未来发展和国际合作。

3. 首设“金砖”国家儿童剧展演，把《落实〈金砖国家政府间文化协定〉行动计划》落到实处。

2017 年 7 月，第二届金砖国家文化部长会议在天津举行。中国文化和旅游部部长雒树刚和俄

罗斯、印度、南非、巴西的文化部代表共同签署了《落实〈金砖国家政府间文化协定〉行动计划（2017—2021）》，其中金砖国家儿童戏剧联盟由中国儿艺牵头发起。展演期间，金砖五国将携各自优秀儿童剧集中亮相儿童戏剧节，进一步加强金砖国家文化交流与合作。

中国儿童戏剧节已成为具有全球视野、中国情怀，洞悉最新创作动态，把握演出市场走向，聚焦中国儿童戏剧事业新发展的专业性行业盛会和国内外知名品牌。期待着中外儿童戏剧同行们的到来。A



Children Volunteers in Festival by CNTC
戏剧节的小小志愿者们（图片由中国儿艺提供）

作者简介

王瑶
中国儿童戏剧研究会秘书长

Collaborating in the Unknown: Oral History and Imagination Guide Texas Theatres to Illuminate a Native Culture

■ Alayna Chabot (USA)

Creating a warm, productive collaboration is not easy for two theatres with vastly different mission statements. There must be value and respect for one another. The model must be built on trust and appreciation. Over the years that Robyn Flatt and her company at Dallas Children's Theater (DCT) have been collaborating with David Lozano and Cara Mía Theatre Co., positivity has grown through partnership.

The relationship between Flatt and Lozano began simply: Cara Mía needed rehearsal space and DCT was delighted to welcome them onsite. The two Executive Artistic Directors worked together on various projects around the city, with DCT offering technical help to Cara Mía when needed, and Lozano advising on cultural nuances for *Mariachi*

Girl and *Tomás and the Library Lady* at DCT. Lozano was an indispensable advisor to Flatt, who is distinctly Anglo, on these two works that grew out of the Latino and Mexican cultures. Out of an environment based on sharing with and educating peers, a true partnership and collaboration was born. A formal co-production between the theaters, will have its world premiere in 2018 with *Yana Wana's Legend of the Bluebonnet*, an indigenous telling of one of Texas's most treasured stories.

Flatt and Lozano are focused on developing a model for collaboration not only between theatres, but between cultures. Bolstering the collaboration around *Bluebonnet* is the involvement of María F. Rocha and the Indigenous Cultures Institute of San Marcos. Rocha

is Executive Director of the institute and co-wrote the show with Roxanne Schroeder-Arce.

“I am merely an instigator speaking to a wide range of people to create this show,” said Robyn Flatt, director of *Yana Wana's Legend of the Bluebonnet*. “We are getting people out of their silos and into a two-way street of presenting and producing culturally accurate art.”

Lozano serves as Dramaturg for *Bluebonnet*, providing insight on play structure, characters, and dialogue, as well as insight into culturally authentic production choices. For example, during final auditions, Lozano and Flatt discussed the choice of an actor under consideration to portray a deer in a dance sequence. Lozano pointed out that in the Southwest United

未知领域的合作

——口述历史和想象力引领得克萨斯的剧院从而诠释本土文化

■ 阿莱娜·沙博

对于宗旨与定位截然不同的两家剧院而言，创建卓有成效的合作关系并非易事。对有意合作的两家剧院而言，能给彼此带来的价值和相互更加敬重是必不可少的，合作模式也必须建立信任和欣赏的基础之上。多年来，Dallas Children's Theater (DCT) 的 Robyn Flatt 和她的同事与 David Lozano 领导的 Cara Mía 剧院保持着良好的合作伙伴关系。

两个剧院的合作关系是这样：Dallas 剧院为 Cara Mía 剧院提供排练场地和技术支持，而 Cara Mía 剧院则为 Dallas 剧院出品的《墨西哥流浪乐队的女孩》与《图书馆夫人》两部作品的文化细节进行把关。在这两部植根于拉丁与墨西哥文化的作品中，盎格鲁人出身的 Lozano 是不可或缺的顾问。本着共享和教育的理念，两个剧院进行着合作。双方联合制作的《雅娜·瓦那的矢车菊传说》将会在 2018 年进行首演。

Flatt 与 Lozano 的合作不仅适用于剧院之间，更适用于文化

之间的合作模式。María · F · Rocha 与圣马科斯本土文化研究所为《雅娜·瓦那的矢车菊传说》的合作提供了有力支撑。Rocha 是研究所的执行董事，她与 Roxanne Schroeder-Arce 合作撰写了本剧的剧本。

“这个剧本是通过与各式各样的人交谈而来的。”《雅娜·瓦那的矢车菊传说》导演 Robyn · Flatt 说，“我们使人们走出自己的藩篱，呈现和创作能够精确表达文化的艺术。”

Lozano 担任本剧的剧构，他在戏剧结构、角色、对白上做出了巨大的贡献，并以自己洞察力的眼光做出正确的选择，保证了剧情能够呈现出原汁原味的本土文化。在本剧的最终选角阶段，

Lozano 与 Flatt 商讨选出一位演员表演一头鹿。Lozano 认为在美国西北部，本土的墨西哥



Yana Wana's Legend of the Bluebonnet by Dallas Children's Theater. Photo : Ulises Garcia
《雅娜·瓦那的矢车菊传说》剧照
图片由 DCT 剧院提供 摄影: Ulises Garcia

States, Indigenous Mexican people primarily identify native deer dances with the Yaqui deer dance. As a staple of the Mexican indigenous ballet folklorico repertory, the Yaqui deer dance is a fundamental cultural reference point. Lozano believed the actor under discussion didn't have the necessary qualities to portray a Yaqui deer dance. Since there is little historical or visual reference to a mythic deer in Coahuiltecan culture, she said she was striving possibly to portray a Coahuiltecan deer dance. The two agreed that the casting and design of the deer dance in *Bluebonnet* could be the imagining of something new. "My goal with this play is to create the most dynamic story possible so that young people and families understand the value of our indigenous roots as Latinos," Lozano said. "With such a small historical record of Coahuiltecan, we are constantly piecing together elements of the native culture and oral traditions to recreate the essence of the Coahuiltecan people. It's my hope that the investigating and creations result in authentic expressions in the script and in the production."

Over the next six months, discussions sparked by the

play continued. In December, a reading of the script was underwritten and sponsored by the Indigenous Cultures Institute of San Marcos. Cara Mía is also developing Conversation Circles about the power of reclaiming one's story, the healing power of family traditions, and the sacredness of water. While the Indigenous population in Dallas is not widely represented onstage in the arts community, they do celebrate culture of a different kind. DCT and Cara Mía are utilizing partnerships with libraries and attendance at other cultural events in Dallas to reach minority groups of all kinds, including Latinos, Native Americans, African Americans, and Asians, who will celebrate their heritage and ancient traditions well into the 21st Century. The theater companies are reaching out to these groups near their home base so they feel comfortable at the theater when the show opens.

"David and I are deeply committed to telling stories of real people," Flatt said. "In doing so we hope to open doors across cultures and generations, and reinforce what it means to all of us to live in an inclusive community."

The future of collaborative theater has arrived. Now more

than ever, it is unequivocally necessary for directors and playwrights who and theaters which want to tell culturally specific stories to step not only outside their world, but into that of others. It is in the space of uncertainty and newness that understanding and collaboration will flourish. **A**

About the Author

Alayna Chabot is a writer and supporter of theatre for young audiences based in Dallas, Texas.



西哥人大体上认为本地的鹿舞就是指雅基族鹿舞。作为墨西哥本土民俗芭蕾的重要保留剧目，雅基族鹿舞是一个基本的文化参照。而 Lozano 认为，目前的演员人选并不具备呈现雅基族鹿舞的基本素质。而科阿韦尔特卡神话中的鹿的形象，目前鲜有文字或者影像资料可供参考，因此演员表示不妨全力打造一出科阿韦尔特卡鹿舞。最终，Flatt 与 Lozano 一致认同，他们可以利用想象力打造一个《雅娜·瓦那的矢车菊传说》中的鹿舞。“我会尽我所能创造出一个最具活力的故事；通过这个故事，年轻人和家庭能够意识到他们拉丁裔身份的价值所在。” Lozano 说，“有关科阿韦尔特卡部族的历史记录是如此之少，我们需要不断将原住民文化中的各种元素拼接在一起，以再造成科阿韦尔特卡人的本质。我希

望我们的调查和创作能够使剧本和剧目都能有一个真实的表达。”

在其后的 6 个月中，由本剧引发的讨论不曾间断。12 月，由圣马科斯本土文化研究所出资赞助的《雅娜·瓦那的矢车菊传说》剧本研读会举行。Cara Mia 剧院也正在筹备一系列活动，探讨重塑人们故事的力量、家庭传统的治愈力量以及水的神圣。在艺术界，达拉斯原住民群体并没有在舞台上得到广泛地呈现和诠释，他们的文化也的确与众不同。利用与图书馆的伙伴关系和参与达拉斯其他文化活动的机会，DCT 和 Cara Mia 剧院接触到了各式各样的少数民族，包括拉丁裔、印第安人、非裔美国人和亚裔；这些少数民族在 21 世纪依然很好地保留和继承着文化和古时的传统。剧院还深入到这些族群的聚落附近进行演出，这样，在演出开场之时，

他们能够感到更加自在。

“David 和我致力于讲述真正的人的故事，” Flatt 说，“我们希望通过这样的行动联结各种文化和各个时代。对于我们所有人而言，生活在一个包容性的社会中，具有非凡的意义。”

剧院合作的未来已经到来。对于想要讲述与文化相关的故事的导演、剧作家和剧院来说，走出自己的世界，走进他人的世界，从来没有像今天这样显得尤为必要。正是在充满不确定性的全新空间中，理解与合作将会如火如荼。A

（中文翻译：倪雨晴）

作者简介

阿莱娜·沙博
现居美国达拉斯，是一名作家，她致力于青少年戏剧创作。

The Future's Dramaturgy Theme: The Present

■ Viviane Juguero (Brazil)

The International Association of Theatre for Children and Young People invited artists to reflect on the future of children's theatre, based on the theme "imagining the future". Inspired by this questioning, I wrote this text and created the original plot of the play *Peteca, Pião e Pique-pessoa*, a new work by Bando de Brincantes, which has been created by myself (text), Éder Rosa (concept and scenography) and Jorge Rein (dramaturgy).

In ancient times, dramaturgy was based on ancestral myths and tales since wisdom was understood as the fruit of the past and linked to the knowledge of the elders. In recent times, the situation has reversed, and the central theme

has become the technological marvels of the future associated with the idealization of youth, increased productivity, individualism, and the desire to prosper in a permanent yearning for a better hereafter. What can we wish for the future's dramaturgy? A promising theme may be to live the present fully and intensely in collaborative situations. Could dramaturgy contribute to the transformations of cultural principles that are the root of the emotions that govern actions?

