

**ASSITEJ Executive Committee Meeting  
Beijing, China**

**17 August - 24 August 2018**

**Present:**

Yvette Hardie, President, South Africa (YH)

Louis Valente, Secretary-General, Denmark (LV)

Roberto Frabetti, Treasurer, Italy (RF)

Daniel H. Fernandez, Vice President, Argentina (DF)

Sue Giles, Vice President, Australia (SG)

François Fogel, Vice President, France (FF) (17<sup>th</sup>- 22<sup>nd</sup>)

Stefan Fischer-Fels, Germany (SFF)

Tatiana Bobrova, Russia (TB)

Ernie Nolan, USA (EN)

Seok-hong KIM, South Korea (SHK)

Bebe de Soares, Chile (BS)

Cecilie Lundsholt (CL)

Tomas Maguire, ITYARN - Deputy for Manon van de Water (TM)

Ketil Kolstad, ASSITEJ Norway (23<sup>rd</sup>)

Yin Xiaodong, ASSITEJ China, Counsellor (YX) (17<sup>th</sup> & 24<sup>th</sup>)

Simeng Kong, ASSITEJ China (17<sup>th</sup> & 24<sup>th</sup>)

Ceren Oran, (Young Dance Network) (18<sup>th</sup>)

Vicky Ireland (International Inclusive Arts Network) (18<sup>th</sup>)

Lars Werner Thomsen (International Inclusive Arts Network) (18<sup>th</sup>)

Nilgün Güven (International Inclusive Arts Network) (18<sup>th</sup>)

Yidan Su (Assistant, Secretariat)

**Agenda:**

1. Welcome from President and Host
2. Apologies
3. Proposal and Approval of Agenda
4. Review of EC Participation at AAG
5. General Reports
  - 5.1. President's Report
  - 5.2. Secretary General's Report
  - 5.3. Treasurer's Report
6. Working Group Reports
  - 6.1. Publications and Promotion group report: Presentation of magazine; planning for 2019 WTD campaign and 2019 Magazine
  - 6.2. Projects group report: Practical work on planning engagements for ASSITEJ Artistic Gathering;
  - 6.3. Policies, Protocols & Fundraising Group report: Fundraising update; National Centre Handbook, Call for New Ideas
7. Network Reports
  - 7.1 Young Dance Network (in progress)
  - 7.2 International Theatre for Young Audiences Research Network
  - 7.3 Small Size Network
  - 7.4 Write Local. Play Global
  - 7.5 Next Generation Network
8. Regional Reports  
Regions (Africa, Asia, Asian Pacific, Canada, Europe, Europe 8+, IberoAmerica, Nordic/Baltic, USA)
9. Memberships and Member requests
  - 9.1 New Member Applications – Ivory Coast, Haiti
  - 9.2 Renewal of Individual Membership applications
  - 9.3 National Centres never Activated or with 4 years or more of arrears
  - 9.4 Dealing with National centre gatekeepers – National centre handbook?
  - 9.5 Letter of support from Ecuador
  - 9.6 ASSITEJ membership of On the Move
  - 9.7
10. Specific Items of Business
  - 10.1 The Game: report back and presentation
  - 10.2 Process towards Candidates for the next President and SG
  - 10.3 Sign MOU with Japan for World Congress
  - 10.4 Discuss ASSITEJ Artistic Gathering Norway
  - 10.5 Discuss Beijing Declaration
  - 10.6 Sign EC book and other documents



11. Next EC Meetings
  12. Any Other Business
    - 12.1. Beijing Declaration
    - 12.2. Bombing of Al Mishal Theatre in Gaza
  13. Closure
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### **1. Welcome from President and Host**

YH welcomed the EC and reviewed the agenda. LV introduced Nannan Chen related to ASSITEJ Denmark, who volunteered to do video documentation at the AAG 2018.

### **2. Apologies**

Pamela Udoka, Manon van de Water send their apologies, as they were not able to attend the EC meeting. Thomas Maguire from ITYARN was present as the deputy of Manon.

### **3. Proposal and Approval of Agenda**

The agenda was approved by the EC.

YH stated that next EC meeting will be in April, 2019, therefore it is important for each working group in the EC to structure the work between August 2018 and April 2019. YH suggested that every EC member should share their travel information, so the rest of the EC will know that ASSITEJ is represented and be able to coincide and work together whenever possible.

**ACTION:** EC members will share travel information with each other.

### **4. Review of EC Participation at AAG**

YX welcomed the EC and introduced the basic information of AAG 2018. ASSITEJ China informed that there are around 500 participants from 46 countries attending AAG 2018.

### **5. General Reports**

#### **5.1 President's Report**

YH gave her report (*See full report in Addendum A*).

Additional comments and questions in addition to the written report:

Archives:

YH visited ASSITEJ Archives in Frankfurt together with Chris Blois-Brooke from Dialogue of Community. He has made a major proposal to the archives to look at a way to do research and make available this research.



This helps to make the archives more accessible. TM asked if the archives will be accessible to anyone. YH said the research is intended to be open to everyone, online; also for persons who are not able travel to Frankfurt where the archives are located.

#### Cradle of Creativity:

A visual shorter report as well as a report from the external evaluator of the Congress has been published. The external report was very positive (it said that the economic impact on the Western Cape economy was 92 million, with a spend of R14,5 million, which is excellent.) YH hopes that these findings will help ASSITEJ SA raise money towards Cradle of Creativity 2019.

**ACTION:** LV will upload the figures to the website.

### 5.2 Secretary General's Report

*(See report in Addendum B)*

LV gave his report.

### 5.3 Treasurer's Report

RF gave his report *(See full report in Addendum C)*.

Additional comments and questions in addition to the written report:

#### Documentation of financial investments:

BS stressed the important of collecting the amount each EC member spends when attending EC meetings. LV suggested to create a structure to collect that information as well as other investments in the events of ASSITEJ (from the host and others).

#### Membership and membership fees:

RF stated that there are 6 national centres that have to pay one or more years of arrears, and 3 of them are really problematic (Rwanda, Bulgaria and Kazakhstan). RF asked the EC to clarify definitively the position of Peru, Mozambique, Crna Gora, Bosnia Herzegovina, Ukraine, Benin, UAE and especially Kenya and Swaziland (because there were further contacts after Mantua).

RF asked EC to define the position of the 11 individual members with a membership older than 3 years.

#### Level of membership fees:

Prior to the meeting FF had raised the question of defining the membership fees in relation to the Gross Domestic Product per Capita. YH responded that she will discuss on this issue, and come back with a proposal. RF reminded us that that the level of the fees is decided by the general assembly.

#### "Take a Child to the Theatre, Today" Campaign:

RF stated that the Pilot campaign in Italy "Take a child to the theatre" collected the previously reported amount (1.131 EUR). RF asked the EC to decide who should be the beneficiary of this amount. At the last EC



meeting FATEJ Biennial (Yaounde, Camerun), Tifli Festival (Nuova Delhi, India), Kinu Festival (Kigali, Ruanda), Tamasha Fest (Lahore, Pakistan) were proposed. YH suggested that these four festivals should hand in an application of how they will use the funding with a limitation of 150 words, then the working group will look at it and make a decision.

#### EU PROJECTS:

RF stated that EU in July 2018 decided to support the large scale project (4 years) "Mapping. A Map of the aesthetics of performing arts for early years." The project will be coordinated by La Baracca/Bologna and involve 18 partners from 17 European countries, ensuring a grant of 1.998.000 EUR.

LV asked if there are more ways ASSITEJ could link to the project, now that ITYARN and Small Size are involved; other networks for example. RF replied he is not sure whether it would be possible. BS said this could link back to the "information sharing" topic again, it is very important that everyone knows about it, that everyone can access it, so they can learn or grab opportunities. YH asked if it possible for RF to share the complete project description with all EC member. RF agreed.

#### Seat:

RF addressed the issue of the location of the seat of ASSITEJ after 2020. He said he will retire in 2020 and stated that other National Centres might be interested in hosting the legal seat of ASSITEJ. YH said that it is the time to discuss the structure of ASSITEJ. We need to investigate the possibility of having a permanent administrative hub connected to the legal seat of ASSITEJ. It is not ideal to change the seat every time the treasurer changes.

#### ACTIONS:

1. RF will look into the possibility of having an individual system to record the travel expenses of the EC members.
2. YH will make a proposal of membership fees in low GDP countries.
3. RF will share the complete EU project with the EC members.
4. EC will investigate the possibility of having a permanent administrative hub.

#### VOTE:

1. Approve the Financial Statement 2017: **Unanimously approved (1 abstention).**
2. Donation WTD Pilot Campaign: In order to decide who is the Beneficiary of this first contribution, the four potential candidate festivals will be asked to hand in an application with a limitation of 150 words. The working group will evaluate the applications and decide who will be the Beneficiary: **Unanimously approved (1 abstention).**

## 6. Working Group Reports

### 6.1 Publication and Promotion Working Group *(See full report in Addendum D).*

#### Magazine:

YH mentioned that regarding the ISBN number of the magazine (also discussed at last EC meeting), Chinese law does not allow CNTC to register the magazine as a "magazine"; however, for the 2019 magazine, the



working group could consider to use an ISSN number, so it is a series, and the registration of ISSN should be free. For the economic issue, LV mentioned that in the last minutes from Nuremberg, it is stated that ASSITEJ will support the expense of the magazine with 6500 to 7000 USD.

#### Website:

FF stated that there had been many visitors to the website in March, and there were 8000 visits on one article. There is a balance between people going to see articles and callouts.

#### Newsletter:

The email opening percentage is good (See details in addendum). Signature Design will be asked to refresh the design of the newsletter

LV addressed how the EC and Secretariat can ensure that more members of the national centres and networks sign up for the newsletter or are aware of this possibility. All national centres and networks could be asked to subscribe their members to the newsletter. Taking into consideration the recent data protection laws in the European Union (GDPR) it was decided to ask all national centre to share a subscription link to all their members. This is also a way to work against gatekeeping in cases where the information from ASSITEJ is not shared with all members in the national centres.

The renewed list of writers of the opener was made (*See Addendum D*)

LV asked if persons out of the EC could be asked to write introductions. FF replied that the introduction gives EC members a chances to express their opinions, and writing an introduction helped himself to reflect his responsibilities and positions in the EC.

LV addressed the lack of quality of the articles in the newsletter. YH suggested the EC member who writes the introduction one month should be responsible for selecting an article for next month.

#### 2019 WTD campaign:

The 2018 movie has been viewed 9500 times on Youtube. FF stated that it is the time to decide which centre is going to make the movie next year. LV asked if it would be better not to give the job of producing the video to a national centre so the EC could secure a communication more in line with the general communication strategy. FF answered that it is a matter of economy and capacity in the EC to lead the production of the video. SG added that it is very important to get the voice from different ASSITEJ centres.

FF proposed to add a new dimension to the campaign. A campaign specifically aimed to governmental and non-governmental cultural organizations: Goethe, IF, BC, Pro Helvetia, EU, National ministries of culture, foundations, cultural powers, along with the press. This proposal was accepted by the EC.

#### **ACTIONS:**

- 1. LV will ask national centres to share the link of subscribing the newsletter to all their members.**
- 2. EC member who write the introduction this month will be responsible to find an artist to write one article for next month.**
- 3. World Theatre Day Campaign: the working group will create a clear timeline for the campaign**



**and work towards the realisation of the new VIP dimension of the campaign.**

**6.2 Projects Working Group Report: Practical work on planning the artistic Encounters** *(See full report in addendum E)*

SFF reported that the working group decided that a central element in the Artistic Encounters will be a “Chinese wall of dreams”, created by the participants in smaller groups. The outcome of the Wall of Dreams can serve as an input to the Beijing Declaration that ASSITEJ China wish to produce and declare at the closing ceremony. LV added that the Beijing Declaration probably will be in very formal language, it is more of a political activity. SFF emphasized that what is most important is the process more than the outcome.

It was also decided to put a protocol in place for the application and selection of hosts of the regional workshops to ensure fairness and transparency.

**6.3 Policies, Protocols & Fundraising Group report: Fundraising update; National Centre Handbook, Call for New Ideas** *(See report Addendum F)*

The working group is working on several items, please see the addendum F. Only a few topics were discussed in plenum.

Non-professional members:

The constitution of ASSITEJ states the right of non-professional practitioners to be members of the national centres and networks. This is not respected in many national centres.

Gatekeeping:

YH and LV has recently been addressed with issues of gatekeeping in a national centre (See addendum A). ASSITEJ needs to address the issue partially through the handbook, but the EC also needs to be more proactive about tackling it heads-on from ASSITEJ international. YH also suggested to write an article about gatekeeping for the magazine and to set up a formal document of 12 national centres which are running well as cases, so other national centres can learn from these.

Reports from national centres:

SFF said it would be good to ask national centre to write a short report yearly. YH stated that the EC used to ask the national centres to do so, but currently very few national centre is actually doing it. It might be a good idea to restart it again. In relation to the reports it would also be important to get feedback from the national centres.

Conflict of interest for EC members (This has only been discussed in the PPF working group):

The issue of conflict of interests was discussed, and it was agreed that since there are many people who produce work or promote work who are also EC members, it cannot be expected that they refrain from following the normal procedures of application for festivals, showcases and other opportunities. However, what should not happen is that EC members interfere in a process in order to benefit themselves.

At last EC meeting (Jan 2018) this discussion was raised after ASSITEJ received a letter of complaint from ASSITEJ Brazil about the fact that ASSITEJ China had programmed a production from Brazil not from their



recommendations, but through recommendation from BS. There was a feeling that perhaps there was a conflict of interests for BS in recommending work for the AAG and that the signatories of the BRICS agreement (including ASSITEJ Brazil) should have been given priority.

The complaint from ASSITEJ Brazil was based on a misconception (please see more in Addendum F).

At the last meeting this issue was discussed without the presence or knowledge of BS and without the knowledge of all necessary facts. The EC apologises to BS for any distress caused by this situation. In the future, there must be communication with affected parties before any public discussion takes place. Before the current EC meeting, letters from the president have been sent to both BS and ASSITEJ Brazil.

BS spoke to Paolo Merisio who was representing ASSITEJ Brazil at the Artistic Gathering, and they clarified things between themselves.

The working group will present a proposal for a clause of conflict of interest at next EC meeting in April 2019.

**ACTIONS:**

- 1. The working group will make a proposal for a clause of conflict of interest to be presented at next EC meeting.**
- 2. Identify strategies to secure that all membership categories are included in the national centres.**
- 3. Proactively address issues of gatekeeping.**
- 4. Create a feasible procedure for receiving regular reports from national centres.**

**Actions from the working group report:**

- 5. Continue the work in the fundraising working group**
- 6. Continue the work on the National Centre Tool Kit to be finalised at next EC meeting**
- 7. Select the receivers of support from the "Call for innovative ideas".**
- 8. Establish an induction process for new members.**

## **7. Network Reports**

### **7.1 Young Dance Network** *(See full report in Addendum G)*

Ceren Oran from the network presented the report on the work done by the network to establish itself and apply for membership in ASSITEJ.

LV added that if needed YDN could use EC member's network to expand YDN's global scale. For example, connections in Asia. Ceren Oran responded that she will get in touch with every EC member to continue the networking.

**ACTIONS:** EC members will help YDN to use EC member's network to expand YDN's global reach.





## 7.2 International Inclusive Arts Network

Vicky Ireland from the board of IIAN presented a verbal report.

Topics of conversations were the general status of IIAN, the cooperation between IIAN and the EC, the inclusion of IIAN in the events of ASSITEJ and the Programme of Inclusive Arts Champions.

Present at this point in the agenda were Lars Werner Thomsen (Denmark) and Nilgün Güven (Australia). They are both working with inclusivity but are new in the engagement with IIAN. They presented themselves and their perspective on inclusion in TYA.

### ACTIONS:

- The articles and the end of each ASSITEJ newsletter should include an perspective of inclusivity in the coming months. The EC members who selects the articles will aim to comply with that. IIAN will aim to propose relevant articles.
- LV will in cooperation with IIAN write to all National Centres and invite the to nominate an Inclusive Arts Champion.
- A meeting during AAG 2018 was set up to discuss the future development of IIAN and cooperation between the EC and IIAN. Participants will be Vicky Ireland, Lars Werner Thomsen, Nilgün Güven, SG, YH, LV and TM.

## 7.3 International Theatre for Young Audiences Research Network *(See full report in Addendum H)*

TM presented the report.

The following comments were made in addition to the report:

- ITYARN is searching for a new publisher for the upcoming publication with the title “Cultural Exchange and Diversity in TYA”. In relation to that, YH proposed ITYARN to use an ISSN instead of a ISBN.
- The status of the website of ITYARN was addressed. TM answered that the board will look into the issue to see if the website can be updated or renewed.
- ITYARN is part of the Small Size Project that recently was granted funding from Creative Europe. YH stated that it is very good opportunity to make ITYARN grow and that it is important to think of how this can happen. In the same line YH stated it would be interesting to work on connections with other universities and on the development of mobility funding opportunities for scholars.
- TM said nowadays there are multiple ways of disseminating academic research, not just papers. BS said that this was new to her, and it would be great if TM could share where to find this.



#### 7.4 Small Size Network (See full report in Addendum I)

RF presented the report.

The following comments were made in addition to the report:

- In Small Size it has been discussed how to grow the membership globally. To this topic LV added that he believes that the relations to the ASSITEJ centres are really important. That Small Size could use the national centres to reach new members and to make sure that we are not creating separate networks, but secure synergies between ASSITEJ and Small Size. LV added as well that there is a dimension of “identity”: if Small Size members also consider themselves members of ASSITEJ once they are members of Small Size the synergies will happen more easily.
- YH said that it is an obstacle for the growth of Small Size that ASSITEJ members have to pay a significant fee to be members of Small Size. YH suggested that if a member is paying for the membership fee of a national centre, the member either should have Small Size membership, or they can just pay a little more for the Small Size Network on top of the national centre’s membership fee. BS agreed and added that maybe there should be different prices for low-income countries
- RF stated that he understands the obstacles, but they are difficult to solve because Small Size needs the membership fees to run the secretariat. RF will pass the suggestions regarding the membership fees to the board of Small Size.
- Small Size has created a new webpage that presents the network, its goals and ways to work: [www.smallsizenetwork.org](http://www.smallsizenetwork.org). LV asked whether it would be possible to make ASSITEJ more visible on the website. YH added that it would be good to add a link to ASSITEJ to the website.
- *Mapping - a Map on the aesthetics of performing arts for early years*, was rewarded by EACEA for a grant of almost 2 million Euros. This research project has 17 partners, most of them Small Size members. Small size Network, ITYARN and other institutions are associated to this project.
- YH mentioned that the Handbook for National Centres should suggest national centres to have contact persons for IIAN, Small Size and other networks.

**ACTIONS:** RF will present the suggestions of membership fee to the board of Small size Network.

#### 7.5 Write Local. Play Global (See full report in Addendum J)

No comments were made to the report.



### **7.6 Next Generation Network** *(See full report in Addendum K)*

No comments were made to the report.

## **8. Regional Reports**

Reports from were received from  
ACYTA/Africa - *(Addendum L)*  
Asia *(Addendum M)*  
Oceania *(Addendum N)*  
Europe *(Addendum O)*

Due to time limits, no comments were made to the reports.

## **9. Memberships and Member requests**

### **9.1 New member Applications**

Applications for National Centre (Corresponding membership): Ivory Coast and Haiti.

LV presented the applications.

#### **VOTE:**

1. Accept corresponding membership application of Ivory Coast. Unanimously approved (1 abstention).
2. Accept corresponding membership application of Haiti. Unanimously approved (1 abstention).

### **9.2 Renewal of Individual Membership applications**

*Due to time limits this point was not processed.*

### **9.3 National Centres never Activated or with 4 years or more of arrears**

*Due to time limits this point was not processed.*

### **9.4 Dealing with National Centre gatekeepers**

This point was addressed in the Policies and Protocols Working group. See point 5.2



### 9.5 Letter of support from Ecuador and Chile

Ecuador: ASSITEJ Ecuador is trying to build an education programme which provides training for teachers. ASSITEJ Ecuador has asked for the possibility of using the ASSITEJ logo, however, this case does not meet the criteria for using the logo. Instead, LV suggested that ASSITEJ will write an endorsement letter to support Ecuador's aims.

**VOTE :** ASSITEJ will write an endorsement letter to support Ecuador's aims: **Unanimously approved (1 abstention).**

Chile: BS presented the letter. LV said it was not clear what ASSITEJ promises by signing the proposed letter. Also the support letter should be addressed to the EC, not just to LV. BS responded that she will talk to the responsible person in ASSITEJ Chile and come back with an adjusted letter of support.

**ACTIONS:** BS will contact the responsible person and come back with an adjusted letter of support. LV to write an endorsement letter to ASSITEJ Ecuador.

### 9.6 ASSITEJ membership of On the Move

LV presented the aims and membership obligations of "ON THE MOVE". LV proposes that ASSITEJ applies for membership of ON THE MOVE.

**VOTE:** Proposal of ASSITEJ applies for membership of ON THE MOVE: **Unanimously approved (1 abstention).**

## 10. Specific Items of Business

### 10.1 The Game: report back and presentation

"The Game" was proposed to the EC by ASSITEJ Israel in the Autumn 2017.

The Game consists of a fictive character called "ASSITEJ What-What" " that visits the national ASSITEJ centres allowing them to present themselves to the international community in different ways. The game was on the EC agenda in October 2017 and January 2019.

Before the present meeting, ASSITEJ Israel and ASSITEJ South Africa had prepared each an example of a visit to their national centre. Israel with a video and South Africa with a Power Point Slide Show.

In the EC, concerns were raised about how The Game could seem to be self-promotion by a centre - a kind of national centre marketing - which some found problematic. Some EC members felt it would result in competition between centres or feelings of inequality, and that it would be therefore a less than positive tool for the Association. Others felt that they would struggle to sell the idea to their theatre community, and that resources and energy could be better utilised in other directions.



A vote was made to decide whether The Game should be launched or not.

**VOTE:** Discontinue The Game: **Unanimously approved (2 abstentions)**

### **10.2 Process towards Candidates for the next President and SG**

LV proposed to stimulate the process towards the candidates for the next EC. He proposed to invite potential candidates to attend open sessions in the coming EC meetings including the Artistic Gathering in Norway. The idea was accepted by the EC.

### **10.3 ASSITEJ Artistic Gathering Norway**

Ketil Kolstad from ASSITEJ Norway gave a powerpoint presentation of ASSITEJ Artistic Gathering 2019.

Additional info and comments:

- LV suggested that ASSITEJ Norway could use international volunteers who can come a bit early to help, and to use ASSITEJ's networks to recruit the volunteers.
- The Artistic Council has been established. It consists of Cecilie Lundsholt, Bebe de Soares, Kenjiro Otani, Tony Reekie and Endre Sannes Hadland.
- The registration fee is settled, as well as accommodation and meal fees. LV stated that even though the prices are as low as they can get in Norway, it will still be difficult for people from South American and African countries to attend. LV proposed to keep the delegate pass free of charge for participants from low income countries.

### **10.4 Sign MOU with Japan for World Congress – need to approve timeline**

KO presented the timeline and general structure and thoughts of the next World Congress. The Congress will have same amount of days as the World Congress in South Africa. The magazine will be in both English and Japanese. The main congress area has very convenient transportation, most venues are within walking distance, and busses will be arranged if needed.

YH added that no one from the current EC will need to stay beyond May 24<sup>th</sup>. An important information to candidates for the EC for the next term is that elected candidates will have to stay until the 24<sup>th</sup> for the first EC meetings. The old EC will be accommodated until the 24<sup>th</sup> if they want to stay, however, the congress does not need to pay for the new EC members.

SG asked in which ways the Congress could create an impact in Japan after the Congress. KO responded that ASSITEJ Japan is really concerned about legacy of 2020. One idea is to build a children cultural centre of theatre in Tokyo after the Congress.

LV added that it is critical to think about media attendance. The lag of media coverage in the congress in Copenhagen and Malmö was a big issue. The event was invisible in the national press and also in cultural



circles in 2011. It is very important to let the public know that congress is happening.

The timeline for the work towards the congress was adjusted and approved.

The MOU was signed by YH, LV, SG and KO. KO brought the copy to Japan for additional signatures. KO should bring the signed MOU to next EC meeting.

### **10.5 Sign EC book and other documents**

The EC book was not ready to sign.

## **11. Next EC Meetings**

LV had received two proposals for the location of the next EC-meeting. One from Kingfestival in Russia (12-16 April, 2019) and one from ASSITEJ Uruguay in April-May 2019.

TB presented the proposal from Kingfestival. DF presented the proposal from Uruguay.

**VOTE:** To decide where the next EC meeting will be: 6 votes in favor of Kingfestival, 6 votes in favor of the proposal from ASSITEJ Uruguay. 3 abstentions (one due to conflict of interests).

It was decided to repeat the vote as an online vote, which would allow the participation of all EC members.

**ACTIONS:** LV to establish an online vote.

## **12. Any other Business**

### **12.1 Beijing Declaration** (See final version in addendum Q)

ASSITEJ China had since the EC meeting in January 2018 expressed a wish to create a “Beijing Declaration”. The EC had the understanding that the declaration would consist of the results created by the participants at the three days of Artistic Encounters in Beijing, whereas ASSITEJ China at the present meeting presented a draft of a separate document which was not the direct product of the Artistic Encounters.

After a longer conversation, YH proposed a solution to this: The two documents were linked together while at the same time maintaining the status as two complete documents. It was decided to present both documents together at the closing ceremony of the Artistic Gathering.

First the Beijing Declaration and as a continuation what was decided to be named “TYA Practitioners Manifesto” (the collective outcome of the Artistic Encounters).



The draft of the two documents were collectively edited by the EC and YX at the meeting until they found their final form (see Addendum).

