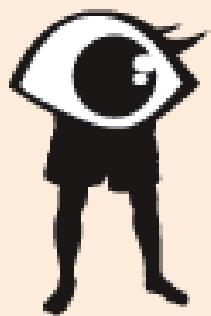




Report



**AUGEN
BLICK
MAL!**

**THE FESTIVAL
OF THEATRE
FOR YOUNG
AUDIENCES
APRIL 21-26
2015**





INTRODUCTION

ASSITEJ celebrated its 50th anniversary in April in the frame of the ASSITEJ Artistic Gathering 2015 and Augenblick mal! festival. We want to thank once more our hosts for having welcomed this celebration, where it was also an occasion to get to know more about ASSITEJ Germany and their wonderful solid structure and great work they carry out.

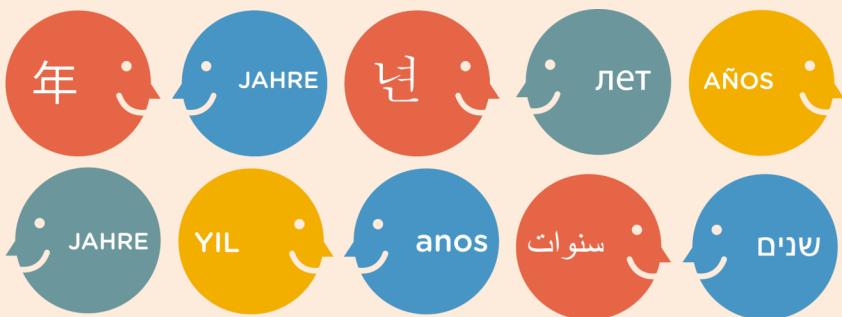
We also want to thank all those who travelled to Berlin to celebrate with us: Argentina, Australia, Austria, Belgium, Brazil, Cameroon, Canada, Chile, China, Colombia, Croatia, Czech Republic, Denmark, Estonia, France, Germany, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Liechtenstein, Luxembourg, Mexico, Nepal, Netherlands, Nigeria, North Korea, Northern Ireland, Norway, Poland, Romania, Russia, Rwanda, Serbia, South Africa, South Korea, Spain, Swaziland, Sweden, Switzerland, Turkey, UK, Uruguay, USA, Vietnam, Zimbabwe. Your presence was deeply appreciated and significant. However, we cannot avoid mentioning that ASSITEJ is a global organization with members in almost 100 countries. Many of you were missed and were present in our thoughts.

The Augenblick-Mal Festival and ASSITEJ Artistic Gathering, not only celebrated 50 years of ASSITEJ as an association which first came into existence to 'build a bridge across borders', but it also brought together nearly 40 young and emerging artists from developing countries for the Next Generation Programme (including participants from North and South Korea). Many participants were travelling outside of their home countries for the first time and had a joyous opportunity to experience, to share, to make friends and forge new relationships, carving out new international 'cross-cultural' narratives. When you are at a festival you are suddenly a member of an international community.

ASSITEJ



50
YEARS
2015





THE CEREMONY OF THE 50 YEARS OF ASSITEJ *

The Association Internationale du Théâtre pour l'Enfance et la Jeunesse (ASSITEJ) was set up in Paris in 1965. This was a good reason to celebrate and simultaneously an opportunity to look both backwards and forwards. It also gave the chance to look at French-German cooperation in an international dimension. The official anniversary **ceremony** was a meeting point for members and friends, and a plea for the right of children and young people to be involved in theatre and the arts.

Yvette Hardie (President of ASSITEJ), Cyrille Planson (Chair of ASSITEJ France) and Prof. Dr. Wolfgang Schneider (Chair of ASSITEJ Germany and Honorary President of ASSITEJ) hosted an evening that celebrated theatre for young audiences and allowed its active members to have their say; they were accompanied also by Guila Clara Kessous (UNESCO Artist for Peace) and Philippe Etienne (Ambassador of France to Germany). There was a very emotive open dialogue between Nishna Mehta from India, who represented the young side of ASSITEJ and Christel Hoffmann from Germany, who represented the mature side of ASSITEJ.

Representatives of many ASSITEJ centers from all over the world, artists and honorary guests representing institutions from the world of young people, educational and cultural politics, national and international organizations and international networks, not forgetting the guests of the Next Generation program, were all warmly invited to celebrate this very special party and develop an appetite for the next 50 years. You can find a list of attendees attached as addendum 1.



* Wednesday, April 22 (5.00 pm to 7.00 pm)
Umweltforum





ASSITEJ President's Speech at The Jubilee Ceremony

So where is ASSITEJ heading in our next half-century?

By: Yvette Hardie
President of ASSITEJ

50 is a significant age. It is old enough to have engaged with tremendous changes, shifts and developments, and it is young enough to hold its own history in living memory.

We have been talking of one of the hallmarks of ASSITEJ today being its inclusivity – something which has been hard won and has been developed over the past decade at least as a trend. However, we cannot be complacent about inclusivity. We have not “arrived”. We need to keep working at an inclusivity which embraces different cultures, languages, positions, priorities and approaches to making work for young audiences, and which recognises cultural contexts and diversity of all sorts. This has become ever more urgent in the world as we see growing intolerance, bigotry, polarisation, the effects of cultural imperialism and at times the violent reactions these induce.

Children and young people need to feel that they are welcome in the world, wherever they come from, whatever language they may speak, whatever their abilities or interests. Theatre as a live communication happening in this present time and space – with the capacity to recognise them, validate them, challenge them, move them and celebrate them has become more vitally needed than ever before. Theatre needs to reflect the multiple realities that children and young people are faced with, while also allowing a space in which their imaginations can take flight – where they can feel the power of making the invisible visible. Theatre needs to be diverse to suit these very diverse needs and contexts.

One of the ways that ASSITEJ has been able to create more diversity and inclusivity within the organisation is through the networks. This is very much a 21st century phenomenon of ASSITEJ. We see these networks as being of vital importance to the growth of the organisation into the future, as it is through these networks – ITYARN, Write Local Play Global, IIAN, Small Size and Next Generation – that important ideas about theatre for young audiences are disseminated widely and often in unexpected ways and directions. The nature of networks is a greater looseness and inclusivity which allows for more random connections to be made, something which allows ideas to literally jump from one continent to another and take root there. We have seen how ideas related to theatre for the very young have managed to spread very rapidly across Europe and now across the world through the efforts of the Small Size network. We see new networks developing which may in time become members of ASSITEJ and which allow their members an intense inter-cultural dialogue around the focus points that attract them to the network in the first place.



As we become more global and inclusive, so we also become more aware of all those who may be currently geographically, culturally, linguistically, or economically marginalised, and for whom access to the arts is not a certainty. I believe that if ASSITEJ is to be true to its conviction that all children and young people have a right to the arts, we need to work harder to bring people into the association and to find ways for artists to also become advocates and activists for the rights of children to this access. It is only through multiplying our voices and demonstrating the value of what we are saying through work of the highest quality in every country, that we are likely to make a significant impact. I hope that in 50 years time we will find that there is no country which is not represented in some way in ASSITEJ and which is not engaged in the work of theatre for young audiences. The international exchange and dialogue that ASSITEJ allows is not about a travel club for the lucky few- rather it should result in the nurturing of theatre on local soils, in local contexts.

One thing that you can always be sure about with the future is that it will not be what you expect. Change is the only certainty, they say. We cannot know what the next 50 years hold for ASSITEJ, but I think that if this association is to follow the principles of design that nature teaches us, we will perhaps have better models for survival, adaptation and flourishing. Strength in nature is not about rigidity, but about flexibility. Trees break open concrete; water weathers rock. Within all natural things is an intrinsic energy, a desire for fulfilment, a reaching towards the natural imperative, whether it is plants reaching for the sunlight or water responding to gravity to find the sea – I believe that it is this intrinsic energy that we need to be fostering within ASSITEJ. The structures we create need to foster and hold this energy, and can suggest a sense of direction.