For the future of theatre for children and young people, what I want is a dramaturgy of the present, based on love. *Peteca, Pião e Pique-pessoa* arises from the impact that the reflection proposed by ASSITEJ provides. The central theme



Peteca Pião e Pique Pessoa by Bando de Brincantes. Photo : Wagner Madeira
《毽子、陀螺和皮克·泊所阿》剧照
图片提供：Bando de Brincantes
摄影：Wagner Madeira

未来戏剧艺术的主题：活在当下

■ 维维安·尤哥鲁（巴西）

国际儿童青少年戏剧协会此前邀请了许多艺术家，就“构想未来”这一主题来谈谈他们对未来儿童剧场的看法。受这一主题启发，我写下了这篇文章并制作了《毬子、陀螺和皮克·泊所阿》这部剧。这部剧是作曲家 Bando de Brincantes 的新作品，由我、Éder Rosa 和 Jorge Rein 共同制作。

在古代，智慧被看作是历史的果实，是祖先知识的结晶，所以古代的戏剧艺术大都是以古代神话故事为基础创作出来的。而在今天，情况则恰恰相反，戏剧的中心主题变成了未来世界的神奇科技，是理想化的新新人类，是高速发展的生产力，是个人主义，以及对更好的未来生活的渴望。那未来的戏剧艺术又该是怎样的呢？在合作环境中充实、热烈地活在当下，我想这就是一个

不错的主题。文化标准是感情的根源，而感情又主导着人们的行为；在文化准则转型的过程中，戏剧艺术是否能够有所贡献呢？

我希望未来的儿童青少年戏剧是关于当下的，是基于“爱”这一主题的。《毬子、陀螺和皮克·泊所阿》是受到国际儿童青少年戏剧协会上的一些想法所启发而诞生的作品。这部剧的中心主题是当今社会中人与时间的关系；故事发生在当代，却没有设定特定的时间和地点，从而不被社会和历史环境所约束。这种开放性使得不同社会历史环境中的观众都能从这部剧里找到认同感。《毬子、陀螺和皮克·泊所阿》将讲故事这一行为和故事本身相结合：换句话说，这种手法融合了叙述者自己的想法、疑问和情感与他所讲述的这段历史。

在剧中，毬子和陀螺二人共

同讲述了皮克·泊所阿的故事：皮克总是在寻找未来的幸福，却没能真正地活在当下。皮克既是男性也是女性，由毬子和陀螺分别扮演；他们所戴的高帽显示了他们代表的性别。高帽子是源于著名的葡萄牙谚语“戴高帽”，意思是从解决疑问中找到自身的认同感。因此，任何人都可以与皮克·泊所阿的故事感同身受。

人与人之间的交往是一种奇妙的联系，是所有情感的基础，而这种精巧的情感联系就是人感受当下、活在当下的唯一途径；这就是《毬子、陀螺和皮克·泊所阿》这部剧所要传达的信息。这部作品是根据许多巴西传统玩具所创作的。之所以选择这些玩具，并不是因为像先前所说的要理想化这些玩具，或是强调虚拟游戏的危害；现在大多数的孩子的情感、认知和感受往往都与电

is the relationship with time in the present time, without, however, having sociohistorical references that locate the plot in a precisely determined time and place. This openness makes it possible for identification to occur in different sociocultural realities. The narrative consists of a metalanguage structure that deals with narrated history and the very act of storytelling, embracing reflections, doubts, and affections of the narrators in relation to what they tell.

On the stage, *Peteca* and *Piã* present the story of *Pique-pessoa*; someone who is always looking for an outlet to be happy in the future, without fully experiencing the present. *Pique-pessoa* is male and female, interpreted by both *Peteca* and *Piã*, who represent the character when they wear the top hat that identifies it. The idea is linked to the popular saying "wear the hat," which means the act of identifying oneself with the question addressed. So, anyone can feel like *Pique-pessoa* at some point.

In *Peteca, Piã e Pique-pessoa*, the intention is that the process of experiencing the present is recognized in the particular aspect of each affective relationship which

is built in an artisanal way through singular constructions of human contact. The work was created based on numerous traditional Brazilian toys. This choice has nothing to do with the idealization of these objects to the detriment of the virtual games mentioned previously. Such a polarization would be reductive and not effective, since videogames, cell phones and tablets integrate the emotional, cognitive, and perceptive experiences of most children today. Far from encouraging any rivalry with modern toys, *Peteca, Piã e Pique-pessoa* has the affective intention of presenting the novelty of old games, often unknown to today's children or presented in such an organized and didactic way that they lose the taste of discovery. Handcrafted toys reveal the uniqueness of each construction. The process emanates from the object and enhances the perception of the present experience.

In addition, traditional games allow the integration of different generations, as we have seen in previous experiences. Different generations have been singing together and have identified with the traditional songs of the play *Canto de Cravo e Rosa* or with the jokes and

games of the play *Quaquarela. Peteca, Piã* and *Pique-pessoa* gives continuity and extends a path traced for more than a decade. The play aims to provide a fun and engaging moment in the present of artistic enjoyment, as well as suggesting ways of constructing new perceptions and reflections. Scenes of joy, sadness, discovery, deception, affection, doubt, solitude, and complicity are part of this big game that seeks a dialogue with children about the present by experiencing it affectively and intensely, and so moving into the future. **A**

About the Author

Viviane Juguero is member of CBTIJ/ASSITEJ Brazil. She's a doctoral researcher in the Postgraduate Program in Performing Arts of the Federal University of Rio Grande do Sul/ Brazil, and has been working in TYA for a long time.



1. *Peteca Pião e Pique Pessoa* by Bando de Brincantes. Photo : Gabriela Cristina de Carli

《毽子，陀螺和皮克·泊所阿》剧照
 图片提供：Bando de Brincantes
 摄影：Gabriela Cristina de Carli

2. *Quaquarela* by Bando de Brincantes. Photo : Bruno Gomes e Kati Wichinieski

《Quaquarela》剧照
 图片提供：Bando de Brincantes
 摄影：Bruno Gomes e Kati Wichinieski



子游戏、手机和平板电脑紧密联系在一起，这种新旧事物的两极化对比必定是无益也是无效的。将传统游戏和现代玩具对立起来，《毽子，陀螺和皮克·泊所阿》意在展示出传统游戏新奇的一面。在今天，这些传统游戏往往以一种单调的、太过规矩的形象出现，导致现在的孩子们要么根本不了解这些传统玩具，要么失去了探索它们的兴趣。实际上，每一个手工制作的玩具都是独一无二的。制造玩具的过程充分体现了人对当下的认知，从而也比玩具本身更有意义。

除此之外，正如我们所知，传统游戏能够将几代人联合起来。不同年代的人们在音乐剧 *Canto de Cravo e Rosa* 中一起放声歌唱，在歌曲中找到共鸣，也在 *Quaquarela* 的玩笑和游戏中找到共同的快乐。《毽子，陀螺和皮克·泊所阿》正是延续了这种传承了十余年之久的精神。这部剧的目的就是要制造一个有趣的瞬间，让人们在此时此刻尽情享受艺术，同时也提供一些新的想法和思路。这有关欢乐、悲伤、探索、欺骗、爱、怀疑、孤独、阴谋的一幕幕组成了一段与孩子的

对话；这段对话便是关于如何充满激情地活在当下，以及满腔热血地迈向未来。A

（中文翻译：张天羽）

作者简介

维维安·尤哥鲁
 巴西青少年儿童戏剧协会的成员。她是巴西里约联邦大学表演艺术研究生项目的博士研究生，在TYA工作多年。

Imagine the Future: Changing Your World through Puppet Stories

■ Swannie Swanevelder (South Africa)

Puppets can be used to bring stories to life and to challenge their audience – aged from 3 to 99 –

into action! Puppets can change how we see the world around us, move our perceptions, and create an environment where we celebrate our differences.

I always wanted to change the world. I think everyone has their own world with their own struggles and joys. In South Africa we certainly have enough in our world to keep our thoughts occupied. In a country with 11 official languages and an estimated three million foreigners, the challenge is real. But…… this challenge can be changed in our imagined future, if we educate the youth of today to see their world and the people around them differently. The question I ask myself is: How can I teach the generation of tomorrow to create a peaceful future in this country in which we call the people the “Rainbow

Nation” ?

Compassion for each situation is key to understanding where the story must start. Compassion is something we need to learn. We have to learn to do well, to seek justice, and to right wrongs. Storytelling can do that. And storytelling through puppets – where we direct our emotions and thoughts by focusing on an object – is the ideal tool to speak about our differences and learn to celebrate these differences. A story can help you find your purpose in the world in which you live.

Stories are the pathway to connection, identification, and emotion. We are most alive when we live in the midst of great stories. Reality can be painful, but a story can point us forward. It gives insight into our



Swannie Swanevelder and His Puppet
Photo : Dawid Roux
斯旺尼·斯旺埃维尔德和他的木偶
摄影 : Dawid Roux

构想未来： 用木偶故事改变你的世界

■ 斯旺尼·斯旺埃维尔德（南非）

木偶戏可以能够使故事栩栩如生，也能令下至3岁，上至99岁的观众们直面挑战、开始行动。木偶戏能够改变我们对于周遭世界的看法，改变我们的观念和认知，并创造出一个欣赏彼此差异的环境。

我一度想要改变世界。我相信每个人都有属于自己的世界和悲欢。在南非，我们所面临的诸多问题已经使我们无暇顾及其他，在这个拥有11种官方语言、约有300万外国人的国度中，挑战真实存在。但是，在我们设想的未来中，如果我们能够引导今天的年轻人们以不同的角度看待他们所处的世界以及身边的人群，这样情况就有望得到改变。我对自己提出的问题是：我如何教会下一代在这个“彩虹国度”创造一个和平的未来呢？

对于所有状况的怜悯之心是了解故事从何而起的关键。同情心是需要我们习得的，我们必须学会寻求正义，以及改正错误，而讲故事可以令我们的这一目标

得以实现；而通过木偶戏讲故事则使我们的思想与情感集中于一件物品之上，这是述说我们彼此之间的差异，并学会欣赏这些差异的理想途径。一个故事可以帮助你找到你在身处的世界中存在的目的。

故事是走向连接、认同和情感的通途，当置身于绝佳故事中时，我们才是最鲜活的。现实可以非常痛苦，但故事可以指引我们向前——它令我们洞悉彼此的差异，并促使我们行动起来。多年的研究表明，一个好的故事可以带来好的结果。一个好的故事可以唤起行动和改变。当为孩子们写下或表演一个故事时，我会谨记以下几点要素：第一，良好的互动能够唤起行动；第二，建立起一个能为观众所铭记的故事内核；第三，故事构建简单且合乎逻辑；第四，要有趣！



A Puppet of Swannie
Swanevelder's Works
Photo : Dawid Roux
斯旺尼做的木偶
摄影 : Dawid Roux



A Puppet of Swannie
Swanevelde's Works
Photo : Dawid Roux
斯旺尼做的木偶
摄影 : Dawid Roux

indifferences and compels our hands and feet to move towards action. Years of research has proved that a good story has a good outcome. A good story calls to action, to change. When writing or acting out a story for children, there are a few elements I keep in mind: 1) interaction that calls to action; 2) a central truth that the audience can remember; 3) a logical and simple build-up; and 4) having FUN!

