



ASSITEJ

International

Newsletter N°50

Zagreb, Croatia, March 2009.

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*Wolfgang Schneider
President of ASSITEJ
International*

Golden Jubilee of the ASSITEJ-Newsletter

Once upon a time there was no communication. This was the time of cold war. Between West and East there was a wall. And this was the official policy of the world for decades. But unofficially there were people with an artistic background and a philanthropic idea: Theatre for Children and Young People. These theatre makers were very much interested in communication because theatre is communication. And especially the young generation needs to communicate. This was the time of founding ASSITEJ, a worldwide organisation of communication: About theatre, about kids and teenagers, about artistic questions, about the future of our life. ASSITEJ is a network of changing theory and practice, performances and repertoires, festivals and publications. And a network is the addition of their members. The ASSITEJ-Newsletter collects the member activities and offers to take part – in the international communication about Theatre for Children and Young People: An information and an invitation, useful – so please use it!

Wolfgang Schneider
President of ASSITEJ International ●

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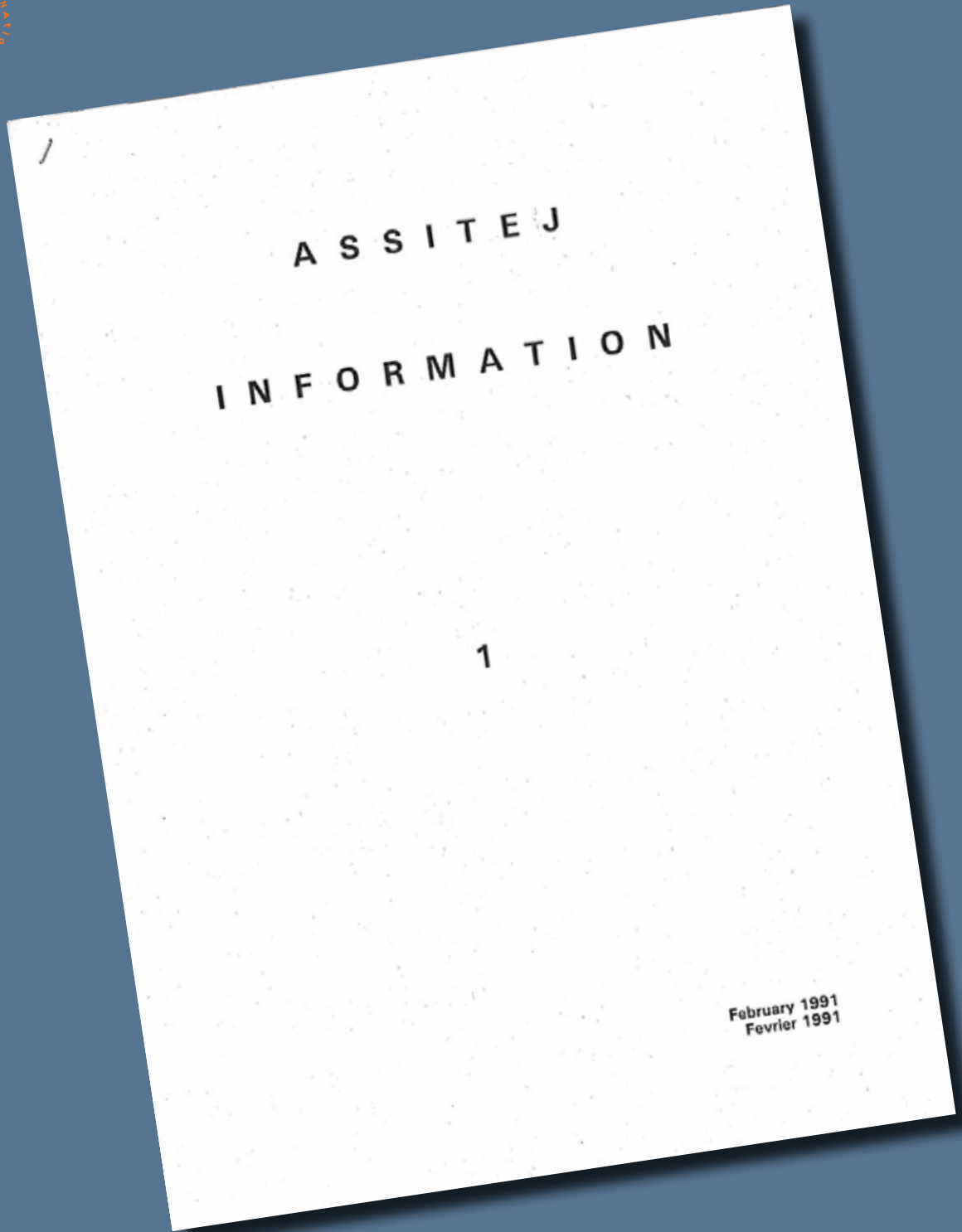
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On the occasion of ASSITEJ NEWSLETTER No. 50, former Secretary General Michael Ramløse reflects on the very first newsletter of ASSITEJ which he edited in February 1991.

ASSITEJ International Golden Jubilee the 50th issue of the Newsletter

When I was elected Sec. Gen. of ASSITEJ in May 1990 at the Stockholm Congress it was very much due to the fact that a majority of the membership felt an urgent need for change in the organisation, and the “programme” of modernisation and inclusion which was launched as part of my candidacy for the Nordic countries seemed to be an adequate answer to this.

The Newsletter was distributed for the first time to the centres in February 1991 in order to meet the need for a closer communication and information flow among the centres, the EC and the Secretariat, to promote ASSITEJ as a modern, open and inclusive organisation.

Things were, of course, very different in 1991 – we had no electronic communication like e-mail, there were no web-sites, only few (and heavy!) mobile phones etc. – hard to imagine that nowadays... The Newsletter – as I remember it – came out 3-4 times a year, printed at the Secretariat and distributed to the centres by the post – and the news, of course, had to be collected from the centres and elsewhere which meant that when the centres received the newsletter it contained news that were already “old” – but – and this was important: for the first time all centres had the opportunity to know what was going on in the EC and around the world.

The very first Newsletter was in English and French. Until the Congress in Rostovna-Donu in 1996 ASSITEJ had three official languages: English, French and Russian. All meetings in the EC should have interpretation to and from these three languages, the GA the same, of course, but also official documents, minutes and other official papers from the General Secretariat should be printed in at least English and French (The colleagues at ASSITEJ/RUSSIA took care of the Russian translation).

Newsletter 1 contains among other things a resume of the most important decisions taken at the EC-meeting in Budapest in January 1991. Of special interest was the decision taken that ASSITEJ would work hard to organise an EC-meeting in Kenya in 1992 and seminars in Asia, Africa and South America – also in 1992.

These were the first steps of a proactive policy to include the countries and theatre people from those three continents fully in ASSITEJ activities.