The following comments to the status of the documents were made:

YH stated that the Declaration is a political document between the EC and ASSITEJ China. A document that potentially could take the form of an action plan for the coming years. YX agreed with this interpretation.

RF expressed that AAG is not the right time to think about a political declaration, political declaration should be discussed during the congress. The text in the Beijing Declaration was too political for him and not a reflection of the AAG.

RF also said the TYA Practitioners Manifesto could be the starting point of a documents for future Artistic Gatherings. It should be remembered and used for the next AAG.

**ACTIONS:** The final versions of the two documents were accepted by the EC and by ASSITEJ China.

### **12.2 Bombing of Al Mishal Theatre in Gaza**

Manon van de Water had by email (17 August 2018) raised the question whether ASSITEJ should make a statement in relation to the recent Israeli bombing of Al Mishal Theatre in Gaza.

The EC decided not to make a statement. The main reasons were:

1. A political statement of this nature does not fall inside the area of competence of ASSITEJ.
2. Some years ago the EC made several statements in similar cases which was a practise that according to YH proved problematic. It was difficult for the EC to make a consistent and unproblematic differentiation between cases where the association made a statement and cases where it do not make a statement.

### **13. Closure**

YH thanked the EC and the hosts from ASSITEJ China for a productive and successful meeting and ASSITEJ Artistic Gathering and closed the meeting.



## ADDENDUM A

### PRESIDENT'S REPORT 17-25 August 2018 Beijing, China

#### 1. ASSITEJ-related business:

##### 1.1 Fundraising:

We had a Fundraising brainstorming meeting in March by Skype. Here is a repetition of the short report sent by email at that time:

Present: Clíodhna, Bebe, Sue and Yannick.

Absent: Roberto, Lene, Louis, Meike and Seok-hong... (Meike was not available, Louis was sick...Lene was not able to skype without access to Loui's computer. Seok-hong was not contacted by mistake. Roberto was just finishing his festival...)

In brief, Sue & Clíodhna presented their Advocacy document and will be asking us for input on specific tasks related to the research.

Yvette presented some ideas around project funding and mobility funding. These were emailed to all and will be uploaded in the template provided by Lene, but they are just a start.

Lene (in her absence) provided a template for reporting on regional foundations and funds - it was suggested that this be set up as a Google Form, which Yvette has done (see link) so that it can be viewed fund by fund, or in an excel spreadsheet, more easily.

[https://docs.google.com/forms/d/e/1FAIpQLSdqS04N9-HbXON1HeFTJwPa8TRdlhaUdwmC8d7PEO\\_rEdc4Og/viewform](https://docs.google.com/forms/d/e/1FAIpQLSdqS04N9-HbXON1HeFTJwPa8TRdlhaUdwmC8d7PEO_rEdc4Og/viewform)

Louis (in his absence) provided some ideas around funding for the secretariat - it was requested that we get estimates also of office rental, admin costs etc and look at an approximation based on the last three terms (Denmark, Mexico, Croatia). This will allow us to more accurately pinpoint what the centre is currently covering. It was felt that the budget for travel was too low.

Bebe made various contributions including expressing an interest in exploring the rights of artists, as well as looking at the value of theatre for the child - what research is currently available. Also, going to contribute with S American knowledge, specifically...

Yannick told us that the next call for proposal for support to EU networks in the framework of Creative Europe will probably not be launched before 2020. The EU Commission will present detailed propositions concerning the period after 2020 in terms of budget, etc. He has made enquiries around IETM, and how they cover costs. He has also looked at the project which was proposed to Creative Europe and thought it good, not excellent, and that there were certain areas missing (budget etc) and this made it difficult to evaluate. There may be value in asking the partners whether they are still interested in pursuing in some form. Yvette to follow up on this.





Clíodhna has proposed a closed fundraising event for all the ASSITEJ artistic events, including during Beijing, Yvette suggested that we look at a time an hour and a half before the Closing, but will search the schedule for a possible place for this. Clíodhna has drawn up a list of possible invitees. This event has since taken a slightly different turn. Louis will elaborate.

**ASSITEJ Work** since the last meeting has included:

- 1.2 Newsletters: editing of the newsletter with Louis and Francois
- 1.3 Some communication with members, particularly with African members and those we are trying to work on becoming members of ASSITEJ
- 1.4 Working on the archive materials
- 1.5 Working on the magazine – we had our SA editor do the English editing of the articles
- 1.6 Work on the Policies, Protocols and Fundraising aspects
- 1.7 Working on a response to ITI regarding their proposal about the ITI Hong Kong Theatre for Children Competition.
- 1.8 Working on several aspects of the AAG 2018 by email with Simeng, Louis and the rest of the team.
- 1.9 Working on the SA version of The Game to be presented.

1. **Travels:**

- After the EC meeting in Nuremberg, I spent a day in the ASSITEJ Archives in Frankfurt, and Chris Blois-Brooke from Dialogue joined me. He has made a major proposal to the archives to look at a way to do research and make available this research, linking to the discourse of ASSITEJ. See attached budget proposal as well as an abstract for the project devised by Juergen Kirschner.
- Unfortunately we were unable to negotiate that ASSITEJ China engage with Dialogue for the AAG. I am concerned about our documentation for Beijing – particularly from the point of view of recording proceedings and making these accessible to those who can't attend. We should strategise around this.
- I attended a Cultural Policy conference on Arts Education at Hildesheim University, and gave a keynote address on Theatre and Education, and the projects we are doing in South Africa.
- I attended the Asian festival in Tokyo in February –this was an interesting and productive trip in which I was able to see a lot of work, and have some good conversations about the Congress going forward. It was very encouraging to see the strides made in terms of early years theatre in Japan, as well as a very impressive Next Generation activity at the festival.
- In May I visited Lithuania on the invitation of the Labas festival, a small early years festival in Vilnius, not related to ASSITEJ Lithuania. There is a rift between the members of ASSITEJ Lithuania and those involved in Small Size (despite the festival director being on the ASSITEJ board), typically a rift between the more independent, smaller companies and the more established/mainstream. I tried to spend time with both groups of people, and found that there was very little I could do to get any kind of rapprochement between the two groups, despite my best efforts. We need to address the issue of gatekeeping within national centres – I see this as partially something we can do through the handbook, but we also need to be more proactive about tackling it head-on from ASSITEJ international. Perhaps we need to write an article about gatekeeping for the magazine? I gave a workshop to teachers on creativity in voice, and a lecture to the ISM Business school and to invited artists, around Cultural Leadership.
- **Upcoming travels:**  
Romania for a Puppetry Conference: mid September



ANT Festival Nigeria: late September for workshops  
Copenhagen: early October (possible Fundraising meeting)  
Ireland for Baboro festival: 15-17 October  
Baku: early November for Theatre conference and workshops with theatre for Young Spectators  
Spain (Barcelona): 15-18 November for Festival El Més Petit de Tots  
USA: mid-January for IPAY

#### **4. ASSITEJ SA**

4.1 We have selected a Disability Champion (Christelle Dreyer) and a Dance for Young Audiences leader (Nicola Elliott).

#### **4.2 Cradle of Creativity:**

4.2.1 We now have a visual shorter report as well as a report from our external evaluator, TREES, both of which can be found in Drive. The external report was very positive (it said that our economic impact on the Western Cape economy was 92 million, with a spend of R14,5 million, which is excellent.) We hope that these findings will help us raise money towards Cradle 2019.

4.2.2 The call for productions for Cradle 2019 is open till the end of October, and we encourage you to spread the word. Please save the dates: 20-25 August 2019 in Cape Town, at the Baxter theatre, Magnet theatre, Theatre Arts Admin Collective and Guga S'thebe. We have also opened a call for new plays by African playwrights and will be mentoring 8 plays and hopefully commissioning one of these for Cradle 2019.

4.3 Support for Presidency: **Department of Arts and Culture:** There is still no news on whether or not DAC will be supporting my Presidency or not, and I have lost any hope of this being the case.

REPORTED BY: Yvette Hardie, President

7 August 2018

### **ADDENDUM B**

#### **SECRETARY GENERAL'S REPORT 17-25 August 2018 Beijing, China**

## **ASSITEJ Secretariat**

### **Travels**

Since the last meeting in Nuremberg there have been travels to

- Final event of Wide Eyes, Small Size EU-Project, Galway (Ireland).
  - o A very inspiring window to a large scale international cooperation.



- o A strong example of how EU funding when managed good can create sustainable cooperation and exchange and boost the hosting network (Small Size). An inspiration for (the rest of) ASSITEJ.
- o Promotion for ASSITEJ Artistic Gathering 2018 was made at an international talk.
- Asian Meeting (Tokyo, Japan)
  - o Engagement in the meeting and personal acquaintance with the representatives from the Asian members.
  - o Meetings together with Yvette with
    - § Sri Lanka
    - § Uzbekistan
    - § Israel
    - § ASSITEJ China (defining registration price, logo and number of workshops).
- Young Dance Market (Sweden).
- Belgium (ASSITEJ Belgium's general meeting)
  - o Presentation of ASSITEJ International and the Danish Aprilfestival
  - o Conversation with members and board of ASSITEJ Belgium
  - o A very positive experience of a national centre with a hard working voluntary board (without paid staff) and a clear vision of the national and international vision of ASSITEJ. The essence of a well-functioning membership based association.
- Meeting with Nordic Culture Point (Finland), together With Ketil Kolstad from ASSITEJ Norway.
  - o Purposes were to enhance the possibility of Nordic funding of the Nordic-Baltic Fringe at ASSITEJ Artistic Gathering 2019.
  - o To investigate the possibilities for three years' Network funding of activities related to the Nordic-Baltic Network. The aim would be to amplify the influence of AAG2019 on the Nordic-Baltic Exchange in the field.
  - o Short meeting with ASSITEJ Finland. Sharing information about relevant calls and initiatives in ASSITEJ and AAG2019.

#### Coming Travels and Invitations:

- In-Forma (Italy) Member event/exchange platform organized by ASSITEJ Italy. September 2018
- Nordic-Baltic Meeting, Lithuania, October 2018
- Mexico ENARTES 2018, October 2018 (Not confirmed).
- Asian Meeting in Uzbekistan, February 2019

#### Newsletters and other communication

- Monthly Newsletters (Proofread by Yvette and Francois).
- World day campaign (on website, in regularly newsletters, and a special edition on March 20).
- Special newsletter promoting ASSITEJ Artistic Gathering 2018.
- Call for participation in Next Generation programme at AAG 2018.



- Call for workshops at AAG 2018.

### Preparations of ASSITEJ Artistic Gathering 2018

- Ongoing correspondence with ASSITEJ China in relation to most elements of the event:
  - o Magazine,
  - o workshops,
  - o NG participants,
  - o ceremonies,
  - o Chinese participation,
  - o Next Generation Programme,
  - o Artistic Encounters,
  - o Social meeting points,
  - o mobilization of international attendance,
  - o registration price,
  - o logos,
  - o visas
  - o etc.
- Organizing of Danish-German side event in cooperation with the Danish Cultural Institute, the Göethe Institute, ASSITEJ Denmark and ASSITEJ Germany.

The purposes are to create an event in another part of the city with other characteristics(798 art district), to cooperate with external cultural partner and in that way expand the network of ASSITEJ a little outside our own circles, and to possibly reach a slightly different local audience and professionals within the field of culture.

### Correspondence with members

- Members from all over the world in relation to news to the newsletter.
- Direct mail to all members in order to mobilize participants to AAG2018
- **Syria** – Attendance of Nawras Almelhem in NG programme at AAG2018.
- **Uzbekistan**, Letter to Minister of Culture, Letter officially stating the membership of ASSITEJ Uzbekistan.
- **Colombia**, official membership letter.
- **Uruguay**, offering to host next EC meeting.
- **Russia**, offering to host next EC meeting.
- **Ecuador**, asking for letter of support and endorsement of a national initiative with the ministry of culture and the ministry of education.
- Spain, who will write a chapter in the National Centre Handbook about child participation in the life of the association.
- Cuba, procedure for elements to the newsletter – the curating role of the national centre.



- Next Generation participants and their national centre.
- IIAN, in relation to the IIAN Champions, the inclusivity film that will be presented in Beijing and their membership fee.
- Spain (contribution to National centre Handbook),
- Answering question from the “contact us form” on the website. Yvette and Sue have also answered inquiries.

### **Funding of secretariat**

- Application to The Danish Arts Foundation for additional funding – enough to hire one additional full time Staff. The application was unsuccessful.
- Applications for smaller grants directed towards activities at AAG2018, 2019 and next world congress. Only one smaller amount has been granted (3000 Euros).

### **Votes**

Two online votes have been made by the EC since last meeting.

- Hippo Theatre (Greece). Approved
- Umunyinya asbl (Burundi). Approved

### **Fundraisings group ASSITEJ International**

- Initial mapping of Nordic funds was made by Lene Thiesen, from ASSITEJ.
- We are aiming to arrange a fundraising meeting in October 2018 in Copenhagen with participation from Yvette, Roberto, Bebe, Lene Thiesen (ASSITEJ DK), Yannick Boudeau (ASSITEJ Denmark, Henrik Køhler (Danish Theatre Centre), Clíodhna Noonan (Small Size Network).

## **ASSITEJ Denmark**

### **Aprilfestival 2018**

- Reached 35.814 audiences, hosted 1032 TYA professionals, including 114 international guests from 28 countries.
- Several Chinese delegation among others a group of Chinese principals seeking inspiration of how to include TYA in schools (Arranged by Art Space for Kids), China Welfare Institute, China National Theatre for Children and several independent producers.
- A Turkish guest performance was presented as part of the Turkish-Danish exchange in 17/18.
- Guest performance from South Africa selected at Cradle of Creativity: “No Functional Language” by The Chaeli Campaign.

### **Korea-Denmark**



Celebration of diplomatic relations between Korea and Denmark.

- An initiative started on ministry level and operated by Arts Council Korea and the Danish Agency for Culture.
- ASSITEJ Denmark and ASSITEJ Korea applied for support to first phase, which resulted in a visit of 15 Korean artists to Aprilfestival.

### **Hodja from Denmark – Theatre for children in Danish Asylum centers**

- The project ended in June 2018.
- In the two years it has run the project has presented performances and made workshops with children and young people in the Danish Asylum centers.
- The project had a large budget with a large portion of funding from private social and cultural funds raised by Lene Thiesen.
- The project was closed due to the now limited number of children in the asylum centers and due to logistic difficulties presenting in highly unstable asylum centers.
- More information will follow when the project reports are done.

## **ADDENDUM C**

### **Treasurer REPORT 17-25 August 2018 Beijing, China**

#### **1. MISSION BUDGET (PERIOD CAPE TOWN-TOKYO)**

##### **A) STATEMENT OF ASSETS AND LIABILITIES**

The Statement of **Assets and Liabilities** is referred to the period 21<sup>st</sup> May 2017 – 10<sup>th</sup> August 2018. The rate USD /EUR (1,1456) is the ECB rate on August 10<sup>th</sup>. **Details of the chapters:**

- The **Reserve funds** are calculated on the period of the Mission Budget (3 years). These are the Reserve funds, after the period 2014-2017. The actual value of the Reserve funds on our official accounting (Annual period), after closing the Balance on December, 31<sup>st</sup>, 2017, is 64.219,22 USD (53.547,25 EUR). It means a profit of 1.807,53 USD (1.577,80 EUR) in the period May – December 2017.
- **Other Credits.** It is a credit against the Italian Revenue Agency for the payment in advance of the Corporate taxes 2017 (for the 2016 commercial income).
- **Solidarity Rotation Fund.** This is the situation after Assitej Serbia refunded the loan on November 2017. The availability of the fund now is 794,20 USD (693,26 EUR).
  - **Debts c/VAT:** 13,63 USD, part of the VAT for Advertisements which has not been paid yet.
  - **Debts Assitej Magazine 2019:** 1.526,37 USD. Advertisements already paid for the Magazine 2019 by Teatro Prova, Assitej Korea and Teater Refleksion.
  - **Debts Assitej Magazine 2020:** 1.174,24 USD. Advertisements already paid for the Magazine 2020 by Assitej Korea and Teater Refleksion.



- **Fees paid in advance.** Assitej Zambia and Assitej Vietnam (2019), Vietnam also for 2020.
- **Other Debts.** The total of 1.454,91 USD is the sum of 824,83 USD (hotel extra nights for the EC Members in Cape Town) and 639,08 USD (grant to Assitej Norway for the realization of the World day video 2017). We are waiting for the formal request. Otherwise we can transform this amount in a windfall profit to invest in the Mission Budget, for example by diverting on the **Solidarity Rotation Fund**.

<b>ASSETS</b>	<b>EUR</b>	<b>USD</b>
CASH ON HAND - EUR ACCOUNT	1.575,49	1.804,88
CASH ON HAND - USD ACCOUNT	1.450,77	1.662,00
BPM BANK - EUR ACCOUNT	49.654,85	56.884,59
PAYPAL ITALY - EUR ACCOUNT	11.961,07	13.702,60
PAYPAL ITALY - USD ACCOUNT	9.728,53	11.145,00
OTHER CREDITS	23,00	26,35
<b>TOTAL ASSETS</b>	<b>74.393,71</b>	<b>85.225,44</b>
<b>LIABILITIES</b>		
RESERVE FUNDS	52.943,99	60.652,63
SOLIDARITY ROTATION FUND	693,26	794,20
DEBTS C/VAT: AGENZIA DELLE ENTRATE - ITALY	11,90	13,63
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2019	1.332,38	1.526,37
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2020	1.025,00	1.174,24
FEES PAID IN ADVANCE 2019	216,40	247,90



FEES PAID IN ADVANCE 2020	89,45	102,47
OTHER DEBTS:	1.270,00	1.454,91
<b>TOTAL LIABILITIES</b>	<b>57.582,38</b>	<b>65.966,37</b>
<b>BALANCE</b>	<b>16.811,34</b>	<b>19.259,07</b>

#### B) MISSION BUDGET PROFIT AND LOSS ACCOUNT

This is the current situation of the Mission budget (in USD).

The exchange rate is the same: August, 10<sup>th</sup>, 2018.

Actually the Budget shows a profit of 19.259 USD, but it is not truthful, because many costs aren't accounted (as, for example, T-day video or Magazine Costs) or aren't activities programmed yet (as Regional workshops or NG Program) or aren't requested yet (as the EC travel reimbursement).

So I invite you to analyse carefully the data emerging by the budget.

Please remember that the total Mission Budget is composed by the Prudential Budget - PB and the Conditional Budget – CB (Costs linked to the achieved income).

Chapter	<b>MISSION BUDGET 2017-2020</b>	Prudential Budget PB	Conditional Budget CB	Total Mission Budget	Mission Budget Updating	Difference
	REVENUES	USD	USD	USD	USD	USD
<b>R 1</b>	<b>MEMBERSHIP FEES</b>					
R.1.1	MEMBER FEES 2017 & Overdue amount	1.300,00	1.200,00	2.500,00	1.224,02	-1.275,98
R.1.2	MEMBER FEES 2018	19.700,00	1.500,00	21.200,00	14.553,47	-6.646,53
	Prudential Budget: depreciation 7% - Conditional Budget:+7%					
R.1.3	MEMBER FEES 2019	20.100,00	1.500,00	21.600,00	0,00	-21.600,00





R.1.4	MEMBER FEES 2020	20.500,00	1.500,00	22.000,00	0,00	-22.000,00
R.1.5	SOLIDARITY FUND - SUPPORT TO THE MEMBERSHIP	0,00	3.000,00	3.000,00	0,00	-3.000,00
	75% of the amount collected					
	<b>Total</b>	<b>61.600,00</b>	<b>8.700,00</b>	<b>70.300,00</b>	<b>15.777,48</b>	<b>-54.522,52</b>

R.1.1 **MEMBER FEES 2017 & Overdue amount:** The potential credit is 3017 USD.

A realistic assumption is around 1.000 USD

R.1.2 **MEMBER FEES 2018.** The potential credit is 10.062 USD. A realistic assumption is around 8.500 USD. We have to consider always the fluctuation of the rate, but if the hypothesis will be confirmed there is a surplus of 2000 USD on the total Mission Budget

R.1.3 &4 **MEMBER FEES 2019 and 2020.** With the same trend of 2018, the hypothetical surplus is around 2.600 USD for the 2 years.

**SOLIDARITY FUND: R.1.5 SUPPORT TO THE MEMBERSHIP and R.3.4 SUPPORT TO THE PROJECTS** Any donation done by the members. To verify if we can give a further impulse to this campaign.

<b>R 2</b>	<b>COMMERCIAL ACTIVITIES</b>					
R.2.1	ASSITEJ MAGAZINE- ADVERTISEMENTS 2018-19-20:	18.000,00	4.000,00	22.000,00	3.937,78	-18.062,22
	The income are the same amount of the costs					
R.2.2	OTHER COMMERCIAL REVENUES	0,00	3.000,00	3.000,00	0,00	-3.000,00
	<b>Total</b>	<b>18.000,00</b>	<b>7.000,00</b>	<b>25.000,00</b>	<b>3.937,78</b>	<b>-21.062,22</b>
<b>R 3</b>	<b>FUNDRAISING</b>					
R.3.1	FUNDRAISING - SUPPORT FOR ASSITEJ PROJECTS	0,00	5.000,00	5.000,00	0,00	-5.000,00
R.3.2	AUCTIONS	0,00	1.000,00	1.000,00	2.938,49	1.938,49
	All the amount to NG projects					
R.3.3	TAKE A CHILD TO THE THEATRE CAMPAIGN SUPPORT	0,00	6.000,00	6.000,00	1.295,67	-4.704,33



	Goal of the fundraising for the 3 years					
R.3.4	SOLIDARITY FUND - SUPPORT TO THE PROJECTS	0,00	1.000,00	1.000,00	0,00	-1.000,00
	25% of the amount collected					
	<b>Total</b>	<b>0,00</b>	<b>12.000,00</b>	<b>12.000,00</b>	<b>4.234,16</b>	<b>-7.765,84</b>
<b>R 4</b>	<b>FRIENDS OF ASSITEJ &amp; DONATIONS</b>					
R.4.1	DONATION & FRIENDS OF ASSITEJ	2.000,00	1.000,00	3.000,00	730,11	-2.269,89
	<b>Total</b>	<b>2.000,00</b>	<b>1.000,00</b>	<b>3.000,00</b>	<b>730,11</b>	<b>-2.269,89</b>

**R.2.1 ASSITEJ MAGAZINE- ADVERTISEMENTS 2018-19-20:** the level of this year was low. Please note that the flow is not regular during the 3 years. The sum of 3.937 is about the 22% of the Prudential Budget (PB). In the previous period (14-17) the total of the income was the sum of the 30% (1st year), 20% (2nd year) and 50% in the year of the Congress. It is possible to reach the goal of the PBudget, but the added resources of the CBudget are difficult to achieve. We have to pay attention to the costs.

**R.2.2 - OTHER COMMERCIAL REVENUES & R.3.1 FUNDRAISING - SUPPORT FOR ASSITEJ PROJECTS.**

Both these chapter reveal the difficulties linked to the structure of our Association to built a positive commercial dimension with our so low human resources. For the Fundraising now exist a Working group, but what we can do for Commercial revenues?

**R.3.2 - AUCTION.** It was a very good result (2.938 USD on 1.000 of the CBudget).

Perhaps it was because of the exceptional presence of all the members during the days of the Congress and it cannot be compared with a long term work as the activities specified in the previous point.

**R.3.3 - TAKE A CHILD TO THE THEATRE CAMPAIGN SUPPORT.** 1.295 USD (on 6.000 for 3 years of the CBudget)

The pilot campaign was made only in one country.

I think that if we give impulse to this campaign we can achieve good results.

**R.4.1 DONATION & FRIENDS OF ASSITEJ.** The level achieved on the first year shows that we can reach the goal of the PBudget (730 on 2.000), but it is not easy.

<b>R 5</b>	<b>OTHER INCOME</b>					
R.5.1	OTHER INCOME	0,00	0,00	0,00	112,56	112,56
R.5.2	VARIATIONS OF RATE EXCHANGE	0,00	0,00	0,00	550,46	550,46



	<b>Total</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>663,02</b>	<b>663,02</b>
	<b>TOTAL INCOME</b>	<b>81.600,00</b>	<b>29.200,00</b>	<b>110.800,00</b>	<b>25.342,56</b>	<b>-85.457,44</b>

**VARIATIONS OF RATE EXCHANGE (R.5.2 & E9.3)** These are the Variations of value of the 2 funds in USD (cash on hand and Paypal), for the fluctuation of the rate USD/EUR.