Head, Heart, Hand Method

I like to use a simple

method called the “Head, Heart, and Hand” method. Starting with a central truth, I build the story from there. Let's take the situation of diversity in South Africa as an example. In my mind the word Respect comes up. This is the truth that I want to bring home – starting with the Head, or the cognitive aspect of the puppet story. I would then formulate the truth with a verb, to keep it as simple as possible. My truth will be “*I have to respect others*” . From here I would gather some information on, for instance, different cultures, different situations, and real-life happenings where respect is absent. This all has to do with the cognitive (Head) part of the story. When this is done, I start creating characters and writing a story.

The story – or the telling of the story— is the Heart (affection/compassion), where we can identify with what is happening in front of us because it is part of our lives. Real situations or obstacles are created – and real solutions suggested. With this, it does not just stay with knowledge, but includes emotions, which are linked to the Heart.

Throughout the story some interactions are created where the audience can choose;

they can disrespect or respect, and the central truth shall be repeated at least seven times in different ways. In this interaction, the audience is challenged to think and react to each situation. The story becomes an action, in effect the Hand part of the method.

With this, living through the story with the puppets, audiences aged 3 to 99 are challenged to rethink the perceptions they have of the world they live in, and challenged to change it themselves for a better future. Puppets – as a medium in storytelling – can change your world. **A**

About the Author

Swannie Swanevelde is a puppeteer from South Africa. Swannie has been creating theatre with puppets for the past 20 years, traveling all over the world and South Africa to teach basic principles of action and change to audiences of all ethnic groups.

头脑、心灵与手——3H 法

在创作中我喜欢使用所谓的 3H 法，3H 即头脑（Head）、心灵（Heart）与手（Hand）。从内核出发，我运用这一方法来进行故事的构建。以南非的多样化情形为例，我的脑海里联想到“尊重”一词，并将其确定为我想要阐述和深挖的核心观点——由此，我便已经开始了对于一个木偶故事“头脑（Head）”层面，或者说是认知层面的构思。接下来，我会以尽可能简单的方式，用一个动词来清楚表述我的核心观点，在这个例子中就是“我们必须尊重他人”。在这一步的基础上，我要进行一些信息的收集，这些信息可以关于不同的文化，不同的情境，以及生活中一些尊重缺位的真人真事。以上的所有步骤均与故事的认知（头脑）层面相关。当这一切得以完成，我开始创造角色，撰写具体故事。

故事本身——或者说对于故事的讲述——则涉及到了“心灵”（感情和同情心）层面。通过“心灵”，我们对正在眼前发生的事情感同身受，因为这本身就是我们生活的一部分。真实的情境和障碍由此被创作出来，切实的解决之道也得以被提出。完成这一步后，我们的故事就不仅仅停留在认知层面，而是拥有了情感。情动于中，也就是和“心灵”发

生关联。

贯穿故事的互动也是必不可少的设置。在互动中，观众可以做出选择：尊重，亦或是不尊重，最初设定好的内核/核心思想应当在故事中以不同的形式至少得到七次重复。在互动中，观众将不得不面对每一种出现的情况，进行思考、作出回应。故事因此成为了一种行动，这也就是 3H 法中“手”（Hand）这一层面的所指。

通过 3H 法的运用，所有年龄段的观众们在和木偶们共同经历故事的同时，也在对自身的世界观进行重新思考，并因此自发做出改变，以创造更美好的未来。木偶作为讲述故事的媒介，的确能改变世界。A

（中文翻译：张天羽）

作者简介

斯旺尼·斯旺埃维尔德，一位来自南非的木偶表演艺术家。在过去的 20 年中，一直致力于木偶戏剧的创作表演，并在南非和世界各地向来自各个族群的观众教授行动和改变的基本原则。



A Puppet of Swannie Swanevelder's Works
Photo : Dawid Roux
斯旺尼做的木偶
摄影 : Dawid Roux

Lookout

The Future is Here

■ James Baker (UK)

It's June 2017, and I'm standing atop a monolithic, contemporary skyscraper that wouldn't look out of place in the reboot of *Blade Runner*. I'm looking out over London's metropolis: a hotchpotch of old and new buildings, sprawling city streets, urban traffic, the River Thames, and numerous buildings familiar from tourist postcards. The view is of epic proportions. It reminds me of Immanuel Kant's theory of the mathematical sublime – the feeling occurring in the viewer when presented with something of overwhelming size. In this instance, it has the

effect of making me feel fairly insignificant, although also equally contemplative.

I'm here to experience a performance by Andy Field, in collaboration with local primary school children, called *Lookout*. The piece is billed as a “one-to-one encounter between an adult audience member and a child performer taking place somewhere high up overlooking a city. Together, performer and audience member look out at the city and imagine its future” . [Text from performance flyer]

Even after a reassuring orientation talk from Andy, I'm still feeling tentative. I'm unused

to my cosmopolitan *Wolf of Wall Street* surroundings. Hesitantly I hold the Bluetooth speaker that I've been given and look out over the city as instructed. The pre-recorded voice of a young person begins to play. Her name is Sogdiana. She is ten years old and formerly of Uzbekistan, but now living in London. She speaks confidently about the city in front of me. She describes what the view will be like in thirty years' time when she will be forty years old – and when I will be sixty-one. There will be a hospital named after Sogdiana. There will be many roof gardens connected by horticultural

《瞭望》 未来在此处

■ 詹姆斯·贝克（英国）



Lookout(Main Promo)-image credit-Leonie Gasson 《瞭望》宣传海报



2017年6月（的某天），我站在一座摩天大楼的楼顶，这座庞大的当代建筑即使放在《银翼杀手 2049》中也不显违和。我在这里俯瞰伦敦市貌：交错的新老建筑、不规则的城市街道、城市交通和泰晤士河，以及许多常常出现在旅游明信片上的建筑物。这史诗巨制般的视野令我想起了 Immanuel Kant 的数学崇高论：当人们面对着具有压倒性体积的事物时易有此感，就拿这一次的经历来说，尽管它

引我深思，但更令我颇感自身之微不足道。

我来到此处，是为了观看 Andy Field 的一场演出。他与本地的小学生们合作，共同打造了这出名为《瞭望》的作品。演出的宣传语中写道：“在某个可以俯瞰全城的高处，一位成年人观众和一位儿童演员相遇。他们一起瞭望整个城市，想象着它的未来。”

即使在和 Andy 进行愉快的交谈后，我依然有些困惑。我并

不习惯于此刻周遭类似于《华尔街之狼》似的国际化环境。我踌躇地打开事先领取的蓝牙扬声器，依照指示开始俯视这座城市。一个预先录制好的年轻声音开始播放，它来自一个名叫 Sogdiana 的 10 岁女孩。她来自乌兹别克斯坦，现居伦敦。她自信地谈起我面前的这座城市，描述着 30 年后的伦敦——到那时，她刚满 40 岁，而我已经 61 岁了。30 年后的伦敦将会有一座以她的名字 Sogdiana 命名的医院，由园艺小

pathways. There will be flying cars. All medicine will be available for just one pound – or free if you can't afford it. There will be robot policemen, but they will be lazy and need to take frequent breaks. The description is aspirational without being utopian or naïve. Difficulties that lie ahead are acknowledged, but overwhelmingly, the future appears hopeful.

Sogdiana then joins me in person. We greet one another and she asks me a series of questions. Will I still be here in 60 years' time? What building would I most like to knock down? What rule would I get rid of? What would I rename London?

All of the questions require me to envisage the future altered in some way. It becomes immediately apparent to me that, despite my best efforts to supply dutifully interesting answers, none of my projections of the future are anywhere near as compelling, or optimistic, as Sogdiana's.

J o a n n a H a y n e s in her book, *Children as Philosophers*, proposes that one of the intriguing things about contemplating philosophical questions with children is that “some of the taken-for-granted notions that tend to

inhabit our [adult] beliefs and our [adult] discourses are not so firmly set in children's minds” (Haynes, 2008, p. 94). And, as such, children “are enormously valuable when it comes to philosophizing. Philosophy thrives on the capacity to re-describe, to imagine the possibility of things being otherwise” (Haynes, 2008, p. 58). Listening to Sogdiana, I was reminded of my responsibility to hope for a similarly optimistic future. Within a year of Britain's exit from the European Union, continued Conservative austerity, rising levels of child poverty, the recent Grenfell Tower disaster in London, and Donald Trump's goading nuclear tweeting of North Korea, my perception that the future was inevitably bleak had become increasingly entrenched – but fortunately not in Sogdiana, who perceived the world, not as a fixed concern, but malleable and open to radical change.

After the performance had finished, I said goodbye to Sogdiana and huddled into the lift with my fellow audience members, refreshed by my incredibly candid conversation with a stranger.

Weeks after the performance I found myself reading Paulo Freire's *Pedagogy*

of Hope, in which I was reminded again of my encounter with Sogdiana. Freire calls for an “.....education in hope” (Freire, 1994, p. 15) in order to stimulate societal change.

For me, the revelatory aspect of *Lookout* was that in order to initiate more productive manifestations of the future, we need first to envisage them. And to do so we need to draw from those best equipped to do so. **A**

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About the Author

James Baker is a Senior Lecturer in Theatre at the University of Chichester and Co-Artistic Director of the UK-based Bootworks Theatre Company. James runs Bootworks Theatre Talkshop, a podcast that interviews children's performance makers.

径连接起的屋顶花园比比皆是，出行有飞行汽车，所有的药品均能以一英镑的价格购得——如果你实在囊中羞涩，还可以免费获取；我们还会有机器人警察，但是它们很懒，经常需要休息。孩子对未来的描绘显得激励人心又不流于天真的遐想，她没有回避前路将会遇到的困难，但势不可挡的希望才是未来的主基调。

索格狄亚娜随后来见我，我们相互致意，她问了我一系列的问题：60年后，我还会在这里吗？我最想要拆除的建筑是哪一座？我将会扫除什么样的规矩？我将伦敦会如何定义？

所有的问题都要求我去直面一个在某些方面发生了改变的未來。显而易见的是，尽管我绞尽脑汁想要提供尽职尽责而又有趣的回答，我对于未来的设想远不如索格狄亚娜所想象的那样引人注目、积极乐观。

乔安娜·海恩斯在她所著的《作为哲学家的孩子们》一书中提出，在同孩子们思考哲学问题时，一个有趣的现象是“对于许多成人的信念和论述赖以生存、

被我们认为理所当然的概念，孩子们并不是那么买账”（海恩斯，2008，p. 94）。正因如此，孩子们在“哲学思考方面体现出巨大的价值。哲学的发展和兴旺，正是取决于重新描述、想象事物‘除此之外’的可能性的能力。”（海恩斯，2008，p. 58）。索格狄亚娜的话唤起了我的责任感：我也应当期冀和展望着一个同样乐观的未来。在英国启动脱欧程序、保守党政府继续执行财政紧缩政策、儿童贫困不断升级、伦敦“格兰菲尔塔”公寓惨遭大火吞噬唐纳德·特朗普叫嚣朝鲜核威胁的一年里……对于未来，我觉得前景黯淡。——幸运的是，Sogdiana并没有被影响，她眼中的世界没有这些担忧，而是适应和接纳巨变。

演出结束后，我和Sogdiana道别，和同场的观众一起挤进电梯。这场和陌生人之间不可思议的坦率对话令我重新精神抖擞。

观演几周后，我拜读了Paulo Freire所著的《希望教育法》，想起了我和Sogdiana的相遇。Freire倡导“希望教育”（弗

莱雷，1994，p.15），由此推动社会变革。

《瞭望》带给我的启示则是：要想更加有成效地构想来。我们要先正视未来，并向准备得最充分、做得最好的人们取经。A

（中文翻译：倪雨晴）

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作者简介

詹姆斯·贝克是奇切斯特大学戏剧系高级讲师、英国 Bootworks 剧院联合艺术总监。詹姆斯同时还主持运营《Bootworks 戏剧谈话坊》，这是一档以采访儿童演出制作人为主要内容的播客节目。

With, not For: The Future of Children and Theatre

■ Darren O'Donnell (Canada)

The future of theatre for young people is a theatre created in direct collaboration with young people, as they are welcomed into our organizations to guide, inspire, and lead, making us all better and stronger. The performance world is placing higher and higher value on civic engagement to produce projects that trigger real experiences between people as a function of the aesthetic. And that aesthetic experience can be surprising, even subversive. Working with children does not necessarily produce visions of sugarplum fairies, adorably awkward performances, or earnest skits about the issues of the day. Collaborating with children can also produce edgy – and often funny – boundary–pushing, politically charged work.