What can this sense of direction be, when the future is so uncertain? In my view it is our audience, the crucial point that distinguishes our network from any other, who will tell us where we need to go and perhaps even how to get there. We need to reach towards, listen to, confront, embrace and explore with our audience in order to find the true potential in the expressive medium of live performance. In the world of theatre for young audiences we are constantly challenged by our audience to stay present, in the now, and not to rely on our ever more unreliable memories of our own childhoods in order to determine how to work successfully.

ASSITEJ has selected the theme “One step beyond” for this three year term of office. We are looking at aspects of what ASSITEJ has achieved and asking ourselves how do we take these one step beyond where they have been in the last 50 years. This year, here at Augenblick Mal! we ask this question with relation to intergenerational exchange, next year it will be inter-disciplinary exchange and in 2017, when the first ASSITEJ Congress will be hosted on the African continent, we will consider inter-cultural exchange.



Nelson Mandela said “The purpose of freedom is to create it for others.” I believe that ASSITEJ has created a space of freedom for exchange, dialogue, creativity and renewal. It is our purpose to create that freedom for others – in our artistic communities, in our national networks, in our audiences. So let us take ourselves into the future – one step beyond where we have been. Let us take our first steps into that future with a sense of authenticity, with a sense of direction – together.





Where we come from. 50 Years of ASSITEJ*

By: Wolfgang Schneider
Honorary President

“Once upon a time“, a quotation from the beginning of fairy tales, and we know fairy tales play a great role in the history of ASSITEJ. Once upon a time there was an idea, the idea of peace and humanity, there was a utopia of a world of friendship and solidarity, there was a group of theatre artists performing for children and young people, using this opportunity in making life better.

Once upon a time, it was the time of Cold War, after World War 2 a political situation where the world was divided in two parts. And nowhere else it was more recognized as in this city with a wall between East and West. Berlin was the focus of international politics, front in front two different systems. A bad situation, but good to know that theatre artists analysed this situation, were reflecting a future in better conditions and were active in networking: Through the stories on stage, through the aesthetic communication with the young audience and through the exchange of the artistic works they built up the „Association Internationale du Théâtre pour l'Enfance et la Jeunesse“.

They met in Europe, with the Americans, they met in London, East Berlin and finally in Paris to found an association. ASSITEJ was born, in 1965: with member countries, like a little version of the United Nations; with an Executive Committee and a Secretary General, like a little version of a Communist Party; with a constitution, congresses and conferences, like a little version of all the other international non-governmental organisations.

Today we celebrate 50 years of ASSITEJ. 50 years of meetings and exchange and networking. For example during festivals, first of all in Europe, later in all continents, mostly in the global North, more and more in the Southern Hemisphere: to meet theatre artists and to present performances, as a symbolic action of one theatre world, with a political statement, to save the human right of children's and young people's participation in the performing arts. Festivals were and are the meeting points of ASSITEJ. For decades the Biennale of Lyon has been an important place, for experiences, for discussions, for project planning.

Spiders in the web were the Secretariat and their board members. Rose Marie Moudoues in Paris, Michael Ramlöse in Copenhagen, Niclas Malmcrona in Stockholm, Ivica Simic in Zagreb and since last year Marisa Giménez Cacho in Mexico. Representatives were the presidents among others Nat Eek, Ilse Rodenberg, Hildegard Bergfeld, Adolph Shapiro and Michael FitzGerald. Two presidents are represented, the present and the past, as hosts of this Birthday Party.



The history of ASSITEJ is not only one history. There are many histories, many stories from he and her, individual memories. My individual memories are dedicated to a variety of anecdotes, with Razi Amitai in Aberystwyth, with Galina Kolosova at the Copacabana, with Kim Peter Kovac in the valley of Petra, with Paul Harman on the Red Square in Moscow, with Hope Azeda on stage in Montreal, with Yohei Hitchikata singing Goethe's „Heideröslein“ in Nairobi and Peter Rinderknecht and one night in the Victoria Falls Hotel. It sounds that ASSITEJ is like a travel agency. Yes it is, but with results: in projects and programmes, in yearbooks and magazines, the ASSITEJ Award for Artistic Excellency and conferences as „How to study TYA?“

My career with ASSITEJ started – of course – through festivals, first the „Schauspiele“ in Munich 1985 where Jürgen Flügge, later vice president of ASSITEJ International and Chair of ASSITEJ Germany, advised me to be the minute taker of the German Board, and 1987 in Adelaide where I was invited for a lecture about „From Children's Books to Children's Theatre“ to my first World Congress. I remember very well the passion of the national delegates, the mission of the international committee, the controversy debate about Theatre with Children and Theatre for Children, about political correctness in formulating criteria of quality, about the euro centric attitudes of the artists in contradiction to the Australian, Anglo - American coalition. It was the time of changes, 1990 in Stockholm, 1993 in Havana, 1996 in Rostov on Don, 1999 in Tromsø – a permanent process of transformations. 2002 the first Congress in Asia: I was elected in Seoul, re-elected in Montreal and (again) in Adelaide.

30 from 50 years I had the great pleasure to accompany ASSITEJ. I will not miss any hour with all the festivals, conferences and meetings. ASSITEJ is my volunteer job, to give space for creativity, to give access for participation, to give support for artistic development. Together with compressions it is good to save structures for international exchange. Because internationality is an important tool in our global world. More than ever, from Cold War to our days with war for example in Syria and Ukraine, in times of migration and the permanence of profit oriented capitalism. ASSITEJ is our strategic instrument for an Educational and Cultural Policy with the Performing Arts: an idea, and not once upon a time, but at any time, to manage TYA as a model of life art.

Happy birthday, ASSITEJ!

* The text based on his speech from the Ceremony for 50 Years of ASSITEJ on 22nd of April 2015 in the framework of the festival "Augenblick Mal! " and the ASSITEJ Artistic Gathering 2015 in the Umweltforum, Berlin.





ASSITEJ MAGAZINE 2015 JUBILEE SPECIAL EDITION



Editors' Note

By: Marisa Gimenez Cacho – Secretary General
Manon van de Water – Member of the EC

This year ASSITEJ will be 50 years old! (1965-2015) and we are celebrating this anniversary with a special edition of our magazine. This 2015 number has two sections, *Jubilee* and *One Step Beyond Intergenerational Exchange*, with a double objective: to acknowledge, give thanks to and celebrate our past, and to reflect on our activities for the future.

For the 2014-2017 period, ASSITEJ has proposed to go “one step beyond.” The topics for discussion in the Artistic Gatherings and magazines for these years will be: Intergenerational Exchange, Augenblick mal 2015, Berlin, Germany; Interdisciplinary Exchange, On the Edge, Birmingham, UK, 2016; Intercultural Exchange, Cradle of Creativity, Cape Town, South Africa 2017.



The reader will find the articles in two versions, in English and in one of the languages of the country they come from (as far as possible). In this way, on the occasion of our anniversary, we wish to endorse and show our recognition of the diversity of languages and cultures of the countries that are members of this association.

What have we achieved in fifty years? How much progress have we made?

Does theatre for children and young people around the world have a greater impetus than 50 years ago?

Have we really been able to make it more accessible to our communities?

How and where were the changes made?

To provide documented answers to these questions is a titanic task that requires time and a team of professional researchers.

The Jubilee Section of this magazine is a collection of opinions, experiences and reflections from all of those who spontaneously and generously responded to our call to collaborate. Men and women who have played an outstanding role in ASSITEJ both at the international level and in the centres in their countries and regions. We think that the mosaic resulting from this joint effort is in keeping with what ASSITEJ has been, is and can become.

The One Step Beyond Generations Section is a collection of articles that approach the subject of intergenerational exchange. Just as in the Jubilee Section, these articles have been contributed by those people who so generously responded to our call to collaborate.