The positive fluctuations (income 663 USD) and the negative ones (costs 839 USD) are exposed separately because are calculated in different periods (Dec 31st 17 and Aug 10th 18)

	<b>EXPENSES</b>	<b>Prudential Budget PB</b>	<b>Conditional Budget CB</b>	<b>Total Mission Budget</b>	<b>Mission Budget Updating</b>	<b>Difference</b>
<b>E 1</b>	<b>EC - CORE COSTS</b>					
E1.1	SUPPORT TO THE MEETING ORGANISERS	5.000,00	0,00	5.000,00	0,00	5.000,00
E1.2	EC TRAVEL REIMBURSEMENTS FOR COUNSELLORS	2.000,00	0,00	2.000,00	0,00	2.000,00
E1.3	EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	15.000,00	0,00	15.000,00	921,03	14.078,97
	1.000 for each EC member					
E1.4	COSTS FOR ACCOMMODATION (EC MEMBERS, COUNSELLORS & GUESTS)	2.000,00	0,00	2.000,00	360,86	1.639,14
	<b>Total</b>	<b>24.000,00</b>	<b>0,00</b>	<b>24.000,00</b>	<b>1.281,89</b>	<b>22.718,11</b>

**E1 EC - CORE COSTS.** You can find only 921 USD (E1.3 EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS – 1 travel reimbursed for Nuremberg) and 360 USD (E1.4 COSTS FOR ACCOMODATION – Extra nights in Nuremberg)

<b>E 2</b>	<b>PROMOTION &amp; COMMUNICATION</b>					
E2.1	WEBSITE HOSTING/DESIGN	3.000,00	0,00	3.000,00	0,00	3.000,00
E2.2	WEBSITE UPDATING - NEWSLETTER LICENSE	1.000,00	0,00	1.000,00	541,14	458,86



E2.3	DESIGN FOR FLYERS, LOGOS & OTHERS (no Magazine)	4.000,00	0,00	4.000,00	994,64	3.005,36
E2.4	OTHER PROMOTIONAL COSTS	1.000,00	0,00	1.000,00	0,00	1.000,00
E2.5	PUBLIC RELATION COSTS (GIFTS ETC.)	500,00	0,00	500,00	0,00	500,00
	<b>Total</b>	<b>9.500,00</b>	<b>0,00</b>	<b>9.500,00</b>	<b>1.535,78</b>	<b>7.964,22</b>

### E2 PROMOTION & COMMUNICATION

541 USD (E2.2 WEBSITE UPDATING - NEWSLETTER LICENSE. Are the annual and monthly current costs for Sendinblue - Newsletters License and 1and 1 ( Website Updating & Dominio)

994 USD (E2.3 DESIGN FOR FLYERS, LOGOS & OTHERS (no Magazine) . Cost for 2 invoices concerning the "Take-A-Child-To-The-Theatre\_Logo" and "Double page spread advertisement"

E 3	PROJECTS					
E3.1	NEXT GENERATION PROJECTS	3.000,00	3.100,00	6.100,00	494,26	5.605,74
	Conditional Budget: + 100% Auction (R3.2) + 60% Fundraising (Net: R1.1 -E6.1)					
E3.2	REGIONAL WORKSHOPS	3.000,00	2.900,00	5.900,00	0,00	5.900,00
	40% Fundraising (Net) + 25 % Support to the Campaign Take..." (R3.3)					
E3.3	SUPPORT TO THE NETWORKS PROJECTS	1.500,00	1.000,00	2.500,00	0,00	2.500,00
	100% Solidarity Fund - Support to the projects (R3.4)					
E3.4	SUPPORT TO THE CAMPAIGN "TAKE A CHILD TO THE THEATRE"	0,00	4.500,00	4.500,00	0,00	4.500,00
	75 % Support to the Campaign Take..."(R3.3), for the selected projects					
E3.5	ASSITEJ MAGAZINE (Print, editing, shipping & other costs) 2018-19-20	18.000,00	4.000,00	22.000,00	0,00	22.000,00
	100 % Extra income Magazine (R2.1)					



E3.6	ASSITEJ THEATRE DAY VIDEOS 2018-19-20	4.500,00	0,00	4.500,00	0,00	4.500,00
	<b>Total</b>	<b>30.000,00</b>	<b>15.500,00</b>	<b>45.500,00</b>	<b>494,26</b>	<b>45.005,74</b>

### E3 PROJECTS

There are only 494 USD (E3.1 NEXT GENERATION PROJECTS, concerning the reimbursement to Ramon Verdugo for Beijing). Please note that aren't accounted costs for the Magazine (not yet communicated) and for the T Day Video (because we are defining the modalities of payment of 1500 USD to Assitej Uruguay)

<b>E 4</b>	<b>CONGRESS</b>					
E4.1	SUPPORT FOR NEXT GENERATION & OTHERS	5.000,00	2.600,00	7.600,00	0,00	7.600,00
	40% Extra fees (if the other income goal are respected) (R.1)					
E4.2	COSTS FOR AWARDED AND AWARD CEREMONY	1.200,00	0,00	1.200,00	0,00	1.200,00
	<b>Total</b>	<b>6.200,00</b>	<b>2.600,00</b>	<b>8.800,00</b>	<b>0,00</b>	<b>8.800,00</b>
<b>E 5</b>	<b>SUPPORT FOR OTHER PROJECTS, CONGRESS, MEETING &amp; ACTIVITIES</b>					
E5.1	SUPPORT TO THE PROJECTS & CONGRESS	0,00	9.100,00	9.100,00	0,00	9.100,00
	60% Extra fees (if the other income goal are respected) (R.1) + 100% R.2.2 /Commercial income)					
	<b>Total</b>	<b>0,00</b>	<b>9.100,00</b>	<b>9.100,00</b>	<b>0,00</b>	<b>9.100,00</b>
<b>E 6</b>	<b>FUNDRAISING</b>					
E6.1	COSTS FOR FUNDRAISING	0,00	1.500,00	1.500,00	112,27	1.387,73
	<b>Total</b>	<b>0,00</b>	<b>1.500,00</b>	<b>1.500,00</b>	<b>112,27</b>	<b>1.387,73</b>
<b>E 7</b>	<b>ARCHIVES</b>					
E7.1	DIGITALISATION	2.000,00	0,00	2.000,00	0,00	2.000,00



	<b>Total</b>	<b>2.000,00</b>	<b>0,00</b>	<b>2.000,00</b>	<b>0,00</b>	<b>2.000,00</b>
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**E 6 FUNDRAISING-** 112 USD Travel and Accommodation Reimbursement for the working group in Nuremberg.

<b>E 8</b>	<b>ADMINISTRATIVE COSTS</b>					
E8.1	CORPORATE TAXES & REGISTRATION COSTS	500,00	0,00	500,00	321,91	178,09
E8.2	ACCOUNTANCY FEES	1.500,00	0,00	1.500,00	0,00	1.500,00
E8.3	BANK COSTS	2.200,00	0,00	2.200,00	800,60	1.399,40
E8.4	OTHER ADMINISTRATIVE COSTS	400,00	0,00	400,00	0,00	400,00
E8.5	OTHER LOSSES	200,00	0,00	200,00	0,00	200,00
	<b>Total</b>	<b>4.800,00</b>	<b>0,00</b>	<b>4.800,00</b>	<b>1.122,52</b>	<b>3.677,48</b>

**E8 ADMINISTRATIVE COSTS.** The amount (800 USD) of the BANK COSTS (E8.3) is high, but it respects the PBudget (2.200 USD for 3 years ). E8.1 CORPORATE TAXES & REGISTRATION COSTS (307 USD for the registration of the Amendments to the Constitution, 14 of Corporate taxes)

**E9.2 UNFORESEEN COSTS AND CONTINGENCIES 7%** . 704 USD are concerning the Magazine Advertisements 2018 and 2019 (Teatro Prova) wrongly indicated as Revenues in Budget approved in Cape Town.

<b>E 9</b>	<b>FUNDS- UNFORESEEN COSTS AND CONTINGENCIES</b>					
E9.1	SOLIDARITY ROTATION FUND (COSTS)					
E9.2	UNFORESEEN COSTS AND CONTINGENCIES 7%	5.100,00	500,00	5.600,00	704,26	4.895,74
E9.3	VARIATIONS OF RATE EXCHANGE	0,00	0,00	0,00	832,52	-832,52
	<b>Total</b>	<b>5.100,00</b>	<b>500,00</b>	<b>5.600,00</b>	<b>1.536,78</b>	<b>4.063,22</b>
	<b>TOTAL EXPENSES</b>	<b>81.600,00</b>	<b>29.200,00</b>	<b>110.800,00</b>	<b>6.083,49</b>	<b>104.716,51</b>
	<b>BALANCE</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>19.259,07</b>	<b>-19.259,07</b>



	<b>SEEDINGFUND PROJECTS - using part of the RESERVES FUNDS</b>	10.000,00	0,00	10.000,00	0,00	10.000,00
	<b>FINAL BALANCE: LOSS</b>	<b>-10.000,00</b>	<b>0,00</b>	<b>-10.000,00</b>	<b>0,00</b>	<b>-10.000,00</b>

#### STATEMENT 2017

The Report goes on with the Financial Statement 2017, that we shall approve in this Meeting according to our Constitution.

Art. 7.3. The financial year shall run from 1st January to 31st December every year. Within 4 months after the end of the financial year, the Treasurer shall prepare the “financial statements” to be submitted for approval to the Executive Committee. **The financial statements need to be approved by the Executive Committee before the month of December of the year after the end of the accounting period.**

Every time it meets, the General Assembly shall ratify the “mission budget”, in which the financial statements of the solar years between one General Assembly and the next are merged.

<b>BALANCE SHEET</b>	<b>Rate</b>	
		<b>31/12/2017</b>
<b>Period: 1 January - 31 December 2017</b>		<b>1,1993</b>
<b>STATEMENT OF ASSETS AND LIABILITIES</b>	<b>EUR</b>	<b>USD</b>
<b>ASSETS</b>		
CASH ON HAND - EUR ACCOUNT	1.425,49	1.709,59
CASH ON HAND - USD ACCOUNT	1.385,81	1.662,00
BPM BANK - EUR ACCOUNT	37.028,44	44.408,21
PAYPAL ITALY - EUR ACCOUNT	9.654,10	11.578,16
PAYPAL ITALY - USD ACCOUNT	8.594,50	10.307,38



OTHER CREDITS	23,00	27,58
<b>TOTAL ASSETS</b>	<b>58.111,34</b>	<b>69.692,93</b>
<b>LIABILITIES</b>		
RESERVE FUNDS	53.547,25	64.219,22
SOLIDARITY ROTATION FUND	693,26	831,43
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2018	471,31	565,24
DEBTS: ASSITEJ MAGAZINE - ADVERTISEMENTS 2019	307,38	368,64
FEES PAID IN ADVANCE 2018	541,76	649,73
FEES PAID IN ADVANCE 2019	216,40	259,52
FEES PAID IN ADVANCE 2020	89,45	107,28
OTHER DEBTS:	1.270,00	1.523,11
<b>TOTAL LIABILITIES</b>	<b>57.136,79</b>	<b>68.524,16</b>
<b>BALANCE</b>	<b>974,54</b>	<b>1.168,77</b>
<b>PROFIT AND LOSS ACCOUNT</b>		
<b>PROFIT</b>		
MEMBER FEES 2017	19.982,35	23.964,83





MEMBER FEES 2016	1.267,05	1.519,57
MEMBER FEES 2015	632,87	759,00
MEMBER FEES - Overdue amount	335,78	402,70
CONACULTA GRANT TO THE SECRETARY GENERAL	5.795,60	6.950,66
DONATION & FRIENDS OF ASSITEJ	2.088,84	2.505,15
DONATION AUCTION 19TH ASSITEJ WORLD CONGRESS	2.565,02	3.076,23
ASSITEJ MAGAZINE - ADVERTISEMENTS 2017	9.654,65	11.578,82
OTHER REVENUES	105,76	126,84
<b>TOTAL PROFIT</b>	<b>42.427,92</b>	<b>50.883,80</b>
<b>LOSS</b>		
ASSITEJ ARCHIVES	2.700,00	3.238,11
ASSITEJ MAGAZINE 2015 - COSTS	645,46	774,10
ASSITEJ MAGAZINE 2016 - COSTS	1.404,36	1.684,25
ASSITEJ MAGAZINE 2017 - COSTS	5.876,01	7.047,10
ASSITEJ THEATRE DAY PROMOTION VIDEO 2017	550,00	659,62
ASSITEJ REGIONAL WORKSHOP	0,00	0,00



SUPPORT TO THE CONGRESS IN CAPE TOWN	14.653,00	17.573,34
SUPPORT TO THE ORGANISATION OF THE EC MEETING	0,00	0,00
COSTS FOR HOTEL EC MEMBERS & COUNSELLORS	720,00	863,50
EC TRAVEL REIMBURSEMENTS FOR EC MEMBERS	5.276,76	6.328,42
SECRETARY GENERAL EXPENDITURES	5.394,78	6.469,96
PROMOTIONAL COSTS	391,38	469,38
WEBSITE UPDATING & DOMINIO	182,79	219,22
NEWSLETTERS LICENSE	322,39	386,64
BANK COSTS	627,74	752,85
GIFTS - OTHER COSTS	153,54	184,14
COSTS FOR REGISTRATION	264,00	316,62
CORPORATE TAXES	98,89	118,60
SOLIDARITY ROTATION FUND (COSTS)	894,53	1.072,81
VARIATIONS OF RATE EXCHANGE	1.297,74	1.556,38
<b>TOTAL LOSS</b>	<b>41.453,37</b>	<b>49.715,03</b>
<b>BALANCE</b>	<b>974,54</b>	<b>1.168,77</b>



### 3. MEMBERSHIP and MEMBER FEES

On August, 10<sup>th</sup>, we are **84 Members**: 70 National Centers, 4 Networks and 10 Individual for a total of 79 countries represented, excluded the memberships to verify (below the list completed).

I put in evidence the payment of the fees, included the 2018.

The total of the member fees paid in 2018 is 45 (39 National Center, 2 Network and 4 Individual Members).

Between the National Centers only 6 have to pay 1 or more years of Arrears.

Between them, 3 are really problematic (Rwanda, Bulgaria and Kazakhstan).

I ask you to clarify definitively the position of Peru, Mozambique, Crna Gora, Bosnia Herzegovina, Ukraine, Benin, UAE and especially Kenya and Swaziland (because there were further contacts after Mantua).

Also we have to define the position of the 11 individual members with a membership older than 3 years.

Remain to clarify the situation "Assitej Bulgaria (no active), Drama Theatre Targovishte (they paid 2018) and LIPA"

But I think that it is more urgent to discuss about the suggestion of Francois about the level of the fees for all the countries with a very low GDP/PPP (gross domestic product/[purchasing power parity](#)).

With the actual constitution the level of the fees is defined by the General Assembly (art.9.4.4), but to fix the situation we could use the Corresponding member fee (is it enough?) or the Solidarity fund, if we find a transparent and simple regulation to support the different memberships. In this case we have also to find a way to increase the Solidarity Fund, through some donations or diverting part of the budget to this goal.

#### LIST OF THE MEMBERS

			NATIONAL CENTRE			Paid 2018	Arrears
1	1	F	ASSITEJ ANGOLA			YES	
2	2	F	ASSITEJ ARGENTINA				
3	2	F	ASSITEJ ARMENIA				2 years
4	3	F	ASSITEJ AUSTRALIA			YES	
5	4	F	ASSITEJ AUSTRIA				
6	5	F	ASSITEJ AZERBAIJAN				



7	6	F	ASSITEJ BANGLADESH			YES	
8	7	F	ASSITEJ BELGIUM			YES	
9	8	F	ASSITEJ BOTSWANA				
10	9	F	ASSITEJ BRAZIL				
11	9	F	ASSITEJ BULGARIA				1 year
12	10	F	ASSITEJ CAMEROON				
13	11	F	ASSITEJ CANADA				
14	12	F	ASSITEJ CHILE				
15	13	F	ASSITEJ CHINA				
16	14	F	ASSITEJ CROATIA			YES	
17	15	F	ASSITEJ CUBA			YES	
18	16	F	ASSITEJ CZECH REPUBLIC			YES	
19	17	F	ASSITEJ DENMARK			YES	
20	22	C	ASSITEJ ECUADOR - Asoescena				
21	23	F	ASSITEJ ESTONIA			YES	
22	24	F	ASSITEJ FINLAND				
23	25	F	ASSITEJ FRANCE				



24	26	F	ASSITEJ GERMANY			YES	
25	27	F	ASSITEJ HUNGARY			YES	
26	28	F	ASSITEJ ICELAND				
27	29	F	ASSITEJ INDIA				
28	30	F	ASSITEJ IRAN				
29	31	F	ASSITEJ IRELAND				
30	32	F	ASSITEJ ISRAEL			YES	
31	33	F	ASSITEJ ITALY			YES	
32	34	F	ASSITEJ JAPAN			YES	
33	35	F	ASSITEJ JORDAN			YES	
34	36	F	ASSITEJ KAZAKHSTAN				2 years
35	37	F	ASSITEJ KOREA			YES	
36	38	F	ASSITEJ LATVIA			YES	
37	39	F	ASSITEJ LEBANON			YES	
38	40	F	ASSITEJ LIECHTENSTEIN				
39	41	F	ASSITEJ LITHUANIA			YES	
40	42	F	ASSITEJ LUXEMBOURG			YES	



41	43	F	ASSITEJ MEXICO				
42	44	C	ASSITEJ NEPAL			YES	
43	45	F	ASSITEJ NETHERLANDS			YES	
44	46	F	ASSITEJ NEW ZEALAND			YES	
45	47	F	ASSITEJ NIGERIA				
46	48	F	ASSITEJ NORWAY			YES	
47	49	F	ASSITEJ PAKISTAN			YES	
48	50	F	ASSITEJ POLAND			YES	
49	51	F	ASSITEJ ROMANIA				
50	52	F	ASSITEJ RUSSIA			YES	
51	13	F	ASSITEJ RWANDA				3 years
52	14	F	ASSITEJ SAUDI ARABIA				
53	15	F	ASSITEJ SENEGAL				1 year
54	16	F	ASSITEJ SERBIA			YES	
55	17	F	ASSITEJ SINGAPORE			YES	
56	18	F	ASSITEJ SLOVAKIA				1 year
57	19	F	ASSITEJ SLOVENIA			YES	



58	20	F	ASSITEJ SOUTH AFRICA				
59	21	F	ASSITEJ SPAIN			YES	
60	22	F	ASSITEJ SRI LANKA			YES	
61	23	F	ASSITEJ SWEDEN			YES	
62	24	F	ASSITEJ SWITZERLAND			YES	
63	25	F	ASSITEJ TURKEY				
64	26	F	ASSITEJ UNITED KINGDOM			YES	
65	27	F	ASSITEJ URUGUAY			YES	
66	28	F	ASSITEJ USA			YES	
67	29	C	ASSITEJ UZBEKISTAN				
68	30	C	ASSITEJ VIETNAM			YES	
69	31	F	ASSITEJ ZAMBIA			YES	
70	32	C	ASSITEJ ZIMBABWE				
			<b>NETWORKS</b>			<b>Paid 2018</b>	<b>Arrears</b>
71	1	F	IIAN				
72	2	F	ITYARN				
73	3	F	Small Size Network			YES	



74	4	C	WLPG			YES	
			<b>INDIVIDUAL MEMBERS</b>		<b>Admitted</b>	<b>Paid 2018</b>	<b>Arrears</b>
75	1	I	Nodar Dumbadze Theatr	Georgia	mag-15	YES	
76	2	I	Drama Theatre Targovishte	Bulgaria	ott-15	YES	
77	3	I	Rania Refaat/El-Pergola Marionettes	Egypt	ott-15		1 year
78	4	I	Gusakov Dmitry	Ukraine	gen-17		
79	5	I	Solomonic Peacocks Theatre	Malawi	nov-17		1 year
80	6	I	Nawras Al Melhem	Syria	mar-18		
81	7	I	Hippo Theatre Group	Greece	May-18	YES	
82	8	I	Umunyinya asbl	Burundi	May-18		1 year
83	9	I	Al-Harah	Palestine	set-16		
84	10	I	Chinambia Arts Education for Development	Namibia	mag-15		
			<b>INDIVIDUAL MEMBERS TO CONFIRM</b>		<b>Admitted</b>	<b>Paid 2018</b>	<b>Arrears</b>
	1	I	Babec Theater Bitola	Macedonia	2013 (?)		
	2	I	Ziguzajg International Arts Festival	Malta	2012		
	3	I	PETA	Philippines	2013 (?)	YES	
	4	I	MAYA	Thailand	2013 (?)		





5	I	Buden Teatar	Macedonia	2013 (?)		1 year
6	I	LIPA	Bulgaria	2012		2 years
7	I	Afghanistan Bright Stars	Afghanistan	2012		3 years
8	I	GADEC	Ghana	2012		4 years
9	I	Qendra Multimedia	Kosove	2013		4 years
10	I	Nanzikambe Arts Development Organization	Malawi	2012		4 years
11	I	Dewis Alberto Duran Urbano	Venezuela	2012		3 years
<b>NATIONAL CENTRE: MEMBERSHIP TO DEFINE</b>					<b>Paid 2018</b>	<b>Arrears</b>
1		ASSITEJ PERU				2 years
2		ASSITEJ KENYA				3 years
3		ASSITEJ MOZAMBIQUE				3 years
4		ASSITEJ CRNA GORA				4 years
5		ASSITEJ BOSNIA AND HERZEGOVINA				5 years
6		ASSITEJ SWAZILAND				5 years
7		ASSITEJ UKRAINE				5 years
8		ASSITEJ BENIN				6 years
9		ASSITEJ UAE				6 years



#### 4) PRIVACY

To respect the GDPR (General Data Protection Regulation), 24/05/2018, for an Association as ASSITEJ the formalities are very small, because the main activity is addressed to the members.

This are the note of the Lawyer: To define what After to have cons

To do list for adapting to the GDPR (General Data Protection Regulation), 24/05/2018.

1. Put the updated privacy policy on the website.
2. Ask for the consent to the processing of his or her personal data for all the people with social charges inside the board of the Association, in order to let the Association be able to use the personal data of these people and act on behalf of them.
3. Add a page about the consent to the processing of personal data to the form, which has to be filled and signed by natural persons, who decide to partner up the Association.

It is warmly suggested to do the same also for legal persons, in order to let them be able to sign and give the consent for themselves and on behalf of their own companies.

- a. With reference to the yellow underlined part in <https://www.assitej-international.org/en/assitej-in-the-world/joining-assitej/>.

4. Update the red underlined part to May 2018, as the update will be referred to the new privacy policy, mentioned under point 1.
5. Send a communication on updating to the GDPR. This communication has reasonably to be done just after the communication that La Baracca Onlus will have to do at the beginning of the new season. That way, we can follow the same methods used, in order to avoid to lose consents because of a wrong communication.
6. Keep a short report for the implemented procedures.

Example:

- July, 19th, 2018 the board decide to apply the updating to the GDPR (General Data Protection Regulation), 24/05/2018.
  - July, 24th, 2018 the updated privacy policy is on the website.
  - August, 23rd, 2018 Added a page about the consent to the processing of personal data for natural persons who want to join the Association.
7. About the personal data you have already collected, the best thing to do is to ask for the consent ONLY for the associated natural persons. This procedure has to be completed by a maximum period established for carrying out the work (not more than six months, as suggestion).



## 5) TAKE A CHILD TO THE THEATRE CAMPAIGN

On June, I informed you that the Pilot campaign in Italy “Take a child to the theatre” collected the previously reported amount (1.131 EUR).

As Assitej Italy we are satisfied for this first step, but we have also the consciousness that it is possible to increase the result if we schedule the Campaign better as timing or caring all details. For that reason, the Assembly also decided to go on with the experience for the theatrical season 2018-2019, with some new modalities.

All the participating members can schedule a fundraising for families (donate 1 EUR for each spectator), by selecting 1 or 2 weekend in the period from November, 20<sup>th</sup>, (Day of the Children Rights) to March, 20<sup>th</sup>.

For the future we hope that the Pilot Campaign would get involved more National Centers.

Now, in Beijing, we have to decide who is the Beneficiary of this first contribute.

To our donors, the family audiences, we indicated (as alternatives) one of these Festival: FATEJ Biennial (Yaounde, Camerun), Tifli Festival (Nuova Delhi, India), Kinu Festival (Kigali, Ruanda), Tamasha Fest (Lahore, Pakistan).

## 6) EU PROJECTS - NEWS

As an information connected with Fundraising theme, I want inform you that EU decided on July to support again a large scale project (4 years) about Performing arts for Early Years.

**“Mapping. A Map on the aesthetics of performing arts for early years”** is one of the 17 projects selected on 99 applications by Creative Europe - Culture Sub-programme, in the category “European Larger scale cooperation projects “ and it will be supported for 4 years (2018-2022).

The project will be coordinated by La Baracca/Bologna and involve 18 partners from 17 European countries, ensuring a grant of 1.998.000 EUR.

This result is very important because it allows us to continue to support the research, but also the festivals and the production for the very young.

Small Size and ITYARN (with the task to coordinate the research) are involved as Associated Partner. A small part of the grant is planned for the 2 Networks.

This project come after the four “Small Size projects”, financed by EU since 2005.

If you want more information, I will be happy to share this experience with you, in the next days.

## 7) SEAT

To conclude this long report, I’d like to share with you my needs to start to verify if, after the 2020, some National Centres are interested in hosting the Legal seat of ASSITEJ in their own countries.

We have been proud to have it in Italy, but perhaps a rotation guarantees more transparency and maybe someone desire to host the seat.

Moreover, in 2020, I will retire and I can’t follow directly all the legal aspects.

If the Legal seat stays in Europe, I think that we won’t have any problem of continuity to apply for European Union Calls or others.

It looks a long period until 2020, but it is needed to allow all the legal insights concerning the Constitution and the Registration to the new hosting (the legal seat) country.



**Thank you!**

## **ADDENDUM D**

### **Report: Publication and Promotion Working Group**

#### **Website**

##### **Activity :**

The website reached its highest monthly number of individual visitors since we implemented the stats last march, at the occasion of the WTD : 8000. The average number is 5000 / month.

Most viewed pages : a mix of general information and calls

1. World festivals
2. Call : NG in China
3. Call : AAG in China
4. ASSITEJ in the world
5. Call : Rainbow festival
6. ASSITEJ members

Some articles had been translated in Portuguese.

Users :

Country	Users
United States	4,239
United Kingdom	2,479
India	2,397
Spain	1,947
Germany	1,820
France	1,638
Mexico	1,350
South Africa	1,308
Australia	1,111
Italy	1,012



Canada	944
South Korea	741
Argentina	720
Romania	642
Russia	638
China	634
Turkey	614
Belgium	598
Denmark	558
Japan	529

**Discussion :** as the work with the archives seems to gain momentum, a reflection has to be made about the way the site displays information. We could keep the same design, but slightly reorganize the menus and spaces on the front page, in order to allow the visitor to get a straighter view of what ASSITEJ is and does.

**Proposal :**

As a working assumption, we propose :

- To systematically assume the point of view of an ASSITEJ novice
- To separate the information in 3 main sectors :

Statutory information, News, History.