The quality of this work is due, in part, to the atypical but strong artistic skills of the children. These skills lie in the realm of spontaneous expression, play, and their ability to pretend, to invent complicated worlds, and to ask challenging and often unanswerable questions. These are all skills that artists need, but only the best manage to acquire. Kelly O'Brien's beautiful film *How Does Life Live?* [1] is a great example. Created in collaboration with her daughters, Emma and Willow, the film is simply a series of questions that the two children have posed to O'Brien over the years: How does life live? Why don't worms have faces? Why don't boys let their hair grow? Doing quality, complex work with child collaborators is a

function of simply refraining from doing work about sugarplum fairies and, instead, engaging with complicated, challenging ideas. In short, not underestimating the intelligence of the kids.

But beyond a deft incorporation of the participation of children as co–creators, collaborating with children can deploy their presence in even more subversive ways, altering the way we are together. Children are naturally well–suited to these powerful collaborations, yet, because of their position within the social structure, they are weak. But that weakness, when deployed artistically as strength, can have reality–bending effects. Even just their presence poses challenges to the very idea of equity, since they are always

与之成长而不是给予 ——儿童和戏剧的未来

■ 达伦·奥德尼尔（加拿大）

未来，青少年戏剧应该是直接与青少年共同完成的戏剧，我们欢迎他们来给我们指导、刺激我们创作灵感、并引领我们，让我们变得更好、更强大。表演界越来越重视作品的观众参与度，以此来体现戏剧带来的人与人之间互动的美学体验。这种体验令人惊奇，甚至具有颠覆性。与孩子们一起创作不一定非得是甜言蜜语式的、带着乖巧的表演，或者呆板的叙事短剧，同样可以是好玩又搞笑、不断跨越界限、情感丰富的作品。

这些作品从某种程度上，是孩子们最本能的艺术感染力的表达。这种表达是孩子们最自然的玩耍以及模仿他人的能力，是创造复杂世界的的能力，是他们常常提出大人无法回答问题的能力，而这些往往是艺术家们需要

的能力，但只有最优秀的艺术家才有这些能力。Kelly O'Brien 的电影《生命是如何生存的》就是一个很好的例子。这是一部与她的女儿 Emma 和 Willow 共同完成的作品。影片其实只是简单罗列了孩子们在日常生活里问 O'Brien 的问题：生命是如何生存的？虫子为什么没有脸？男孩为什么不留长发？与孩子一起创作完成优

秀、复杂的作品要摒弃甜言蜜语、装腔作势的套路，简言之，就是不要低估孩子的艺术天分。

另外，与孩子合作，除了让他们参与进来，同时也能够让他们以一种更具颠覆性的方式来表现自己，改变我们与之相处的方式。孩子们对这种协作具有天然的适应性，当然，就他们的社会地位而言他们仍然处于弱势。但



Nightwalks with Teenagers (Duisburg Edition). Photo : Martin Steffen
《与青少年夜行》剧照 摄影：Martin Steffen

at risk of being deprived of legal standing. Because of this lack of official standing, where they might otherwise possess something with which to leverage power, children force adults into a fascinating corner where adults are denied all but two options.

An adult can negotiate with the children in a non-hierarchical way, listen to the children's concerns, and work together with them in a way that is agreeable to all. Or, conversely, adults can resort to commanding the children to do something, usually framed in terms of two motivations: expediency, and for-their-own-good. Expediency and for-their-own-good have too long governed the actions of adults in relation to children. The addiction to expediency and for-their-own-good, the little lies we tell kids to make happen the things we're convinced must happen, are defining traits of our society. Deploying them is something we do constantly, shamelessly, and often with a shared chuckle among the adults present.

It is evidence of our love of speed and our love of our own interpretation over what is right and the respect for multiple viewpoints; our embrace of




Nightwalks with Teenagers (Duisburg Edition). Photo : Martin Steffen
《与青少年夜行》剧照
摄影 : Martin Steffen

convenience and ease, even as it is often clearly unhealthy or unwanted; our constant drive toward efficiency; and the perceived supremacy of our view of the world over that of others: children. Because of the lack of avenues for negotiating with children – we don't allow them to work and make their own income, for example, which would provide things around which to structure a negotiation – those are the two options that children tend to present to adults. Children force adults to be either anarchists or authoritarians.

By collaborating directly with children within our organizations we must have the courage to accept their particular qualities. We must slow down and create artistic frames, methods and performances infused with an ethic grounded in an understanding of all people as always childlike, always vulnerable. The inclusion of

children has the potential, then, to alter the way we function with each other, ushering in a kinder world, banishing the neurotic and punishing demands that tend to fuel our industry.

[1] O'Brien's video can be viewed on the New York Times website: <https://nyti.ms/2ny6cDe> 

About the Author

Darren O'Donnell is an urban cultural planner and director. This is adapted from O'Donnell, D. (2018) *Haircuts by Children and Other Evidence for a New Social Contract*, Toronto: Coach House Books.

是当这种弱势被富有艺术性的展现为一种力量时，就能扭转现实状况。单就他们出场就体现了对公正的挑战，尽管他们总是有被剥夺法律地位的风险。

成人以一种无阶级的方式与儿童合作，倾听孩子的担忧，并以一种所有人都认同的方式与孩子们一起创作。或者，相反的，成人可以指挥孩子做事，通常带着两种借口：对儿童好和都是为他们好。很久以来，“对孩子好和为他们好”一直左右着成人与儿童的关系。大人们沉溺于使用“对孩子好和为他们好”的借口，并常常对孩子撒谎，这正是当今社会的写照。我们经常厚着脸皮支配他们，并常常窃喜。

这是我们过于急躁、自以为

是和对不同观点浮于表面尊重的证明。我们往往喜欢舒适、轻松，尽管这通常都不健康，也不是我们想要的。我们对效率马不停蹄地追求，我们自以为世界观优于别人，比如说孩子。因为缺少与儿童交流的途径，例如，我们不允许他们像成人那样工作、赚钱。这样就迫使成人要么做无政府主义，要么做权利主义者。

通过与孩子合作，我们必须勇于接受他们的独特性。我们必须放慢脚步，本着每个人都如孩子般的理念去搭建艺术框架、寻找方法、组织表演。儿童的加入改变着我们与他们的相处方式，从而让世界变得不那么紧张更加友善。

【1】O'Brien's 的视频可见

于《纽约时报》网站 <https://nyti.ms/2ny6cDe> 

(中文翻译：郭山凤)

作者简介

达伦·奥德尼尔，都市文化策划者，导演。这篇文章选自2018年多伦多 Coach House Books 出版的由达伦·奥德尼尔著作的《*Haircuts by Children and Other Evidence for a New Social Contract*》



The Children's Choice Awards (LIFT). Photo : Jalaikon
《来自孩子的奖励》剧照 摄影：Jalaikon

Open-Source

■ Raphael Bez-Cryer (UK)

“We have to share resources that we do not want to share, that's the key to us coming together. Those resources could be intellectual, they could be economic [...] everything is not giving; be willing to accept resources”— Wynton Marsalis.

“Open-source” is a format most commonly used in the technology industries. It means that a piece of work can be freely distributed and modified by anyone, with the intention of improving the piece of work. We live in a world where technology is developing at a constantly accelerating pace and we have access to a vast array of information resources. If the progress of technology relies



Aurora by the egg. Photo : Nick Sparatting
《极光》剧照 图片提供 : The Egg 摄影 : Nick Sparatting

on other companies and users across the globe to develop and improve it, could theatre do the same?

Perhaps a piece of theatre could work in an “open-source” way. For example, once a piece

of theatre is created, it could be distributed to other companies and performers as a framework for them to create their own “version” of a piece.

Of course, it is important for artists to be paid and have

开放资源

■ 拉斐尔·贝茨 - 克莱尔 (英国)

“将我们凝聚在一起的关键就是要分享那些我们不愿意分享的资源。这些资源可能是思想上的，也可能是经济上的……这是一种双向的分享；要愿意接受这些资源。”——温顿·马萨利斯

今天的科技行业广泛使用“开放资源”这个词，意思是任何人都可以传播或改写一段代码，让它更完善。我们生活在一个科技持续加速发展的时代，可以自由得到各种信息资源。如果说科技的发展是全世界的企业、个人共同努力的成果，戏剧是否也能这样呢？

也许戏剧作品也应该要“开放资源”。举个例子来说，一部作品一旦完成，就会被分发到各公司和表演者们的手里，他们可以将这份剧本当作构架，自由制作自己的“版本”。

当然了，掌握自己作品和知识产权的所有权并获得应得的报酬，对艺术家们来说非常重要。对剧院来说也一样，有盈利才能制作、演出新的作品。“开放资源”只是一种思路，意在提升戏剧制作在全球范围内的合作度和参与度。

作为“蛋剧场” ([https://www.theatreroyal.org.uk/your-](https://www.theatreroyal.org.uk/your-visit/the-egg/)

[visit/the-egg/](https://www.theatreroyal.org.uk/your-visit/the-egg/)) 的利弗休姆学者，我研究“开放资源”已经有一段时间了。“蛋剧场”是一个年轻人的创意中心，位于伦敦的巴斯市中心。“蛋剧场”既是一个全年为了年轻观众演出的剧场，同时也为年轻观众提供进一步深造的创意学习项目，是一个孵化器。这个孵化器为有才华的人们提供支持帮助，让他们创作世



ownership of their own work and intellectual property. It is also important for theatres to make money so that they can keep generating and showing work. “Open-source” formatting is just one idea to widen the collaboration and participation in theatre making – potentially on a global scale!