(Both events eventually took place in 1992 with substantial financial support from the aid agencies of the Nordic countries. The EC-meeting in Nairobi was combined with an African festival, and instead of three seminars one was held in Hanoi, but with participation from all the above mentioned continents)

One can also read that already on this first EC-meeting after the Congress it was decided to investigate a new subscription system which would more fairly reflect the actual financial possibilities of the membership. At this time all members paid the same fee – 250 USD (which as matter of fact was very little for some member centres and a huge amount of money for others). At the Congress in Havana in 1993 the current system of “solidarity-fee” was adopted by the GA and has been working ever since. Also a revision of the statutes were discussed at this first EC-meeting – and again at the Cuban Congress the modernisation of the statutes were adopted by the GA (they have been revised a couple of times since then)

In Newsletter 1 we also find the first mention – and the introduction to the membership – of the ASSITEJ ARCHIVES in Frankfurt, now an invaluable institution within ASSITEJ which collects and remembers our history – the “ASSITEJ INFORMATION 1, February 1991”, was sent to me for this little article by the colleagues in Frankfurt.

Comparing the ASSITEJ Newsletters from the 90ies with the swift, easy and efficient communication which takes place within ASSITEJ now (let alone the lay-out of it!!) shows how far we have come in terms of participation and inclusion on a global level. And that was exactly what the first newsletter set out to do.

Michael Ramløse
Sec. Gen. of ASSITEJ 1990 - 1996

02 FROM THE EXECUTIVE COMMITTEE/DU COMITE EXECUTIF

(important decisions from the meeting i Budapest)
(décisions importantes prises à la réunion à Budapest)

- 007 New members
At the EC-meeting in Budapest ICELAND was accepted as a new member of ASSITEJ, and KENYA - until now a corresponding member - was accepted as a full member of the organisation.
The Executive Committee welcomed the new Icelandic Centre and expressed their satisfaction with the fact that Kenya is now our first full member in the African Continent.
- Nouveaux membres
Au cours de la réunion du C.E., à Budapest, l'ISLANDE a été acceptée en tant que nouveau membre de l'ASSITEJ; le KENYA, jusqu'à présent membre correspondant, est devenu membre à part entière de notre organisation.
Le Comité Exécutif a souhaité la bienvenue au nouveau Centre Islandais et exprimé sa satisfaction de voir le Kenya devenir notre premier membre africain à part entière.
- 008 Co-option to the Executive Committee
At the recommendation of ASSITEJ/JAPAN the President of ASSITEJ/KOREA - Kim Woo-ok - was co-opted to the EC (according to the statutes article 10, subsection 3). A co-opted member of the EC has equal rights as the EC-members elected at the General Assembly.
- Co-optation au Comité Exécutif
En accord avec la recommandation d'ASSITEJ - JAPON, le président de l'ASSITEJ - CORÉE, Kim Woo-ok, a été coopté au C.E. (selon l'article 10, section 3 de nos statuts). Rappelons qu'un membre coopté au C.E. jouit des mêmes droits qu'un membre du C.E. élu à l'Assemblée Générale.
- 009 Adviser to the Executive Committee
In order to strengthen ASSITEJ relations with African countries the Executive Committee decided to appoint Penina M'lama, Tanzania, as an adviser to the EC. During the period 1987 - 1990 Mrs. M'lama worked as a counsellor for the Commission on Liaisons with African, Asian and Latin American Countries, and she is a representative of the UAPA (Union of African Performing Artists).
With this appointment all continents are now represented in the Executive Committee.
- Consultant au Comité Exécutif
Afin de renforcer les relations de l'ASSITEJ avec les pays du continent africain, le Comité Exécutif a décidé de nommer consultante au C.E. Mme Penina M'lama, Tanzanie. Mme M'lama a été de 1987 à 1990 conseillère à la Commission des Liaisons avec les pays d'Afrique, d'Asie et d'Amérique Latine. Elle est en outre représentante de l'U.A.A.S. (Union Africaine des Artistes de Spectacle). Par cette nomination, tous les continents se trouvent représentés au sein du Comité Exécutif.
- 010 Counsellors to the Commission on Artistic Problems
As counsellors for this commission the EC appointed Angela Chaplin, Australia, Mary Hall Surface, U.S.A., and Maurice Yendt, France.
(see also 03 - 014).

Conseillers à la Commission des Problèmes Artistiques

Le C.E. a nommé Angéla Chaplin, Australie, Mary Hall Surface, Etats-Unis, et Maurice Yendt, France, conseillers à cette commission. (voir également 03 - 014).

- 011 Counsellors to the Commission of Liaisons....

As counsellors to this commission the EC appointed Carlos Jimenez, Venezuela, and Arun Agnihotri, India.
(see also 03 - 017).

Conseillers à la Commission des Liaisons avec Afrique, Asie et Amérique Latine.

Le C.E. a nommé Carlos Jimenez, Vénézuéla, et Arun Agnihotri, Indes, conseillers à cette commission. (voir également 03 - 017).

- 012 EC-meeting in Africa 1992 ??

The Executive Committee accepted a proposal from the Nordic Centres to investigate the possibilities of having an EC-meeting in an African country in 1992.

A sub-committee consisting of Michael FitzGerald, Mårten Harrie and Michael Ramløse will be working on this.

Réunion du C.E. en Afrique en 1992 ?

Le Comité Exécutif a accepté la proposition des Centres Nordiques d'examiner la possibilité de tenir une réunion du Comité Exécutif dans un pays d'Afrique en 1992.

Un sous-comité composé de Michael Fitz-Gerald, de Mårten Harrie et de Michael Ramløse s'est chargé de ce travail.

- 013 Seminars in Africa, Asia and Latin America

As a follow-up on the 3 pre-congress seminars in the Nordic countries in 1990 the EC decided to investigate the possibilities of having 3 seminars in the 3 continents in 1992.

ASSITEJ will apply for funds for the seminars at the UNESCO and other organisations.

The preparations will be made by the above mentioned sub-committee in co-operation with the Commission of Liaisons.

Séminaires en Afrique, Asie et Amérique Latine

A la suite du succès des trois séminaires "pré-congrès" tenus dans les pays nordiques en 1990, le C.E. a décidé d'étudier la possibilité de tenir trois séminaires dans ces trois continents en 1992.

L'ASSITEJ compte trouver les fonds nécessaires pour ces séminaires auprès de l'UNESCO et d'autres organisations.

Les préparations seront prises en charges par le sous-comité mentionné ci-dessus, en co-opération avec la Commission des Liaisons.

ASSITEJ International World Day of Theatre for Children and Young People



Communication and Imagination

Letter from Wolfgang Schneider

Normally theatre takes place in theatres. But it does not have to. Theatre can also take place on the streets, in buses or classrooms. Theatre spaces are theatre spaces wherever they might be. Theatre can take place on a stage with sets and props; theatre can also be performed on the front edge of a stage – with or without puppets. Theatre can even be produced without anything at all, in an empty space so to speak. This is not entirely true, of course, because theatre needs actors and active audiences. Nothing can take place without this partnership! The form of communication determines the space, the imagination and the dreams. This is art, theatre art, the nuts and bolts of acting. This is also the case for theatre for young people. And this unique live experience must be particularly fostered. Children and young people refuse to be taken for a ride. They are well acquainted with virtual worlds but they also appreciate the world of the theatre. We should not be supplying them with trite fantasies but social fantasies, not with escapist dreams but socially relevant visions. It's not about didactic theatrical theories but intelligent ways of telling stories.