The articles in this section reflect on: our concept of childhood; the conventions that govern the relationships between adults and children and how these determine the creative processes; the way in which different generations have been affected by historical events or cultural criteria; experiences of well-known theatre groups from different countries with regard to intergenerational exchange; the growing importance of the performing arts for the very young and the experience of the ASSITEJ Next Generation project.

We hope that these articles will foster dialogue and contribute to enriching the parameters of the artists and of all those who are passionate about theatre for children and young people in the different countries.

In each of the sections of this edition we have had special participation by Germany, the host country of the anniversary celebrations and of the ASSITEJ Artistic Gathering 2015 – One Step Beyond Intergenerational Exchange. We thank our German colleagues for the generosity with which they have supported these Jubilee celebrations and the excellent structure they have created to make this Artistic Gathering celebratory, reflexive and fruitful.

1. The books edited by Nat Eek et al are an extremely valuable starting point, since they provide a record of the internal work of ASSITEJ, its principal activities, the personalities who have led the work in the different periods and the presence of the association in different parts of the world.
2. The Jubilee section had contributions from South Africa, Germany, France, Spain, Poland, Russia, UK, USA, Cuba, Korea, Sweden, Cameroon, Australia, Argentina, Italy, Denmark and India.
3. The Generations section had contributions from Germany, Japan, Australia, Sweden, Scotland, Finland, Hungary, Mexico, Norway, USA, South Africa, Turkey, Lithuania, China, Ireland and UK.

For questions of space, it has been impossible to provide a synopsis of each of the articles published here. We invite you all to read them. Also for questions of space some articles and photographs could not be included but we will publish them later on our recently renovated website, where the digital version of this edition will also be available.

Many thanks to everybody,

ASSITEJ is not getting old, ASSITEJ is growing and maturing.

Happy birthday ASSITEJ!





ASSITEJ 50TH ANNIVERSARY MOVIE

As part of our 50th Anniversary celebrations, we created a video with collaboration from some of our honorary members and network representatives, where they express their opinions on the past, present and future of ASSITEJ; key moments, the image of ASSITEJ in their respective countries, their hopes for TYA in the future as well as their wishes for the next 50 years of the association.

This video was launched during the ASSITEJ Jubilee Ceremony on Wednesday, April 22nd in Berlin.

Apart from the interventions of the President Yvette Hardie and Secretary General Marisa Giménez Cacho, we invited different honorary members, friends of ASSITEJ and people involved with the ASSITEJ networks to participate.

Those who attended to our call were Niclas Malmcrona (Sweden), Galina Kolosova (Russia), Michael Ramlöse (Denmark), Wolfgang Schneider (Germany), Kim Peter Kovac (USA), Ivica Simic (Croatia), Geesche Wartemann (Germany), Norifumi Hida (Japan), Roberto Frabetti (Italy), Pamela Udoka (Nigeria), Vicky Ireland (UK), Talleri McRae (USA).

The video was edited in Mexico with the support of The National Fine Arts Institute.



MOVEMENTS Exhibition

The team: Anna Döge, Laura Kallenbach, Isabel Schwenk, Simon Niemann, Prof. Dr. Geesche Wartemann (Universität Hildesheim); Luisa Birkenfeld, Dr. Jürgen Kirschner (KJTZ)

This was an exhibition by ASSITEJ Germany with material from the ASSITEJ Archives (centers from around the world). ASSITEJ collaborated by sending a call to its national centers and inviting them to participate by sending their material.

An exhibition on the 50th anniversary of the World Association of Theatres for Children and Young People in different places in Berlin from 21st to 26th April 2015 in Berlin.

Context: Thomas Krüger, the president of the Federal Agency for Civic Education recently declared that »the past is always an interpretation of the present«, and in doing so spoke out in favor of a variety of ways in which to approach history. In 1990, when he was the Berlin Senator for Young People and Families, he opened the first National Festival of Theatre for Children and Young People along with other promoters.

During the festival Augenblick mal! we looked back at two decades of the history of this festival:





The Children's and Young People's Theatre Centre is currently celebrating its 25th anniversary, ASSITEJ Germany will have existed for five decades in 2016 and ASSITEJ celebrates its 50th birthday this year.

Scarcely 50 years have gone by and these have produced a vast amount of documents, facts and experiences. Files, publications and media have been collected and, with a bit of luck, people who were present at the time still remember much of what they witnessed. Discussions, publications and archives help us to bring the past into the present, along with the discontinuities that also define our current activities. Between 2008 and 2014 Nat Eek completed a general picture of ASSITEJ, in which he outlined the steps in its development. For *Augenblick mal! 2015*, the Children's and Young people's Theatre Centre has joined forces with the University of Hildesheim to explore the archives, view the (hi)stories from different perspectives, and present them in various locations in Berlin.

The huge variety of theatre for children and young people was displayed with illustrations and scenic photos from the collection of the Children's and Young People's Theatre Centre. The themes discussed in the World Congresses followed the course of ASSITEJ discussions. Also the current dialogues in Berlin were included in the exhibition. A scenic reading entitled *Let us leave history now and turn to the present* is based on a look into the ASSITEJ international archives and made a very special contribution to the birthday party.

Exhibition venues

Umweltforum und GRIPS Hansaplatz

The ASSITEJ World Congress talks about

Dialogues

To combine the historical with the current discourse we heard | statements of the ASSITEJ Artistic Gathering 2015 at GRIPS Theatre Hansaplatz during special periods.

Point of view | Umweltforum

International Diversity – 75 Posters from 50 Countries

Presentation of international posters. For a closer look all posters were displayed in the foyer in a video loop.



NEXT GENERATION PROGRAM

This year, the Next Generation Program was one of the largest there has been in an Artistic Gathering, with 42 participants from Germany and 20 other countries. We want to thank ASSITEJ Germany once more for the generous support given to participants from the following countries: Argentina, Brazil, Cameroon, Colombia, Cuba, India, Iran, Mexico, Nepal, Nigeria, North Korea, Rwanda, Serbia, South Africa, South Korea, Swaziland, Turkey, Uruguay and Zimbabwe.

As a conclusion to their program, Next Generation 2015 came up with the following **Manifesto**:

If I were President of ASSITEJ:

1. I would change the world map and erase all borders.
2. I would listen to the children and let THEM do all the talking.
3. I would involve government to support low profile countries.
4. I would make sure that children and young people have a theatrical culture.
5. I would remember I was also a child once, and run to get some ice cream.
6. TYA shall be the healing pill to deadly diseases of fear, hate, war and silence.
7. I would like to make educational performances for young audience.
8. I would like to give an opportunity to children, who have never seen a show.
9. I would create programs & policies in Africa to allow the children to have access to theatre.
10. I would make ASSITEJ a more inclusive and horizontal association.
11. I would lead TYA to play an important role in young people's development.
12. I would give TYA the relevance it deserves and make it the major priority.
13. I would need to stay in touch with children and young people, so I can know their point of view, their issues.
14. I wouldn't make people write about what they will do if they were president of ASSITEJ.
15. I would invent a theatrical pain relief to save children who have lost a loved one.
16. I would ignore all the economic differences between the member countries of ASSITEJ and divide the global budget equally.
17. Something would be really wrong with the electoral system.

18. I would introduce children and teenaged members of the ASSITEJ boards in all countries.
19. I would focus on children's rights and advocacy through theatre and make them more participative, especially in African countries.
20. I would strengthen the actions and presence of their representatives in countries with low budgets.
21. I would establish theatre performances in public spaces during the festival.
22. I would create an international free TV station around the world.
23. I would offer more spaces for the direct interaction between children, adults and artists.
24. I would ask children: "What do you expect from us?"
25. I would create a space for differences and passion.
26. A group of children and young people would be president and I would be their secretary.
27. I would spread the word that "everything is possible".