I have been exploring “open-source” in my post as Leverhulme Scholar at the egg [<https://www.theatreroyal.org.uk/your-visit/the-egg/>]. The egg is a center for creativity, innovation and young people in the heart of Bath, UK. It presents a year-round program of theatre for young audiences, alongside running a far-reaching creative learning program. Its Incubator program supports talented creatives to develop world-class theatre for young audiences. The ethos that underpins the Incubator is to alleviate the pressure of target-driven activity and create a space for artists, young and old, to take a step back, view the world differently, have unplanned-for encounters, and experience unexpected insights. From this place, it hopes to create new ways of expressing and making great art. The egg recognizes that if we are to change the way we make

theatre (as well as the stories we tell), then sometimes, we need to change the people who are making our plays. I am the first “young person” to be appointed as a Leverhulme Scholar. I'm currently working as dramaturg on *Aurora*, a devised piece for an early years audience, inspired by traditional Inuit folklore. The Sun and Moon navigate their relationship as they try to take care of the young planet Earth.

Aurora was devised by teenagers – a group rarely given the opportunity to work in a professional setting, and whose capability to create work of a high standard is often questioned by adults. *Aurora* provided the chance for young people to make decisions and perform work that is usually entrusted only to adults. Part of my role was to document the process of creation behind this piece of work.

At the beginning of the project, I asked members of the company, ‘What do you want *Aurora* to be?’ Some of the replies were:

‘Something I am proud to say that I helped create; an unforgettable experience for both cast and audience’ – Katrina (performer).

‘Beautiful. Surprising.

Daring. From the heart. Happy audiences of children and adults. Company to surpass their own expectations of themselves’ – John (director).

‘Something that will be memorable to the egg. Not predictable’ – Jess (ASM).

The unanimous sentiment expressed in these replies was the intention to create a great piece of theatre. While there was no way to guarantee that the piece of work would be great, the power of positive intention was a pretty good place to start. One thing that I am sure of is that if theatre can move and develop its form by widening collaboration and participation in as many ways as possible, and if, as Marsalis suggests, we accept the principle of sharing resources, we will truly be living in the future. **A**

About the Author

Raphael Bez-Cryer is 18 years old, currently working as Dramaturg and 2018 Leverhulme Scholar on *Aurora* at the egg, Theatre Royal Bath, UK.



界级的青少年戏剧。这个孵化器的意义就是要给艺术家们一个空间，减轻他们的压力，而不是一味追求结果。不管是多大年纪，艺术家们都能“后退”一步，用不同的角度看世界，享受“无计划”的创作，聆听未曾听过的见解。在这里，我们希望做出一种新的表达以及艺术创作的方式。“蛋剧场”明白，如果我们想改变制作戏剧的方法（也是改变我们讲的故事），有时候我们得让不同的人来制作戏剧。我是第一个被任命为利弗休姆学者的“年轻人”。目前，我正参与《极光》的创作。《极光》创作受到因纽特民俗的启发，这是专为青少年观众创作的作品。它讲述了在抚育小地球的过程中，太阳与月亮如何平衡它们之间的关系。

《极光》的创造者们是一群青

少年，平日里他们极少能有机会在专业环境下工作，成年人们也往往质疑他们创作高水平作品的的能力，制作、演出这些工作往常是交给成人做的，而《极光》则把这个机会留给了青少年。我工作的一部分就是记录这部作品诞生的过程。

在项目初期，我问了公司成员一个问题：“你想《极光》成为什么样的作品？”下面是他们的一些回复：

“我希望自己以后能自豪地说，我参与创作了这部作品。我希望这部作品对演员和观众来说都是一段难忘的经历。”——卡特里娜（表演者）

“美妙的、惊喜的、大胆的、真挚的。台下的观众，无论大人小孩，都能开心，超出他们的期待。”——约翰（导演）

“我希望这部戏能成为蛋剧场的经典之作，是一部出乎意外的作品。”——杰斯（助理舞台监督）

这些回答不约而同地透出同一种意愿：想要创作出一部伟大的戏剧作品。虽然没人保证说这部作品一定是杰出的，但这种积极的正能量是一个好的开始。不过，有一件事是我能确定的，当我们提高戏剧作品的合作度和参与度，灵活地变通、发展其自身的形式，以及如马萨利斯所说，当我们能够接受资源共享这一原则时，我们就真正地活在了未来。A

（中文翻译：张天羽）

作者简介

拉斐尔·贝茨-克莱尔今年 18 岁，目前在蛋剧场担任剧作家，2018 年度利弗休姆学者。

Shift Happens – and TYA Must Change: A European Platform for the Digital Shift

■ Dirk Neldner (Germany) and Cecilie Lundsholt (Norway)

PLATFORM Shift+ is an international network, created to meet the new challenges of producing theatre for young people in the digital age. The merging of analogue and digital reality into a new model of human society demands immediate and radical action from theatre. Our confident belief is that the future of theatre is live performance in the real world, but in creative partnership with the digital world (www.platformshift.eu).

Young Europeans inhabit a world which is increasingly a hybrid of the analogue and the digital. This is how they study, work, socialize, and access

cultural experiences. Theatre for Young Audiences (TYA) must become an active player in their multi-platform world.

TYA must:

- Drive the development and application of technology that enables theatre to speak directly to young people on their terms.

- Provide opportunities for young audiences to interact and co-create, which is what they now expect.

- Develop new creative content and forms made possible by technological innovation, while also exploring the social and political issues raised by technology.

To implement these

goals, the partners have created several artistic products, including international co-productions, conferences, and youth encounters, to involve young people as co-creators. We are not there yet, but we can look back over a dozen new productions as being a kind of laboratory proof of our efforts. In the following, we would like to introduce a small selection of PLATFORM Shift+ productions that exemplify our topic.

No Entry is a video walk exploring the zones where young people are not allowed to enter. This co-production between the German Theater Junge Generation and the London-based group Emergency Exit Arts

儿童青少年戏剧必须改变—— 一个关于数字转变的欧洲平台

■ 德克·奈尔德（德国） 西西利亚·路德舒特（挪威）



Labyrinth by Teatret Vårt Photo Arild Moen, Tingh
《迷宫》剧照 图片提供：Teatret Vårt 摄影：Arild Moen, Tingh

平台转变 + (PLATFORM Shift +) 是一个国际化网络，它的诞生旨在应对数字时代青少年戏剧创作的新挑战。模拟技术与数字化现实的融合已经成为人类社会的新模式，因此需要剧院采取突破性的行动。我们坚信，剧院的未来在于与数字世界 (www.platformshift.eu) 形成创造性的合作关系，同时在现实世界现场表演。

年轻一代的欧洲人生活在一个模拟技术与数字化现实日益混合的世界中，这就是他们日常学习、工作、社交与体验文化的方式。儿童青少年戏剧 (TYA) 必须成为年轻一代多平台世界中的积极参与者。

儿童青少年戏剧 (TYA) 必须：推动技术的发展和运用，使剧场能够用年轻人的语言同他们对话；

为年轻观众提供交流和共同创作的机会——这正是他们现在

所期待的；

通过技术创新开发新的有创意的内容和形式，同时探索技术带来的社会和政治问题。

为了实现这些目标，我们和合作伙伴们已经研究出了一定的艺术成果，其中包括国际联合制作、举办会议、青年人之间的交流，并让年轻人参与制作成为共同的制作人。我们还没有完全达到这些目标，但是已经在努力。在我们努力之下，一些新创剧目已经诞生。接下来我想介绍一下平台转变 + (PLATFORM Shift +) 制作的作品。

《禁止进入》是一个视频作品，它探索青年人禁足的区域。该剧由德国 German Theater Junge Generation 与驻伦敦的艺术团 Emergency Exit Arts 联合制作，它让观众得以访问那些禁止他们或者其他人的“区域”。人们在建筑物中移动；在他们的移动 / 平板电脑上，他们的一举一

gives audiences access to different “zones” which are forbidden to them or to other people. People move through the building; on their mobile/tablet, digital content is triggered by their movement. They see dance films, interviews, no-go-zones in different countries, photos, drawings, and animations. Through headphones, they hear interviews, spoken words, songs. On screen, there is a large and diverse cast: professional performers, young amateurs, young offenders in Dresden, interviews with people in London, Fukushima, Berlin, America. The active involvement of many young people from different social contexts in the creative process beyond research was an important part of the creative work.

Traitor is a co-production between Pilot Theatre (UK) and Teatret Vårt (Norway), and was co-directed by Esther Richardson, artistic director of Pilot, and Cecilie Lundsholt, artistic director at Teatret Vårt. Platform Shift + explores how technology affects young people growing up today, and *Traitor*'s starting point was an exchange Richardson read on Twitter:

PERSON: Edward Snowden: Hero, *Traitor*?

SNOWDEN: I'm just a citizen with a voice.

Richardson and Lundsholt set out to make an action thriller or action adventure for teenagers to be played in public buildings after opening hours, an interactive experience where the audience was given the opportunity to make up their own minds and in the end vote to decide what kind of future they wanted. By voting, the audience also decided how the play would end that particular night, as the show had two different endings depending on what the audience would decide.

In “*Traitor*,” they also explored how computer game structure could be used as theatre dramaturgy in an interactive game where the audience became the main characters.

Teatret Vårt has produced and co-produced several unique productions that would never have seen the light of day, had it not been for the exploration and participation of Platform Shift +. As far as we know, *Labyrinth* was one of the first theatre productions in the world to merge Virtual Reality and theatre in a live performance for teenagers. *Labyrinth* was an artistic experiment in which director Hilde Brinchmann and game designer Johann Prell from Virtual Reality (VR) company Vobling, investigate how to use

VR in TYA. When exploring new technology, the rehearsal period also becomes an exploration of what theatre is or can be. The result was a scenographic theatre experience similar to a computer game. An audience is released into the maze, and on their way, they find the professor's apparatus: VR glasses that reveal things that are not visible in reality. This production sparked discussions about theatre as an art form – is *Labyrinth* a theatre production?

PLATFORM Shift+ sees its mission to stimulate and support a new beginning for European theatre in the digital age, to lead by example and generate debate about the future for theatre and audiences. That alone will cause change. But we also know that our mission is not over yet. **A**

About the Author

Dirk Neldner is Artistic Director of Platform Shift and the worldwide network “Boomerang” (www.boomerang-project.com). He lives in Berlin, Germany, where he is a cultural adviser. Cecilie Lundsholt is Artistic Director at Teatret Vårt and ASSITEJ Executive Board member.