So switch on your brains please, and get ready to enjoy the sensuous pleasures of theatre. May the International Children's and Young People's Theatre Day help to make this possible!

Let us plead for interesting, innovative and inspiring material throughout the world. For, in the last analysis: all the world's a stage.

Children have their own space and time.
It is not always the same as the space and time of adults.
Teenagers have another space and time.
And young children's space and time is also different.
Space and time define a dimension.
Space and time are at the basis of rhythm.
And rhythm is at the basis of theatre, as well as of life.
At the basis of communication, with ourselves and with the others.
Doing theatre for children - of any age -, or doing theatre for teenagers or young
people, means entering new spaces and times.
It means experiencing new rhythms to find a shared rhythm.
Searching a shared rhythm means searching a neutral territory.
Not a no man's land, floating in the middle of a conflict.
But a land that does not belong to anyone, and still free from conflicts, a free land.
Where nothing has to be defended, but where it is possible to finally share something.
A piece of knowledge, a question, a doubt, and even an emotion.
It is often said that one of the greatest illusions of man is to be able to share their emo-
tions with others.
To reach a state of fusion, of empathic communion.
It is also said that this is impossible in real life, except when a love begins. Maybe we
can be compassionate, live an emotion close to someone else, feel emotions at the
same time. Which are, in any case, different emotions.
I can be glad that you are happy, but I am not "happy"; I am "glad".
I sympathise while you live an intense emotion.
I can be sorry for your sorrow. But what I feel is not sorrow; it is something different,
something lighter.
Maybe we can share an intense, collective emotion, just like the one that unites us in
supporting a sport team, but it is hard to share a personal, deep emotion.
I like to think that the unattainable wish of the state of fusion is one of the reasons that
brought mankind to need to do and live art.



**Message from Roberto Frabetti
Testoni Ragazzi/La Baracca
Bologna, Italy**

In particular, a “live” kind of art; the art that needs the presence of actors and audience at the same time.

Like in music, dance and theatre.

In the fiction of theatre it may be possible to share deep, and therefore “real”, emotions.

If we watch Romeo and Juliet together, together we can wait for the sun to rise, knowing that it has already risen.

Being Juliet who detains, not wanting to; or being Romeo who stays, knowing what will happen.

If all alchemies work and if there is truthfulness.

Truthfulness is basic.

I mean the truthfulness of those who are aware they are living in a “free” land.

Which is neither mine, nor yours. It is a land of transit and meeting.

It is the truthfulness of a kind of theatre that does not celebrate actors and artists, but one where actors and artists live intensely what they do and the opportunity that life offered them: being able to set foot in free lands, where it is possible to glimpse fusion.

In doing theatre for children or young people, whatever their age, the free land is often visible. Because “they” have their own space and time. We cannot enclose them in our dimension, we should try to move and search for a new rhythm.

The rhythm of a meeting. The rhythm produced by trying and getting to know the others, their being unique, their being different.

This is one of the many and most important characteristics of theatre for children.

Which is not a “minor” kind of theatre, but a place of deep artistic and human research.

Because children have the right to interact with adults who respect them as human beings.

Art and theatre can represent a land where meetings are possible, where other spaces and times can entwine, full of amazement, allowing us to touch the chords of our deepest sensibility.

Roberto Frabetti

Celebration of the International World Day of Theatre for Children and Young People

Mexico

announces the 2nd marathon of the Theatre for children and young people on Saturday 21st March of 2009, for the celebration of the World day of Theatre for Children and Young People with the next performances: “Titerino circus troupe”, “ El desconcierto de los gatos”, “Enfermo imaginario”, “Hombrecito”, “¡Escamas al rescate!”, “Triciclo”, “ Profechonale”, “La trapecista”, “Alebricalles”, “Yo sin ti”, and different workshops: “Títeres Bichos”, “Títere de Bolsa”, “ Máscara del Teatro”.

Austria

ASSITEJ Austria is celebrating the international World day of Theatre for children and young people on March, 20 in over 30 theatres, institutions and workshops all over Austria. The topic is: “The right for art is a right for children and young people” – therefore all projects will be focus on offer artistic work for everybody – also children and young people who doesn’t have the opportunity to.

Denmark

In connection with the International World Day of Performing Arts for Young Audiences – ASSITEJ Denmark plans to arrange a large number of PR initiatives. At all public TYA performances taking place on 20 March – they will encourage the specific theatre to read aloud a speech based on the information by ASSITEJ International. ASSITEJ Denmark will distribute a press release to all national media – and use our network to make the public aware of the celebration. ASSITEJ Denmark is looking forward to work for the celebration of this important ASSITEJ day.

Serbia

ASSITEJ Serbia will celebrate Theatre for Young World Day with two events: Conference "Theatre Art in cultural policy for young" and Mr. Wolfgang Schneider will give a lecture to students on "Present situation Theatre for Children and Young in World and Germany" on University of Art, Belgrade.

Conference will gather high institutional representatives in culture, education, health and care for young field with intention to call attention on Theatre for Young Audience as an important and capable factor that has to consider in building strategies and cultural policy for young and to be included in intersector collaboration activities and projects. Among respectable artists and cultural workers from Belgrade as speakers and participants in discussion, the Conference will attend as special guest a and key speaker Mr. Wolfgang Schneider ASSITEJ International president.

ASSITEJ Serbia wishes kind regards to all ASSITEJ International center's and members and many wishes for good and successful performances, events and projects on 20. March which will witness Theatre for children and young indispensability for young's development all around the world.

Nepal

ASSITEJ Nepal announces celebration of the International World Day of Theatre for Children and Young People

20th March on the world day in Delhi number of Actors, Directors, Puppeteers will be performing stories. Same day we'll be formally relaunching the Assitej India in Delhi. President Schneider's Message will be distributed amongs all the people and Assitej book will be shown for sale. 22nd march will be the continuation of 20th at Gurgaon the neighbouring city to delhi. Gurgaon is a fast developing city which is having the headoffices of many multinational companies in North India. Assitej India target to make it a regular venue for Performances, Workshops and projects. On the same day there will be 5 groups performing there short plays at the same venue.

Iran

ASSITEJ Iran announces celebration of the International World Day of Theatre for Children and Young People in the Ordibehesht Month of Iran's Theater that will take place from 21st of April till 21st May, with a little delay because of the New Year's Holidays.

Program will involve puppet, photo, poster, archetype and theatrical books exhibition of 40 years theater activities of Kanoon and professional theatrical forums on different topics connected to children's theatre.

India

Assitej India for the first time is celebrating THE WORLD DAY as one. Prior to this some of the units have been organising small events. 20th March is also the day when assitej India is going to Relaunch itself in The city of Delhi amongst the theatre community working for Children. One of the main aim of assitej India was to recognise Companies, Groups, Individuals working for children. We have been able to spread the name of Assitej India to some veterans and some newcomers of theatre for children. In our very first Celebration of WORLD DAY we'll be join by 8 such companies/groups and numbers of individuals. This will be first time here in India that so many professionals working with young people will be performing under one roof. The celebration will be held two days in two cities (New Delhi and Gurgaon).

Croatia

ASSITEJ Croatia will celebrate the World Day in Vukovar, the town in Eastern part of the country, together with Croatian UNIMA center that is celebrating it's day on the 21st of March. The united celebration will take place within the Puppet Theatre Festival.