We invite the EC to express its expectations.

**Social networks**

**Instagram**

438 followers.

We could have more, if we could get pictures on a more regular basis from our correspondents (centers).

Needs a call ?

**Proposal:**

A widget displaying the last Instagram posts into the right column of the website

**Facebook**

6024 followers (+ 15% in 1 year). The WTD has returned + 140 followers.

**Newsletter**

5700 contacts so far.

53% have opened 1 newsletter at least. 25% have clicked on a link from the newsletter.



800 to 1500 reader / month.

**Discussion :**

Several ways to enhance the newsletter have been discussed. There is a general agreement upon looking for content addressing general TYA topics, in order to add value, beyond the handover of news from the centers and calls.

**Action :**

- The turnover for writing the opener has been decided (see below) until December 2019. Each author is invited to provide a TYA-related article for the next issue, written by a personality of his/her choice, within or out the field of TYA.
- Accordingly to the previous decisions, Signature Design will be asked to refresh the design of the newsletter in September (FF)

Turnover 2018 - 19	
September : Yvette October : Sue November : Roberto December : Ernie	January : Kenjiro February : Manon March : Yvette April : Tatiana May : Stephan June : Bebe July : Cecilie August : Seok Hong September : François October : Louis November : Pamela December : Daniel

**WTD**

**WTD preparation**

Having started only from Nurnberg, we all were in a hurry. Some improvements have been obtained, but it is essential to look for a better planning and far earlier decisions.

**Ø Action :**

- The 2019 planning aims to have all the item ready and gathered for the end of January

**Video:**

This year's movie has been produced in Uruguay, by la Casa del arbol, in Spanish, with English and French subtitles. 9000 viewers (Youtube). It has been judged technically good, but comments have been made about the emphasis on theatre by children.

**Discussion :**

Some of the EC members proposed a direct involvement of the EC in the production of the video, delegating it to a professional team, instead of entrusting centers. This would ensure the quality and the relevancy of the movie. On the other hand, it would disfavor the expression of the diversity of voices within the association. Furthermore, the centralized production of a “global” movie would involve a yearly heavy research for documentation and footage all over the world of TYA, that can exceed the 1500 \$ budget available.

**Proposal :**

- The working group proposes an intermediate solution : the 2019 movie would be produced by a professional team, under the control of a center, on the basis of a more prescriptive brief, issued by the EC.

**Ø Action :**

- The brief will be revised by the group after a discussion with the EC so that the criteria and general content for 2019 are decided.

**Messages:**

Manon and Ernie made successful contact with Mohamad Al Jounde and Mo Willems. Yvette succeeded in the difficult task of writing a synthetic message after these two very different texts. The messages have been translated in Eng, Sp, Fr, and Portuguese

**Discussion :**

Only one author plus Yvette would help to focus on the topic.

**Proposals for author:**

- Someone in relation with the 100th anniversary of Save the children NGO
- The UN : 30<sup>th</sup> anniversary of the Children Rights Declaration
- Neil Gaiman,
- J. K. Rowling

**Toolkit :**

the toolkit for the centers was redesigned and released in the February newsletter as a PDF document, in 3 languages. It included a presentation of the WTD and the World Performance Week, the statements by Mohamad Al Jounde, Mo Willems, and Yvette Hardie with bios, the new WTD logo, a link to the video. All the material could be downloaded on the website as well.

**Ø Action :**

- Toolkit circulated at the end of January.

**Proposal :**

Linking *1 day, 1 play* to the WTD by announcing the 2 item together?

**Press release:**

A press release, issued from the toolkit has been dispatched to the centers on March 2 (no feedback or press clips received)

**Discussion :**

The outcome of the press campaign remains poor. Instead of targeting the press, we could be more useful to the members by addressing the cultural decision makers, globally and in the countries, and drawing their awareness to TYA and TYA professionals at the occasion of the WTD.

**Proposal :**



- A campaign specifically aimed to governmental and non-governmental cultural organizations : Goethe, IF, BC, Pro Helvetia, EU, National ministries of culture, foundations, cultural powers, along with the press.
- Each EC member and each center is requested to contribute to the building of a specific contact list by bringing the relevant addresses.
- The content of the mailing invites become more aware of TYA, and to bond with the national centers and networks, at the occasion of the WTD.
- It is personally addressed by the President or the Secretary General (by email).

WTD running

Sending of a special newsletter on March 20, 2018.

We get feedback from CBTIJ/ASSITEJ Brasil, TeVeo in Chile, ASSITEJ Korea

The Take a child to theatre campaign in Italy worked well (see Roberto's comments in the report)

**Proposal :**

Sending a special mailing on March 18 (Monday) if the regular nl is on time, or sending March nl on 15.

**AAG 2018**

It has been unusually challenging to find a common ground with our Chinese partners, in terms of communication.

- With only one year from the voting,
- With different social networks
- With different languages
- With different target groups for communication

As a result , they have been two different campaigns : one for China made by the Chinese, and one by us for the rest of the world. Information, and a clear vision of the event came late, as the rest of the EC experienced the same issues. Nevertheless, collaboration has been productive whenever it was possible, as in Nuremberg about the graphic design of the magazine and the AAG logo, and we would like to thank the Chinese team for its permanent attention and involvement.

ASSITEJ communication for AAG 2018 has used the website (16 articles from June, 2017), the newsletter, and Facebook. Video teasers have been created by the group in May, once it became obvious that the expected number of delegate wouldn't be reached. One presenting different features of the gathering, others presenting some shows.

We acknowledge that a more cautious planning is the key, we will work on this.

**Magazine**

We must thank MVDW, who carried on most of the edition of the magazine

Given the absence of Manon, it seems unfavorable to go now through the content of 2019's magazine. But we called for a meeting with the Chinese and the Norwegians in Beijing, in order to share the feelings and pass on comments and information.

Once again, we would like to say that the Chinese made their best to respect the guidelines and produced a quality magazine for this year.

1200 copies of the magazine were printed.

For the record, here are the figures in the Nuremberg report :

**4. Magazine budget :**





*We took everything out of the budget except printing costs and Design Fee.*

- For 64 pages and 1000 copies the total of this is 38,900 RMB or \$6277.*
- For 64 pages and 1200 copies this is 40,000 RMB or \$6327*
- For 72 pages and 1000 copies this RMB 43,800 or \$6928.81*
- For 72 pages and 1200 copies this is RMB 45200 or \$7150.26*

*Regarding ISBN registration fee in China, NT China firstly talk and negotiate with the authority.*

*If still expensive, we should think about two options. First, print in China, register in other countries. Second, more advertisement could cover the fee.*

*ISBN should be free because we do not sell. Through mediators may be up to \$250. It sounds like the design/printing firm is pocketing the rest.*

***Chinese will look into this and see if they can pay isbn. Assitej can only pay \$7000 max. Isbn has to be requested in china***

## ADDENDUM E

### Report: Projects Working Group

- From now on, Ernie will take care of internal communication within the Project Group. Kenjiro will take care of “outside” communications.
- The Wall of Dreams was transcribed. Several meetings were for work on the encounters and feedback. A meeting was also used to write The TYA Practitioner’s Manifesto which was then also revised as a group with the feedback from the Encounter.
- Kenjiro will lead communication with Next Generation. Ernie and Cecelie will help especially by the time we get to the Congress.
- Cecelie will join Pamela working on Placements. The goal is to have a Protocol worked on by April at the EC meeting. There is the goal to define exactly what it is and to restructure. Kenjiro is also going to reach out to Nina for help with the protocol and ideas on how the Next Generation Network can do more.
- Daniel will continue to lead Regional Workshops, which after the fall will be restructured. In April we will also have a protocol in place for workshops. We will decide what the process is and work on fairness and transparency. We will create an application form as well as make the deadline. We discussed the possibility of using (donating) our EC travel monies in order to add more funds to the budget for regional workshops.
- The app itranslate was discussed. It’s what the Beijing NG used in sessions as well as what’s app’s translate function.
- A meeting with the Norwegian delegation was held to talk about creating the Artistic Encounters for the AG. It looks like 2 hours a day for 3 days and the 4<sup>th</sup> day is 3hrs will be scheduled but that can be changed. The whole AG will attend the Encounters, programming/performances will not conflict.



- The idea of a “Citizen’s Dinner” was discussed as a possible Encounter. This would potentially be a 3-4 course meal with speakers and assigned seating so participants can have conversations.
- Ideas about *Confronting the Present* were discussed. The idea of a Futurist or a Child Development Specialist speaking was discussed.
- Much of the conversation was about how we can incorporate children into the AG. What events can we invite children? Play with children?
- Ben Fletcher Watson was discussed as a possible speaker.
- The idea that the first Encounter would “poll” the audience about ideas on childhood was discussed.

**ADDENDUM F**

**Report: Policies, Protocol & Fundraising Working Group**

<b>Working group Name</b>	<b>Policies, Protocols and Fundraising</b>
<b>Group</b>	Yvette Hardie (Chair); Louis Valente; Sue Giles; Roberto Frabetti; Bebe de Soares

ITEM	Description	Notes	Person Resp	Due Date
<b>ASSITEJ Gatherings / Congress</b>	Reports on 2017 World Congress	Shorter, more visual report on Cradle has been prepared and presented	YH	Done
	AAG Norway	MOU signed. Meetings and discussions to be had in Beijing. Ketil provided his report and we were able to ask questions about the gathering in Norway. Please see separate report from Sand Festival. Planning for 2019 should happen in working groups between now and the next meeting in April.	YH/LVS/CL	Done
	Congress Japan	MOU with ASSITEJ Japan to be finalised. Kenjiro provided a document which gave an outline of the event. Please see this report as Addendum F1. Assitej signed the document, as did Kenjiro and he will get the other signatures on his return to Japan and then send the physical and scanned copies to us. Request that we integrate the legacy of the event into the thinking about the event. Japan is considering an ongoing international TYA festival, as well as other aspects.	YH/LVS/KO	August 2018



	Fundraising Working Group	See Fundraising Think Tank notes/minutes from the online meeting (President's report) Next meeting planned for October in Copenhagen, with possible public event around EU funding presented by Roberto and Yannick. For ASSITEJ, need to consider EU project funding, as well as smaller asks. All on EC to update the online google form with any funding opportunities.	All	Beijing
<b>Fund-raising</b>	Campaign - "Take a Child to the Theatre"	Pilot funding campaign "Take a child to the theatre" report from Italy – Need to determine the destination of the Italian funding and announce the possibility of other national centres to participate in similar activity in 2019. YH to write to the 4 possibilities and ask for motivation for how they would use the funding should they receive it. Roberto to write a simple statement, which describes the Italian fundraising campaign for the October newsletter: Roberto's campaign started from 20 November (Day of the Rights of the Children) to 20 March. Ask EC members to provoke their centres to do a fundraising campaign for next year, as well as encourage national centres to do so.	RF / YH	By Nov 2018
	Solidarity fund	Discussion of current status and use of the fund. Decision was taken to use Solidarity fund for IIAN.	RF	Aug 2018
	Call for Ideas/ collaborative projects	Call for Ideas: Inclusion, Child Participation and Innovative approaches to Translation. Sue described the project to the Artistic Encounters. Timelines for this project have been changed. The new timelines are: 1. Presentation at AAG2018 2. Extension to October 2018 3. Will need to deliberate on selecting the projects. Announce November 2018 4. Project activity to take place between December 2018 and December 2019. Project need not come to full completion, but basic actions should have been completed and this should have been reported on. Reporting from projects collected in early 2020, for presentation at the Congress in Japan.	All	Ongoing
<b>Sub-themes proposed at Congress</b>	Inclusivity and Access	We will work on this theme through 2018, with a focus on the Gathering in Beijing: <ul style="list-style-type: none"> <li>Disability champions: Idea of having a national centre link to IIAN – perhaps an adviser to the national centre on issues of inclusivity and access; Concerns around needing job descriptions and timelines; but also need to have clear statements about expectations; need to populate the IIAN board so that there are more people involved in the network, and more active. Need to have documentation about what is the status in the country.</li> <li>Write a story about it in the newsletter...Film to be introduced in Beijing and continue to gather this so that it can become even more representative.</li> </ul> Ask members these questions as part of national centre questionnaire:	SG / Vicky / Tom / Lars / Nulgen / Yvette / Louis	Focus through 2018



		<ul style="list-style-type: none"> <li>• What are challenges relating to access and inclusion?</li> <li>• What current best practice is happening in your context?</li> <li>• What is the best next step in terms of access and inclusion for your culture/context/centre?</li> <li>• Ask for and collect list of links and resources for low cost/no cost ways to address inclusivity</li> </ul> <p>Issue of IIAN membership fee:</p> <ul style="list-style-type: none"> <li>• They offered to contribute through work instead of a fee; suggested that we rather use solidarity fund to support IIAN in the meantime.</li> <li>• ASSITEJ SA to contribute to solidarity fund, so this could cover IIAN fee for this year</li> <li>• Ask IIAN to raise funds through a country to country offer – Australia one year, UK another; and collect the fee to pay on behalf of the organisation</li> <li>• Give them a year to put in place a timeframe for the development of the network.</li> </ul> <p>Other issues in EC:</p> <ul style="list-style-type: none"> <li>• Representation in official occasions – representation/ importance of visible change</li> <li>• Gathering of stories: brief photo and story about aspect of inclusivity in newsletter; YH, SG, RF all to write an introduction letter dealing with aspects of inclusivity...</li> <li>• Signing for deaf members wherever possible</li> <li>• Work on the constitution/membership docs by Aug (Sue)</li> </ul> <p>Work on Gatherings documentation – reach a local child audience; theatre at eye level (YH)</p>		
	Participation of children and youth	<p>Initial discussion around the aims and methods of inclusion of children/Youth in ASSITEJ artistic processes, celebration and decision-making. See Child Participation document in development in Drive. We will identify experts (possibly from ITYARN) to work with Sue on this to be able to source the relevant research materials and best practice models for sharing with members.</p> <p>We have also discussed the need for a Code of ethics around child participation. For work in 2019.</p> <p>(NOTE: German publication around Participation; Scesam; Scandinavian models; Australian current practices, etc.)</p>	SG	Focus in 2019 on activating proposals
	Translation	<p>We will focus on this sub-theme in 2020, towards activation at the Congress in Japan.</p> <p>Focus in 2019/2020 on activating the proposals.</p> <p>Interesting experiment with Artistic Encounter now in this regard. It was possible to hold an Artistic Encounter in two languages.</p>	SG	2019/2020
<b>Awards</b>	ITYARN Research award	ITYARN Research award: Need to put in place protocols to deal with the issues, which prevented this award from being given for the first time in Cape Town.	All / ITYARN	2020 for activation



		<p>This is the responsibility of ITYARN but we will need to give input on their decisions. Ask for proposal from ITYARN meeting at next EC meeting in 2019.</p>		
	Applause for Lifetime Achievement Award	<p>YH has written up the process as it has happened for further discussion. Letter has been sent to ASSITEJ Spain. Letter still needs to be sent to Niclas. The distinction between the Lifetime achievement and Honorary Membership needs to be clarified and better communicated with members.</p> <ul style="list-style-type: none"> <li>● Definition of the award</li> <li>● Criteria for the award</li> <li>● Decision-making process</li> <li>● Nature of the Award/ Expectations around Awardees</li> </ul>	YH YH/ LVS	ASAP
	WLPG Playwriting Award	<p>The Playwriting Award seems to have been well-received and is non-controversial. They should give us timeframes for their decisions.</p>	No action needed.	
<b>Advocacy</b>	Developing a clear Advocacy position for ASSITEJ	<p>It has become clear that ASSITEJ requires our story to be told in such a way that a clear rationale for our work is presented. We believe that this needs to be more strongly focused on the website (Policies, Protocols, Fundraising to work with Promotions, Publications to this end): Why theatre for young audiences? We need to create a strong argument for funders, which can be used to communicate the importance of our work and of funding us. Develop an international overview (series of national snapshots) of the rights of the child to arts/culture.</p> <ul style="list-style-type: none"> <li>● See Drive for document on Advocacy</li> <li>● Leaflet: we have added a short advocacy paragraph to this</li> <li>● Website: Design the Why page? Impact on Children/ Impact on Artists</li> </ul>	SG.	
<b>Handbooks and Toolkits</b>	National Centre Toolkit	<p>For: National centres, especially starting national centres and national centres trying to find a new direction, take stock of where they are.</p> <p><b>National Centre Toolkit:</b> This has been updated in drive: <a href="https://docs.google.com/document/d/1u7fPxOJGUzM3Sdc1Nx6_bOwMb8217wJEFVrTrqSHyRk/edit">https://docs.google.com/document/d/1u7fPxOJGUzM3Sdc1Nx6_bOwMb8217wJEFVrTrqSHyRk/edit</a> It has a structure and people have been allocated their specific areas. We are now integrating the materials from the survey into the toolkit. Please see the document for all the specific tasks It will include case studies - short stories about what we do... We will also provide certain templates – e.g. an off the shelf constitution – template of a constitution and of other documents as examples for the toolkit</p> <p><b>Induction process: Louis</b> There was a discussion of the induction process and what it can be.</p>	ALL	For presentation at Beijing 2018



		<ul style="list-style-type: none"> <li>• What kind of structured dialogue can we have with the national centres on an ongoing basis over time to build the centre?</li> <li>• Need to find ways to engage new members over the first three years of membership specifically.</li> <li>• Twinning between established national centres and start-up national centres?</li> <li>• Allocate an EC member to a national centre for the first three-six months-1 year of being a member? Engage with them a year into their membership to see how they are doing?</li> <li>• Encourage an individual to go to the first possible ASSITEJ Artistic Gathering or Congress.</li> <li>• Try to invite Next Gen participation from new member countries.</li> <li>• Perhaps we can also create short podcasts or videos talking about some of the basic issues.</li> <li>• Mentoring of new national centres by ex-EC members in the process of becoming members – this could be a role for those past leaders who have been very much part of ASSITEJ DNA, have a lot of knowledge and would like to be involved in some way.</li> </ul>		
<b>Handbooks and Toolkits</b>	Policies and Protocols Handbook	<p>For: All members and EC members</p> <p>Answers the question: How does ASSITEJ international work?</p> <p>It is a Reference work: needs to have clear contents and be easy to find what you are looking for.</p> <p>Inward facing more than outward facing</p> <p>Three pages upfront to give overall picture of what ASSITEJ is as graphically as possible</p> <p>Then the rest of the handbook goes into the details of specific aspects of working, regarding the constitution and memberships, the EC, the Artistic gatherings, projects etc.</p> <p>It would be good to have this better designed at some stage during our three year term. Made more visual and less wordy.</p> <p>In the meantime, Sue and Yvette will work on the structure and add additional elements from the work of the last three years. It is in Drive, but is a work in process.</p>	YH/SG	Handbook complete by end 2018
<b>National Centre Engagement</b>	The Game	<p>The Game was proposed and two examples were created by ASSITEJ SA and ASSITEJ Israel. It was initially presented to the PPF group but certain concerns were raised about presenting on the game with these two examples in the Artistic Encounters:</p> <ul style="list-style-type: none"> <li>• Lack of time in the Artistic Encounter</li> <li>• The fact that it seems to be more of a travelogue, country promotion, rather than something which explores the nature of the national centres – the video in particular has a nationalistic air which some found problematic.</li> <li>• The fact that it exposes the disparity of resources between national centres in a very tangible way.</li> </ul>	PPF	Need to decide by October



		<ul style="list-style-type: none"> <li>● It would seem to promote these two centres unfairly and inappropriately at the Artistic Gathering.</li> </ul> <p>There have been certain proposals as a way forward:</p> <ol style="list-style-type: none"> <li>1. Ask all 6 starting countries to create their ASSI What-What tours and then provide these as examples all together when launching the game and while getting the information to national centres through links.</li> <li>2. Use the material to populate the national centre website page of <a href="http://www.assitej-international.org">www.assitej-international.org</a> - to provide a less formal window into the centre</li> <li>3. Create an exhibition of national centres for the Japan Congress from the material.</li> <li>4. Abandon the game entirely: reasons being disparity of resources between centres; creation of products which we feel do not sit within comfortably in our ethos; feels more like a promotional exercise than a genuine “game”; “too much work for too little return”.</li> </ol> <p>There was a vote on this and it was decided to abandon the game. YH will need to correspond with ASSITEJ Israel on this decision.</p>		
<p><b>Conflicts of Interests for EC members</b></p>	<p>Discussion of issue around Bebe and ASSITEJ Brazil complaint</p>	<p>There was discussion of this situation in a meeting of the PPF and the Promotions group.</p> <p>A brief recap: ASSITEJ received a letter of complaint from ASSITEJ Brazil about the fact that ASSITEJ China had programmed a production from Brazil not from their recommendations, but through Bebe de Soares’ recommendation. There was a feeling that perhaps there was a conflict of interests for Bebe in recommending work for the AAG and that the signatories of the Brics agreement should have been given priority.</p> <p>In response, there was a discussion of the matter at the EC meeting in Nuremberg, where Bebe was absent. Sue Giles was asked to write up a basic code of conduct regarding EC and conflicts of interests. We tried to deal with the matter as a generic one, which could happen to any of the EC, and not to deal with the specifics of the case, since we did not have the point of view of Bebe. Louis was asked to speak to Bebe personally about the matter.</p> <p>Bebe was understandably upset that this conversation happened without her, and without her knowledge of the complaint, which was only communicated with her in April at the Aprilfestival by Louis Valente.</p> <p>In subsequent communication, Yvette Hardie apologised on behalf of the EC for this lapse in communication, and this was again reiterated in the meeting in Beijing. In future, there must be communication with affected parties before any public discussion takes place.</p>	<p>PPF</p>	<p>ongoing</p>



		<p>The issue of conflict of interests was also discussed, and it was agreed that since there are many people who produce work or promote work who are also EC members, it cannot be expected that they refrain from following the normal procedures of application for festivals, showcases and other opportunities. However, what should not happen is that EC members interfere in a process in order to benefit themselves. This did not happen in the case above.</p> <p>The complaint from ASSITEJ Brazil was based on a misconception since The Man who loved Boxes appeared on the China National Children’s Theatre Festival, not at the same time as the AAG. Also, ASSITEJ China did not give ASSITEJ Brazil any feedback on their recommendations, which made it very difficult for them.</p> <p>Bebe de Soares spoke to Paolo Merisio who was representing ASSITEJ Brazil at the Artistic Gathering, and they clarified things between themselves. She also attended the BRICS meeting with ASSITEJ China with the hopes of making a clearer path of communication possible in the future. This meeting was less than successful, in the view of those present, and Yvette will be following up with ASSITEJ China and the other signatories to try to reach some kind of agreement.</p> <p>The ASSITEJ EC apologises to Bebe de Soares for any distress caused by this situation.</p>		
<p><b>Way Forward</b></p>	<p>Online meetings between now and April</p>	<ol style="list-style-type: none"> <li>1. Louis and Yvette to meet more regularly – at least once every two weeks on Skype</li> <li>2. Physical meeting in Copenhagen in early October: Louis, Yvette, Roberto – apart from fundraising, sign EC books, discuss Italian seat and administrator concept; Could Bebe and Sue skype into the meeting for at least a few hours?</li> <li>3. Meet in Barcelona in November: Yvette??</li> <li>4. Meet at IPAY in January: Sue, Yvette, Bebe</li> </ol>	<p>PPF</p>	<p>ongoing</p>

**ADDENDUM G**

**Report: Young Dance Network**





## ADDENDUM

### MINUTES

#### – Young Dance Network (YDN)

Developing a network for dance for young audiences under the umbrella of ASSITEJ International

*Meeting in Munich on the 18<sup>th</sup> and the 19<sup>th</sup> of July 2018 during the THINK BIG #6 – International Dance-, Music and Performance Festival for Young Audiences*

#### MODERATOR AND MINUTES

Moderator: GER Gabi dan Droste Gabi & Kohorten [www.gabidandroste.de/](http://www.gabidandroste.de/)  
Report: NL Jan Baanstra dancecompany de Stilte [www.destilte.com](http://www.destilte.com)

#### PARTICIPANTS

UK	Claire Summerfield	Second Hand Dance	<a href="http://www.secondhanddance.co.uk">www.secondhanddance.co.uk</a>	incidentally present
BE	Goele Van Dijck	NAT GRAS	<a href="http://www.natgras.be">www.natgras.be</a>	present on 18 and 19
GER	Cinira Macebo	IM WIND	<a href="http://ciniramacedo.com">ciniramacedo.com</a>	present on 18
GER	Ceren Oran		<a href="http://www.cerenoran.com">www.cerenoran.com</a>	present on 18 and 19
CRO	Sanja Tropp Frühwald	VRUM	<a href="http://www.klikerplatform.com">http://www.klikerplatform.com</a>	present on 18 and 19
AUS				
GER	Alfredo Zinola		<a href="http://alfredozinola.com">alfredozinola.com</a>	present on 18 and 19
NL	Manuel Segond	AYA	<a href="http://www.aya.nl">www.aya.nl</a>	incidentally present
			<i>Representing ASSITEJ Netherlands (board member)</i>	
BE	Caroline Cornélis	Compagnie Nyash	<a href="http://ctej.be">ctej.be</a>	present on 18 and 19
CZE	Barbora Latalova	PONEC	<a href="http://www.divadloponec.cz">www.divadloponec.cz</a>	present on 18 and 19
			<i>Representing ASSITEJ Czech Republic (board member)</i>	
ESP	Omar Meza	DA.TE Danza	<a href="http://www.datedanza.es">www.datedanza.es</a>	present on 18 and 19
IT	Giovanna Palmieri	Y Generation Festival	<a href="http://yfestival.it">yfestival.it</a>	present on 18 and 19
			<i>Representing ASSITEJ Italy (president)</i>	
UK	Desiree Cherrington	ARTS COUNCIL	<a href="http://www.artscouncil.org.uk">www.artscouncil.org.uk</a>	incidentally present

### DAY 1 – the 18<sup>th</sup> of July 2018

#### NOTES ON THE PARTICIPANTS

The meeting is organized in the framework of the THINK BIG Festival in Munich. Ceren Oran is the host of the meeting and welcomes all participants together with Gabi dan Droste. At the introduction on the morning of the 18<sup>th</sup> of July 2018 Sanja Tropp Frühwald informs the participants that she works in two countries: Austria and Croatia. She is representing VRUM, the KLIKER PLATFORM as well as the youth production house DSCHUNGEL WIEN in Austria. Cinira Macebo is only available on the



18th of July 2018 and is absent on the 19th. She informs the participants that she was already participating in the meeting in Bologna of the Young Dance Network organized under the framework of La Baracca in February 2018.