There were also formal reports by Joanna Migut and Nishna Mehta, as well as “wishes” made by all of the participants which can be found in the ASSITEJ Archives. Here are a few of those wishes:



*What makes me work in TYA
love!
love for art.
love for young people.
love for my environment, my country,
my world!
love for words.(written or spoken)
love for change, for growth, for
developments
love to listen and be heard.
love that transcends time.*

Momodu Ehizua Innocent
21 years, Nigeria.

My dream for TYA: The perfect TYA would be accessible to anyone, regardless of the nationality, age and social class. It should be intelligent, interactive, thought-provoking as well as widely respected and supported by the society.

Lucas Franken,
23 years, Germany

I love TYA because it is a great opportunity to communicate with children and young people from a different perspective. Create new codes and trespassing the limits of the obvious.

Josefina Piñeirúa,
26 years old, Uruguay.

I love TYA because it contributes to emancipation of a young audience

Jean Jacques
Cameroon

I love theatre for young audiences because...

I love the challenge of communicating with an audience whose world is growing every day. I love getting to know the specifics of what it means to be two or nine or 15. I love finding new ways to think about childhood and children. I love challenging adult's perceptions of what children are capable of. I love getting lost in the imagination and logic and sensibility of children. I love sharing my work with an audience who are so open to new experiences.

Joanna Evans,
25, years old, South Africa.

What makes me work in TYA?

In Brazil, we face the reality of children and youth rights not being respected - the rights to integrity, equality of treatment, health, a non-violent education. It is urgent to develop artistic forms which value the perspective of youth. An exchange program like this brings new questions and make it possible for us to see the world and theatre in different ways.

Carolina Chmielewski Tanaka
28 years old, Brazil.

My Dream for TYA is... That everyday at least one child in the world could get enough hope and confidence for a big smile.

Karina Miranda
24 years old, Mexico

My dream for TYA is to be equally valued as theatre for adults and to be taken seriously, receive the appreciation it deserves everywhere in the world.

Bojana Babic,
24 years, Serbia

I would like to work towards building stronger networks of young artists. Encourage festivals like 'Next Generation'. Allow the culture of discussions after performances to grow, so that the coming generation can create and live in an environment which constantly stimulates them to break further barriers which divide humanity.

Nishna Metha
21 years, India



My dream for TYA is to change positively my society through the theater and to inspire young people in theater domain.

Ernest Ndagijimana
25, years Rwanda

1. *I love TYA because it is absolutely fun. (Both of making and doing shows!).*
2. *My Dream for TYA is to make the show for everyone could see it happily.*
3. *What makes me work in TYA? - Interest and impression.*

Jungeun.
South Korea

I work in TYA because I feel there's a lot of work to do in Argentina. TYA is still considered a lower discipline in the arts, despite its enormous potential. It has practically no presence at universities and research forums, and no recognition or prestige in the theatre field. I believe that experiences such as forums, international festivals, workshops and exchange projects are huge contributions to the development of the field, because they allow theatre workers to see and compare their work and specially learn from other experiences.

Martina Amiras
Argentina



ASSITEJ ARTISTIC ENCOUNTERS *

At the heart of the ASSITEJ Artistic Gathering 2015, there were four talk rounds, the International Artistic Encounters.

Encounter I: Creating Relevance*

The opening of the International Artistic Encounters gave participants the opportunity to make initial contacts and learn more about the international activities and networks of ASSITEJ. The question: "How do we talk about theatre?" provided the opening impulse for discussions in the following Encounters.



The first Encounter began with a welcome and introduction by the German hosts and the ASSITEJ President. This was followed by some "mapping" of the group in the first encounter through simple games, which gave a context to the discussion and work ahead. As part of the exercise we applauded the artists and producers present who have been involved in TYA for more than 20 years and thanked them for their contribution to the field.

The rest of the Encounter consisted of a Market Place with stalls from ASSITEJ and its five networks, which offered an opportunity to learn more about the association and its activities (IIAN, ITYARN, Next Generation, Small Size, and WLPG). This proved to be a relaxed and fruitful way of distributing information about the role and work of ASSITEJ at an international level.

* Wednesday April 22nd (9:30 am – 12:00 pm)
Umweltforum

At the end, there was a keynote by Prof. Dr. Christoph Lutz-Scheurle titled "What is this which I see before me? – Some remarks on the perception of performances."

The center of attention for Encounters II and III was devoted to the productions that were invited to Augenblick mal! 2015 and their perspectives on the concept of generations.



Encounter II: The end of the world as we know it



The second Artistic Encounter questioned the role of theatre for young audiences in society. What is the position of theatre with regard to the social and political themes of our time? What attitudes are taken by theatre artists with regard to audiences in dealing with these themes? Discussions were made on the basis of the shows seen at Augenblick mal! 2015.

The topics of discussion rounds for this Encounter were:

- *Generations in dialogue* – Conflicts between generations on stage.
- *“Why did you destroy everything?”* – How does TYA deal with global issues?
- *Me and my body* – In search for individual identity.
- *Generation Porn?* – TYA in a sexualized society.
- *“Yes we can!”* – Can theatre save the world?
- *Children and adults on stage* – An equal relationship?
- *Looking for freedom* – Imagination in everyday life and TYA.

* Friday April 24th (9:30 am – 12:00 pm)
Umweltforum

- *Spaces to play* – When theatre gets closer and closer to the spectator.
- *Fragments and monologues* – Talking and language in TYA.
- *Everything happens simultaneously* – Simultaneousness of media on stage – potential or purgatory?
- “*What do you know about us?*” – How do artists mirror children’s everyday life?
- *Tragic Ending* – Happy Ending – Open Ending – Let’s talk about endings.



Encounter III: Talk to me, I'll be your audience*



The focus of the third Artistic Encounter was on the dialogue with young audiences. Discussions on what possibilities are offered by different dance and theatre forms and how young audiences can be invited to participate took place, using the shows as a basis.

This encounter opened with a keynote by Lisa Nagel from the Norwegian Institute for Children's Books, titled "Interactive dramaturgies in performing arts for children."

The topics of discussion rounds for this Encounter were:

- *"Talk to me!"* – How do the artists in TYA talk to their audience?
- *Focus on the world through the body* – Body language – Body images. Which possibilities has TYA?
- *With the eyes of a child* – How do children's worlds influences the artistic work?
- *Open Ending* – The ending is told by the spectators – what persists?

* Saturday April 25th (11:00 am -1:30 pm)
Umweltforum

- *Digital cameras as partners in dialogue?* – Through which media does TYA communicate with its audience?
- *Media omnipresence* – Simultaneity of media on stage – is it too much?
- *Moving and movements* – TYA as an invitation to communicate with your own body.
- *“We don’t teach you”* – Questions instead of answers – what is there for the audience to take home?
- *Roles and figures on stage* – Which images of childhood and youth does theatre present?
- *Children’s Plays* – The influence of children’s plays on artistic process
- *Children and adults on stage* – Artistic cooperation between generations
- *More than a spectator* – The audience plays along – but how?



Encounter IV: Cooperation makes it happen



The fourth and last Encounter consisted of two parts. The first part played host to theatre artists who have developed their shows in cooperation with one or several partners. How can theatre for young audiences be strengthened by networking and co-productions? The second part summed up and reflected on the results of the International Artistic Encounters, and looked forward to the next AAG in Birmingham in 2016 and the World Congress in Cape Town in 2017.

This Encounter began with a panel discussion among experts on cooperation and coproduction Ania Michaelis (GER), Joke Laureyns (BEL), Marisa Giménez Cacho (MEX), François Venter (SA) and moderated by Prof. Dr. Wolfgang Schneider (GER). The participants talked about their experience in international cooperation, which requires strategies and resources that for the most part are supported by public and government institutions.

However, in the realization of concrete artistic projects, international cooperation entails efforts beyond logistics and economic support. From the artists' point of view, international cooperation implies being open to different languages and ways of communication and production, which generally results in mutual learning and enrichment.