OUR PRESENT FOR
THE THEATRE FOR CHILDREN WORLD DAY



Theater Festivals

CELEBRATION OF CULTURAL DIVERSITY

The ASSITEJ Book 2008-2009

Edited by Wolfgang Schneider and Ivica Šimić
for the International Association
of Theatre for Children and Young People



International GUIDE



ASSITEJ INTERNATIONAL PROUDLY PRESENTS

The ASSITEJ Book 2008/2009

Theatre Festivals

CELEBRATION OF CULTURAL DIVERSITY

FROM THE CONTENT:

The International Festivals

The main topic of the Book is covered from different angles and from different parts of the world, from South America to Japan. Reputable authors write about important themes:

Dragan Klaić writes about the rationale of festival research and international cooperation. Wolfgang Schneider tells about the Theatre Festival for a Young Audience - Results and Remarks of an Evaluation. Carsten Jensen will inform you about the Danish festival model, and Boomer Stacy about the North American scene. Ellen Bianchini, Paul Harman, Shoona Powell write about the festivals in UK, and Brigitte Dethier about the festival in Stuttgart, Germany. Hishasi Simoyama covers the Network of East Asia and Kijimuna Festa in Okinawa, and Marisa Gimenes Cacho the festivals in Ibero-America. Read also about Stephan Rabl and the festivals he organizes in Austria in the article by Thomas Frank: A Life Less Ordinary

Report from the Congress in Adelaide

All you should know about the Congress held in Adelaide in May 2008 you will find in the Book: overall report written by Tony Mack, special reports from Assembly by Niclas Malmcon and the Festival by Jason Cross, summary of the talks held during The ASSITEJ International Forums, reports from Next Generation Project, and lists of the Awardees.

We strongly encourage you to order the copies of the book and thus help production and distribution of the book.

The price of the Book

10 &US for 1-49 copies,
8 &US for 50-99 copies,
6 &US for 100 copies and more.

Two free copies are already delivered to each and every national centre.

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or go to

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and order the book online

Papers from ITYARN Conference

All papers presented during the Conference of ITYARN you can find in the Book.

The Address Book

Find updated addresses of all 78 members countries, as well as the addresses of new Executive Committee.

Advertisements

Look at the beautiful advertisements from the festivals and theaters from all around the world that made our publication possible.

The Festival Guide

As the addition to the Book, we published a comprehensive Festival Guide with more than 140 festivals from all around the world printed as a separate publication. That way you can get two books instead of one, for the price of one. In addition to this, all Spanish speaking countries will receive special CD with the Spanish translations of the articles printed in the book. All this is our contribution to the celebration of our Theatre for Children World Day.

Reports From the ASSITEJ Workshops

FROM **CARACAS** VENEZUELA

“Workshops in 2008- Taboos in the theatre for children and young people” is a project organized by ASSITEJ Centers in Iberoamerica and by ASSITEJ Centers of Nordic countries in cooperation with Grupo de Teatro Universitario para Niños El Chichón and University Central de Venezuela; supported by Kulturkontakt Nord and Instituto de las Artes Escénicas y Musicales de Venezuela.

3rd day

The third day was dedicated to work on the improvisation.

The mode was changed if compared to the day before: it was chosen one director who was responsible for stage settings. The word was incorporated, not as a basis of the work, but as an element, if necessary.

The start of the work required a lot of discussions between the members of the groups. Not only for choosing a subject, but how to approach it. Some subjects were represented from the point of view of specific culture and not in general. There were presented four works: two of them with subject about death (one of them using the techniques of theatre of objects, the second one of acting), the third one about violence in family and the fourth one about kids infected with AIDS.

Each group was asked to determine the age that the performance was for.

Some proposals were quite emotional and of course all of them resulted with discussions and some exchanges. Artistic contributions and contents contributions allowed the entrance to the presented subjects, both in theatre for children and in general. What is the relation between child and death? How

adults take part in this relation? Is it permitted to talk about death? From what age? Is possible the realistic violence on the stage? Is it convenient? How to create the play and not to convert it in “pedagogy” on the stage and avoid obvious messages? How to focus the subject and not to get lost in the circumstances around it?

It is obvious that those taboo subjects that are dedicated to young audiences, and that create a resistance when are shown on the stage, mobilize much more than simple, or not that simple artistic proposals. First of all: social, but also personal, economic, politic, psychological aspects could not stay behind the stage.

4th day

Today were presented modified scenes of improvisation according to their own and foreign evaluations realized the day before and with excellent results. It was deepened the double movement of recognition of differences and confluences into the work. Each proposal required a hard work of the members on adaptation to other styles, languages, experiences, expectancies. An idea of adaptation produced excellent communication that generated language, codex

and proposals that are neither Nordics, neither Iberoamerican, but created for this experience of integration. Hard work produced some tiredness, but it didn't disturb the work, contrary, it became a stimulation to improve the work.

The work was focused on two scenes of the play "No tocar" (Don't touch) of Mexican author Enrique Olmos from Ita who presented it as a "scenic story in different voices" and is about a sexual abuse in the family. The play has an open structure that facilitates its montage of different esthetic proposals, including the possibility of changing the number of characters. First were chosen two scenes that were translated into English for better understanding of those participants who didn't speak Spanish. Perla coordinated the work on the scene: 1 with three groups and Robert: 4 with two groups.

The participants were given a chance to choose the text, the same as technique, language, style etc. Each group chose the director who could choose an assistant. Groups were separated for work. They talked, discussed etc. It is important to detail that many participants are not actors (playwrights, directors etc.) but they participated in acting like they were actors.

Finally we came to the first presentation and our emotions were very expressed. The possibility of having so many different groups working together on the same scene gave as a chance to enjoy and compare completely different proposals. Some of them were created in English, some in Spanish, some with kind of language mixture. Each group integrated 3-5 persons of different nationalities. Translators were helping during the preparations in some groups.

Presentations were various: from the crude realism to the symbolism of the objects. The action was always in front of the words.

Our need is to show the scenes to very young audience. It would be great to have this opportunity in the future meetings.

We have finished.



La bola rica
José Silva

María Inés Falconi
Representative of ATINA in ASSITEJ INTERNATIONAL
Vice President of Executive Committee of ASSITEJ INTERNATIONAL

European Festival Research Project in Moscow
FESTIVALS OF THEATRES FOR CHILDREN AND YOUTH
hosted by the Big Break festival and Theatre Praktika
Moscow, 30 October - 1 November, 2008
Report by Nathalia Prosuntsova
Edited by Dragan Klaic and Christopher Maugham

FROM **MOSCOW** RUSSIA

Summary

The EFRP research workshop in Moscow, hosted by Praktika theatre within the framework of the Big Break festival, focused on festivals of theatre for children and young audiences. The two days were subdivided into three sessions, with Russian and European participants offering 14 presentations, followed by intensive discussion. The participants focused on festival programming and the search for new audiences and outlined possible avenues for further research.