Alfredo Zinola argues that he is interested in a network that exchanges the working methods of choreographers and companies after the production or research phase. The working methods are often not articulated by choreographers and are not a point of discussion. He would like to exchange with choreographers, science, theatres and festivals on this topic.

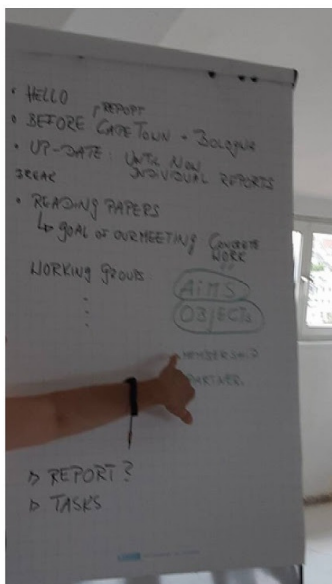
At the meeting are three participants who are in the board of their nation centre. Manuel Segond von Banchet is the treasurer of ASSITEJ Netherlands, Barbora Latalova is board member of ASSITEJ Czech Republic and Giovanna Palmieri is president of ASSITEJ Italy.

Jan Baanstra is pointed out as minutes secretary for this meeting. The ASSITEJ Netherlands has contributed to his trip to Munich and for the national centre he needs to write a report, therefore he will also write the minutes on behalf of all participants.

Gabi dan Droste is the moderator of the meeting. In 2017 she already hosted the first meeting in the framework of Young Dance Network (YDN) during the ASSITEJ World Congress in Capetown; a meeting was arranged to find out if a new network for dance for young audiences would have the support of the sector (member of ASSITEJ in general). Based on the attendance of the meeting the conclusion is that there is enough interest. In February 2018 the next step has been taken in Bologna where an expert meeting was organized in order to start the development of the network. During this meeting in Munich the participants will work on the structure of the network: aims, goals, mission and membership.

## FIRST STEPPING STONE

### *Background / evaluation on the meeting in Bologna / Identity*



**Background** In order to establish a dance network for young audiences it is necessary to write an application for ASSITEJ International. The application will be reviewed by ASSITEJ International and will either be accepted or not. If the network will be accepted it will function under the umbrella of ASSITEJ International.

The goal of the meeting is to start by describing who we are and what we want to achieve. We will set aims and objects for the network and we will determine how to become a member and what kind of partners the network is searching for. After we have done all this work we will define tasks and we will divide tasks under the participants.<sup>1</sup>

*Structure of the meeting* All points in the agenda were discussed in subgroups and plenary to make a summary.

<sup>1</sup>In appendix 1 highlights of the application of Small Size Network (also a network under the umbrella of ASSITEJ) are included



In order to file an application at ASSITEJ International it is a criterion to submit it together with partners from different continents. There are 2 options: Full Membership: Minimum = 7 members from 7 countries on at least 2 continents Corresponding Membership: Minimum = 5 members from 5 countries.

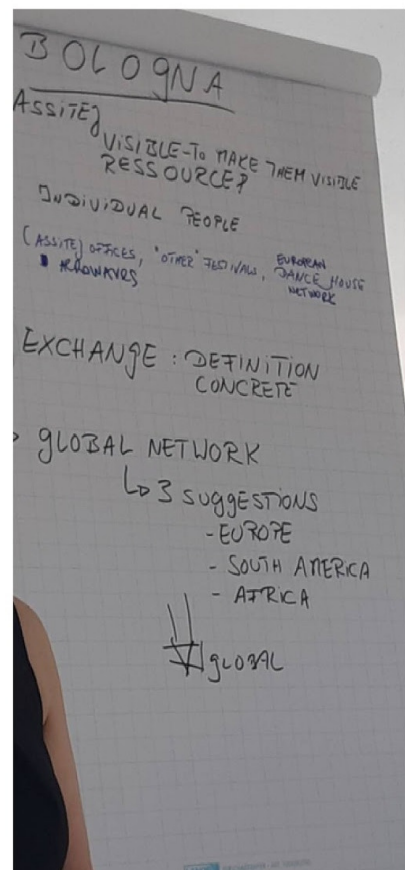
The outcome of the meeting in Munic will not be a fixed application as we only work with European partners. The meeting will give suggestions on the application for other partners on other continents, they will have the chance to review this report, to give new suggestions on the application and to use these suggestions as a basis to organize a meeting themselves in order to set global goals to our global network. At this moment the network is working with partners from South Africa (Africa) and Chili (Latin America). The point persons/contact partners are:

- South Africa                      Nicola Elliot                      ASSITEJ South Africa
- Chili                                      Layla Raña Kanacri                      ASSITEJ Chili

### Evaluation on the meeting in Bologna

We do not start at zero, there is already work delivered. In Bologna, during the festival of La Baracca, the following points were outlined for a global network:

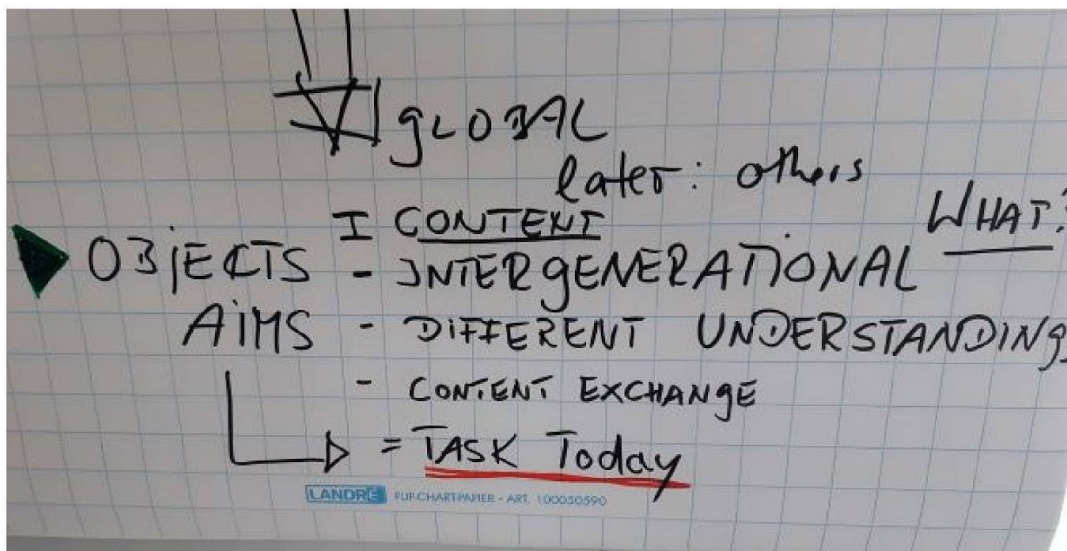
- ASSITEJ International is the bridge organization for the network. The network will be under the umbrella of ASSITEJ International. The aim of the network is to increase the visibility of dance for children;
- The diversity of the national centres is huge. Therefore the network will not aim at (only) national centres in order to recruit members. It is of importance that already existing members are the engine to work on (their own) visibility in the first phase of the network and to recruit new members.
- The network – YDN - would then like to bind already existing networks that function on a local or national level;
- YDN would like to connect the world of dance for children with the world of dance for adults. It is of great importance that like for instance festivals that only focus on dance productions for adults also program dance for children and families. The Eurowaves program f.e. - <http://aerowaves.org/> - has got a good practices in making work for adult accessible for children;
- YDN must focus on exchange within the field of dance for children itself and also with other disciplines in theatre;
- Dance for children brings generations together by using the language of dance.





### Attention on the mission / identity

If we formulate an ambition, it should be an inclusive one: the ambition must also be recognized and turn into practice by partners from other continents. In the vision / point of view the following items need attention:



- Intergenerational work / work for children: dance connects generations and brings them together;
- The 'unspokenness' of dance (referring to the report of the meeting in Bologna);
- The language of dance / body language is an international language that can be interpreted differently by every individual;
- Dance has got an open character, you can see what you want to see based on your own imagination (referring to the report of the meeting in Bologna).

Dance takes children out of the everyday world into the abstract world of the senses. Movement and body language encourage children to tell their own story based on their imagination. Dance is open and stimulates the imagination. We believe that dance binds. Dance tells its own story that is different for every individual. By becoming part of the story, by experiencing it and using your imagination, your world becomes larger and more familiar.



Specificity of dance performances is to give trust to this way of communicating and acknowledging that a form on stage, either a body, a part of the body, an object or an element has a narrative (communicative) potential itself in its being without codification. Being conscious of this potential and playing with it and with the composition of it, it's a specificity present on different levels in each performance of **DYA**.

**Openness.** Contemporary dance is a sort of an umbrella where under it coexists different kind of aesthetics where very different forms of art are welcome: from modern dance, to visual art and from performance art to multidisciplinary works. This openness made possible that this field is at the moment the most vibrant and alive in searching always new forms.

**Internationality.** Do to the fact that very often the performance of **DYA** are language free, the circulation of this kind of works it's much easier and already stronger than other forms of arts for

*'openness of dance' – source: report of Bologna*

In order to stimulate the discussion between choreographers, dancers, audiences, policy makers, theatre directors it is necessary to develop new formats that focus on exchange. We can, for example, have a sleep-in to exchange or we can set up a program with massages and movement in order to exchange. It is necessary that YDN focus on developing new formats that are out-of-the-box and not traditional in order to discuss topics like:

- Artistic development;
- Working methods in creating;
- Diversity;
- Audience development.

We do not want to organize a traditional symposium or meeting but we would like to distinguish ourselves by presenting new formulas.



Working on the application

## DAY 2 – the 19<sup>th</sup> of July 2018

### OPENING

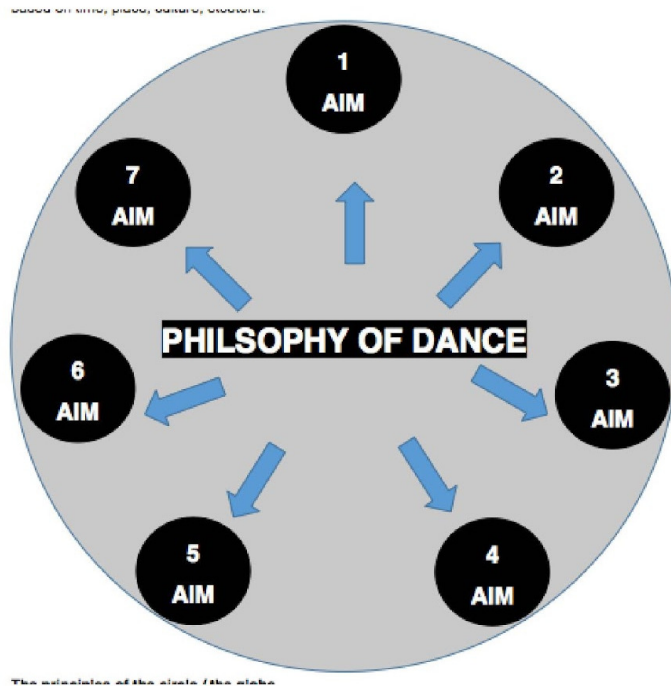
Gabi dan Droste opens the meeting on the second day. She announces that we will share the outcomes at the end of the meeting with Nicola Elliot in South Africa in a Skype-meeting. The following questions will be answered today:

- What makes the network unique? Why should people join the network?
- What do we like to achieve with the network? Do we like to change the opinion of theatre directors, the audience or politics? How can we do that?
- Can we already brainstorm on new formats?

### MODEL AND OBJECTIVES

*The globe / the philosophy / the aims*

We have developed a '**global model**' for the YDN. We speak of global model as we have the philosophy of the network in the centre of a circle (representing the globe) and the philosophy is surrounded by seven objectives. We chose a circle because all objectives, that are in the circle, are of equal importance – there is no hierarchy. It gives flexibility to choose one of the objectives as a topic based on the specific context - time, place, culture, etcetera.



At first we worked in four subgroups to formulate and to define aims. When the groups shared the aims, a lot of them were corresponding with each other. After setting seven main targets and a discussion on the philosophy of dance we decided that all aims were of equal importance and therefore we drew a circle. Then we sharpened all aims by reflecting on them separately. First in subgroups and later plenary.

**The principles of the circle / the globe**

Within the circle we have agreed to work without judgement about quality of work. The main goal is to level the rights of children in making dance for children accessible and visible: everybody can dance and you can join the family. The philosophy and the content speak for itself to be invited. But the work that is done must address children seriously.

**The philosophy of dance**

The philosophy of dance needs to be worked out after the meeting in Munic. On day 1 input was given to the identity / mission statement. The input can be used to make a detailed outline of the philosophy of dance for the network. Keynotes that came up during the meeting are:



### **SENSIBILITY**

To promote dance for young audiences because dance gives sensibility to artists and young audiences and stimulates the development of the emotional / physical / mental state in order to be connected to society

*Keywords: creativity and imagination*

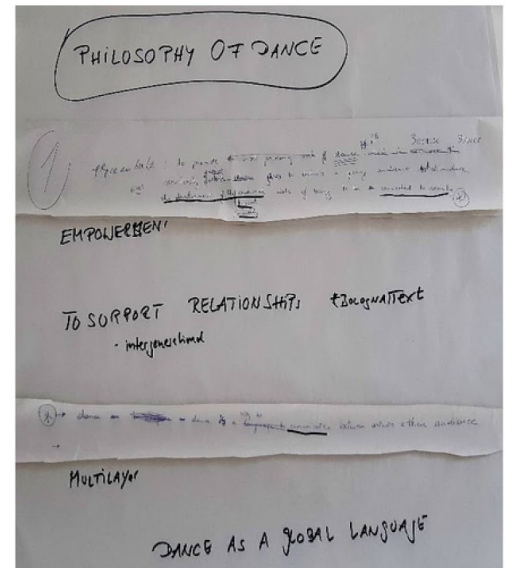
### **EMPOWERMENT**

To develop audience empowerment (as a strategy)

### **SUPPORT RELATIONS**

### **COMMUNICATION**

Dance is a way to communicate between artists and their audiences. Dance is a global language.



### **The aims**

We have formulated seven aims / objectives for YDN:

- 1 to amplify the visibility of dance for young audiences by:
  - o empowering and educating the audience
  - o lobbying decision makers in the field of performing arts and (dance) education
- 2 increasing awareness / understanding of professionals
  - o to stimulate and influence debate about the impact of dance for young audiences in everyday life
- 3 to design and deliver new formats to empower the common and/ or different specificity of dance for young audiences and to create ways to connect and to exchange through them
- 4 the network fosters:
  - o exchange and knowledge, experience and ideas
  - o collaboration;
  - o new opportunities
  - o meeting points
  - o encounters
- 5 to promote the value of dance for young audiences as an essential instrument in the development of children and youngsters to keep the fire burning (families / generations)
- 6 to include dance for young audiences as an artistic partner in audience development and to bridge professional dancers and audiences by stimulating a conversation (this aim is still under construction)
- 7 to share the specificity of dance for young audiences





The globe with the philosophy in the centre

As an aim we also discussed the position of dance for children in relation to equal pay (better working conditions). The lobby on this topic must come out of the positive side of our genre, so not based on budget but based on content.

## MEMBERSHIP

*Model / members / exceptional members / partners / structure*

### Model

During the meeting we developed a model with targets for members and partners. In the centre of the network are the members (A). They have an active role, use their resources to promote the network, take responsibility for the network and set the agenda in order to benefit from the network. The members will attract stakeholders or groups that have a relation with the aims of the network, like: politicians, other artists such as theatre directors, universities, etcetera. These are the partners (B).



**Members**

The category for membership was easily decided. In the criteria of ASSITEJ International there are four categories to choose from when it comes down to membership. We suggest that the network should be in category A: *professional theatre companies and artists performing for children: professionals directly involved in the particular specialisation, interest, need, theme or idea of the network.*

We have agreed that members must be engaged with children and dance. It is a necessity that members are proven engaged to children and the subgenre dance.

Members can be:

- choreographers, companies, dancers, theatres, producers, festivals, promotors and agents committed to dance for children;

AND

- choreographers, companies, dancers, theatres, producers, festivals, promotors and agents working in the field of dance for adult and who are open to develop, present, promote or produce work for children.



*In the basis members produce, present and/ or promote – 3 P's.*

**Exceptional membership**

In order to create consultants of the network we also allow children and families to become member (as associated members). Children are an artistic partner in the network and can have a role in the development of new formats, audience development, sparring partner and setting the agenda in politics.



**Partners**

Partners in the network contribute to achieve aims but do not present, produce or promote dance for young audiences. Examples:

- universities;
- bridge organisations in the field of theatre;
- intermediary organisations like Tanz in Schule;
- schools: teachers, school directors.

**AGENDA / ACTIVITIES FOR FURTHER DEVELOPEMENT**

We aim to launch the network within a year. At first we will organize activities during several festival (by using them as a platform to spread the word and to recruit the first members: members with an active role in the network – *the driving forces behind the network*).

<b>2018</b>			
<b>Month</b>	<b>Meet-up</b>	<b>City / country</b>	<b>Aim</b>
July	THINK BIG FESTIVAL	Munich, GER	Suggestions for an application
August	ASSITEJ ARTISTIC GATHERING	Beijing, CHINA	Ceren Oran presents paper/report
September	Y GENERATION FESTIVAL	Trento, IT	Meeting. Sanya will join.



November			
December			
<b>2019</b>			
January	PURPULE TANZ FESTIVAL	Berlin, GER	Finalizing application
February			
March		Sao Paulo (not clear)/ Santiago, CHILI (not clear)	Meeting Latin America
April	FAM FEST		Meeting Latin America
May			
June	INTERNATIONAL STILTEFESTIVAL	Breda, NL	Meeting (or launch)
July	FESTIVAL DE GRANADA	Granada, ESP	Official launch
August			
September	ASSITEJ ARTISTIC GATHERING 2019	Kristiansand, Norway	Offering a new format?
October	KLIKER FESTIVAL	Zagreb, CRO	A meeting during the congress

Omar will ask the Festival de Granada if they can launch the network. If they are not capable of launching it, the network will be launched in June 2019 in the Netherlands in Breda during the International Stiltefestival. Jan can guaranteed that it can be launched. It is in interested of the network that member of all continents can be present during the launch.

#### TASKS

TASK	ITEM	PERSON
Writing a report	report Munich	Jan
Meeting on ambassadors	during festival in Trento	Alfredo, Omar
Legality	research	Giovanna, Omar
Finance	research	Caroline
Communication	ASSITEJ International	Gabi
Communication	Santiago - Layla	Alfredo (Gabi)
Communication	South Africa - Nicola	Jan, Gabi
Communication	Members	Sanja
Database	Address inventory	Ceren

Sanja will be support Gabi for the Facebook page of the network. Jan has set up a group WhatsApp and can inform each other throughout this medium on the spot by exchanging information. New announcements of meetings and developments of the network can be shared through e-mail and the Facebook page. Ceren will contact the festival PURPLE in Berlin for a next meeting; Gabi is living in Berlin and will exchange with the artistic leader, Canan Erek, afterwards.

**SETTING UP THE NETWORK IN TIME**

We shortly worked on first ideas for a 3-years-plan; this kind of plan will be part of the application too. We wanted to figure out how we would focus items and how we would like to approach them. 2 different groups suggested brief drafts of a 3-years-plan.

Group 1Group 2**2019**

## PRESENT

- Website
- - Manifesto: Video + Text everywhere
- having moments of presenting
  - Oslo; 09/2019
- Kick off Working groups
  - Zagreb 10/2019

## SPREADING THE WORDS

- Website
- Ambassadors present network
- Research: funding
- Agenda: Collecting datas DYA

**2020**

## DEVELOPE

- Working groups: meet and work
  - CCOC Riseka / Zagr.
- Japan

- organizing local meetings
- information about local situation
- finding ways to attract people to come →  
by worksshops f.e.
- meeting of point persons for exchange outcomes

**2021**

## DELIVER

- outcome of the working groups
- first 'worldwide' meeting with members so far



## APPENDIXES

### Appendix 1 – highlights of the application of Small Size Network

**Chapter II – Objects and Aims**

**Art. 2**  
The main objects and activities for which the Association is established are to promote the diffusion of performing arts for early childhood (0-6 years), and, more generally, to enhance culture for early childhood.  
The Association has non-profit and non-commercial aims.  
The primary aims of the association are:

- to make the existing festivals and productions for early childhood increasingly deep-rooted and to promote the creation of new opportunities;
- to promote the activities of production and productive collaboration for early childhood;
- to provide the partners with operational tools useful for their activity and development;
- to support the relationships between the partners;
- to network the most significant professional experiences of performing arts for early childhood, coming from different countries and global cultural traditions;
- to foster the exchange of ideas, experiences, methods and research among those who work in the field;
- to foster collaborative projects
- to multiply the chances for children to develop their creative potentialities through the experience of performing arts and the comparison with different cultural traditions;
- to show the importance of art as a catalyst in social culture;

**Art. 3**  
In order to reach the aims mentioned above, the Association will be carrying out the following activities:

- promote and organise training and informative events (meetings, debates, training activities, seminars, workshops...) and research opportunities;
- manage and organise a multimedia communication network (website, newsletter, database);
- organise meetings for all partners to discuss, deepen and reflect upon the main themes;
- carry out other related activities, useful for the achievement of its aims.

Finally, the Association can perform all the actions and execute all the legal instruments necessary to reach the mentioned association aims.



## ADDENDUM H

### Report: ITYARN

Since Mantova, a few things have changed internally in ITYARN.

#### BOARD and REPRESENTATION

Geesche Wartemann stepped down as chair for personal reasons. Manon van de Water stepped up as Interim Chair of ITYARN until the board can meet to select a new chair. This will, most likely, happen at the next AAG in Kristiansand, November 2019.

Due to the fact that Manon is unable to travel for work related reasons to the AAG in China, ITYARN board member Tom Maguire has kindly agreed to represent Manon on the ASSITEJ Executive Board as well as the AAG events in China.

#### PUBLICATIONS

Geesche Wartemann, Veronica Baxter, and Manon van de Water had agreed to edit *Cultural Exchange and Diversity in TYA*, consisting of selected, reviewed papers from the ITYARN conference and the focus days at the Cradle of Creativity ASSITEJ World Congress and Festival in Cape Town in May 2017. Due to time constraints and other unforeseen events, the launch of this publication, originally planned for the AAG in China in 2018, has been delayed to the AAG in Kristiansand, September 2019. Authors were informed and agreed.

In March 2018, the editors selected the papers in the attached document over an intercontinental skype conversation, and informed the authors. All articles are now ready to be combined in a manuscript to go to a publisher, except for the introduction. The format we propose to publishers is attached.

Originally, the publication would be published by Olms Verlag through the University of Hildesheim. This is the venue of our 2014 publication, and Geesche has the contacts. Due to her personal situation, we are now looking at another venue. The main issue here is the price. Peter Lang is a possibility but will be \$3000. I am approaching Intellect, but the copy price they charge may be prohibitive for people to actually buy it. So, we are looking for a press who can print it and have it ready in September 2019. There are three important things in this:

1. We need to make sure the publication counts as “research” on authors’ CVs
2. It needs to have an ISBN
3. It needs to be affordable (25-30 Euro/Dollar maximum)

Any publisher who can offer this would be good. We are asking the Executive Committee for ideas. One I could think of is ASSITEJ offering a publisher to buy the first 100 copies that we (ASSITEJ) can sell, so they know there is a market. Any ideas are welcome.

#### UPCOMING EVENTS

September 17-21 the Vth TYA Researchers and Critics Forum will be held in Buenos Aires, Argentina. ITYARN, ATINA, and AINCRIT are the organizers; the theme is *Writing for the new generations. Where is TYA going?* In



Nürnberg the ASSITEJ Executive Board voted that this is an ASSITEJ Project. Proceedings will be published. For more please see Daniel Fernández's introduction to the ASSITEJ Newsletter in June, 2018.

September 27-29, 2018, the ANT Festival, the first TYA festival in Nigeria, will take place. Manon van de Water will give workshop on Research in TYA representing (among others, including Yvette Hardie) both ITYARN and ASSITEJ.

Roberto Frabetti received a grant from the EU for an extensive project: *Mapping: A Map on the Aesthetics of Performing Arts for Early Years, 2018-2222*. ITYARN is involved in the research component and the publications together with 18 TYA theatres.

Last, we would like to ask the Executive Board to discuss ITYARN representation at the AAG in Kristiansand in 2018. Kristiansand is the birthplace of ITYARN in 2006, and it would be great to work with AGDER University who hosted the founding meeting to get something together.

Respectfully submitted,

Manon van de Water  
Chair, ITYARN

## ADDENDUM I

### Report: Small Size Network

In last months Small size Network and its members organized and participated in many notable events. In detail:

#### 1. **“Wide Eyes - A European Celebration of Performing Arts for the Very Young”**

The final event of *Small size, Performing Arts for Early Years* project, took place in Galway last February 1-4 2018 and it was hosted by Baboró International Arts Festival for Children. Within the festival, the partners of the project presented 15 new productions based on a shared research amongst the partners and developed by each company and by all of them together in the frame of a common process.