The panel discussion was followed by a coffee break entitled "Make it happen," with the purpose of looking for future cooperation among the attendees

* Sunday April 26th (11:00 am – 1:30 pm)
Umweltforum

ASSITEJ EC members Manon van de Water, Stefan Fischer-Fels and Asaya Fujita presented a **Summary of the Encounters**, and it all ended with the presentation of the Next Generation 2015 manifesto “If I were President of ASSITEJ, I would...”

Opinions

by Asaya Fujita

I have heard the discussions for a last couple of days with tremendous interest. It was interesting that we could see the current situation of the culture for children and theatre transparently through each opinion supported by their own experiences. And having heard all the opinions, it was obvious that the relationships between the participants were changing as they spoke. There were confirmations of similarities and differences. The confirmation of similarity creates a sense of security and the confirmation of difference creates a sense of fretfulness by desire to know the reason for difference. And it was for me like watching a play to see the changes and so much fun. It was a magnificent collaboration performance with the first act of 3 and a half hours performed on the 24th and the second act of 2 and a half hours performed on the 25th. And the title was ASSITEJ's Tomorrow or Tomorrow of the World of TYA.



Meanwhile it is not unusual to see a moderator speaking too much, being conscious too much of settling a conversation or a participant who cannot say a word. But after all, we could say it was a fruitful time, and perhaps it would be better only if we had more time.

In addition, if I can be a bit greedier, I would've liked to have some questions regarding the relations between education and theatre, having acknowledged the role of theatre accomplished for a child's growth.

Also, I'd like to have an opportunity to discuss about the theatrical traditions original to each country. As a director from a country where there is a heritage, that is the nature of traditional theatre, handed down blindly today after 100 years, holding a history neglecting the tradition of theatre, which wronged the theatre's history itself when a modern theatre is imported.

And to conclude, there are some people who I personally want to hear their impressions from. They are the participants from North Korea. On the first day they were expressionless but as the time passed, they were changing and at the end we saw smiles on their faces. And it was the participants from South Korea, supporting them with interpretation. It was beautiful to see it. Yvette, the President, invited them to come to the Congress in South Africa and I invited them to participate the Asia Fes, which we are currently planning. If these invitations are actualized, we'll have the beautiful Epilogue of this magnificent collaboration play.

Comments and Quotes

By Manon van de Water

Generations Porn: Cultural Differences: Sexuality as part of our Identity

India: sex is not talked about, but culture is highly sexualized

Mexico: plays about issues like child abuse, lack of productions about sex as part of life

Germany: problems with peer pressure: not talked about that it is OK to say NO

Israel and USA: TYA depends on schools as buyers—parents, teachers, administrators=>
Sex is Taboo

Looking for Freedom

"Theatre offers something else: it is important that children step in a different world and use their imagination"

Difference between China and Europe:

China often large multi-theatrical productions

Europe: small, simpler

Let's bring the West and the East together





Environment

Trashedy confronts everybody's role

West biggest trasher of all: how does non-west think of that? Well, they take the habits over.

Agitprop: does theatre need to be more politically motivated in environmental issues?

Fragments and Monologues

To what extend is language necessary?

What is a theatrical "text"

If language is central it becomes a different kind of writing

Lessons we learn from making theatre for the very young

Open Endings

The Ethics of "Bad Endings"

Is it there for a reason??? Killing in 2:14 did not fit the piece

Tragedy is different: Catastrophe is

–Catharsis: purgation

–Strophe: phrase

The story goes on

Media

Is use of media overused?

Is it sexy?

Is it needed?

Is a camera on stage a cheap way to replace traditional sets?

Everything Happens Simultaneously

Use of multimedia or screen does not necessarily mean it is simultaneous . . .

Children can do more simultaneously because they are more used to look at things like that . . .

BUT: can they process it deeply??? Do we expect they get each of the elements in a deep way?

Generations in Dialogue

Cultural differences—tradition, roots, more important in some countries versus other countries

Swaziland is not Ireland !!!



What Do You Know About Us?

“Should TYA mirror Children’s life? I think you have to know it and deal with it because they know best”

Children and Adults on Stage

Can Adults Act a Child???

Children can give us the complexity of their stories=gift from them

People on stage as in society=inclusion

Some performances are impossible with professional actors (Raw)

BUT when we “train” children do we take away their childhood?

Who decides? Teenagers decide themselves but younger children?

More than a Spectator: The Audience Plays Along

Ethical Issues, responsibility of the artist: difference children and teens

Stand Your Ground: Teens have to be identified beforehand so they are not coerced and will not be personally affected after the show.

Me and My Body

Changing roles flipping gender can give a space for youth to come out. It is important for all kids to see.

AND: what would happen if we all go out, undress, and come back naked???????

IT IS ALL ABOUT CONTEXT!!

The End

“ We do not know how to save the world
—we all die in the end.
But on the way there are many changes.
We need to deal with the world.”

Summary

by Stefan Fischer-Fels

Walking around, I tried to link these 2 issues to the Assitej “motto” of “ONE STEP BEYOND”: Looking for thoughts beyond the routines, maybe interesting for the next Gathering in Birmingham July 2016:

Generation Porn: Which strategies do we have in TYA to protest or comment our sexualized society? The experience was expressed, that in plays like “trashedy” or “bodybild” there were convincing moments by authentic performers, who were facing their issues personally, honestly, without taboos, including their doubts, hopes and hopelessness.

Global Issues: I am tired to see in theatre: to look inside myself, talk about me and my family. I am part of a society, a global society, a society destroying themselves. I want to talk about (my) responsibility.



What do we know about children: How can we create more Space and Time in the theater daily work to find out deeper what moves children? Answer: This is a question of your own priorities.

Me and my body / 5 Can theatre change the world: Some spoke about a conservative rollback in Europe (and elsewhere too) of censorship and self-censorship. How can we fight against this movement? The experience was expressed that every artist has to go his artistic way following his conviction + trying hard to transfer, argue, fight for his artistic way. This is not the easy way. A whole economic system has other interests.

Media on stage: The live-event “theater” will never die. But, if we like it or not, Digitalisation will change the life of the young generation, so will change the theater and its reception. We have to analyse that. We have to do more research about that.

Images of childhood: Which indications do we have to define the contemporary image of childhood in our societies? Look at Medias, school organisation, parent behaviour, time frames, state ideologies etc. – Is there an “official image”, is there a “common sense”, is there a hidden “practice”?

Talk to me! How talk to Audience?: We are talking all the time about “participation” and “interactive theater”. But in our society: Are we ready to let children participate? Do we want to hear their voice? Participation is a category of “democracy”. Do we let children participate in our “democratic system”?

Children and adults on stage: There are many questions about the production “Rauw”. One way to look at it could be: It is telling us about a new equal relationship between adults and children (not anymore the issue of “authorities against rightless children”): We should try to create new “dramaturgies” according to contemporary images of childhood.

It is in our hands to finds answers to these questions. Lets get “one step beyond” with it – and meet in Birmingham to share our researches!



ASSITEJ ARTISTIC NETWORKS: PUBLIC MOMENTS AT AUGENBLICK MAL!

Small size & FRATZ Festival *

Theatre for Very Young Audiences

On the occasion of ASSITEJ Artistic Gathering/Augenblick Mal 2015 in Berlin, the Small Size Network had the chance to present its activities and members to the many participants coming from all over the world.



The Market held during the first International Artistic Encounter saw the participation of all Networks together, while Public Moments took place in separate moments and venues, each Network was coupled with a local organization focusing on the same objectives. For Small size, the host was Fratz, Theatre Festival for Very Young Audiences.

And it was Fratz Festival's idea to present an extra performance of "Spuren", by Helios Theatre, as an introduction to the public moment. The show, already in Berlin as a guest of Fratz Festival, started from a coproduction process involving Helios Theatre (Hamm, Germany) and Teatr Atofri (Warsaw, Poland), and that resulted into two separate productions.

After the performance, four members of the Network presented their experiences of collaboration with extra-EU countries. These presentations were focused on how the work started with collaboration can create intertwinements and a domino effect resulting in the enlarging and expanding of artistic experiences and in further promotion and diffusion of performing arts for early years.