For the full report, including discussions, go to www.assitej-international.org

PARTICIPANTS:

Dragan Klaic, Netherlands

Chair of European Festival Research Project, Amsterdam;

Eduard Boyakov, Russia

Artistic Director of Praktika Theatre and Big Break Festival;

Wolfgang Schneider, Germany

Professor of Hildesheim University, President of World ASSITEJ;

Gerhard Verfaillie, Belgium

Artistic Director of KROKUSFESTIVAL, Hasselt;

Dennis Meyer, Netherlands

Artistic Director of Het Lab, Utrecht;

Brigitte Dethier, Germany

Artistic Director of Junges Ensemble Stuttgart Theatre and "Schöne Aussicht" Festival;

Paul Harman, United Kingdom

Honorary Life President of ASSITEJ UK, Member of the Executive Committee of ASSITEJ International 2008 – 2011,

Artistic Director of MYPT, Liverpool and CTC, Darlington, 1978 – 2008, Director of Takeoff Festival 1989 – 2008

Ellen Bianchini, United Kingdom

Artistic Director of The Spark Children's Art Festival;

Shona Powell, United Kingdom

Director of Lakeside Arts Centre, Nottingham University;

Michael Ramløse, Denmark

Playwright, Director of CARAVANEN International Festival of Theatre for Children

Marina Medkova, Russia

Executive Secretary of Russian ASSITEJ centre;

Olga Perevezentseva, Russia

Project Coordinator of Russian ASSITEJ centre;

Oleg Loevskiy, Russia

Director of Real Theatre Festival, Deputy Director of Yekaterinburg Theatre for Young Audiences;

Marina Kornakova, Russia

Director of the "Harlequin" National Award and Festival of Theatre Art For Children;

Ekaterina Dmitriyevskaya, Russia

Theatre critic;

Andrey Luchin, Russia

Director of Obraztsov Puppet Theatre

Ksenia Brailovskaya, Russia

Sociologist, Demos Center for Information and Research on Public Interest Issues, Moscow;

Asmik Novikova, Russia

Sociologist, Demos Center for Information and Research on Public Interest Issues, Moscow



Happy Hans
SAMART, Samara, Russia

October 31 was opened with the morning session by Dragan Klaić.

Wolfgang Schneider presented a general overview of the subject and singled out different types and models of existing festivals, invoking examples from Europe, Asia and Africa.

Marina Medkova spoke about the newly realised second edition of the Russian Festival Guide that was first published by the Theatre Union of the Russian Federation (STD RF) in 2006.

Olga Perevezentseva, Medkova's colleague from ASSITEJ Russia, stated that today the majority of existing festivals (11 out of 16) in Russia are organized by theatre companies for young audiences.

Asmik Novikova and Ksenia Brailovskaya, Demos Centre for Information and Research on Public Interest Issues, Moscow: Case-study of the Samara festival of theatre for children and youth 2008.

Ekaterina Dmitriyevskaya enumerated a number of existing problems connected with festival programming and sought to sketch the background of the current situation.

Andrey Luchin spoke of the support provided by the state to the theatre for young audiences. He used to work for the state authorities and is now a director of Obraztsov Puppet Theatre, one of the most well-known puppet-theatres in Russia.

Paul Harman opened the afternoon session with an overview of the way Britain deals with theatre for children and young audiences. Harman humorously characterized his native country as islands on the edge of the world, the birthplace of Shakespeare and a hard place for theatre for young audiences.

Michael Ramlose used the example of Caravanen, a biennial Danish touring festival to present the idea of festival as celebration (which is closely intertwined with the further presentation by Brigitte Dethier).

Brigitte Dethier advocated ideas close to those expressed by Ramlose in the previous presentation. She used the examples of the festival *Schöne Aussicht* in Stuttgart to present the idea of a festival as a celebration and as a festive event.

At the beginning of the morning session, on the 1st of November, Wolfgang Schneider summed up the most important points of the previous discussion, subdividing them into several headings and offering an outline for further discussion.

Marina Kornakova discussed theatre festivals for young audiences using the example of *Harlequin*, a festival she is currently running.

Shona Powell and Ellen Bianchini chose a number of examples of British festivals to prove that a festival could and should be a catalyst to introduce change into the national repertoire.

Dennis Meyer in his presentation provided an overview of the current situation in the Netherlands in the theatre for young audiences and introduced an idea of a new European network, aiming to solve the existing problems in this field.

In final discussion Klaić raised the question what possible research should be initiated both in Russia and on the European level?

For the full report, including discussions, go to www.assitej-international.org

The European Festival Research Project is an international, interdisciplinary consortium, focused on the dynamics of artistic festivals today and seeking to understand the current explosion of festivals and its implications and perspectives.

European Festival Association is publishing all EFRP materials on its website <http://www.efaaef.org/efahome/efrp.cfm>.

Dragan Klaic, Leiden University
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or
the EFRP Coordinator
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*Picture 3: The first and most successful President of Assitej Greece Mrs Xenia Kalogeropoulou with the new President Mr Dimitris Seitanis

ASSITEJ International Presents the National ASSITEJ Center

Greece

Hellenic Center of Theatre for Children and Young People

The Hellenic Centre of Theatre for Children and Young People is the official title of the Hellenic Centre of ASSITEJ (Assitej Greece), which has been a member of ASSITEJ INTERNATIONAL since 1983. Today, after a short absence, which was mainly due to the financial difficulties that we have been facing, Assitej Greece returns as a full member to ASSITEJ INTERNATIONAL.

Members of Hellenic Centre of Theatre for Children and Young People are the most important theatrical groups for children in Greece (National and municipal theatres, private companies etc) and individuals (artists, educators, writers, etc.), reaching a total number of about 60.

Assitej Greece does not yet have any systematic, financial support from the Greek State and therefore its activities are limited. This is also the main reason why, unfortunately, it does not have the financial ability to maintain a permanent seat and office. Yet, in spite of all the afore - mentioned financial difficulties, Assitej Greece has succeeded in publishing two very important books for Greece, which refer to the last two decades of the 20th century (1980-1990, 1990-2000) and contain almost all the performances for children that took place in our country during this period.

Assitej Greece has also published five annual guides of performances that were given out to all the Greek schools as a guidebook for educators. It maintains a library with over 250 titles of books, 400 journals and several other publications that refer to issues related to theatre for children, drama, theatre games etc. It has organized, in co-operation with Goethe Institute, the Centre for children's book of Frankfurt and Porta Theatre, a two-day event with the purpose of acquainting the Greek audience with the German theatre for children. Finally, it has offered the opportunity to its members to attend international festivals and to participate in seminars.



Nowadays, the new committee and its president Mr Dimitris Seitanis are trying to re-organise the Greek Assitej and they would like to thank ASSITEJ INTERNATIONAL, the Secretary General Mr Ivica Simic and, last but not least its president Prof. Dr Wolfgang Schneider, who came to Athens in order to participate to the first conference that was organized in Greece with the title "CHILD - THEATRE – DANCE" (the conference was organized by the Hellenic National Centre of Theatre and Dance – Hellenic Ministry of Culture) and to support with his presence this new start of ASSITEJ GREECE.

Dimitris Seitanis
President of Assitej Greece

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From the conference in Athens with the title
"CHILD - THEATRE – DANCE"
November 2008.