Congratulations for SSPAFEY partners for these four years of project, and to Báboro festival who was able to host this big event with heart and professionalism. And to the Network too, that around the same time celebrated its first 10 years from when it was founded, in 2007, as an Artistic International Association!

On February 3<sup>rd</sup>, within the festival schedule, Small size Network presented "Small size - a growing network" a talk organised in two sections:





*Section 1:* presentation of the projects focused on early years developed by two members of Small size Network – La Sala theatre and Theater De Spiegel.

*Section 2:* discussion on important issues about the growing membership. In this section important questions emerged: *how to meet and work together when members are very far from each other? How shall the Network involve possible regional networks?*

From the discussion some practical ideas came up and a working group of the Board should prepare a proposal for new ways to participate in the association for the next Assembly of the Association.

## **2. Small Size Network / The Young Dance Network, February 23-24 2018, Bologna, Italy**

Within the 14<sup>th</sup> edition of the Visioni Festival, Small size Network opened a collaboration with the emerging The Young Dance Network, supporting the development of contemporary dance for children and young people. The two-day event, led by Gabi dan Droste and facilitated by Omar Mesa Frias - DA.TE Danza, Yutaka Takei - Forest Beats, Thomas Eisenhardt - Aaben Dans, Barbara Fuchs - tanzfuchs PRODUKTION, was addressed to 25 international dancers and choreographers who participated in practical and theoretical exchanges aimed at gaining a deeper insight into the various approaches to dance for children and starting to plan the future of the emerging Network. The event hosted also workshops for teachers and professionals, as well as a number of dance shows: Akari by DA.TE Danza, Wegversperring by Nat Gras, L'homme qui trace l'arc en ciel by Forest Beats, Kokers by Dadodans, Costellazioni. Pronti, partenza... spazio! by Sosta Palmizi, L'arcobaleno di Bianca by Compagnia ABC/CSC Anymore/Festival Danza Estate 2017 and Mandala, a co-production by La Baracca, DA.TE Danza and Forest Beats.

Both Networks were satisfied for the beginning of this collaboration and the next Assembly of Small size will be the occasion for sharing amongst all the members the ideas and the possible future ways of networking.

## **3. “LABAS International festival for early years in Lithuania”, May, 6-12 Vilnius**

Within the 4<sup>th</sup> Edition of LABAS, a small scale festival made of mobile performances and practical workshops, another International encounter took place for celebrating creativity dedicated to early years and sharing cultures in Vilnius, Birštonas, Žagarė. Theatre groups and individuals from Ireland (Helen Barry), Croatia (Puna Kuca Theatre), Germany (Claudia Mayer), Greece (The Little Foxes), Denmark (Passepartout Theatre), South Africa (Yvette Hardie), Flanders (Nyira Hens), Latvia (Zimejumu Theatre) and Lithuania (Teatriukas, Labai Teatras, Kristina Savickaite and Trys Parsukai Theatre) met together to speak and reflect about the work on performing arts for early years from national and international points of view.

<http://www.teatriukas.lt/english/endex.php?id=72>



#### 4. New Small Size Website

Since last June 2018 Small size Network now has a new website:

<http://smallsizenetwork.org/>

This webpage works as a presentation for the network, as it collects material on the activities and objectives, details on how to apply as a member, and information on how to contact the members.

#### 5. “Mapping - A map about Aesthetics of Performing Arts for early years”

The new European project presented by most of the members already partners in Small size, Performing Arts for Early Years was **rewarded by EACEA last July, 18th 2018**. The new project, with a strong focus on artistic research, that will be carried on by ITYARN, will support again the Network – in particular for Secretariat and communication.

#### 6. Extraordinary and Ordinary Assembly

The Small size network will have the Annual assembly next August 26<sup>th</sup> 2018 and it will be hosted by Teatro Paraiso of Vitoria, Spain

Katariina Metsälampi, The President

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The association keeps growing: new companies and individual members are joining the association. We are now **70 members** on 4 continents and **30** different countries.

**Austria**, Toihaus Theater | **Belgium**, Nat Gras Dance Company, Théâtre De La Guimbarde, Theater De Spiegel | **Cameroon**, Theatre du Chocolat | **Chile**, Compañia Aranwa, Teatro de Ocasión | **Croatia**, Childrens Theatre Branko Mihaljević In Osijek, Gradsko Kazalište Lutaka Rijeka, Teatar Puna Kuća | **Czech Republic**, Studio DAMÚZA | **Denmark**, Teaterværkstedet Madam Bach, Teatergruppen Batida | **Finland**, Arthouse Little Aurora, City Of Helsinki Cultural Office - Annantalo Arts Centre, Dance Theatre Auraco, Hämeenlinna / Hippalot Arts Festival For Children, Loiske Ensemble | **France**, City Of Limoges - Centres Culturels Municipaux, Théâtre O' Navio | **Germany**, Gabi Dan Droste, HELIOS Theater, Theaterhaus Ensemble | **Greece**, The Little Foxes | **Hungary**, Kabóca Bábszínház És Gyk, Kolibri Gyermekek- És Ifjúsági Színház | **India**, Samta Shikhar | **Ireland**, Baboró Galway International Children's Festival, Clíodhna Noonan, Graffiti Theatre Company, Lali Morris | **Israel**, Yael Ankry | **Italy**, Compagnia Il



Melarancio, Compagnia TPO - Associazione Teatro di Piazza o d'Occasione, Drammatico Vegetale, La Baracca Soc.Coop. Soc. Onlus, La Piccionaia - I Carrara, Teatro All'improvviso | **Japan**, Yutaka Takei | **Lithuania**, Teatriukas | **Mexico**, A la Deriva Teatro, Compañia Teatro Al Vacio | **Norway**, Dieserud/Lindgren | **Poland**, Alicja Morawska-Rubczak, Centrum Sztuki Dziecka W Poznaniu, Teatr Malego Widza | **Romania**, Teatrul Ion Creangă | **Singapore**, ACT 3 International, I Theatre Ltd. | **Slovenia**, Lutkovno Gledalisce Ljubljana | **South Korea**, Joyful Theatre | **Sweden**, Teater Tre | **Switzerland**, Teatro Pan | **UK**, Jo Belloli, Polka Children's Theatre Limit, Rose Bruford College's TYA Centre, Starcatchers, Sticky Fingers Early Years Arts, Take Art, Theatre Hullabaloo | **USA**, Children's Theatre Company | **Spain**, Acción Educativa Asociación Civil, Arena en los bolsillos, Da.Te Danza, Escena Miriñaque, Marduix, No Somos Monstruos, Rialles Espectacles Infantils I Juvenils, Teatro Escolar de Elche, Teatro Paraiso S.A.L..

## ADDENDUM J

### Report: WRITE LOCAL, PLAY GLOBAL

#### Report of activities since January 2018

##### 1) Membership

WLPG currently has nearly 700 members

##### 2) Projects, activities

Because there was not an artistic gathering since the Cape Town Congress, there have been fewer activities:

##### - **5th edition of A Day for a Play international instant playwriting game**

In March 2018, participants who signed up were sent the rules of the game on a day they chose. They then have 24 hours to write a short script using those rules as a guideline. They submitted scripts in their home language, and if their language is not English, Spanish or French, it was accompanied by a short description in one of those languages. All scripts were posted to the internet on March 20th, the ASSITEJ World Day of Theatre.

This year, new rules of the game were created by Maria Inès Falconi (Argentina), Rives Collins and Kim Peter Kovac (USA) and Karin Serres (France). No specific topic, no more dice, but propositions to help reality become fiction.

We received 58 scripts from the following countries (with 7 new entries in bold): Argentina, **Benin, Cameroon**, Canada, **Cuba**, France, Greece, **India**, Ireland, Italy, **Latvia**, Malta, Mexico, Romania, Russia, South Africa, **Togo**, UK, USA, **Venezuela**.



Year after year, this harvest of very short plays for young audiences is becoming a great field for theatres and practitioners looking for a taste of burning contemporary TYA, as much as for playwrights who are eager to read colleagues work.

To preserve richness, surprise effect and values, we will create new rules for each edition – with the process including conversations with TYA colleagues all over the world.

Since 2014, writers from 49 countries have participated and we have published 273 scripts in 12 languages. Here is the link : <http://www.1day1play-wlpg.org>

- **US productions of international Scripts.** Spinning Dot Theatre in Michigan (Jenny Anne Koppera, Artistic Director) produced the US premieres of *The Kids from Amandla Street*, by *Lereko Mfono* (South Africa), *The Oglering* by Suzanne Lebeau (Canada) and *The Mountain* by Chelsea Woolley (Canada). Spinning Dot also collaborated with Northwestern University and Eastern Michigan University to bring Lereko to the US for a residency. In large part because of its work with international scripts, Spinning Dot was recently awarded Best New Children’s Theatre by the American Alliance for Theatre and Education.
- ***The Native-American/Indigenous/First Nations TYA playwrights search*** : We're partnering with TYA/USA and ASSITEJ Canada to create a comprehensive resource of Native American/Indigenous/First Nations TYA playwrights and their plays. This is in process, and once completed, we will discuss with colleagues in other countries the possibility of a database of indigenous writers from other countries/regions.

### 3) Reflection

Since January 2018, the collective leadership of WLPG has identified two urgent questions which are interrelated:

- How to insure WLPG’s sustainability ?
- How to provide more and better services for our members ?

As with most ASSITEJ members and leaders, the four Artistic Leaders of WLPG (we call ourselves ‘editors’ work pro bono, and, as theatre conditions are getting harder worldwide, our time is shrinking. It’s critical to find other volunteers to help sustain the network.

We would like to welcome in other volunteers worldwide, especially at Congress and Artistic Gathering times. Tasks like updating play and playwright listings, updating the home page with the latest international TYA news, publishing regular email newsletters, social media posting, handling general and membership enquiries and project management of events at Artistic Gatherings and Congresses could be easily shared. None of these tasks are particularly time-consuming in themselves, its their accumulation that buries us few under. For example, some people who like to keep their “finger on the pulse” of the world of TYA would find it very enjoyable and it would make a real difference to the WLPG website.

Because of their energy, other ways of thinking and great future opportunities, we would like to involve theatre students as well, led by dedicated practitioners.



And to find more active relays on each continent (then country), and for each main language (then for all the languages), on long term development.

We could set up a category for theaters and universities, such as “official partners” – so that the institution gets a little spin out of it, as well as the individual people, who could be “assistant editors”, or some such thing.

### **How to provide more and better for our members ?**

So far, becoming a member of WLPG makes one feeling part of the international TYA playwrights community and gives one visibility and connections through the database, which is great and sometimes vital. But we know it could be improved.

1) **Website and social media** : As we said, we have to increase and to develop the liveliness of our website and social media. Linked to that preceding topic, we would like our members to become more active, to contributing more to their WLPG website and their WLPG projects. Write Local Play Global must become what its members are dreaming of and want it to be.

When website and social medias are more active, we would launch regular worldwide inquiries on professional topics suggested by our members or linked to ASSITEJ events, such as commissions, translations, collecting, devising, ages of audiences...aso.

2) **Script database** : Following our last report (January 2018), there are more and more theatre professionals asking about a database of international TYA plays. How could we build it ? (Historically, ASSITEJ used to have some kind of playwright resource with actual scripts, but it got to be cumbersome and not updated, not to mention issues of copyright and intellectual property – this is part of why WLPG was founded.) As a first step, could we work with every member sharing details about his/her favorite/most translated TYA play, though not putting that play online ? (See more details on the former report)

3) **Translations** : And what do we do with and from that beautiful and rich worldwide database ? Playwrights are writing plays and plays are meant to be staged. Thus we think the next step that would matter would be Assitej regularly funding translations of several plays, to be shared more widely, and helping them circulating, being read in public...aso. What styles of plays, of what length, from what countries, from/to what languages, and how to proceed ? We’ve got some ideas (*do we ?*), let’s talk about it further.

**Immediate Next Steps.** Two of the editors of WLPG will be in Buenos Aires in September, for the Researchers and Critics Forum, which has the title « Writing for the new generations. Where is TYA going? ». Deirdre Kelly Lavrakas will speak on trends in TYA in the US as well as the New Visions/New Voices new play development workshop. Kim Peter Kovac will be on a session with Manon van de Water, and will talk about WLPG. In addition, Lavrakas and Kovac will work with Maria Ines Falconi to help formulate plans to expand the network more specifically to Spanish-speaking writers, as well as working with Karin Serres on connecting with French-speaking writers, including the Francophone African writers she worked with in Cape Town.

## **ADDENDUM K**



## **Report: Next Generation Network**

### **Activity**

- Correspondence with individuals enquiring about the NG model in response to ASSITEJ news and the previous call out. This involves sending outline info via email. Suggest NG network updates content for the website following Beijing.
- Content created for the ASSITEJ magazine marking the 10 year anniversary
- Liaising with Secretary General to capture stats and reach of the NG programmes over the last 10 years
- Liaising with EC members about NG alumni for Beijing Gathering (Dana Roy (India) and Nelago Shilongoh (Namibia) based on nominations from the Cape Town alumni. Approaching these individuals on behalf of the EC.
- Sending a suggested programme (example pathways) to the Beijing Festival organisers (Simeng Kong) outlining key elements which contribute to a successful programme (ie – space for sharing practice)
- Planning and creation of a new video to mark the 10 year anniversary of the NG programme (led by Imran Khan with steering group members input). To be shared as part of the celebrations.
- Working with Diana Kržanić Tepavac, to plan a NG regional workshop programme in Belgrade, Serbia in Oct 2018, now confirmed.

Many thanks

Nina Hajjiyanni

On behalf of the NG Network Steering Group

## **ADDENDUM L**

### **Report: ACYTA**

### **ACYTA Report**



There has been a lot more activity and engagement since Cradle of Creativity 2017 amongst African practitioners.

#### **ASSITEJ ANGOLA:**

Was going to attend AAG2018 – not sure what happened. Will follow up.

Last October, ASSITEJ-ANGOLA held its annual meeting and elected a new Executive Committee, approved the plan of activities for 2018, and a motion to promote exchanges with the countries of the African region in the field of theater: Zambia, Zimbabwe, Namibia and South Africa. He also expressed interest in developing further actions that emphasize the work of ACYTA.

It is important to inform you that we hosted last July in Luanda, 12 FESTECA - International Theater Festival of Cazenga, 2 projects involving actors from Zimbabwe and Nigeria; Cameroon and Kenya.

ASSITEJ-ANGOLA should attend the meetings of China - 2018, Noroega - 2019 and the Congress of Japan - 2020.

Orlando Domingos

ASSITEJ - ANGOLA President

Other activities: FESTECA - Cazenga International Theater Festival.

#### **The 13th edition of FESTECA - International Theater Festival of Cazenga will be held from July 19 to 29, at ANIM'ART - Center for Artistic Animation of Cazenga and the Angolan Center of ASSITEJ.**

In this edition the groups and companies of Theater of Angola, Brazil, Cape Verde, Democratic Republic of the Congo, Mozambique, Portugal and Sao Tome and Principe participate.

This edition counts on activities like Workshops, Tributes, Conferences, Street Shows, Exchange Actions and daily spectacles of spectacles. 24 Groups, 120 Actors, 21 theater directors and directors will interact for 11 days for a young audience that should be around 4 500 people.

FESTECA is an annual event and its 1st Edition took place in 2006. It is important to inform that ASSITEJ - ANGOLA also organizes in October the FESTIJ which is the International Theater Festival for Children and Youth.

#### **ASSITEJ South Africa:**

- There is now a second **Magnet theatre Early Years project** to stimulate early years work in Africa, currently working with artists from South Africa, Mozambique, Uganda, Lesotho and Botswana. The casts of performers are trained specifically to engage and communicate with young audiences in a six-week long incubation process with Jennie Reznek and guest children's theatre specialists Barbara Kölling and Anna-Sofia Zimniak from the Helios Theatre Company in Germany. The shows also include innovative designs by Asiphe Lili and Puleng Stewart.  
The project aims to skill a whole new cohort of young actors in the creation of work for pre school children. Jaqueline is working on this project.
- **National Basic Education Department project:** We are making headway with the education department and the textbooks. It is still pressurized but I'm happy with the progress made.



- **Kickstarter teacher training:** We were invited to host 4 MBA students from Lithuania (from ISM) who helped us to strategise around taking this programme National (we are currently in three provinces). This was a very useful exercise as it allowed me to take the time to really consider the constraints of this project and to work on how to make it more streamlined and cost-effective as it gets bigger.
- **After School Game Changer project** which trains artist facilitators for after school programmes is going well and we are in a busy phase with 60 coaches working towards performances with their learners at Community showcases, and a final Showcase of selected work in October.
- We are in a partnership with the University of Johannesburg to run a series of workshops for artists making TYA which will lead to a TYA festival at UJ in early December
- Drama for Life celebrates its 10 year anniversary and wants to have a deeper connection with ASSITEJ locally and internationally.
- There are a number of new projects/ productions in incubation at the moment as we head towards Cradle of Creativity next year.

#### **ASSITEJ Zimbabwe:**

Assitej Zimbabwe has very little activities going on due to ongoing harmonized elections which just ended but still waiting for the inauguration of the president elect. Our situation has remained tough for political reasons and our economy is not performing well. However our few member groups are doing very well and we are so proud about the following organizations and their contribution .

*Together As One* - Took over hosting of Assitej/IATA Zimbabwe office space at no cost since 2010.

*Pamuzinda* - A Dance and Theatre Production organization has returned from their annual three months tour in German.

*Iyasa* - Bulawayo based is out for their six months Tour in Europe.

*Chipawo*- is doing various projects with children in Schools. See below

*Umkhathi*- Bulawayo based is also doing very well with performance for corporate and private functions.

*ITI* - Our Sister organization is running an academy for youths

*Chirwirangwe Arts Production*- From our rural remote of Mwenezi District in Masvingo was invited to send eight artistic for Theatre Olympiad in India and they are at an advanced stage in preparation.

*The National Arts Council of Zimbabwe* has officially opened the call for nomination to 18th National Arts Merit Awards.

Over and Above, Assitej Zimbabwe is calling for support with volunteers to come to Zimbabwe for administrative and production assignment. We have a potential to work with more that 9900 Schools and 23 Universities in creative arts. Zimbabwe has adopted a new education curriculum which incorporates children in ECD, Primary,

Secondary and Tertiary Education in creative arts - thus visual and performing arts. With all this on offer Zimbabwe is open for cultural exchange and business.

- **Washington Masenda**

#### **News from Chipo Basopo from Zimbabwe:**





With CHIPAWO I did co-write and Direct “The Key” a two women production. ‘The Key’ is a contemporary play that explores how the girl child struggles to find her place and space, in a world that is always imposing upon her; what, which, when, where and who. As every little or big decision she makes is scrutinised and criticised, how then can she stand up for herself and find her direction, values and choices. Does she really have to please everyone or just herself, who says she can or she can’t? Performed by two teenage girls about to enter adulthood, the actresses bring out the intricate and captivating journey of the girl child as she innocently tries to balance expectations of parents, aunts, uncles, brothers, sisters, boyfriends and society at large.

It was first stage at the Harare International Festival of the arts 2018 and was well received. The project is still going on and we have other performances lined up.

2. Next Generation team from Zimbabwe, South Africa, Botswana and Kenya – We have started on a collaboration project to develop plays for theatre for young audiences in Africa.

3. 16<sup>th</sup> August Zimbabwe we start to develop theatre for early years production due to the new syllabus and we planning to start performing the productions next term when schools open for 2-7 year olds.

### **ASSITEJ Kenya**

We are having a last meeting this Friday about Assitej Kenya membership. We will get back to you. Thank you for your patience.

Kindly find attached, photos of *Polycarp Sharing Day*. Schools are closed now and we usually gather children from disadvantaged backgrounds to identify talent and nurture it. We also train them in soft skills. We give them two meals each day for one week. This is happening now (20th-24th August).

Thank you

Florence  
Assitej KENYA

### **REPORT FROM SOME INDIVIDUAL MEMBERS OF ASSITEJ NIGERIA**

- Pamela Udoka

#### **1. AROJAH ROYAL THEATRE**

**Om’Oba Jerry Adesewo**

Artistic Director, Arojah Royal Theatre

CEO, Arojah Concepts

AROJAH ROYAL THEATRE’S TYA ACTIVITIES 2018

So far this year, The Arojah Royal Theatre has conducted a Theatre in School Workshop featuring 60 students from Doveland International School, Wuse Campus and 40 students selected from 8 other schools, to mark the World Day of Theatre for Children in March 2018, during which we dealt with the basic teaching in playwriting, acting, directing, stage management and make-up. Another workshop is scheduled for early



September 2018 with 100 students from 5 schools in collaboration with the Association of Nigerian Authors and Heritage Africa.

This was followed by the production of one of Nigeria's classical plays, *Ovanranwem N'Ogbaisi* by the Doveland International School on July 10, 2018 and the birth of Dove Theatre, the school's drama troupe/club. We are currently rehearsing for the production of another TYA production – NAFISAH, a child's rights awareness campaign which deals with the issue of early marriage and girl-child education. This is scheduled to premiere September 2018 in Abuja before proceeding on a tour of three northern states of Kaduna, Kano and Niger state.

## 2. REDEEMER'S UNIVERSITY



**"Free Spirited Exploration" June, 2018: Redeemer's University"**

The "Children's Theatre and Educational Drama" unit of the Department of Theatre Arts Redeemer's University has a mandate to interact with children within and outside the university community twice yearly. These interactions are usually coordinated as fieldwork by student facilitators taking credit courses in Children's Theatre and Educational Drama.

For this year, we had a few enrolments in the university as a whole, so students who took credit courses and enrolled in Children's Theatre were just seven. The theme for this year's interaction and performance was left upon because, the group decided to give the children an opportunity to be free and explore performative possibilities from their personal ingenuity.

During the sessions with the children 25 in numbers, ranging from 2 to 12 years olds, the children were encouraged by facilitators to device their own stories from games, music and dance the children themselves were asked to introduced.

This style of explorative guidance afforded the children the benefit of seeing the world not just from their point of view, but also enjoying the opportunity to tell their own stories and to also gain the attention and respect of other children and facilitators.

The student facilitators who anchored the sessions were thrilled by the energy and free spirit exhibited by the children who participated in the program.

To tie up the sessions for this season (six sessions in all), bits and pieces of the acts the children introduced in form of dance, music and drama where put together in a grand finale that made the children so proud that they just couldn't believe the session had come to an end.

We are hoping to explore more with this style of interaction with the children come next session, when we shall move up to another phase in the facilitators training and filed work.

**DR. EUNICE UWADINMA-IDEMUDIA**

*Senior Lecturer*

*Head of Unit Children's Theatre  
and Educational Drama.*

*Department of theatre Arts,  
Redeemer's University, Akoda-Ede,  
Osun State*

**3. DEVELOPMENT PERFORMANCE INITIATIVE**

Development Performance initiative during the past year focused mainly on theatre for youth. Only one performance was done with disabled Children at Enugu.

The following performances were done at UNN :

1. World Theatre Day Celebration on March 27th...(Poetry, dance Music and drama).
2. Staging of Ikechukwu Erojikwe's "Save Our Song".

**ARTISTIC DIRECTOR, IKECHUKWU EROJIKWE****4. KININSO KONCEPTS PRODUCTIONS**

The company has been working on projects, which include *Tori-Tori*, *Dialing Love* and *Sandscape* which majorly kicked off the year 2018 for Kininso concepts.

*Tori-Tori* is a physical theatre and social realistic play about the hopes and freedom towards our common future with an awesome blend of music, poetry, dance and instrumentation while 'Dialing love' on the other hand is a site-specific play which deals with class struggle in the society from the perspective of 2 young lovers. It was commissioned by The British council for its Lagos theatre festival.

In February – March, *Sandscape*, a performance for children which was birthed in South Africa in 2016 at a residency program at magnet theatre/Helios Theatre funded by the Goethe Institut was performed again at the Starke Stucke festival, Frankfurt loved by Joshua Alabi. It's a piece which explores the usage of sand in very creative and beautiful ways to create shapes, sizes, levels, rain, and many more.

Recently, at the Ubumuntu Arts Festival in Rwanda, our company was represented with our show "Punctuation" which addresses the issue of how humans have forgotten the humanity in us because of ideologies and man-made philosophies in religion and politics and the total disregard for humanity which leads to war, chaos and disorderliness. Presently, as we prepare for our festival in November, KIFT 2018,

*Sandscape* is also billed to perform with artistes from Zimbabwe and we work towards bringing shows from Germany, Sweden and Netherlands. As we prepare for this, we are also rehearsing for our new piece 'The High Table' commissioned by the lagos state judiciary and Chief Judge of the High court to address the issue of rape, sexual assault and abuse and how families deal with such issues.

As the general elections draw nearer, we have been supported by the Macarthur foundation to create a piece called 'Sorry' (inspired by the Music of Femi Anikulapo Kuti, son of the Afrobeat Legend, Fela) a



political performance to enlighten the Nigerian populace to vote wisely and not sell their votes. It is a form of sensitization and awareness campaign for Nigerians as they gradually move into the period of her election.

Our company is holding the 3rd edition of our festival in November in Nigeria. We have performers coming from Zimbabwe. We're awaiting response from a Swedish company as well as hoping to invite Jennie Reznik for a workshop if the Goethe institute finally agrees to that as they are supporting us. It's happening in Lagos at 2 venues. There's a slight adjustment to the name now for branding and easy reference. It's called THE KIFT (Kininso festival of Theatre)...Many of our sponsors backed out and we have only the Goethe institute supporting by bringing the Zimbabweans. We are hoping that the Goethe institute Sweden can help us bring the show CAN from Sweden. We are not strong to do a general call out now but we are happy if there are companies or individuals who are willing to perform, teach workshops or facilitate anything creative at our festival and importantly have mobility funding or some way they can support us with that. We can arrange accommodation and feeding. I will send the documents to your email.