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动将触发数字内容。在世界各地，观众可以欣赏舞蹈电影、采访、禁区、照片、素描和动画。通过耳机，他们可以聆听采访、对话和歌曲。在银幕上，主角则更加丰富和多元：有专业表演者，年轻的表演业余爱好者，德累斯顿的年轻罪犯，还有在伦敦、福岛、柏林和美国采访者。来自不同社会背景的年轻人积极参与到创作过程中。

《叛徒》由先锋剧场（英国）和 TeatretVårt 艺术剧院（挪威）联合制作，由先锋剧场艺术总监 Esther Richardson 和 TeatretVårt

的艺术总监 Cecilie Lundsholt 共同指导。该剧探索了平台转变 + (PLATFORM Shift +) 如何影响当年轻人的成长，《叛徒》的创意自于 Richardson 在推特上的阅读体验：

问：爱德华·斯诺登，究竟是英雄，还是叛徒？

斯诺登：我只是一个有自己观点的公民。

Richardson 与 Lundsholt 决定制作一部动作惊悚片或者动作冒险片，准备在过了开放时间后，在公共场馆内放映。这是一种互动体验，让观众有机会表达自己的想法，并投票决定想要哪种未来。通过投票，观众还可以决定该剧的结局走向。

在《叛徒》中，他们还探讨了观众充当主角的互动电脑游戏如何应用到戏剧中。

TeatretVårt 艺术剧院单独与他人合作了制作几部独一无二的作品，如果不是 (PLATFORM Shift +) 的探索和参与，这些作品可能永远都不会和观众见面。据我们所知，《迷宫》是全球首个融合虚拟现实和戏剧的青少年戏剧作品。《迷宫》是一场艺术实验，来自 Vobling 虚拟现实 (VR) 公司的导演 Hilde Brinchmann 和游戏设计师 Johann Prell 共同研究如何在青少年戏剧中使用虚拟现实 (VR)。在探索新技术的同时，他们也在探索戏剧是什么，以及剧

场将来可以成为什么。最终他们用了类似于电脑游戏的一种舞台剧场。观众被置于迷宫之中，并在途中找到专业的装置：虚拟现实眼镜揭示的事实在现实中并不可见。这种制作方式引发了关于戏剧作为一种艺术形式的讨论——《迷宫》是剧院制作的吗？

我们看到，只是通过这个平台就可以为戏剧带来改变，当然我们也知道我们的使命远大于这么一点点的改变，平台转变 + (PLATFORM Shift +) 认为其使命是激励和支持数字时代的欧洲戏剧新开端，以身作则，来引发关于未来戏剧的争论。单是这个平台就可以带来变化，但是我们也知道我们的使命还没有结束。A

(中文翻译：冯清吟)

作者简介

德尔克·奈尔德是“平台转变+”和全球网络公司“Boomerang” (www.boomerang-project.com) 德艺术总监。他定居柏林，是一名文化顾问。西西利亚·路德舒特是艺术剧院 TeatretVårt 艺术总监和国际儿童戏剧协会执行委员会成员。

Reflecting on and Responding to Society Makes Good Productions

■ CK Chan and Pinky Chan (Macau)

The format and focus of theatre programming changes along with the social environment. A remarkable theatre production should be able to embody the value of arts in response to the social phenomenon at that moment. What theatre in Macau should offer to audiences from a very young age through to their teens should reflect Macau society.

A lack of children's activities in Macau has caused a notable increase in the demand for children's theatre in recent years. Starting from mainstream, magnificent, well-known stories introduced by the government, in

later years, when educated parents recognized that creativity is an important element of growth, people turned to small-scale theatres with creative ideas. However, the new generation of parents who were born in the 1990s, growing up in material abundance, seem infatuated by the commercial presentations, with their cuteness and gorgeous scenography. This rollercoaster curve is shaped by a greater awareness of the material environment, while passionate artists insist on creating meaningful content rather than fancy effects. Arguments around aesthetics in the materialistic era make it more challenging for future creators of theatre to embody the value of art and foster the young audiences

and their parents (who paid for the theatre) to move forward.

We believe that theatre for very young audiences encourages physical and intimate interactions between parents and their children's, providing a path for parents to understand their children's imaginary worlds. It is common for children of working parents to be raised by domestic helpers or grandparents, particularly for parents who work in shifts. On the other hand, digital devices are often used as electronic pacifiers by metropolitan parents rushing to comfort their little ones. Children do not establish a close relationship with their parents from a very young age, and we can see that

关照与反思， 社会现实造就优秀作品

■ CK·陈 陈小菲（澳门）

戏 剧的形式和关注点会随着社会环境而变化。一个卓越的戏剧制作不仅能够体现艺术的价值，还能反映当时的社会现象。澳门的剧院就为青少年观众提供了一个反映澳门社会的舞台。

近年来，由于儿童活动的匮乏，澳门社会对儿童剧场的需求显著增加。从政府提出的主流、宏大、著名的故事开始，到受过良好教育的父母意识到创造力在成长中的重要地位，人们开始转向小型剧院寻求创意。然而，出生于20世纪90年代的新一代父母，他们似乎被拥有可爱华丽布景的商业性演出所吸引。这种商业性的演出深受物质环境的影响，而充满激情的艺术家则坚持创造有意义的内容而不是华丽的特效。物质时代对美学的争论给未来的创作者提供了更大的挑战，他们要兼顾作品的艺术价值，并培养年轻的观众与他们的父母（肯花钱买票的父母），从而向前迈进。

我们相信青少年戏剧可以增

An experience of parents' childhood memories, *Echoes of Our Childhood* by Macau Cultural Centre ARTmusing Summer 2017 家长朋友的童年回忆（图片来自澳门文化中心2017年“回到童年”艺术夏令营）

this will get worse, making for a loose family connection when they grow up. Through the theatre experience, we can provide a chance for parents and children to learn from each other, and motivate the ongoing passion and patience to discover and explore parenting. Being accompanied and inspired by parents is irreplaceable for a positive childhood experience. Theatre participation could be a way to make the magic happen between parents and children.

While the family bond is at the heart of creating children's theatre, the influence of technology is critical to understanding teenage audiences. Huge amounts of information from social media and apps can be absorbed by swiping the little rectangular screen, and parents and teachers are no longer the first lens for teenagers to acknowledge the world. Technology impacts on our daily activities and communications, especially among the youth in Macau. It seems that there is less and less chance to encounter meaningful ideas or profound feelings that are embodied in the real-life experience or in communication with others. How can theatre respond to this phenomenon?

Theatres should offer stories with a passion for and awareness of life that are able to

draw the attention and interest of youth, rather than the easy option of playing with a smartphone. Being in the presence of a live performance, young audiences are offered communication with the performers, which allows them to share opinions or feelings with others in the same place and space. It marks the precious moments of theatre as a live experience, in which the audience will never know what will happen next, just as in life. That is why the theatre is a magical place.

Theatres in the future should be created as a platform to engage people by giving them a chance to reflect on their needs in their community. We may transform the stage into a memory box which young people can “open” by themselves, to share and express inner emotions or imagination. We may invite teenagers as creators to rewrite or give new directions and elements for the story being performed by the actors. We may also introduce new technology to theatre, so as to explore the differences between virtual reality and ‘real’ reality; or we may create unique experiences for audiences by asking them to wear virtual reality glasses. We should drive and inspire young audiences with our passion. Whatever way of those mentioned above is chosen, the

aim is to get the youth involved in the creation process of their story, to give voice to their thoughts, to find out the context of the place in which they live, and to care for and love their own lives. It is far more meaningful than swiping on the smartphone monitor with a thumb, like a machine.

When technology and materialism dominate our lives, our future generation may lose the ability to express emotions and to develop relationships with people around them. Quality productions advocate the appreciation of life experience, and the warmth of human interaction. **A**

About the Author

CK Chan, creative producer in Macau, works with various local and international groups. With a strong interest in exploring multiple art-forms collaborations, as well as diversifying audience participation and experience, she has produced a variety of programmes.

Pinky Chan, founder of Macau Big Mouse Kids Drama Group, who works as an actress and director in theatre, graduated from Beijing's Central Academy of Drama School. Majoring in directing, she has focused on community arts work with children in recent years.

进亲子关系，并为父母提供了一种了解孩子的途径。父母双方都有工作在身或者父母双方有一方在工作，子女由保姆或者祖父母养育的情况很常见。另外，电子设备经常被大都市里的父母当作安抚小孩子的电子奶嘴。孩子们从小就没有和父母建立起亲密关系，现在这种情况变得更为严峻。如此，在孩子们长大后，他们的家庭关系也会十分淡薄。通过戏剧，我们可以为家长和孩子提供一个相互学习的机会，培养家长的热情和耐心，去发现和探索孩子。父母对于孩子的陪伴和启发，是其他人不可替代的。参与到剧场中，可以对父母和子女之间的关系产生神奇的效果。

尽管家庭纽带是创造儿童戏剧的核心，但是技术的发展对了解青少年观众也至关重要。只需轻扫屏幕，青少年观众就可以获得大量来自社交媒体和应用程序的信息，家长和老师不再是青少年认识世界的第一扇窗。技术会影响我们，尤其是澳门青少年的日常活动和沟通。我们看到似乎在真实体验或者与他人沟通中获得有意义的想法和深刻感情的机会越来越少。剧院该如何应对这种现象？

剧院应该提供热情洋溢的、关注生活的故事，从而吸引青少年的注意力和兴趣，而不是那些简单的从智能手机就可以获取的

信息。在现场表演中，年轻观众可以与表演者进行交流，从而使他们可以在同一个地点和空间与他人分享意见与感受。现场体验是戏剧最为珍贵的特点，观众永远不知道接下来会发生什么，就像在生活中那样，这就是剧院神奇的地方。

未来的剧院应该成为一个吸引人的平台，让人们有机会反思生活。我们还可以将舞台转变成年轻人分享、表达内心情绪或想象力的记忆盒。我们可以邀请青少年重新创作，为故事提供新的方向和元素。我们也可以将新技术引入剧场，以探索虚拟现实与“真实”现实之间的差异；或者我们还可以通过给观众佩戴虚拟现实眼镜来给他们创造独特的体验。我们应该用我们的热情来激励年轻观众。无论哪种方式，我们的目的都是让年轻人参与到故事创作中来，表达他们的想法，了解他们居住环境，并关心和热爱自己的生活。这远比把他们当机器一样，让他们用拇指滑动智

能手机更有意义。

当技术和物质充斥着我们的生活时，我们的后代可能会丧失表达情感以及人际交往的能力。优质的作品应引导大家去欣赏生活，体验人与人之间的温暖。A

(中文翻译：冯清吟)

作者简介

CK·陈，澳门创意制作人，她与多个当地及国际团体合作。她热衷于探索多种艺术形式的合作，以及多样化的观众参与和体验，她已制作出多部作品。

陈小菲，澳大利亚大老鼠儿童戏剧团创始人，担任该剧院演员兼导演。她毕业于中国中央戏剧学院，擅长导演，近年来一直专注于社区的儿童艺术工作。



An experience of parents' childhood memories, *Echoes of Our Childhood* by Macau Cultural Centre ARTmusing Summer 2017 家长朋友的童年回忆 (图片来自澳门文化中心 2017年“回到童年”艺术夏令营)

A Mirror Full of Questions

■ Jesús Torres (Spain)

I confess that every time I go to the theatre, as a spectator, I feel a kind of tension that courses through my whole body. I know that when the show ends, and I leave through the doors of the theatre, I will be a different person from the one who entered. The story that I will see, the way in which the characters will be treated, the way in which they will solve their problems or, simply, the way in which the actors interpret the words, will change me and make me different. It is the only way in which I can conceive theatre: the scene as a mirror where I

can look at you and learn from your virtues and your defects.