ASSITEJ International Announces



Photo: MoCo

BUILDING BRIDGES CROSSING BORDERS

**17th ASSITEJ World Congress
and Performing Arts Festival
for Young Audiences**

**COPENHAGEN / MALMOE
20 - 29 MAY 2011**

www.assitej2011.info



Photo: Soren Kloft

Kongres 2011

ASITEJ World Congress 2011, Copenhagen/Malmoe,
May 20 – 29, 2011
Building Bridges - Crossing Borders

The preparations have started – the work on the **the 17th ASSITEJ World Congress and Performing Arts Festival** is steadily progressing.

From now on we will regularly inform to you through the ASSITEJ Newsletter, through a Congress Newsletter and soon the Congress web-site will be up and running with information about what is to come.

Make sure to check the Congress web-site now and then to get the latest information: www.assitej2011.info. If you wish to get the Congress 2011 Newsletter, please, go to the Congress 2011 web-site and sign up...

In this report we will deal with the overall structure of the congress – who is who and who is doing what...

As a team we will make sure you will have a wonderful time in Copenhagen and Malmoe in 2011:

We are inviting the whole world to Copenhagen and Malmoe – to take part in a magnificent event celebrating the ideals and visions of ASSITEJ:

- Children and Young People – their cultural experiences and cultural identity
- Performing Arts – new inspiration, quality development and diversity
- International collaboration – exchange of experiences and inspiration across borders

For the first time ever the congress takes place in two cities simultaneously. Copenhagen and Malmoe (connected by the magnificent Öresund Bridge) share the ASSITEJ 2011 - Congress due to their close relations as neighbouring cities and the constantly increasing integration in the commercial, cultural and daily life of the population of the Öresund Region, which - due to its infrastructure and dynamism- offers all possibilities for a progressive and future orientated congress.

This is reflected in the overall theme of the Congress and Performing Arts Festival -

BUILDING BRIDGES, CROSSING BORDERS

in all of its diversity of associations - and in the concrete everyday life of the Congress.

On behalf of the Executive Board,

Niclas Malmcrona

The elements of the Congress

The General Assembly of ASSITEJ is the 'political' part of the Congress with reports on the work of the previous three years and decisions on the visions, directions and priorities of the organisation for next three years to come + election of Executive Committee (EC), General Secretary and President. Each national centre appoints 1- 3 official delegates to represent the centre at the General Assembly. The General Assembly is in session for 4 days and will meet for two days in Copenhagen and two days in Malmoe.

The Festival

The Performing Arts Festival for Young Audiences is an international festival presenting selected high quality work from all over the world. It is the intention to bring around 30 performances to Copenhagen/Malmoe during the 10 days of the festival and have 5-6 presentations of each performance.

Danish and Swedish performing arts will be presented at a special cavalcade in addition to the international performances.

Other events

Seminars, workshops, masterclasses, lectures, readings, discussion forums etc will take place during the whole Congress period.

The tradition is that both the organisers and some of the centres on their own contribute to the variety and diversity of interesting offers to the Congress delegates.

And then, of course, there is the social life of a World Congress...

Grand official opening ceremony, festive Closing Party, cosy and friendly festival café and night bar, receptions and late night entertainment.

For those who will also take the opportunity to do a bit of tourism in the Öresundregion – and beyond - a number of interesting options will be available.

To ensure a successful Congress we have set up an organisation including an/a:

EXECUTIVE BOARD
of the Congress 2011
consists of six persons.

Three appointed by ASSITEJ SWEDEN and three by ASSITEJ DENMARK.

Members of the Executive Board:
Michael Ramløse, DK – President
Petra Brylander, S – Vice-President
Jesper Larsson, S – substitute for PB
Peter Jankovic, DK
Marie Persson Hedenius, S
Henrik Ipsen, DK
Malin Axelsson, S

GENERAL SECRETARIAT

The General Secretariat is responsible for the implementation of the decisions of the Executive Board, runs the office and carries out the daily in connection with the preparations for and the conducting of the congress.

The Secretariat works in close co-operation with ASSITEJ International, its Secretary General and Executive Committee on the preparations of Congress.

The Secretariat is run by a Secretary General and a Vice Secretary General, appointed by the Executive Board.

Secretary General: Niclas Malmcrona, S
Vice-Secretary General:
Peter Manscher, DK

COMMITTEES

Festival Selecting Committee
Festival Selecting Committee is appointed by the Executive Board and has the artistic responsibility for the Performing Arts Festival at the Congress.

Festival Selecting Committee is artistically independent of the Executive Board – but works according to the guidelines and general criteria drawn up by the Executive Board.

In order to secure a broad network and as many international inputs as possible the Committee will collaborate with an international Festival Advisory Board.

Seminar and Workshop Programme Committee

The Committee is appointed by the Executive Board and is responsible for seminars, workshops, lectures, interviews, discussions, master classes etc. at the congress.

Seminar and Workshop Programme Committee is artistically independent of the Executive Board – but works according to the guidelines and general criteria drawn up by the Executive Board.

In order to secure diversity and international input the Seminar and Workshop Programme Committee will urge the ASSITEJ Member Centres to bring up proposals and offers regarding seminars, workshops, readings etc.

ADVISORY BOARDS

The advisory boards are part of the "programme of inclusion" which the Executive Board has adopted in order to involve and include the members of ASSITEJ in the preparations of the Congress and to secure that a variety and diversity of ideas, visions and practical solutions from all over the world will influence the planning. The "programme of inclusion" will be presented shortly.

Congress Advisory Board

is a forum of important contributors and individuals with experiences from working with big international events. A close cooperation with this advisory board will make the best counselling and expertise available to the organisers of the Congress.

Festival Advisory Board

Festival Advisory Board consists of a smaller number of internationally recognized festival organisers – representing most of the continents. The Festival Advisory Board works actively with suggestions and points of view regarding possible performances for the Congress Festival. The Advisory Board may – at a later point – include more members.

Nordic Advisory Board

The close cooperation with the other Nordic countries will be a valuable source help and inspiration – the Nordic Advisory Board will meet at the regular regional meetings of the Nordic ASSITEJ centres.

We are in place, we will work hard and we are looking forward to welcoming you in Copenhagen and Malmoe in 2011!

From the Centers

Austria

- STELLA09
- Dramaturgy Workshop
- Internationaler Welttag des Theaters für Kinder und Jugendliche 20. März 2009
- Festivals

STELLA09. – Performing Arts Award for young audience 22th – 24th of April in Graz

STELLA09 - the Performing Arts Award for young audience will be handed out the third time to the best performances for children and young people of the year 2008 in Graz, Austria.

Dramaturgy Workshop

ASSITEJ Austria will organize a dramaturgy workshop from 28.02.-01.03 in Vienna, Austria. Facilitator will be dramaturge Petra Fischer from Switzerland.

International World day for theatre for children and young people – 20 March 2009

Festivals

12. Tanzfestival 2009 für junges Publikum - Szene Bunte Wähne
From February 20th – 28th the 12th dance festival Szene Bunte Wähne takes place in Vienna. For more information please check: www.sbw.at

„BIM BAM 2009“

The Toihaus Theatre in Salzburg is organizing the Festival „BIM BAM 2009“ which focuses on theatre for the early childhood from January 11th – 08th of February in Salzburg. For more information please check: www.toihaus.at

Denmark

Festival 2009 in Ballerup 19-26 April 2009

Festival 2009 is the 39th Children's Theatre Festival in Denmark. In 2009, the festival area is situated in and around Ballerup (<http://www.ballerup.dk/get/21809.html>), a town just 15 km west of Copenhagen (Zealand).