**ARTISTIC DIRECTOR, JOSHUA ALABI**

## **5. STREET PROJECT FOUNDATION**

**RITA EZENWA-OKORO**  
**FOUNDER/LEAD VISIONARY**

Street Project Foundation runs regular creative bootcamps to engage youths in exclusive workshops on industry-related topics. This year the foundation planned to be part of “**Performing The World Conference**” which will be held in New York City in September 21-23, 2018, where participants from the bootcamps will perform, “**ONE WITH THE SOUND**” **JOURNEY OF A THOUSAND MILES** produced by Street project Foundation.

## **6. UDOMARIAM ENTERTAINMENT**

Ofonime Felix Okon the Artistic Director and the little performing children had performances in Lagos, Port Harcourt and Uyo for corporate organizations and also for the government of Akwa Ibom state

## **7. TCUBE THEATRE COMPANY**

**TOSIN JOBI-TUME**  
**ARTISTIC DIRECTOR**

In the first quarter of the year, TCube Theatre Company of Nigeria staged The Pact, a play written and directed by Tosin-Jobi-Tume at the Arts Theatre of the Federal University Oye-Ekiti (FUOYE), Ekiti State, Nigeria. The play which was staged on 23rd March, 2018, condemns war and socio-political intolerance. It admonishes Nigerians to see themselves as siblings of the same parents, and celebrate the ties which bind them together, rather than concentrate on unhealthy dichotomies.

The troupe also staged Arodan: A Fool's Errand, in the second quarter of the year. The performance held at the Arts Theatre of FUOYE, on 24th April, 2018. Arodan is a situational dance theatre which explores the



concept of 'Arodan' in the Yoruba worldview, as a metaphor for the oppressive relationship between Nigerian politicians and the masses.

In the third quarter of the year, the troupe held a play-reading session at the Ekiti State Housing Estate, Ado-Ekiti, on the 6th August, 2018. During the event, an extract from the play *PREYS OF THE EARTH*, written by Tosin Jobi-Tume, was staged. The play tells the story of three Nigerian teenagers, and their journey from a war torn land into a terrorist camp. Exploring the dynamics of the relationships between the youngsters, the play interrogates the factors which enable insurgency in Northern Nigeria, and how the lives of youths in particular are affected by the menace which terrorism represents.

A full version of the play is billed to tour the tertiary institutions within Ekiti State, Nigeria, in the last quarter of the year.

## 8. FOOTPRINTS OF DAVID

### ARTISTIC DIRECTOR SEUN AWABAJO

*Footprints of David* has been very active since the beginning of the year. From the **UNTITLED SERIES** in the beginning of the year, to participating in the *DRUMS FESTIVAL* in Abeokuta, to the commissioning of the Seaside Cottage Theatre, premiere of *TOGETHER WE FLY*, and *OBI AT'OROGBO*. There was also the performance of **P'ONSE SANGO** in honour of the visiting President of France to Lagos State.

Select members of the Troupe travelled to Jerusalem for the Israeli Festival 2018 to perform **SORRY** the collaborative project with the Monsterttruck theatre company. The also performed **OJOJE** at the Amphitheatre of Ijegba Forest Kemta, Idi-Aba Abeokuta, Ogun State in commemoration of Prof Wole Soyinka's birthday.

They just completed the Dance grading and recitals on Northern dance styles with award of Diploma certificates to participants.

### REPORT FROM JOS REPERTORY THEATRE, PLATEAU STATE, NIGERIA INTRODUCTION

Jos Repertory Theatre was founded in 1997 but began full program implementation in 2000. We are resident in the tin mining city of Jos, North Central Nigeria but our work cuts across our nation. The last couple of years has seen us working more in Abuja, our nation's capital and Jos with occasional forays to Kano in North West Nigeria. We have ongoing radio drama series targeting the insurgency in the North East states of Borno, Adamawa and Yobe.

Our initial forte at inception was Theatre-for-Development on the streets in Northern Nigeria. But the security concerns in the region has made us to re-think our strategies settling for live theatre in North Central, radio drama targeting areas with security issues and the theatre festival targeting North Central. Our mission statement is using the theatre to confront issues that affect our daily existence.

### ON-GOING WORK

We are currently targeting young audiences because of the realization that they own the future of this region of Nigeria. Our ongoing work are as follows:



1. Performing Sefi Atta's *The Engagement* for a school's audience in Plateau State. The play is key in providing young people with choices they have to make as they move on in life. These performances will resume in October when schools resume from their current vacation.
2. The radio drama series *Our Children Are Talking* for the Washington based Search for Common Ground and its Nigerian office which seeks to look at the crisis in North Central Nigeria from the point of view of children. We have aired 104 episodes till date.
3. The on-going Hausa radio drama series *Labarin Aisha* (Aisha's Tale) which is airing in 22 radio stations in 19 Northern States. The initial series was 44 episodes and we have just been commissioned to produce another 50 episodes. The series follows the family saga of a 12 year old girl named Aisha and her travails in IDP camps, the insurgency, recruitment and radicalization and her resilience in escaping all her travails.
4. The Pidgin English version of the above drama has been commissioned to air in 4 radio stations broadcasting in the predominantly Christian North Central Nigeria.
5. We have a festival component to our work. We produce the annual Jos Festival of Theatre which is currently in its 11<sup>th</sup> edition. This festival cuts across young people, youths and adults with workshops targeting emerging young professionals who want to work in the arts sector. The 12<sup>th</sup> edition will have a segment targeting young people as we intend to involve students from five disadvantaged schools who will create and perform their own plays from their own experiences. An evening is going to be devoted to this segment in a theatre festival that currently has a daily attendance of 850.
6. Working with a network of women in / out of abusive relationships who want to create and perform a play, *I DESERVE* to schools in Plateau State as the pilot project targeting young females with insights from their own experiences.
7. Please see some photographs for your attention from some of our works.





A cast of *Our Children Are Talking* radio drama series performing live in the stu



Performing Sefi Atta's *The Engagement*



Performing Miguel de Cervantes' *Rinconete and Cortadillo*



In the studio during the live segment of *Our Children Are Talking* with our guests for the day



*At the school's performance of Sefi Atta's The Engagement in Jos, Plateau State*

### **CONCLUSION**

This is just a summary from the individual members who were able to send in their activities for the year within the short time span. But it covers 5 out of the 6 geo-political zones of the country. We will encourage more to send in theirs. I must add that the children and youth theatre scene is very vibrant in Nigeria. For the ANT Festival 2018 scheduled for the 26<sup>th</sup> to the 29<sup>th</sup> of September, apart from productions from within Nigeria, we have confirmed a performance from The Brush Theatre of South Korea, and a Storytelling performance from Kenya.

### **PAMELA UDOKA**

PRESIDENT,  
ASSITEJ NIGERIA  
MEMBER, EC, ASSITEJ INTERNATIONAL

### **ASSITEJ SWAZILAND**

My name is Stan Mabuza, the incumbent Chairperson for SWATCYP-ASSITEJ in Swaziland. We have received your email and have discussed it with the new Committee.

However, due to unforeseen circumstances, SWATCYP-ASSITEJ, Swaziland chapter has been inactive for some time due to numerous unforeseen circumstances, hence we have since revived it by, among other things, putting a strong Committee in office that does not only comprehend the ideals of ACTYP, but a committee of individuals who, in their own right are active and robust members of society who promulgate the existence of Theatre for children and young people in this country.

Maswati Dlodlu is still with us trying to help us take a quantum leap in reviving SWATCYP-ASSITEJ Swaziland. As a committee we have lined up several activities since we took office, but the first and key activity is to mobilise and host a theatre festival for new and existing theatre groups for children and young people - with a particular theme to be announced soon. This is meant to create a gong to interested groups and the various media that we are back - for good this time around.

We have also started visiting schools to find ways on how we can work together in terms of nurturing students' artistic talents and beyond. This includes engaging some students and their teachers in





workshops, engaging in exchange programs where schools shall showcase their various artistic crafts within the country and beyond our borders.

We have also contacted and identified specific community youth groups and Non-Governmental Organisations (NGO's) which we can start working with, with immediate effect.

The current committee comprises of the following people:

NAME	POSITION	EMAIL	CELL
Stan Mabuza	Chairperson	<a href="mailto:stanmabu@gmail.com">stanmabu@gmail.com</a>	(+268) 76110375
Bheki Nhleko	Vice Chairperson	<a href="mailto:bhekizonhleko@gmail.com">bhekizonhleko@gmail.com</a>	(+268) 76645029
Bongiwe Dlamini	Secretary	<a href="mailto:bongiwed772@gmail.com">bongiwed772@gmail.com</a>	(+268) 78358818
Nolwazi Mhlanga	Vice Secretary	<a href="mailto:prettykhabz59@gmail.com">prettykhabz59@gmail.com</a>	(+268) 76539860
Thembinkosi Mthethwa	Member	<a href="mailto:thilili1000@gmail.com">thilili1000@gmail.com</a>	(+268) 76231269
Nqaba Tsela	Programme Officer	<a href="mailto:nqaba.tsela@gmail.com">nqaba.tsela@gmail.com</a>	(+268) 76043628
Maswati Dlodlu	Technical Advisor	<a href="mailto:maswatidludlu@yahoo.com">maswatidludlu@yahoo.com</a>	(+268) 76705343

We are excited about the document shared by Roberto on Solidarity Fund. We are buying into it, once it has been made final. However we will negotiate with the EC that we are reviving our ASSITEJ centre and if they can bear with us we can appreciate. I will ask the guys in office to write that letter and I will guide them.

For any official correspondence, please share it with Stan and Bongiwe, and then copy it to me as well. But if it just general news like your newsletter you can share it with everyone in team. We will share our programme with you once done, to show you our commitment to this discourse.

We have had a number of meetings and we have recorded almost a full house in all of them and one can see the enthusiasm within the team. However we are still to recruit a few ladies to cater for gender balance.

Stan Mabuza  
(Chairperson - SWATCYP-ASSTEJ Swaziland)

#### **ASSITEJ SENEGAL**

No news from the official centre but recently met with Abdoulaye Diallo, a dancer /choreographer from Senegal who performed the *Pollution* work at PACE (a work-in-progress). He would like to be involved in the Young Dance Network so have connected him to the group.

#### **ASSITEJ Zambia**

**Present at AAG 2018: President, Bernard Mutwamba**

ASSITEJ Zambia holds the Jacaranda!

**ASSITEJ Zambia hosted its annual Jacaranda National Theatre Festival from June 29 -30, 2018. The festival brought together member groups to showcase their exploits in theatre for young audiences with the**



**theme, “Let us Voice Out against Children’s Rights Injustices” It was held at the Lusaka Play House in Lusaka.**

The Jacaranda festival which has been held annually since 2006 under various themes explore what children and young people go through in their localities. This event saw children and adults alike bring out what is seemingly hidden to the public eye and ear in their poems, dance, songs, traditional stories and drama. It was always amazing to see and listen in particular to what the little ones have in their minds when an opportunity to speak is availed to them – imploring society to give them a ‘fair world’ free of bruised egos, pain and sorrow.

It is planned that the festival will next year cross the national boundary by involving international theatre groups and members.

*Photo by Opheria Mwitumwa of the traditional story 'Kalulu and the Farmer'*

It is has been long since the Cape Town event and meeting. We have been following the EC activities thereafter. As you are aware, our three ASSITEJ centres namely; Botswana, Zambia and Zimbabwe had a meeting during the Cape Town ASSITEJ World Congress and discussed the possibility of having a three-nation theatre festival. Since then, we have had formal communication among ourselves in this regard to have the idea developed into a visible reality. It has been going on at a geometrical progression and we thought we needed to get some guidance from you - hence the communication Onkemetse Clark, the President of ASSITEJ Botswana made to you last week.

He informed us that you were for the idea though we needed to make it bigger by bringing on board more countries in the region to make it a SADC affair - a brilliant one we think! We have not been in touch with our friends in Zimbabwe for weeks now may be due to the unfolding events there but as ASSITEJ Botswana and ASSITEJ Zambia we have discussing it and we are confident that they (Zimbabweans) cannot be against the SADC event idea. ASSITEJ Botswana has taken up the responsibility of coming up with the paperwork which will then be distributed to other centres for some input and approval. Ideally, the Tswanas will host the workshop and the festival host will be decided as we concretise the idea. The idea is to have the workshop next year and the resultant festival in 2019.

In this regard, we will then need from you some updated contacts for centres like Swaziland, Madagascar, Namibia, Mauritius, Seychelles, Tanzania, Lesotho and others you think may need to be part of this workshop and eventual festival. We already have contacts with Angola and Mozambique.

We will rely on guidance in our efforts to make this

Warm greetings.

Bernard Mutambwa  
President, ASSITEJ Zambia  
Director, Zambezi Arts Link



**ASSITEJ Botswana:**  
**Onkemetse Clark**  
**Kellen Seretse**  
**Last paid May 2017**

Dear Ms Hardie  
We trust that this finds you in good health.

ASSITEJ Botswana wishes to congratulate your organisation, ASSITEJ South Africa, for hosting such a hugely successful 19th ASSITEJ World Congress as well as a breathtaking International Theatre Festival for Children and Young People. This is a crystal clear sign of commitment and passion to the course towards the development and promotion of theatre for young artists and audiences. As a result, ASSITEJ Botswana is wishing you a happy outcome in your contest for a third term at the helm of ASSITEJ International; as President.

As you are aware, due to a good number of constraints, ASSITEJ Botswana has for some time been dormant; thus being unable to play a meaningful role in ASSITEJ International activities. We are however pleased to inform your good office that despite the challenges that continue to bedevil our organisation, we are on course to resuscitate our organisation as verified by a number of initiatives which include but may not be limited to the following;

☒ \_ASSITEJ Botswana has sent two (2) delegates namely; Onkemetse Clark (ASSITEJ Botswana President) and Kellen Seretse (ASSITEJ Botswana Administrator) to the 19th World Congress, for exchange and benchmarking with other ASSITEJ centres from across the globe.

☒ \_In an effort to formalise our membership and re-admission into the ASSITEJ International family, ASSITEJ Botswana has today (24/05/17) paid a minimum fee for full membership, i.e. US\$150.00. Kindly confirm with Ms Irin, one of your officers based at the registration desk or contact us for any further clarifications. It is therefore our wish, if your office were to give us the green light, to take part in the forthcoming historic event of electing the new Executive Committee of ASSITEJ International for the next three years.

☒ \_In the meantime we are happy to inform your office that despite turbulent terrain, ASSITEJ Botswana continues to attract interest from artists of all backgrounds in Botswana. We are inundated with enquiries and requests, from theatre practitioners in particular, to be part of the ASSITEJ Botswana resurrection efforts. With these new and refreshing energies, most of them in possession of very colourful credentials in the field of theatre, ASSITEJ Botswana is poised to grow by leaps and bounds in a very short period of time to come.

☒ \_Some of the artists already alluded to above include Mr Samson Setumo and Mr Tefo Paya, (who are part of the Cradle of Creativity facilitators) with whom we held a very fruitful meeting yesterday on the side-lines of 19th ASSITEJ World Congress and International Theatre Festival for Children and Young People. This meeting deliberated on a number of issues regarding collaborations/partnerships in areas of theatre for children and young people ranging from training to performances to festivals and to joint project proposal



development. A much more formal meeting is scheduled for Gaborone, where other interested theatre practitioners will be roped in as well.

☑ \_We are also pleased to inform you that during this historic world event, hosted by ASSITEJ South Africa, we have had wonderful opportunities for exchange programmes with other centres from across the globe. Particularly we expect tangible results from exchange meetings and interactions with centres such as Zambia, Zimbabwe, USA, Czech Republic, South Africa and India. Above them all we are very much looking forward to many more collaborations with neighbouring centres in the SADC block.

Kind regards  
Onkemetse Clark  
President  
(ASSITEJ Botswana)  
Cc. ASSITEJ Secretary General  
ASSITEJ Treasurer

**Regional Projects:****Great Lakes: Rwanda, Burundi, DRC, Kenya, Uganda:**

Carole Karamera is spearheading a project linked to the Small citizens production(s) at Cradle of creativity next year and will do a formal presentation of this collaborative project for the Great Lakes region. You can read more in the drive folder Members (regional networks – ACYTA).

**The Great African Caravan**

The Great African Caravan is in an interesting initiative, which we are partnering with to try to bring some activity to parts of the ASSITEJ network in ACYTA. Learn more here: [www.thegreatafrican caravan.com](http://www.thegreatafrican caravan.com) - it is an international collective, but spearheaded by Indian artists who are interested in ASSITEJ more generally.

**INDIVIDUAL MEMBERS****CHINAMIBIA – INDIVIDUAL MEMBER**

Have reached out to regularise their Individual membership

Dear Yvette

Good day, I would like to apologise for not paying for the membership fees, the organization was not doing well for the past years. I would like to request for our bill and see how we can set up payments solutions so that we can be able to pay our due.

Regards

Yours Faithfully

Ms Kapenangutjiua Vetira

FOUNDER DIRECTOR

CHILDREN OF NAMIBIA (CHINAMIBIA) ARTS EDUCATION FOR DEVELOPMENT

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**NATIONAL CENTRES IN THE MAKING**

**INDIVIDUAL ARTISTS IN GHANA – Report from** [Ekua eekumah@googlemail.com](mailto:Ekua eekumah@googlemail.com)

**Abibigromma Resident Theatre Company**

Abibigromma Resident Theatre Company is a unit under the School of Performing Arts, the cultural nerve centre of the University of Ghana, Legon. The Company reflects a commitment to the creation of a modern



African theatre that draws from and feeds upon the accumulated resources and heritage of oral and written performance literature of Ghana and the continent of Africa at large. Abibigromma aims at producing theatre of the highest calibre, creating and presenting scripted and unscripted performances and strives to lead in the direction of experimental work that is Pan African in outlook but at the same time pushes the boundaries of world theatre.

One of the main objectives in setting up Abibigromma was to be a model professional company and a source of inspiration not only for the Performing Arts students of the School, traditional and Performing Artistes, but also to develop Art education and professional theatre in the nation and the African continent.

#### **GHANA EDUCATIONS SERVICE/ ABIBIGROMMA**

Abibigromma's collaboration with the Ghana Education Service, (G.E.S) has been for over 2 decades. During this period Abibigromma has staged plays of set books on Dramatic Literature and English for both Basic and 2<sup>nd</sup> cycle schools, reaching out to over 60 thousand school children in 7 (seven) Regions in Ghana. The following are plays produced and performed on by the Company in collaboration with G.E.S.

*Sons and Daughters* - J.C. DeGraft  
*Dilemma of a Ghost* – Ama Ata Aidoo  
*The Marriage of Anansewaa* – Efua T. Sutherland  
*The God's Are Not To Blame* – Ola Rotimi  
*Through a Film Darkly* - - J.C. DeGraft  
*The Merchant Venice* - William Shakespeare  
*Julius Caesar* – William Shakespeare  
*In The Chest of a Woman* – Efo Kwadjo Mawugbe  
Folk tales for basic schools

#### **2017/2018 Educational Outreach Programme**

The set book for Core English Language in Junior High School (JHS) for the next 5 years is Ama Ata Aidoo's *Dilemma of a Ghost*. Abibigromma embarked on an educational outreach programme, using this set text, from January –June 2018 for JHS students- ranging from 11-14years. Public JHS schools were the main target but private schools also came to watch the play, making it a successful outreach programme.

The main focus was on the 13-14 year olds who were preparing for the Basic Education Certificate Examination (BECE) in May 2018.

The company either visited a school or a cluster of schools or the schools visited the company on the University campus to watch the full play. The work began within the tertiary institution then moved into the community to engage with the young people. Each production was concluded with a workshop that explored the dramatic elements within the text. This was to prepare them specifically for the examination on the core text. The workshops also aimed at developing high moral values in the children through the use of drama and also provide the children with practical knowledge of performance practices thereby increasing their access and awareness of the performing arts.

#### **Martin Legend: (Next Gen 2017) - GHANA**



I am preparing for the 9th edition of the Osu Children's Library Fund Theatre Festival on August 25<sup>th</sup>. The group that I run in Ghana, The Kathy Knowles Theatre Company almost do theatre performances in every month for members of our library. Because our members who patronize our libraries are children and young adults, our plays are selected based on issues that affect them. We have some dance performances which includes our African traditional and cultural display.

In May this year, we staged one of the most important plays I have written on corruption. Because leadership and future of our nations depend on our children and young adults, I invited Junior High and Senior School students to watch the play, monitored by a crew from the BBC. My group is currently working on a play that affect children and young adults, so we expect to get many of them to see it. Our theatre festival is on 25th August and expectant crowd of about 300 children and young adults would be in attendance for the whole day fiesta."

Madam, it's sad I missed this gathering but honoured to stay to make our children happy. I wish you and the team best success.

Martin.

#### **NEWS FROM INDIVIDUAL MEMBERS IN CAMEROON: - Sophie Mempuh**

We were able to do some training in TYA. And had a tour in Cameroon and Kenya. By the SHAZAMA which is a combination of Zamalewo in Kenya and SHAMAH from Cameroon. We have a partnership with Kenya, and are working on having another collaboration with Zimbabwe.

We plan on having a TYA festival in Cameroon, more precisely in the English Zone. Which has been so far neglected.

We also have a Creative Arts Learning program we have been organising in Cameroon. We also just did our 2nd edition of our Summer Camp where we still do a lot of creative arts activities.

I cut off from working with Etoundi Zeyang consequently with ASSITEJ Cameroon. And it makes it also difficult to work with French speaking countries since Etoundi has relations there. As a result of the crisis in Cameroon and the imminent separation of the English and French Cameroon, I will be registering first as a member. Then after a first trial of a festival in the English side of Cameroon, I can proceed with registration as a center.

God willing, I will absolutely be present at the next artistic gathering as a fully registered member. Also I joined the African Women Playwright's Network. Aka AWPN and have a play about to be launched in 2019. I hope to launch a section in the English Cameroon. I had tried in vain via the playwright network with ASSITEJ Cameroon and Kim. But all the time got blocked somehow.

**Jones Akumbu**



### “MIRRORING THE SOCIETY TO EFFECT CHANGE”

Ref: N° CG/W/862/MINCULT/DRC/SPAIC/NO

N° NW/GP/042/11/13506

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LA LIBERTÉ ARTS  
G R O U P

Once more, Let me used this opportunity to thank ASSITEJ immensely for the great opportunity they gave me last year, it change my life and gave me strength and direction towards my vision.. I have been involved with storytelling for children and young people for the past one year, Some of the stories are legends of our local culture. (Well, mostly focus on female characters. Most of our local villages were founded by young people and women,(Surprisingly females) my stories are centered around them to inspired the young ones to see themselves, they don't need to be adults to create change .Also help them see their mothers and sisters differently .

Secondly, through my Troupe **2B4** (Which is under La Liberte Arts group recently concluded a tour of the play Bih:#metoo co written and directed by me: Bih#metoo,a theatre performance with a group of 9 young girls; a blend of spoken word, dance and singing, the play aimed at addressing the issues of RAPE and engaging community to continue the discussions on rape and engaging young girls to speak-out amidst the political crises that is plaguing our country thereby putting more young girls in vulnerable positions as school are grounded.

Furthermore, we are presently working with a team of kids between the ages of 7 and 9 on a project entitled **COOKIES**. This piece of arts titled **COOKIES** is aimed at looking at the issue of our needs, wants and interests and peaceful resolution .**COOKIES**, is a father's dilemma on how does he divide one piece of COOKIE to his twin daughters. Thanks to the great time and workshops I attended in Cape Town, this play is directly linked to the great inspirations I got in Cape Town. Thank you very much Yvette and the whole Board. I am grateful.

Previous communication: To say the truth, before applying for the NEXT GENERATION,I had never heard of ASSITEJ, It was thanks to Arterial Network than I saw it, and I have been involved with theatre for Children and young people for about six years. Mr. Etoundi is seemly not representing ASSITEJ well in Cameroon or should I say in the English Cameroon( I don't know if this has anything to do with the fact that He is Francophone, To me his manner of approach towards Anglophones shows how truly we are marginalized here in Cameroon, the fact that he was not picking my calls before going to South Africa just makes me believe that he is not promoting ASSITEJ here very well. I tried getting to him, my reason was for him to help me prepare well; I could not get through to the South African High Commission website due to the fact that internet was completely shut down. I had many questions I wanted to asked him, these fundamental questions will have prepared me well to meet the challenges with coming to Cape Town and probably helped me be in right mind frame even though with the upheavals here then.( To an extend not meeting him put me in a chaotic position. Yet, I tried to make something out of it,that I tried to make it work, I could not miss this opportunity of a Life time!

When I met him in Cape Town He was totally not cordial. When I came back, I started making enquiries to know more about ASSITEJ presence in Cameroon , He had asked me if I knew Mr Vugar Samson. He is





based in Bamenda just like me Ofcourse I knew him. I was surprised to hear that He has been attending programs or activities related to ASSITEJ in Cameroon ,particularly festivals organized by Etoundi but has never attended any executive bureau meetings of ASSITEJ Cameroon, but for the 2016 conference in Yaoundé where you were present . Mr Vugah Samson is a great actor in Cameroon and I had Directed a film which he took part- a film project on Juvenile Justice yet he never mentioned ASSITEJ to me. Mr Vugah is known more for films than children's theatre, When I met him to know more about ASSITEJ, He had unkind stories how he had been treated unfairly by Mr Etoundi in different programs organized by FATEJ and he didn't want me to get my own dose of trouble, that's why he just kept quiet.