* Wednesday April 22nd (2:00 pm – 4:00 pm)
Podewil Probebühne

Théâtre de la Guimbarde (Charleroi, Belgium) presented their work with Théâtre Éclair (Ouagadougou, Burkina Faso). The collaboration started from workshops and common research and resulted in "King of clay", a production by the Burkinese Company that is now performing in the country after visiting Pepites Festival in 2014. Teatro Paraiso (Vitoria-Gasteiz, Spain) talked about their experience in Central and South America, where they worked with several companies in Mexico, Chile, Brazil, Argentina and Uruguay with the support of AECID. Besides touring the countries with performances, the company brought workshops for artists and children, intertwining relationships and giving an impulse to the early years scene in the area.

La Baracca-Testoni Ragazzi (Bologna, Italy) brought its experience with Magnet Theatre (Cape Town, South Africa): a group of the students of the two years training program, all boys and girls coming from the surrounding townships, had the chance to attend a workshop focused on theatre for early years. In the following months the group developed a touring production, "Tree/Boom/Umthi", and has now created an Early Years Project.

Helios Theatre presented their fresh experience in South Asia. Started with a Master Class for puppeteers and actors in New Delhi and Hyderabad (India), the tour organized by the Goethe-Institutes of the particular countries continued with performances of the show "H2O" in India, Pakistan, Iran, Bangladesh and Sri Lanka. In many of the locations, theatre for the youngest audience was presented for the very first time.



IIAN & Theater RambaZamba *

Themes and Stories: Are they all Inclusive?

IIAN enjoyed our time in Berlin and meeting with lots of international delegates and engaging in numerous discussions about inclusive theatre for young audiences.

This started with the first Artistic Gathering where, along with the other ASSITEJ Networks, IIAN took part in a 'market place' event, which allowed us to have a space to meet and discuss our work with all the delegates. This allowed us to have a conversation with artists and theatre makers from all over the world to promote our work, but also to gather information about the situation of access and inclusion in many new countries. Moving forward, IIAN is looking to work with 'country champions' who will be an IIAN lead contact in each country, so it was a great place to start to meet people who want to be involved.



* Thursday April 23rd (2:00 pm – 6:00 pm)
 Theater RambaZamba

IIAN also worked with Berlin based 'RambaZamba', a theatre and art studio for artists and performers with learning disabilities. RambaZamba is Germany's most important inclusive theatre, and so we were excited to hold a joint public moment. We presented a show from RambaZamba called 'Alice in Flight' which was inspired by Alice in Wonderland. The Public moment was well attended and was followed by a panel discussion involving, performers, directors and IIAN's Daryl Beeton. The panel discussion was about themes, taboos and asked the question, are there any issues that can't be told in Inclusive theatre? The discussion was lively and focused on the power of the work rather than a discussion about ramps, which was fantastic as this is the type of discussion that's important to IIAN.

Finally IIAN were really pleased that ASSITEJ Executive Committee have put into action some suggestions about access and inclusion for future festivals which will mean that access and inclusion is truly being valued by all.





Write Local. Play Global. & ITI

Translation: Worlds, Culture and Zeitgeist



The ASSITEJ Playwrights network, Write Local. Play Global. was honored and delighted to collaborate with the German chapter of the International Theatre Institute (ITI) on Friday, April 24, on a Public Moment we called *Translation: Words, Culture and Zeitgeist*.

Friday April 24th (4:00 pm- 5:30 pm)
ITI Kunstquartier Bethanien, Studio 2

We wanted to focus on looking at translation in intercultural contexts through a holistic lens. Against this background the network partners discussed to what extent the “zeitgeist” of the writer at the time the play was written can be translated into the “zeitgeist” of the time, language and country of the recipient.

After welcomes by Andrea Zagorski of ITI and Kim Peter Kovac of WLPG. Dr. Barbara Christ from Frankfurt am Main gave an important context for the afternoon with some of the issues and objectives of her work as a translator.

We then divided into four discussion groups
 “Zeitgeist and cultural translations” with Karin Serres of France as moderator
 “Zeitgeist and languages” with Andrea Zagorski as moderator

“How do we get more translations to happen?” with Kim Peter Kovac of the USA as moderator”.

Over fifty people were in attendance, which was terrific. We did not reach any ‘absolute’ conclusions, nor did we expect to, but everyone left with more appreciation and knowledge of how to move forward with this very important part of our profession.



ITYARN & University of Hildesheim *

TYA and Perceptions of the Contemporary Child



At the Public Moment of the International Theatre for Young Audiences Research Network (ITYARN) two new publications were presented: The first one was "Youth and Performance. Perceptions of the Contemporary Child" (ed. by Geesche Wartemann, Tülin Saglam and Mary McAvoy). This book is the outcome of the Third ITYARN conference in held conjunction at the ASSITEJ World Congress and Festival in 2014 in Warsaw, Poland. The second book was "Aesthetics in Theatre for Children and Young People" (ed. by ASSITEJ Spain) It includes papers and panel documentations from the 3rd International Forum, 2014 in Buenos Aires. The book is in Spanish, but includes a Spanish/English version on CD.



* Saturday April 25th (3:30 pm – 5:30 pm)
Umweltforum

In the second part of ITYARN's Public Moment, all 52 participants were invited to a „world café“. Instead of traditional academic formats like for example lectures, people were seated at 8 tables to start a dialogue on TYA under selected perspectives like gender, aesthetics and culture, participation, contemporary art, theatre for the very young, concepts of childhood and inclusion. Tülin Saglam, Maria Inés Falconi, Manon van de Water and five students from the University of Hildesheim facilitated these lively conversations, which had starting points in observations, reflections and questions out of the books, and performances, which could be watched at the Festival Augenblick Mail! in Berlin. In addition, two of these eight tables dealt with performances/ discussions of two other ASSITEJ networks: Small Size and IIAN and involved Next Gen as facilitators as well as participants.





Release: "Youth and Performance: Perceptions of the Contemporary Child"

This publication is the outcome of the third International Theatre for Young Audiences Research (ITYARN) conference in conjunction with an ASSITEJ World Congress and Festival held in Warsaw, Poland in 2014. The ITYARN conferences' themes always give a very broad frame to invite researchers from different countries and with diverse Theatre for Young Audiences (TYA) traditions as well as diverse academic cultures to contribute to an international exchange about TYA. While exciting, this exchange is always a challenge. How to talk about aesthetic experiences and concepts of childhood in an intercultural dialogue? This is not just a question of translation but also of culturally determined concepts of TYA. Last but not least are the academic attitudes and modes of (critical) discussion themselves, which are culturally informed and shaped by individual experiences. With this publication, ITYARN once again takes up this most interesting task of developing intercultural exchange about TYA. It offers space for a diversity of author contributions, and it invites readers with academic and/ or artistic backgrounds to look for new inspirations for his or her reflections on TYA.

Release: "Iberoamerican Theatre Bulletin"

Lola Lara presented the Iberoamerican Theatre Bulletin, which is a publication of ASSITEJ Spain, and is a means of diffusion for the Iberoamerican countries on different topics, investigations, reflections and theatre texts.

The 11th issue of this bulletin includes the presentations given during the III Foro Internacional de Investigadores y Críticos de Teatro para Niños y Jóvenes in Buenos Aires, Argentina in July 2014.



BERLIN CHILDREN'S THEATRE PRIZE 2015-08-26 *

Organized by GRIPS Theatre, this award promotes the work of young playwrights in Berlin. During this ceremony, we had the opportunity to watch scenic readings from the four finalists of the competition.

Although this was organized by GRIPS Theatre we decided to include the event in this report for its relevance. It is very important to seriously promote the work of young playwrights.

We believed the award ceremony to be a very important and well-organized event, where short stagings of the young German playwrights' work were presented. Among the guests of the ceremony, were important TYA personalities from Germany.