I think this is the reason I have dedicated myself to Theatre for Young Audiences. I admire the ability of young people to change, to be affected, to be sponges that learn from everything they see. How enviable not to carry that armor that sometimes prevents adults from really feeling!

For that reason, I believe that each Theatre for Young Audiences show should be a tool for the teenager to take home. I don't trust theatre that indoctrinates, theatre to which one is going only to learn, didactic theatre. *I believe that*

the theatre should become a mirror full of questions for the future, a space of shared solitude in which young persons identify themselves and are flooded with doubts. Einstein said: "The important thing is not to stop asking questions." I hope that the theatre for young people of the future will be a theatre in which the audience does not leave having learned a classic history lesson; that the audience does not come out understanding why Antigone decides to bury her brother, why Iago lies to Othello, why Thelemachus decides to leave in search of Ulysses.

戏剧， 以镜为鉴

■ 杰素·托雷斯（西班牙）

我承认，每当我作为观众走入剧院时，总是被一种紧张感紧紧包围。我知道，当大幕落下，在我走出剧场的那一刻，我将成为一个与现在完全不同的人——我在这里看到的故事，故事里的角色如何被诠释，故事里的人物如何解决他们的问题，演员如何理解他们的台词，这些都会改变我，将我变成一个不同的自己。对我而言，这就是我感知剧院的唯一方式：剧院的场景就像是一面镜子，我看着镜中的你，并从你的美德和缺陷中学习并进行自我改变。

我想这就是我投身于青少年戏剧的原因。我钦佩年轻人接受变化的能力，极易被感染的力量，还有像海绵一样汲取知识的能力。他们不用披着成年人的盔甲，而是真正地去感受，这是多么令人艳羡的一件事啊！

因此我相信，每一个青少年剧场都应该为青少年观众服务的重要场所。我不相信灌输式的戏剧：如果仅仅是为了接受教育让观众看戏，那是迂腐的戏剧，这种灌输式的戏剧没有任何意义。我相信剧院应该是一面思考未来的镜子。在这个保证私密性的共享空间里，年轻观众可以找到自身的认同感，同时也可以满怀质疑。爱因斯坦说过：“什么是最重要的？那就是永远不要停止思考。”我希望在未来的青少

年剧场里，观众们不是来上一节传统历史课；他们不是来剧院学习安提戈涅为何埋葬她的兄长，伊阿古为何对奥赛罗说谎，特勒马科斯又为何启程去寻找他的父亲尤利西斯。

现在有许多人支持用一些独特的手段来吸引年轻一代来观赏表演艺术，包括打折，促销，甚至采取一些迎合、贴近年轻人特殊审美的方式。不可否认，吸引年轻观众确实非常重要，我也很赞赏这些营销手段，但是在我看来还远远不够。这些手段都将剧院看作是一个终点：青年人只要踏进剧院，就算是成功了。我希望的不仅仅是让青少年踏进剧院，而是将踏进剧院变成一个新的起点。

我们能做的是为青少年提供一种不同的、个人的角度去看世界，而真正感知这个世界还是要靠青少年自己的观察、聆听和学习；这就是我们创作者必须要做的一种努力。授课的形式是一种师生间的单项输出关系；而在舞台上，我们追求的是一种融洽的平等交流关系，是两个平等的个体之间的分享。作为艺术家，我们也需要与青少年分享我们看世界的经验。我们希望我们精心设计的剧中人物会使青少年观众充满好奇心，让他们大喊：“问问你自己吧，你最终就会找到答案！答案会是什么呢？我还在寻

There are many entities that support the approach of attracting the younger sector of the public to the performing arts with incentives such as discounts, merchandise, or presenting an aesthetic “close” to them. Without a doubt, it is an important task, which is appreciated, but which I believe is incomplete, unfinished. These initiatives take the theatre as a point of arrival: success lies in the adolescent entering the door of a theatre. *I hope that the theatre will not become only a point of arrival; I work so that the theatre is the starting point.*

Our compromise as creators must be to offer the young person a different, personal, and alternative vision of the world, which they receive through what they see, hear, or study. Giving lessons implies a power relationship between the mentor and the student; on stage, we should aspire to a communion, sharing among equals. We, the artists, too, have the need to share with young people our way of seeing and thinking about the world. I wish that the characters that appear on the stage would inundate young persons with questions

without concrete answers and shout: “Ask yourself and you will eventually find. I asked myself and I’m still looking. The theatre saved my life. Try. Those who have tried it know.”

How can we contribute to all the work that other colleagues, other companies, have dedicated themselves to for years, in order to train the smallest members of the audience? We cannot leave the audiences once early childhood is gone, leave them to their fate, waiting to fall back into a theatre forced on them by their school. We cannot leave them with the hope that, as adults, they will remember their experiences in the theatre as a young child. It is a heavy responsibility.

I think that after such wonderful experiences as “Take a child to the theatre”, there must also be others like “Don’t forget the young members of the audience” or “Let a teenager take you to the theatre”. It is our responsibility to work day by day for the young audiences and, as Federico García Lorca said, “to open the doors of the theatre to those who have forgotten it or who do not even know that the theatre exists”. **A**



About the Author

Jesús Torres is International Relationship Officer of ASSITEJ Spain. Since 2008, he has directed the company El Aedo Teatro (The Bard), dedicated to Theatre for Young Audiences.



Othello on the Net (Oteló #enlared) by El Aedo Teatro. Photo : Moises F Acosta
《Othello on the Net》剧照 图片提供 : El Aedo Teatro 摄影 : Moises F Acosta

找答案。是剧场救了我。试试吧！试过就会明白。”

我们要怎么做才能让这些作品更好的启发这些小观众们呢？我们不能仅仅在他们的婴儿时期照顾之后就对他们放手不管了，我们也不能随随便便让他们落入那些学校强制的、灌输式的戏剧手中。我们希望他们长大成人之后还能记得孩童时期看的那些戏剧，那可是件不容易的事。

我认为，每个家庭在经历过

“带孩子去剧院”这种美妙的时刻之后，还应该后续的任务，比如“别忽略了青少年观众”“让青少年带你去剧院”等等。持之以恒地为青少年观众工作是我们的责任，就像西班牙剧作家 Federico Garcia Lorca 所说的那样，“要为那些已经遗忘了戏剧的人和那些从未听说戏剧的人打开剧院的大门”。**A**

(中文翻译：张天羽)

作者简介

杰素·托雷斯是西班牙国际青年儿童戏剧协会的国际关系高级职员。从2008年起，他领导着吟游诗人公司 (El Aedo Teatro)，全身心投入到青少年戏剧当中。

Privileges and Perspectives: ASSITEJ's History Leads towards the Future

■ Wolfgang Schneider (Germany)

The Cradle of Creativity, held in Cape Town, South Africa, from 16 to 27 May 2017, invited everyone to change *perspectives*, to look differently at theatre, at arts, at power relations in the world, at history, and at the idea of ASSITEJ as an association. Future developments can root in historical experience.

ASSITEJ as an organization was initially created and represented by individuals. Strong personalities such as Paul Harman, Yohai Hichikata, Kim Woo Ok, Stephan Rabl, Kim Peter Kovac, and many others have shaped, influenced and continuously

changed what the association does, how it works, and how it communicates. Michael Ramlöse, Niclas Malmcrona, Ivica Šimić, and Marisa Giménez Cacho as general secretaries have contributed to this development as well as all those many volunteers serving one or several terms on the Executive Committee throughout a history of 50 years: Natalia Sats, Rosemarie Modoues, Nat Eek, Orna Porat, Hans Snoek, Gerald Tyler, Zvezdana Ladika, Vladimir Adamek – to name but a few.

ASSITEJ was founded during the “Cold War” between East and West, Capitalism and Communism, the United States and the Soviet Union, and in the

middle of an evolving idea of a united Europe. TYA had a mission and a vision: The idea was to collaborate, communicate and cooperate, “Crossing Borders, Building Bridges”, as the World Congress in 2011 headlined its idea between Copenhagen and Malmö.

From 1965 onwards this exchange has continued across the world, but has rarely reached the African continent. In 1992 the Executive Committee met in Nairobi and traveled on to meet in other African cities such as Harare, Cape Town, Lusaka, and Kigali. European Community (EC) members from a variety of African countries, such as Penina Mlama, Tisa Chifunise,

优势与前景展望： ASSITEJ立足历史 放眼未来

■ 沃夫冈·施耐德（德国）

2017年5月16日至27日，以“创造力摇篮”为主题的艺术大会在南非开普敦举行。每个人都被邀请换个角度看待戏剧、艺术、当今世界权利关系、历史以及国际儿童青少年戏剧协会（ASSITEJ）的理念。未来发展都源于过往的历史经验。

ASSITEJ最初是由一群志趣相投的人成立，代表着他们自己的价值观和艺术理念。Paul Harman, Yohai Hichikata, Kim Woo Ok, Stephan Rabl, Kim Peter Kovac 等很多人鲜明的个性塑造、影响、不断改变着协会的职责、运作以及对外交流方式。秘书长 Michael Ramlöse, Niclas Malmerona, Ivica Šimić, 以及 Marisa Giménez Cacho 对协会的发展做出了巨大贡献。另外，半世纪以来先后在执行委员会服务过

一届或几届的志愿者，如 Natalia Sats, Rosemarie Modoues, Nat Eek, Orna Porat, Hans Snoek, Gerald Tyler, Zvezdana Ladika, Vladimir Adamek 等都对协会发展做出了贡献。

ASSITEJ 创建于东西方资本主义和共产主义、美国和苏联的“冷战”时期，那时，是否要建立欧洲共同体也在如火如荼讨论着。那时青少年戏剧有着自己的使命和良好愿景：本着合作、交流及协助的理念，“跨越界限，建立桥梁”，这也正是2011年ASSITEJ艺术大会所强调的。那一年，ASSITEJ艺术大会在丹麦哥本哈根和瑞典马尔默这两个隔峡相望的城市举办。

从1956年开始，ASSITEJ的交流互动除了非洲之外在全球范围内展开。1992年ASSITEJ执

行委员会在内罗毕会面，访问了非洲哈拉雷、开普敦、卢萨卡，和基加利等城市。欧洲委员会成员中，有很多人来自非洲国家，如 Penina Mlama, Tisa Chifunise, Cheela Chilala, Hope Azeda, Etoundi Zeyang, Pamela Udoka, 还有ASSITEJ主席 Yvette Hardie, 他们都积极推进“更加包容”的理念。

换个角度看问题也让人们借此来审视自身的优势。一直以来，德国都有很多优势，德国剧院与全球各地都保持着紧密的联系。我们感谢ASSITEJ以及每位成员，将其管理权从1978年到1987年委托给ILSE Rodenberg，并于2002年至2011年委托于本人。

历史由许多奇闻轶事组成，同时这些奇闻轶事也生发出问题：ASSITEJ在未来如何发挥其

Cheela Chilala, Hope Azeda, Etoundi Zeyang, Pamela Udoka, and Yvette Hardie as president, actively initiated a wider view of the world.