I don't know how my attitude towards Mr Etoundi will be in the future, but I can tell you I don't trust him and will very much want to have very little to do with him, in my mind he is a clear representation of our Country's president Mr Paul Biya ,gratefully you asked me to write Sophie( Have never heard of her or her work if not of the Festival, I will not have seen or heard of her.. But thank you , I contacted her , She is based in Yaounde, I did contacted her on how about joining ASSITEJ Cameroon, She told me the best and only person to contact is Mr Etoundi again!, According to her He has the" knife and the Yams". She said She stopped working with him in 2014 and advised me to join through the international body, I don't know how to do that , but will love to have ASSITEJ activities in my region in particular and Cameroon in general more inclusive. What have observed sadly is that both Mr Etoundi and Sophia are just Looking out for themselves.I don't have any choice but to contact Mr. Etoundi again and hear what he has to say if He decides to pick my calls..

Our Troupe is a young one and our organization is in need of support and opportunities, we have very limited means to do productions here or get support from arts related organizations. I do understand that, with arts generally getting funded or opportunities is hard but trust me, here in Cameroon it is harder, in Anglophone Cameroon almost nonexistent, it is an uphill task, I devised a means to be a 'symbiotic parasite' attaching myself to NGOs projects dealing with children or young people and by so doing they give us some funding to execute an activity, but this is hardly sustainable due to the fact that most see arts as some' appendix' and also our creative license is curtailed, you work according to their whims and caprice and most times they don't understand the child's mind yet they want you to produce a sketch how they see fit,even though it is meant for children .. It will shock you that in Schools in Cameroon, Drama is read not acted, I have been going to Schools to act with Children but lack the means .It's not possible for me to continue, In the past, We use funds generated from teaching International volunteers and tourists our local Lingua Franca (Pidgin English) to this programs in Schools, then other aspect of our life get chaotic, Like now most International volunteers left due to crises, Concerning how ASSITEJ and you can support us;. I will very much be grateful if you can sent us funding opportunities and more training opportunities for instance reading about Sophia's project with the Kenyans I think Sponsored by Goethe institute, here in Bamenda, we don't have that kind of opportunities and when it comes to Cameroon,it stays in Yaoundé or Douala and with a lot of strings attached to it. Pitch project, I have never had any opportunity to pitch my ideas, Back in Cape town ,It seems some of us were call to do a pitch, I wondered how they were selected, was there a process, did I missed applying or how was it done, It will have been great to present my own unpublished works or plays and ideas too. Concretely Speaking:

-I produce a poetry performance event for young people here, for the past 2 years, It holds once a month, each month We select a theme and invite young people to submit their entries, sometimes we invite few older poets too. Including my works and poets whose primary audience is young people. others too. I have



struggled to get funding for it, I have a written project but don't know where to send it to. Somehow I keep it going by getting small support from small businesses to rent the Hall and like.

There is the Theatre For children project, This project is centered around Peacebuilding, interactive theatre and . We bring children from different group and together we create a piece: Currently the piece we are working on **DADDY IS CRUMPY**. Is a piece inspired by the recent happenings in our country, it depicts a child's observation about the ghost towns, Upheavals how it plays out in the home. She is from the English part and The father irritability, who is struggling to make this little girl see that francophone are evil, but the child has her own mind, She sees her friend who is Francophone a caring individual not the child of oppressors that her father is trying to paint about Francophones ( it's a divide between the beautiful nature of this Little angel and the father's troubled reservations and generalization of all francophone as perpetrators of marginalization...I really want to developed this and tour the regions of my country with this play. Right now everybody is talking no to war but nobody is effectively taking a step to bring about peace, this little girl will do it, I pray and hope you can suggest and propose avenues I can solicit for funding...To produce the play and other activities we have,I don't know If

John and me we are sharing ideas on a joint story inspired still by the issues of insecurity: in Cameroon we have BOKO HARAM in Kenya they have Ashabam and also political turmoil. We are still at the infancy of the process..

Gratefully too, Mtho( He has been very good to us during the conference and even now.) also sent me the application for the program in Germany, which am applying.

Nelago also sent us a theatre program still in Germany but they say we have to get first to our country's Goethe institute, I will try and get to them before deadline is due. Being part of NEXT GENERATION is a life changing experience that has convinced me this is what am suppose to be doing, There are times when I doubt if I should continue in a country that has relegated the arts to the background and everything is partisan politics, but somehow what you have done is a green light( ok, I admit am a bit ... I harbor some residue of superstition.). Thank you very much... I wish I was in the right frame of mind while I was in Cape Town, I will have enjoyed it more , have more discussions with the others, but indeed I had great time with Penny( We talked about masters programme, she too was going her masters,which unfortunately I have had to suspend it),, I had swell time with John Namai the Kenyan, we share a lot about storytelling( I had a storytelling program that was supported by a German Volunteer but because of the crises ,She left Cameroon) and Nelago of Namibia, The swag Sbonelo who kept asking me to come out of my shell, but my best time was with Jakob of Denmark and Chiminae (It seems she will get into academics), With Jakob we climbed the mountains and had some enlighten quasi philosophical musings, Sweet Candice always, She cried with me and prayed for me and my Country too and Chiminae, we had a lots in Common, she vegan and am vegetarian( probably the only known vegetarian in Bamenda, we really had a lot of discussions about young theatre makers hurdles, writing, academics, She was genuinely concerned or showed concerned for my country, I thank the heavens for her, in fact we went to the beautiful forest with her Chef boyfriend( unfortunately have not being able to get to her since I left Cape town, even on our whatsapp group, she is not there or facebook ,anyways, I loved it all, my experiences there: the different workshops, producers Bazaar, theatre productions. Some I cried, some I laughed, Some I fought Philis that beautiful Soul) yea, the Chinese production( please can you sent me the Photo,I saw you doing a presentation of NEXT GEN and the picture is better than the one I have.) yes indeed I played with the kids



and we played with each other. Thank you.. very much.. my mind is less troubled now.. Hope I read from you soon.

## ADDENDUM M

### Report: Asia

ASSITEJ EC Meeting in Beijing

#### ASIA regional report from Japan

#### **1. Asia TYA Festival For the Unknown Future**

February 19<sup>th</sup>, Mon – 25<sup>th</sup>, Sun 2018

Tokyo, Nagoya, Kobe, and Kagoshima

International Performances from China, Korea, Georgia, Israel, Malaysia, Taiwan, Hong Kong, and India

47 domestic performances

International workshops from China, Israel, India, and Australia

3 symposiums

3 International Baby Theatre Collaborations

Next Generation Asia

#### **2. Asia Meeting**

Participants from Australia, China, Hong Kong, Georgia, Iran, Israel, Japan, Korea, Nepal, New Zealand, Pakistan, Palestine, Philippines, Singapore, Sri Lanka, Thailand, and Uzbekistan

Next Asian Meeting : Uzbekistan February, 2019

#### **3. TYA Inclusive Arts Festival**

~To the Unknown Future: For All the Children with Different Abilities and Individualities~

We have launched our campaign for our international performing arts festival for children and young audiences, so-named "TYA Japan Festival 2019".

The festival theme is "Inclusive Arts", which means the arts every/anybody is able to appreciate, no matter whether you may be mentally or physically challenged and what sexuality, culture, or/and race you may be.

This is the first time that theatre practitioners for children and young audiences in Japan launch an international festival with the theme of "inclusive arts". We are aiming at collecting performances by mentally or physically challenged performing artists and performances for mentally or physically challenged children and young people, which any audience member can watch inclusively.

We hope to encourage every child with different ability and individuality to appreciate performing arts without any barrier and hesitation and to inspire their imagination and creativity.

DATES: January 14<sup>th</sup> (Mon) to 20<sup>th</sup> (Sun) 2019

PLACE: National Olympics Memorial Youth Center in Tokyo

PERFORMANCES: 5 international productions from England, Scotland, Serbia, South Africa, and probably



France / 5 domestic productions  
WORKSHOPS and Symposiums  
TICKETS PRICES: 500~3,000yen

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### Report from ASSITEJ Korea

#### **The 26th ASSITEJ Korea International Summer Festival**

- Held at Daehangro (theatre district) in Seoul from 20th to 29th July. 12 shows from 8 countries and other activities such as creative drama workshops were on stage during the festival. This year the focus country was Canada, and three Canadian shows were staged including a co-production with a Korean company.
- During the festival a world-renowned Quebecer playwright Suzanne Lebeau gave a lecture on “ Writing for Children : Seeking for Liberty”. It was a very inspiring lecture for the Korean TYA people and TYA playwrights as well.
- There was also a workshop performance of Asian artists, which is the last session of the Asia Residency Program hosted by the Korean company, Minduelle.
- This edition of the festival is the last summer festival for Ms Sookhee Kim, president of ASSITEJ Korea. Her tenure is going to finish in 2019. Although her term finishes, she still continue to work actively as the artistic director at Jongno Children's Theatre, which is the first public theatre venue for TYA in Korea.

#### **New president of ASSITEJ Korea**

- Ms Ji-young Bang was elected as the new president of ASSITEJ Korea. She has been working as producer and administrator in the Korean TYA arena for a long time. Her tenure begins in February 2019.

#### **Korea-Denmark project**

- 8 Korean TYA artists and producers visited Aprilfestival this year as a research trip for better understanding of the European TYA scenes and looking for the future co-work partners.
- The trip was supported by Korea Arts Council, co-organiser of the Korea-Denmark project with Danish Agency for Culture. The project was launched in celebration of 100 years of diplomatic relationship between two counties. The Korean delegates were all surprised and deeply impressed by the festival atmosphere and the diversity of the productions. Some delegates started to talk with Danish companies for the future collaborations after their visit.

#### **■ KAMS**

##### **Korea-Nordic Connection**

- Six Nordic TYA delegates visited Seoul for a research trip during the ASSITEJ Korea summer festival. It was a follow-up of the exchange research last year. Several artists and producer from Nordic countries came to Korea during the PAMS last year, and as a return visit nine Korean artists and producers visited Norway last December.
- During this year visit, *Mago*, production for very early year fully showcased for the first time. It was a result of this exchange project. A producer from a Korea company, Babyart met artists from Norwegian company, Babyopera in Norway last year. They have shared ideas and planned to co-work since then. After the visit they have continued to talk online, and then the Norwegian artists visited Korea by themselves and gave workshops together, developed their ideas into the stage work. The story is from one of the creation myths of Korea, and movement is also based on Korean dance. The music is from Sami style. The director is Norwegian, and the



producer is Korean. The result was great, so they are going to the Showbox festival in December and tour the Sami region.

- KAMS is a organiser of the initiative with other nordic partners such as PAHN, Performing Arts Hub Norway and Swedish Arts Council. It was a mid-term support programme for research and development to nurture international exchanges in the TYA field of Korea.

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#### Report from Russia

In time of **International Theatre Festival "Rainbow"** (May 29 - June 4, 2018) was a meeting with representative persons of National Children's Theatre, Beijing Mr. Lei Xining about future work of National Children's Theatre and future Artistic Gathering 2018 with members of ASSITEJ Russia, director St-Petersburg TYA Svetlana Lavrentsova and vice-president Russia ASSITEJ Tatiana Bobrova

- Novgorod theatre for children and you "Mali", member ASSITEJ Russia and vice-president ASSITEJ Russia Tatiana Bobrova visited International theatre festival for children and youth Okinawa ricca-ricca festa\* in Naha with 2 shows (Ballad about little tugboat and Where does the wind live?) as a official member of Russian Year in Japan in July 2018.
- 

#### South Asia Report from ASSITEJ India

- For the fourth straight year Assitej India is continuing its collaboration with Korean Culture Center India where school tour of storytelling and Residency in Seoul Korea of Indian artists are main activities.
    - Rangshankar Theatre hosted India's first exclusively toddlers theatre festival in India. They are assitej India members.
    - Assitej India completed its year long collaborative project with La Baracca with two plays for toddlers at Bologna
    - Assitej Pakistan became only the third national centre after India and Japan for hosting a next generation residency outside AAG and World Congress.
    - Assitej Nepal, Sri Lanka, Pakistan also joined the residency hosted by Minduelle theatre, South Korea.
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#### Report from Pakistan

1- organized 1st Next generation Program 2018 in which eleven participants from different countries participated with nine Pakistani young artists. This program was executed from 27th Feb to 4th March 2018.

2- President Assitej Sweden Mr. Nicholas Malmcrona was invited in Pakistan and he conducted few workshops on organizing a festival in different educational institutes in April 2018. This visit was basically a starter of collaboration possibilities b/w assitej chapters of both countries.

3- Conducted Tamasha theatre workshop for young theatre makers of Pakistan in June 2018.

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#### Report from Taiwan



### **Taiwan Dot Go Children's Art Festival (Kaohsiung city)**

- Held 27th July to 5th August.

- Taiwan Dot Go Children's Art Festival is the first International Children's Art Festival founded by NGO (Non-Governmental Organization) in Taiwan. The festival is not supported by the local government, which is very unusual in Taiwan because most festivals in Taiwan get supported by public subsidy. However, in this festival the local school teachers have raised the fund and volunteered to run the festival.

- ATYA members were gathered at the festival although it was not an official meeting.

## **ADDENDUM N**

### **Report: Oceania**

<http://www.tna.org.au/category/ypaa/>

- 15 members joined together to pay the fees for ASSITEJ International allowing us to retain our membership at the fullest level.
- Delegation of Australians to Beijing:

Myself and two other members sent a letter to the Victorian Government with the news about the AG in Beijing, with the result that they had a meeting with us about it and we were able to give a while sector update and stress the importance of the gathering. This resulted in an application to the Minister of the Arts, for travel support for 4 independent artists, including Sara Strachan who is part of Next Generation. The funding was granted outside of normal rounds with a direct ask to the Minister. The same approach was taken to City of Melbourne who because of the meeting I had with them are promoting ASSITEJ in Beijing through the Department of Foreign Affairs and Trade Weibo account, to 220,000 people - also connecting us with government officials here in Beijing and in Tianjin and contributing financially to a function. Rosie Hinde from Australia Council will also be at the Gathering in the second week. My approach to Australia Council was unsuccessful but I will be sending an update to them about the Gathering.

- Jessica Wilson and touring from directors' seminar

The Australian director at the ASSITEJ Germany International Director's Seminar has just completed a tour of her work to Europe, as a result of that opportunity

- Maeve Macgregor and her NIDA application

This Tasmanian member is seeking to work with the ASSITEJ Organisations in Japan and Norway as part of her Cultural leadership program at NIDA in Sydney.

- The Platform Paper - Launch in Melbourne and in Sydney and media attention



My Platform Paper *Young People and The Arts: Agenda for Change* has had success with two print runs and two sold out launches in Sydney and Melbourne. TNA worked to make these a proper event for the TYA and Youth Arts sector with panels, keynote, firecracker reports from young people and strong attention to diversity and access. The media attention around the paper was very strong. It has been a very useful tool to open discussion at government level and has brought many people to the sector, strengthening people's connection. Members joined with TNA to help fund and support these events.

- OZ ASIA and Asia TOPA and major festivals

The focus on children is still weak in major festivals in Australia, but there is a real opportunity for Asian companies to work with Australian to create works for festivals in Australia. Festival programmers are not aware of what work is being done. A more direct link to ASSITEJ centres in Asia might work.

- Green Room Awards:

In these significant awards in Victoria there was a new category for Best Work for Young Audiences and also the Lifetime Achievement Award went to me! A boost for the TYA community.

- Other TYA movements

Melbourne Fringe Festival, the largest in the country, has been funded to support an Theatre for Young Audiences Experimental Program, including masterclasses, shows and critical review including a young person of 12 years as reviewer.

Jennifer Anderson is applying to Australia council to collate the research projects around TYA in Australia – the theses, papers and books and articles

- New Zealand: PAYPA <https://assitejnz.wordpress.com/>

Jenny Wake represented Asia Pacific at TYAsia meeting in Japan in January this year. She has written a report on the meeting and I sent in a regional report with her. PAYPA is proving to be an excellent networking vehicle and we communicate often. Karin Serres recently sought connections in NZ. Links between her and Jenny have resulted in Karin being granted a residency in New Zealand to work with Maori artists.

### **Theatre Network Australia newsletter and TYA and Youth Sector news**

News from around the country is being collated by Fraser Corfield (focus is Youth Arts) and Helen Hristofski (focus is TYA) showing What's On from all the members. this is a chance to re-connect with the work people are doing. TNA send out a monthly newsletter and the TYA news and youth arts updates are published in these. The ASSITEJ newsletter is published in this newsletter as well. the TNA news is very popular, and offers all the employment and opportunities in the arts to members. TNA are dedicated to ASSITEJ Australia and we have regular meetings to plan the next steps in our strategy.

**Arts Front:** is a collective of arts and cultural leaders, guided by Indigenous leaders, to create the framework for a non-partisan cultural agenda. Children and young people are represented in the discussions by Sue Giles and Sara Strachan. Sara has been funded to organise *Arts Front under 30* - a group of young arts activists. Sara is one of the Next Generation artists at the Beijing Artistic Gathering.



### **Announcing Southeast Asia as the *Australia now* focus region for 2019.**

Foreign Minister Bishop announced Southeast Asia as the 2019 *Australia now* focus region on 17 March 2018 during the ASEAN Summit.

The program will celebrate the strength and diversity of Australia's connections to ASEAN through the themes of youth dialogue, exchange and girls' empowerment.

#### **Potential new member:**

Vanuatu! I've been contacted by Jo Dorras and Peter Walker of Wan Smolbag Theatre about ASSITEJ wanting to make contact and to join the association. I've recommended they seek Independent membership as they are the only organisation on the island – but with a great reach with local artists, so who knows. They run a festival every two years also.

*The organisation employs over 100 people, 90 percent local staff including about 25 actors. We also run 3 youth centres, sexual health clinics and a nutrition centre. More info on our facebook page and website...[wansmolbag.org](http://wansmolbag.org)*

It's exciting to have another potential Oceania member.

## **ADDENDUM O**

### **Report: Europe**

#### **French Report for EC Meeting in Beijing**

The political context is still positive, and the center works closely with the services of the Ministry of culture. The Minister attended our event at the Palace of the popes in Avignon. We are progressing with the French Institute (central administration), which raised the perspective of a 2 years plan for international exchanges in TYA, involving them, us and the other partners vested in international mobility : regional cultural agencies and ONDA (National Office for Artistic Diffusion)

#### **Tour d'enfance**

We are in a middle of a 18 months "Tour d'enfance". It began last november by a national professional gathering in Paris, on the political basis of a "Manifesto for a real artistic and cultural policy for young people", published in March 2017, by 7 national associations. Until March 2019, 15 regional thematic meetings are carried on by the local TYA networks, aimed to gather the professionals, local authorities and all the people involved in managing culture for young people :

1. Hauts de France (Northern region) - December 2017 : "Which future for cooperative and participative production ventures?"
2. Reunion Island - March 2018 : "TYA creation in the French-speaking space"





3. Auvergne - Rhône-Alpes - May 2018 : "Which artistic gesture for early childhood?"
4. Nouvelle Aquitaine - July 2018 : "Music for young audiences"
5. ...

Simultaneously, we are making a national survey : "The conditions of production and diffusion of TYA", with the help of researchers and the support of the Ministry of culture, so that we could produce the most accurate figures about the sector, 10 years after the last survey (2009).

The process will result in the "Etats généraux", in March, 2019 : a national and gathering aimed to share the state of play with the cultural and political decision makers and to elaborate concrete proposals for the future.

### **Bilateral collaborations**

Kenjiro Otani has been invited in March at the occasion of "Premières rencontres", an early years festival near Paris. Romanian, Russian, German, Italian, Spanish colleagues have been invited in the frame of "Avignon Enfants à l'honneur." We plan to invite foreign delegates two times a year in Avignon, and in main festivals in autumn / winter.

We aim to develop collaborations within the Mediterranean space.

ASSITEJ Italy has expressed interest for the "Tour d'enfance" as a tool for federating people throughout the country. We are going to meet them at the end of August.

Artistic exchanges involving some help at ASSITEJ national centers level are being worked on with Italy, Germany, India, Japan, Romania, Russia and Spain.

### **Shaping stories**

We have to cancel the 3rd workshop, which was planned in Yaounde next November, at FATEJ : the budget (about 20 000€) has not been secured, and the French authorities have recommended to avoid Cameroon during the electoral time next autumn. Most likely, we will propose to postpone it to 2020, in Conakry, in the frame of the festival "L'univers des mots" (The universe of words), managed by Hakim and Bilia Bah, the last being a participant in CPT session.

Cradle of Creativity and Cape Town's workshop seem to have long lasting effects : mobilization of TYA people in Reunion Island, networking between former participants, now extending to other artists; impulse to national TYA communities (Cameroon, DRC, Ivory Coast, Benin); participation to 1 day, 1 play and to 1st June of playwriting.

### **1st June of playwriting**

This celebration of TYA playwriting, launched in 2015, has this year been organized by 4 Shaping stories alumni : Jeannette Mogoun in Douala (Cameroon), Guillaume Ekefe in Yaounde (Cameroon), Narcisse Amouzou in Lome (Togo), and Loulou Lokoussou in Abidjan (Ivory Coast). Events such as lectures, performances, radio sessions, street carnival, took place over 2 weeks, from 15 May on.

It is remarkable that these organizers succeeded in gathering many local partners around the projects, beyond the French Institutes : community centers, media, schools, churches. Ensuring sustainability of these events, and developing synergies to foster access to TYA for children by leveraging on the 1st of June is at the center of our strategy for Africa, in the current discussions with the French Institute.



ASSITEJ Belgium

Report EC Meeting Beijing 2018

On 4th June Assitej Belgium organized its annual General Assembly, which was held in De Maan (Mechelen). Besides the annual and booking reports, it was the 1<sup>st</sup> National Gathering of the year. AB was proud to invite Louis Valente from Denmark, and Ketil Kolstad from Assitej Norway and Sand Festival.

Fruitful exchanges and passionate debates. Ketil and Louis have been very much impressed by the energy of the whole Belgian Assitej community.

The Next National Gathering of AB will take place in Sankt Vikt on October 18<sup>th</sup>, in the German-speaking community of Belgium during the Agora Theater's biennial Festival TheaterFest, with a focus on Next Generation.

So far in 2018, Assitej Belgium has very much concentrated its work around the year 2019. In the framework of the Cultural Agreement between the Flemish and the French-speaking community, several projects receive funds each year to implement cultural activities in both communities, while one project is selected as Projet Phare/Speerpunt Project. And Assitej Belgium has been selected to be THE Projet Phare/Speerpunt Project for the year 2019. Concretely AB has planned several activities throughout the year and throughout the country: kick off meeting at the very beginning of the year, national gatherings, artistic and public exchanges, workshops, activities with and for the very young, theaterTaxi, presence at Sand Festival, journalistic discussions... The climax of 2019 – SAVE THE DATE ! - will be the first ever Belgian TYA Showcase to be held in Brussels, Ghent and Liège between November 8<sup>th</sup> and 11<sup>th</sup>, with more than a dozen of shows from the three linguistic communities, to make the vitality of the Belgian TYA more visible nationally and internationally.

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## **ADDENDUM P**

### **Beijing Declaration**

The ASSITEJ Artistic Gathering 2018, for the first time, held in Beijing from August 18th to 24th, 2018, with a participation of over 500 delegates of theatre for children and young people from China and abroad. Under the principles of sharing resources for mutual benefits and win-win cooperation, fostering closer cooperation for joint development, based on fully communication of Artistic Encounters, after view exchange and discussion between ASSITEJ International Executive Committee and ASSITEJ China, The TYA Practitioner's Manifesto was reached, which is either called Beijing Declaration.



The Beijing Declaration not only gives an expression of the consensus reached by the ASSITEJ Executive Committee and ASSITEJ China, the hosts of the ASSITEJ Artistic Gathering, around the future actions for the purpose of promoting the international cooperation and development of theatre for young audiences. It also reflects the art principles that the TYA practitioners whom attended the Artistic Encounters pursuing. We Hereby Agree:

1. To consolidate and deepen the existing mechanisms for exchange and cooperation. Many national centers have built mechanisms for exchange and cooperation with each other, and many have relationships with China; for example, the BRICS Alliance of theatre for Children and Young People, and the Asia TYA network. We will support the building of bilateral and multilateral relationships between theatrical companies, as well as between national centers and institutions. Cooperation is to be strengthened while the existing mechanisms playing a more important role in facilitating more cooperation achievements.
2. To share resources and channels of communication. Frequent visits and exchanges between artists, companies, and arts institutions are to be promoted to facilitate mutual understanding and to share experiences. Cooperation with art festivals around the world is an important media for exchange. We encourage arts institutions of different countries to recommend outstanding shows. Mechanisms should be created so that young audiences can get easy access to diverse international theatre for children and young people.
3. To share experiences and learn from others in the field of theatre education for children and young people. Those with successful experiences in this field are encouraged to share their own best practices willingly. We should learn from other's strong points while overcoming one's short points, work jointly to improve the quality of theatre education.
4. To support TYA practitioners in realizing the vision of the TYA Practitioners manifesto as ASSITEJ works on the dramaturgy: Towards the Unknown over this three year period.

As TYA practitioners imagining the future at the Artistic Encounter in Beijing 2018, we commit to the following principles while heading towards the unknown:

**Respect-** We recognize children and young people are full citizens of society whose voices deserve to be heard and valued. They are a collaborator in our process. We also regard our fellow artists with a spirit of generosity, sharing ideas, resources, and perspectives in order to make each other stronger.

**Accessibility-** We aim to present work that every child, regardless of cultural and social background, financial situation, geography, and ability, can engage in.

**Inclusivity-** We will reflect all voices and diverse perspectives, in our work and workplaces.

**Innovation-** Acknowledging the power of cultural heritage, we embrace imaginative and challenging aesthetics, forms, ideas, disciplines and content.

**Exploration-** We create opportunities and collaborations where everyone can follow their personal curiosity and inspiration. We will review rigorously with children and other stakeholders our practices to learn from experience.

**Freedom-** We have the responsibility to create safe spaces where free expression is possible, where all can participate and ideas and knowledge are shared openly.



**Advocacy-** We empower our audiences and uphold the rights of the artist by enlightening the gatekeepers (teachers, politicians, families, theatres, decision makers, and funders) about all issues related to TYA and its creators