The Berlin children's theatre prize is a competition in which selected dramatists develop new contemporary plays on the lives of children with the help of theatre specialists (playwrights, directors, actors, theatre educationalists and academics). The first prize also includes a world premiere production at the GRIPS Theatre.

The nominated plays were by: Kirsten Fuchs- *The Day Hicks*, Mathilda Fatima Onur- *The Red Elephant*, Sarah Trilsch- *If Penguins Fly* and Stefan Wipplinger- *What we Need*.



* Thursday April 23rd (8:00 pm)
GRIPS Hansaplatz

ASSITEJ GALA *

These awards are given to personalities and institutions that have had a relevant role in the development, promotion and diffusion of TYA in Germany and other European countries.

Prof. Dr. Wolfgang Schneider (Chair of ASSITEJ Germany and Honorary President of ASSITEJ) and Brigitte Dethier (Deputy Chair of ASSITEJ Germany) took us through the evening. The musical accompaniment was provided by the HAC Quartet from Hildesheim. At the end of the evening the Board of Directors of ASSITEJ Germany and the Executive Committee of ASSITEJ International invited everyone to drinks at the Festival café.

The awardees of the **ASSITEJ Germany Prize** were:

- Goethe Institut e.V., München and worldwide
- Theater Marabu in Bonn .
- Petra Fischer of the Junges Schauspielhaus Zürich.

The three presenter's prizes were granted to:

- Irene Cholewinski of the city of Seelze,
- The working group for children and young people's theatre at the INTHEGA represented by its chair Gerlinde Behrendt
- Tony Reekie, of the Imagine Festival, Edinburgh, Scotland.



* Friday April 24th (8:30 pm – 10:00 pm)
Theater An Der Parkaue, Bühne 1



Augenblick Mal!, Berlin hands over to On The Edge, Birmingham at the ASSITEJ Gala

At the ASSITEJ Gala at Augenblick-Mal representatives from TYA UK and TYA Ireland presented **On The Edge Festival** as the **next ASSITEJ Artistic Gathering** which will take place from July 2-10th 2016 in Birmingham. UK

The Memorandum of Agreement was signed by: ASSITEJ- Yvette Hardie (President), Marisa Giménez Cacho (Secretary General), Nina Hajiyanni (representative of Executive Committee members), TYA UK/IRELAND - Steve Ball (Executive Producer of On the Edge), TYA Ireland- Phillip Hardy; Paul Mc Eneaney (Welcome Director, On the Edge).

The city of Birmingham is one of the most culturally diverse cities in the UK and has one of the youngest populations in Europe. The main festival centre for On The Edge will be Birmingham Repertory Theatre with all venues within a 10-minute walk of the city centre. The festival will showcase up to 20 productions from the UK, Ireland and from around the world.

The theme of ASSITEJ Artistic Gatherin 2016 will be:

On the Edge: Interdisciplinary Exchange



VISIT TO THE ASSITEJ ARCHIVES

In Berlin, we visited the KJTZ archives guided by the man in charge, Jürgen Kirschner. These archives are located in Berlin, Munich and Frankfurt. In the Berlin archives, one can find the historical materials of ASSITEJ and its centers around the world.

The archives made a great impression on the members of the executive committee who visited them, due to the professional manner in which the different materials were ordered and classified.

In Berlin, they had reestablished the archive of the children and youth theatre in the German Democratic Republic (GDR), in the nineties, with documents from 1946 until 1990. This holding includes the ASSITEJ center of the GDR and they hope to transfer this part of the collection to the Frankfurt Archives.

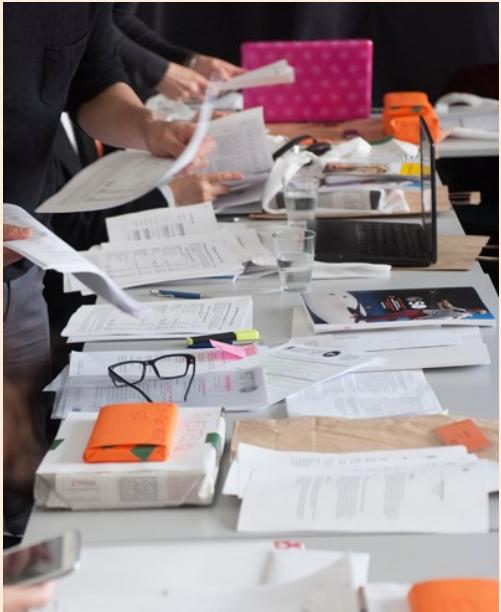


ASSITEJ EC MEETING *

Minutes of the meeting can be found at: <http://www.assitej-international.org/the-executive-committee/minutes/>



* (Monday April 20th – Monday April 27th)





ASSITEJ appreciates and acknowledges the excellent work that ASSITEJ Germany put particularly in the structure for the encounters to develop the different themes, as well as their generosity and great organization in regard to the Next Generation Program and the 50th Anniversary Ceremony. We would also like to recognize the effort made to show the history of ASSITEJ through the exhibition "Movements."

Another special thanks to ASSITEJ France for their contribution and presence at the 50th Anniversary Ceremony, which was a very special and unique event.

Addendum 1

Anniversary Ceremony Guests

1	Razi	Amitai	Israel
2	Sarah	Argent	UK
3	Steve	Ball	UK
4	Dieter	Bassermann	Germany
5	Norbert	Bayer	stellvertretender Geschäftsführer
6	Ady	Beeri	Israel
7	Daryl	Beeton	UK
8	Marjorie	Berthomier	Attachée Culturelle
9	Georg	Biedermann	Liechtenstein
10	Marco	Libener	Liechtenstein
11	Kees	Blijleven	The Netherlands
12	Romano	Bogdan	Croatia
13	Renate	Breitig	Germany
14	Hadrien	Cantau	Team
15	Hilde Annette	Aakre	Norway
16	Liesbeth	Coltof	The Netherlands
17	Marianne	Cornil	Musician
18	Antonella	Dalla Rosa	Italy
19	Marijke	De Moor	Flanders Arts Institute
20	Brigitte	Dethier	Germany
21	Blanka	Dickgiesser	Team
22	Jean-Marc	Diébold	Bureau du Théâtre et de la Danse
23	Anna	Eitzeroth	Germany
24	Mohamed	Elghawy	Egypt
25	Philippe	Etienne	French Ambassador
26	María Inés	Falconi	Argentina
27	Carlos	De Urquiza	Argentina
28	Henning	Fangauf	Germany
29	Meike	Fechner	Germany
30	Daniel	Fernandez	Argentina
31	Petra	Fischer	Switzerland
32	Stefan	Fischer-Fels	Germany
33	François	Fogel	France

34	Roberto	Frabetti	Italy
35	Susanne	Freiling	Theaterhaus Ffm
36	Dirk	Fröse	Jury AM15! / ASSITEJ Preis
37	Asaya	Fujita	Japan
38	Marissa	Garay	Mexico
39	Sue	Giles	Australia
40	Marisa	Giménez Cacho	Mexico
41	Nora	Gores	Team
42	Sandrine	Grataloup	France
43	Andrea	Gronemeyer	Germany
44	Su	Guiping	China
45	Lucie	Haardt	Germany
46	Nina	Hajiyanni	UK
47	Miran	Hajos	Croatia
48	Yvette	Hardie	South Africa
49	Paul	Harman	UK
50	Christine	Hauck	Germany
51	Ayala	Hauftman	Israel
52	Eivind	Hauglund	Norway
53	Alexandra	Henn	Bureau du Théâtre et de la Danse
54	Rainer	Hertwig	
55	Anne	Herwanger	Germany
56	Lorenz	Hippe	Germany
57	Marlis	Hirche	ASSITEJ Preis
58	Christel	Hoffmann	Germany
59	Rebecca	Hohmann	Vorstand
60	Luděk	Horký	Czech Republic
61	Lutz	Hübner	ASSITEJ Preis
62	Cordula	Hunold	Prague
63	Annett	Israel	Germany
64	Vigdís	Jakobsdóttir	Iceland
65	Tina	Jücker	Theater Marabu
66	Katrin	Kellermann	Germany
67	Katja	Kendler	
68	Michaël	Ehrlich	France
69	Guila Clara	Kessous	France
70	Imran	Khan	India
71	Jürgen	Kirschner	Germany
72	Detlef	Köhler	Vorstand
73	Barbara	Kölling	ASSITEJ Preis