A change of perspective is also an opportunity to reflect on one's own privileges. Germany has been very privileged and theatres in Germany have strong connections across the globe. We extend our gratitude to ASSITEJ and its members for entrusting its presidency to Ilse Rodenberg from 1978 to 1987 and to me from 2002 to 2011.

History consists of a lot of stories and anecdotes and it poses relevant questions for the future: How will ASSITEJ work in the future and what will be at the center of it? National centers, the rights of children, promotion of the performing arts? Which borders do we need to cross now and which bridges need to be built – between the past and the future, to link the digital and the live encounter, to create equity despite economic and structural inequalities?

In times where we encounter the renewal of nationalism, racism, intolerance, censorship, and violence, it is time to rethink

how a global association should be structured. We need to create space for processes that work bottom up rather than top down, for open exchange beyond national identities. This space can be used to promote the relevance of the arts as an essential element of freedom. It is our task to encourage exchange, tackle visa regulations, fund next-generation programs, and make TYA visible and relevant wherever we can. It is a political struggle based on creating convincing policies for TYA. With the help of those volunteering to work on the Executive Committee, with active centers, creative networks, and regional connections, ideas within ASSITEJ can resonate globally.

ASSITEJ is an organization of individuals, as I mentioned above; ASSITEJ is a conference of the civil society; ASSITEJ makes policies with and for a worldwide artistic network. But ASSITEJ is not a political body for the representation of nations. It must be free from governmental influence, and the future will be a basic democratic movement. This is visible in a multitude of

perspectives within ASSITEJ, and this is also why I am convinced that in times like these, a global association makes a lot of sense.

ASSITEJ's Honorary President Wolfgang Schneider was asked to speak about the association's history during the General Assembly in Cape Town. The text above is based on this intervention. A

About the Author

Wolfgang Schneider is a professor at the University of Hildesheim. He also holds the UNESCO Chair of in Cultural Policy for the Arts in Development. He is Chairman of ASSITEJ Germany.



作用？它会着重于什么？是国家中心、儿童权利、还是促进表演艺术？过去与未来，我们还需要跨越哪些界限、又需要搭建什么连接数字技术和生活？在经济和结构不平等的环境下如何创建平等？在有国家主义、种族主义、权威主义、偏执狭隘、暴动的情况下，是时候重新思考如何搭建一个全球性组织。我们需要为此创造条件，从最底层做起，而不是自上而下发号施令，同时也要为跨国交流创造空间。这个空间要提高艺术的自由度。我们肩负着开展交流、协调签证限制、为下一代培训项目寻找资金的重任，我们要竭尽全力让青少年戏

剧（TYA）随处可见。这也是一种斗争——为 TYA 建立信服的政策。在 ASSITEJ 执行委员会的自愿服务下，在 ASSITEJ 全球每个中心积极的推进下，利用网络有创造性的工作，还有定期大家的交流和互动，TYA 的理念才会在全球产生影响和共鸣。

如上所述，ASSITEJ 是一家民间组织，它为艺术建立制度，并在全球范围内使艺术井然有序；ASSITEJ 没有政治性，理应不受任何政府的影响，而未来它应该是民主性的。ASSITEJ 内部常常会有各种不同观点，这也是为何我确信在当下这个时代，建立全球性的组织至关重要。

如上内容选自 ASSITEJ 现荣誉主席沃夫冈·施耐德受邀在开普敦换届大会上介绍 ASSITEJ 的历史发展。A

（中文翻译：段凝）

作者简介

沃夫冈·施耐德，希尔德斯海姆大学教授，联合国教科文组织艺术文化政策发展部部长，ASSITEJ 德国中心主席。

10 YEARS ANNIVERSARY OF THE NEXT GENERATION

How does ASSITEJ attract younger artists into the organization, and into organizational leadership? How does it find ways to get inter-cultural collaboration started between artists who have had few opportunities for international travel? How does it energise early career artists to look at the theatre for young audiences scene as offering them space for professional development and innovation?

These were some of the questions ASSITEJ was asking itself when it launched the Next Generation Programme at the 16th ASSITEJ World Congress in Adelaide in 2008.

Since then over 250 emerging artists from more than 55 countries have participated in the ASSITEJ residency and placement





programmes, which was originally borne out of a desire to invigorate the association by bringing younger artists into the fold. In addition, as part of the wider network activity, over 117 participants have participated in associate programmes, funded and managed independently by ASSITEJ India, ASSITEJ Pakistan and ASSITEJ Japan, which included a 3 year programme that culminated in Tokyo this year.

As well as the current cohort brought together for Beijing as part of the 2018 ASSITEJ Artistic Gathering, ASSITEJ Serbia are planning a Next Generation programme in Belgrade later this year, and more centres are including Next Generation in their strategies.

The NG network was formalised as a member of ASSITEJ in 2015 and aims to support the development of more opportunities for international exchange and collaboration between younger artists, as a central priority.

Next Generation has ensured a younger leadership in national centres and on the Executive Committee. It has attracted artists who were not necessarily solely involved in TYA to become more fascinated by the possibilities of the field. It has also led to the development of new centres in parts of the world where ASSITEJ did not yet have a footprint.

Looking back over ten years we can say that the NG programme has been one of those initiatives, along with dynamic yearly gatherings and the development of the networks, that has challenged ASSITEJ to become ever more open, inclusive and forward looking association. That's a good reason to pop open the champagne bottles!



Performance of Next Generation Programme at TYA Asia Festival 2018 in Tokyo directed by Kenjiro Otani . Photo:Noriko matsuura
下一代培训项目在 2018 年东京 TYA 亚洲戏剧节中的表演，该剧导演为：Kenjiro Otani 摄影：Noriko matsuura

下一代培训项目 周年纪念

国际儿童青少年戏剧协会如何吸引更多青年艺术家加盟，甚至进入机构的领导层？它如何使此前鲜有走出国门经历的艺术家的开始投身跨文化交流？它如何激励处于事业起步期的艺术家们将青少年戏剧视为自身专业发展和创新的“福地”？

2008年，在阿德莱德召开的国际儿童青少年戏剧协会第16届换届大会上，“下一代计划”正式启动。而上述的发问，正是彼时国际儿童青少年戏剧协会向自己提出的问题。

从那时起，已经有来自超过55个国家的250多位新秀艺术家参与到了国际儿童青少年戏剧协会的驻场和人员培养计划中。这些项目的诞生承载着通过吸收青年艺术家为协会注入活力与新意的愿望。此外，作为更广泛的组织网络活动的一部分，逾117名参与者已经加入到了由国际儿童青少年戏剧协会印度分会、巴基斯坦分会以及日本分会出资和运营的联合项目中。其中，一个为期三年的项目将于今年在东京告一段落。

作为2018年国际儿童青少年戏剧协会艺术大会活动的一部分，许多关心支持协会发展的朋友们在近期相聚北京。无独有偶，国际儿童青少年戏剧协会塞尔维亚分会也将计划于今年晚些时候在贝尔格莱德推出

一个“下一代培训”项目，越来越多的中心机构也正将“下一代培训”项目纳入他们的策略规划中。

“下一代计划”组织网络于2015年正式成为国际儿童青少年戏剧协会的一员。这一组织网络的中心要务之一，就是促进更多青年艺术家之间的国际交流与合作。

“下一代培训”项目使国家级（艺术）中心和各执行委员会领导层的年轻化成为现实。它使之前没有专门从事青少年戏剧经验的艺术家为这一艺术领域所显现的可能性而着迷；在国际儿童青少年戏剧协会尚未踏足国家和地区，“下一代培训”项目也促成了许多新中心的成立。

回首过去的十年，我们可以说，“下一代培训”项目同一年一度的艺术大会和相关组织一起，促使国际儿童青少年戏剧协会成长为更加开放、包容和具有前瞻性的组织。这样的成就值得我们举杯相庆。A

（中文翻译：倪雨晴）

戏剧 东城

“戏剧东城”是东城区委区政府立足区域得天独厚的戏剧文化资源，围绕“文化强区”的战略目标，将戏剧文化融入城市发展，大力提升东城文化影响力，全面打造城市形象的创新文化品牌。

纵观“戏剧东城”的10余年建设，设立专业组织机构，建立了良好的政策环境；升级改造，形成了五大剧场群，合理安排戏剧东城空间布局；推出孕育四季风尚的戏剧品牌活动，凸显戏剧东城的国内外影响力；汇聚戏剧机构和人才，鼓励原创，激发演出活力；扎根群众，开展系列戏剧普及活动；建立戏剧教育实践基地，将社会主义核心价值观融入青少年戏剧教育。

东城区是全国戏剧产业链条最完整、戏剧生态最好的区域之一，也是在全国最有影响力的戏剧中心之一。

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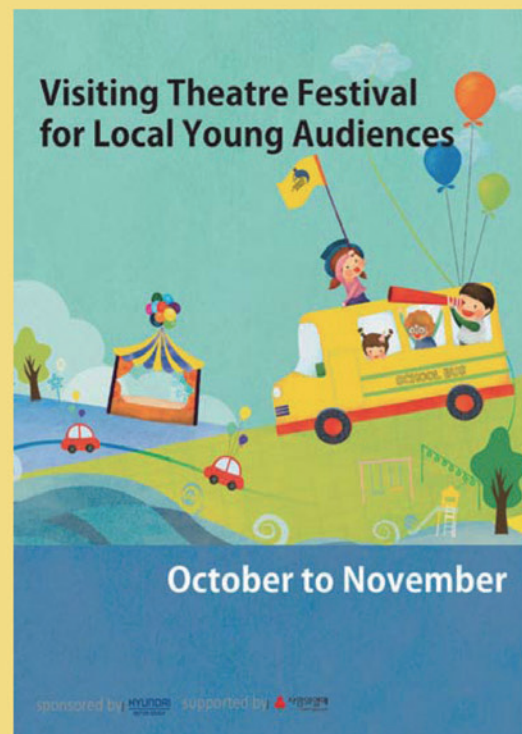
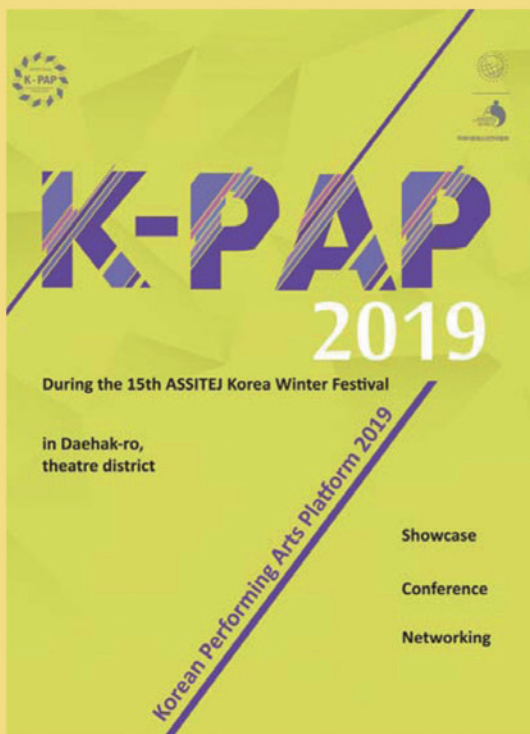
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