The Festival is organised by the Danish Theatre Centre (Teatercentrum); ASSITEJ Denmark is responsible for the Platform sessions and for hosting the international guests (in co-operation with the Danish Theatre Centre).

Further information about the Festival 2009 and delegate packages here:

<http://www.festival2009.dk/>



Germany



International Directors' Seminar

For the International Directors' Seminar 2009 which is to take place at the „Junges Schauspielhaus“ in Hamburg in June, there were more applications this year than ever before. Applicants from over 30 countries have been nominated by their national ASSITEJ centres. This year's focus will be on "Stories of Migration" and ASSITEJ Germany is very happy and thankful for the great interest and the efforts made by the national centres.

The list of participants will be published as soon as possible.

"Augenblick mal!" EXPLORE GERMANY!

Explore Theatre for Children and Young People in Germany! Enjoy thrilling performances, meet key people from all over the country and discuss hot topics in our field!

Don't miss "Augenblick mal!" - German Festival of Theatre for Children and Young People from 5th to 10th May 2009 in Berlin.

"Augenblick mal!" is a public festival accompanied by professional exchanges, which has become the most important gathering of the country's theatre for young audiences.

The German Centre for Theatre for Children and Young People in Frankfurt in conjunction with ASSITEJ Germany announces the visitor's program "Explore Germany" for the festival "Augenblick mal!" for international guests.

The programme of festival performances is published now – please visit the website www.augenblickmal.de

Do you need further assistance or information? For details please contact:

Henning Fangauf
Children's and Young People's Theatre Centre in the Federal Republic of Germany,
telephon +49-69-296661,
E-Mail: h.fangauf@kjtz.de

New publication: Theatre for early years

Wolfgang Schneider has edited a collection of essays and papers on a phenomenon which is constantly gaining complexity and relevance. "Theatre for early years. Performing arts for children from birth to three years" discusses developments and makes tangible the variety of approaches and the energy of the work that is being done in this field.

There is an old phenomenon in theatre arts: Education! And there is a new tendency: Theatre Arts for the very young! The relationship to education is clear, but what about the profit for the arts? The world of children as a horizon of experiences? The role of music as a dramaturgical element? Is it needed to divide the performance in actors and spectators? Is there a special age for a successful reception? How much should theatre artists be confronted with the physical and psychological development of children? It seems that Theatre for Early Years is a work in progress. There are more and more examples on the stages of the world: In Eu-

rope, in the States, in Australia. A variety of different perspectives are included in this research in performing arts from birth to three. The authors reflect their work, their observations, their directorship -- to discover a new audience, to accompany the new generation in aesthetics, to make the signs of the time transparent. And maybe the development of Theatre for Early Years is a new challenge to renew the language of theatre, to establish an art of simplicity for the complexity of theatre.

The book will be presented on various occasions:

March 2009 – Visioni di Futuro, Visioni di Teatro in Bologna / Italy

May 2009 – Augenblick mal!-Festival in Berlin / Germany

June 2009 – Schächpir Festival Linz / Austria

The book can also be ordered via ASSITEJ Germany. Please e-mail to assitej@kjtz.de or check www.assitej.de for further information.

If you want to find out what's happening in Germany, you will find a short introduction entitled "The discovery of the small child as a spectator" by Melanie Florschuetz and Barbara Koelling on our website.

<http://www.jugendtheater.net/main.asp?size=1280&UserID=1127320880&Nr=31&St=0>

The former Yugoslav Republic of Macedonia

INTERTHEATRE OPEN THEATRE WEEK of TYM

15th – 21st December 2009
Theatre Youth of Macedonia
Phone/fax + 389 2 3 222 99 2
Mobil + 389 70 20 58 39
e-mail: sarosh@t-home.mk
www.teatar.com.mk

A. INTERTHEATRE

Theatre in The World – e-newsletter on Macedonian language for the users in the Former Yugoslav Republic of Macedonia
Theatre in the Former Yugoslav Republic of Macedonia – e-newsletter on English language for the users in the World
Theatre – monthly printed newsletter on Macedonian and Alban language
Web site: www.teatar.com.mk as a official internet theatre portal of the Former Yugoslav Republic of Macedonia on Macedonian, Albanian and English language
Theatre Network of the Former Yugoslav Republic of Macedonia – Networking of all theatre artists in the country
TIA - Theatre Informative Agency (TIA)
1st Congress of the theatre artists of the Former Yugoslav Republic of Macedonia – Skopje, 27 of March 2009 year.
Theatre Council of the Former Yugoslav Republic of Macedonia which is have 7 bodies:
National body of the professional theatre,
National body of the amateur theatre,
National body of the theatre critique,
National body of theatre for children and young people,
National body for international presentation, of the Theatre from the Former Yugoslav Republic of Macedonia in the World,
National body for development of the theatre.

B. OPEN THEATRE WEEK of TYM

15 – 21 December 2008
Theatre Youth of the Former Yugoslav Republic of Macedonia is theatre organization which work on state level and it is full member and National Center for the Former Yugoslav Republic of Macedonia for following international theatre organization:

1. AICT – IACD – International Association of Theatre Critics <http://www.iact-iatc.org>
2. ASSITEJ – International – International Association of Theatre for Children and Young People <http://www.assitej.org>
3. AITA/IATA – International Amateur Theatre Association <http://www.aitaiata.org>
4. IDEA – International Drama in Education Association <http://www.idea-org.net>
5. IUTA – International University Theatre Association <http://www.aitu-iuta.org>

The OPEN THEATRE WEEK of TYM is one week of intensive activities of TYM for quality presentation of the programs of Theatre Youth of the Former Yugoslav Republic of Macedonia, and presentation of all programs and possibilities about participation for all theatre artists from the Former Yugoslav Republic of Macedonia in that programs and projects, as well as in all programs and projects of the international organizations in which TYM is ordinary member, National Center and official representative for the Former Yugoslav Republic of Macedonia.
We are organizing presentation throw the mediums, tête-à-tête meetings, round tables, and presentation of TYM and all this organizations in the central square of Skopje – The capital of the Former Yugoslav Republic of Macedonia and

throw the regular mail and e-mail in all 30 cities in all over the Former Yugoslav Republic of Macedonia which including 30 Theatres, 45 Cultural centers, 100 kinder gardens, 350 primary schools, 150 secondary schools, 5 Universities with more than 50 Faculty's, 85 Municipalities, 200 institution in the country and more than 2.000 individuals – theatre artists from all level (professional, amateur, teachers, freelancers ectr.)

We are organizing central evidence of all actual theatre artists, projects, programs and institutions in the Former Yugoslav Republic of Macedonia and all this results will be part of our Theatre Network of the Former Yugoslav Republic of Macedonia, in the frame of TYM, available on Macedonian, Albanian and English language. Also, in frame of this project we are presenting our new web site:

www.theatre.com.mk.