74	Galina	Kolosova	Russia
75	Kim Peter	Kovac	USA
76	Kai	Krösche	Austria
77	Diana	Kržanić Tepavac	Serbia
78	Thomas	Lang	Vorstand
79	Lola	Lara	Spain
80	Mariken	Lauvstad	
81	Kevin	Lewis	UK
82	Michael	Lurse	ASSITEJ Preis
83	Christoph	Lutz-Scheurle	
84	Amelie	Mallmann	Team
85	Niclas	Malmcrona	Sweden
86	Bernd	Mand	Jury AM15!
87	Mélanie	Marchand	
88	Claudia	Mayer	
89	Kirstin	Mboha-Pagels	Johannesburg
90	Nishna	Mehta	India
91	Oan-Ho	Meng	Seoul
92	Jasminka	Mesaric	Croatia
93	Katarina	Metsälampi	Finland
94	Joanna	Migut	Poland
95	Eckhard	Mittelstädt	Germany
96	Nao	Miyauchi	Japan
97	Narcisa	Mocanu	Romania
98	Calin	Mocanu	Romania
99	Christoph	Mohr	Poland
100	Nicolás	Morcillo	Spain
101	Felicia	Moritz Malmcrona	Sweden
102	Christiane	Müller-Rosen	Ein Bodybild – Theater Marabu
103	Truong	Nhuan	Vietnam
104	Miyuki	Nishimura	Japan
105	Ernie	Nolan	USA
106	Irene	Ostertag	BDAT / Geschäftsführerin
107	Kenjiro	Otani	Japan
108	Claus	Overkamp	Theater Marabu
109	Jorge	Padín	Spain
110	Anne	Paffenholz	Jury AM15!
111	Iris	Pavic Tumpa	Croatia
112	Cyrille	Planson	France
113	Michael	Pöllmann	Austria

114	Kurt	Pothen	AGORA Theater
115	Stephan	Rabl	Austria
116	Norbert	Radermacher	BDAT Präsident
117	Hagit	Rechavi	Israel
118	Dagmar	Roubalová	Czech Republic
119	Tülin	Saglam	Turkey
120	Wolfgang	Schneider	Germany
121	Stephan	Schnell	Bund Deutscher Amateurtheater e.V.
122	Katharina	Schröck	Kulturamt Frankfurt am Main
123	Lydia	Schubert	Vorstand
124	Christine	Schulmeier	KJTZ
125	Hisashi	Shimoyama	Japan
126	Ivica	Simic	Croatia
127	Diane	Sinizergues	
128	Anja	Söhns	Kulturamt Frankfurt
129	Jutta Maria	Staerk	Vorstand
130	Vera	Strobel	Theater o.N.
131	Wolfgang	Stüßel	Vorstand
132	Thomas	Stumpp	Germany
133	Gerd	Taube	Germany
134	Susanne	Tenner-Ketzer	Das Meininger Theater
135	Amy	Thomasson	Team
136	Pamela	Udoka	Nigeria
137	Aylin	Ünal	Germany
138	Manon	Van de Water	USA/Netherlands
139	György	Vidovszky	Hungary
140	Ingeborg	von Zadow	Theaterautorin
141	Leo	Vukelić	Croatia
142	Geesche	Wartemann	Germany
143	Beate	Weber	India
144	Kay	Wuschek	Germany
145	Anne-Marie	Zabel	Germany
146	Jürgen	Zielinski	ASSITEJ Preis
147	Paulo	Merisio	Brazil
148	Kim	Sookhee	South Korea

Addendum 2

NEXT GENERATION program at the assitej artistic gathering in the frame of the Augenblick mall! 2015

	First name	Last name	Nationality	Remarks
1	Alisa	Hecke	German	
2	Amelie	Barucha	German	
3	Amelie	Vogel	German	
4	Anabel	Hogefeld	German	
5	Anja	Ruschival	German	
6	Başak	Gürer	Turkish/Cypriot	
7	Bojana	Bobic	Serbian	
8	Bruce	Munashe Masenda	Zimbabwean	
9	Carolina	Chmielewski Tanaka	Brazilian	
10	Daylin Anaya	Blanco	Cuban	
11	Diana	Rojas-Feile	Colombian/Swiss	Alumni
12	Ernest	Ndagijimana	Rwandese	
13	Felix	Schiller	German	
14	Francisco	Pedreira	Argentinian	
15	Frederic	Lilje	German	
16	Ghazal	Sabouri	Iranian	
17	Inga	Schwörer	German	
18	Ishu		Indian	
19	Jeremiah	Ikongio	Nigerian	
20	Joanna	Evans	South African	
21	Johanna	Danhauser	German	
22	Jon	Il	North Korean	
23	Jon Song	Jun	North Korean	
24	Josefina	Piñeirúa	Uruguayan	
25	Karina Miranda	Reyes	Mexican	
26	Kedar	Shrestha	Nepalese	
27	Kristin	Grün	German	
28	Kwak	Jung-eun	South Korean	
29	Lucas	Franken	German	

30	Martina	Amiras	Argentinian	
31	Meike	Hedderich	German	
32	Minoovash	Rahimian	Iranian	Alumni
33	Momodu Innocent	Ehizua	Nigerian	
34	Mthokozisi	Zulu	South African	
35	Ndjombe Jean Jaques	Titi	Cameroon	
36	Nina	Weber	German	
37	Nishna	Mehta	Indian	
38	Pak Jong	Su	North Korean	
39	Petra	Jeroma	German	
40	Philipp	Boos	German	
41	Sandile	Hilton Vilakati	Swazi	
42	Sarah	Kramer	German	



The **ASSITEJ WORLD CONGRESS** talks about 1.1966 -

Prague - Czechoslovakia **Theatre, Childhood and Youth** 2.1968 - The Hague -

The Netherlands **The Portrayal of Present Day Problems in Children's Theatre** 3.1970 - Venice - Italy **Rapports entre l'évolution psychologique de l'enfant d'aujourd'hui et la dramaturgie du théâtre pour l'enfance** 4.1972 - Montreal / Quebec & Albany / N.Y. - Canada

& USA **What is Creative Dramatics?** 5.1975 - Berlin - GDR **The Professional Actor and School** 6.1978 - Madrid - Spain **In Search of New Aesthetic Forms** 7.1981 - Lyon - France **Terminology** 8.1984 -

Moscow - USSR **...in the spirit of peace, humanism and progress**

9 - 1987 - Adelaide - Australia **Staging the Future** 10.1990 - Stockholm - Sweden

The development of individual identity through the search for a better ethnic and cultural awareness 11.1993 - Havanna - Cuba

Honorary Presidents Award 12.1996 - Rostov-on-Don - Russia **Theatre for Survival** 13.1999 - Tromsø - Norway **Poles apart - Poles together.**

Cultural connections 14.2002 - Seoul - Korea **Tradinology. Why and How to Mix Tradition and Technology** 15.2005 - Montreal - Canada

Encourage the personal development of young people through the arts 16.2008 - Adelaide - Australia **Theatre Festivals: Celebration of Cultural Diversity** 17.2011 - Copenhagen / Malmoe - Denmark /

Sweden **building bridges, crossing borders** 18.2014 - Warsaw - Poland

Facing the Audience. Understand, Follow and Respond to the transformations of its spectators 19.2017 Cape Town South Africa

**The Future of Theatre in Africa is
Theatre for Young Audiences**