From now it is the official theatre web portal of the Former Yugoslav Republic of Macedonia. Of course we will have full version on all tree language in next weeks.

In the frame of TYM we formed the Theatre Informative Agency, so, you are welcome to send to TIA all theatre information from your area.

We will resend it to the theatre addresses in our country and in The World throw all our theater networks, mediums and news.

We will finalize the initial phase of this strategic project on 27 of March 2009 when TYM as a national theatre organization will organize The 1st Congress of Theatre Artists in the Former Yugoslav Republic of Macedonia.

We strongly believe that New Theatre System of the Former Yugoslav Republic of Macedonia which we are producing will be model for the organization of the theatre art for this new Millennium.

All these activate will continue during all next 2009 year.

Serbia



Little Theater "Dusko Radovic", Belgrade

14.FESTIC

National Theatre for Children and Young Festival

The only Festival in Serbia that deals exclusively with domestic theatre achievements for children FESTIC, was held in second part of November 2008.

This fourteenth edition of last years production of Serbian theatre for children has shown qualitatively growth and it is among better ones in last few seasons. Theatres in the Festival selection were presented by excellent performances, ambitious from the production as well as the artistic point of view.

Regarding the need for reestablishing good mutual relations and strengthening successful collaboration and exchange among theatres for children and young people in the region of Balkans, FESTIC and ASSITEJ Serbia center have organized the round table: How well do we know each other?

The show from Croatia, performed by Puppet Factory Theatre, served as an introduction of discussion while the topic questions where: how different, similar or alike are young audiences in new established states which are already connected culturally, historically and above all have similar languages. Are the children and adolescents encouraged by society to get to know their peers from the countries in the region and what is the power, significance or quality that performing art and theatre for children and young can contribute in opening young toward neighbors?

www.festic.com

Theatre art review TEATRON no 144-145 dedicated to Theatre for Young

The latest number of a respectable and authoritative theatre art review TEATRON (autumn/ winter 2008.) consecrated to theatre for children and young, has been presented in December at Serbian Theatre Art Museum, Belgrade.

In the section The Future of Theatre for Children and Youth, number of articles examine the subject matter with primary intention to consider the future and development projections of theatrical creation. The topic of the issue brings articles where the authors think over the issues of reception, didactics, acceptable or unacceptable subject matter, artistic license, and the border line between stage reality and actual reality...

(editorial: Anja Susa, articles: Irena Kraus, Wolfgang Schneider, Milivoje Mladjenovic, Ljubica Beljanski Ristic, Walter Benjamin, Diana Krzanic Tepavac)

www.theatremuseum.org.yu

THE MIRACLE- Serbia, Denmark & Turkey collaboration project

"ASSITEJ national centers can be used as a great tool to enable collaboration projects" we heard in International collaboration forum at World Congress in Adelaide. This thesis has its confirmation in The Miracle, project that has its Belgrade premier on 05. February 2009.

Project was initiated by Bosko Djordjevic, head of Bosko Buha Theatre Belgrade, accepted and realized by three theaters: Istanbul Municipality Theatre, Batida and Bosko Buha Theatre and supported by Danish, Turkey and Serbia national ASSITEJ centers. This unusual project, design by Soren Ovesen (Batida) and directed by Ana Djordjevic (Serbia), will take place in Belgrade in February, in Istanbul on 13. April and at The 39th Festival of Theatre for Children and Young People in Ballerup, Copenhagen.

The Miracle creative team consists of 5 actors from Serbia, 2 from Turkey and 2 from Denmark, and other authors from each country. They had several gatherings through a year long process on developing and accomplishing this project and they succeeded to prove that international collaborations are possible and worth for all participants. Intention is that after this events, The Miracle project continues to live through the international festivals.

www.buha-theater.com

Iran

Festivals

The 12th International Iranian University Theater Festival

would be performed in Tehran
From 25th April- 2nd May, 2009.

All the university students from all universities are entitled to take part in different sections of the Festival.

The 4th International traditional & customary plays

will be held in Tehran in July 2009

The main purpose of this Festival is to restore The valuable national & religious Iranian customs and dissemination of suitable research fields in contemplation of the roots of Iranian plays & the traditional plays of other countries which is held by The Dramatic Art Center of the Cultural & Islamic Guidance Ministry.

Tel: (+9821) 66705101-5
Fax: (+9821) 66710702
Email:dac@neda.net

The 12th national Festival and The 1st International Festival of Khoramshar's Resistance-victory

will be held in Khoozestan county 18-24 May 2009.

The Dramatic Art Center of the Cultural & Islamic Guidance Ministry will hold this Festival to commemorate the honoured Iranian defenders with the aim of recognising the new aspects & new openings to the art of play in the resistance years especially the epic of making Khoramshar free.

Tel: (+9821) 66710702, 66705101-5
Email:dac@neda.net
Web: www.theater.ir

27th Fajr Theater Festival was held in Tehran in February 2009 to introduce the selected artists in international sector and to praise the outstanding ones in this criteria

It was announced that the number of audience who go to see plays has increased from 4,000,000 to 6,000,000.



The best of International sector are as follow:

- Thomas Shawygon the director of "Palace play" from Germany won a prize as the best director
- Annie Berbershta from France won a prize as the best actress
- Ghorban Saaber from Tajikistan won a prize as the best actor
- Ali Rafiee from Iran won the special prize
- Soltan Osmanof won the Grand Fajr Festival prize
- Ankido Darsh from Iran won a prize for the best lyrics
- Stephan Weber from Germany won a prize for The best stage design and a piece of a play by the name of "Gaze" was performed.

An artistic Festival in theatrical, imagery art and musical field was held in Tehran in January 2009, in Niyavaran Academy to celebrate one of the religious Eids. Two plays in French & Farsi went on stage in the theater section. The play with the name of "Gravel throw of Mr.Pier" written by Piraue Millo from france and directed by Reza Moshiri from Iran, in French Language went on stage every day.

In the 21st International Festival of Children & Youth theater "**Agoora**" in

St. Vith in Belgium, a play by the name of "Cow" directed by Hamed Zahmatkesh & Mehdi Farshidi Sepehr went on stage.

The play "Millions of Smiles" by the same directors earned the special prize of 15th children & Youth International Festival. The play "Cow" is going to go on stage in Amsterdam, Holland from 22nd to 31st of March 2009.

Introduction of Iranian Theater in Turkey After a visit by Mr. Payner Axo, The head of International Festival of Ankara Theater (TAKSAV), an arrangement was made for a two-day workshop to be carried out to introduce the Iranian Theater. This two-day workshop is going to be held for the Turkish Theater experts by the Iranian Theater Group.

"Rostam & Sohrab" took the biggest prize of the 21st Festival of Fajr Theater to Tajikistan. This prize was given by Mr. Hamid Samandarian to "Rostam & Sohrab" play which was made by Tajikistan. The badge of Theater House was given to the UNIMA secretary of France.

The play "In The Moon Frame", written by Hamid Reza Azarang and Directed by Hossein Mosafer Astaneh, went on stage.

Spain

Festivals

From 28th of February to 6th of March in Gijón is celebrated **FETEN**, a type of fair, that gathers programmers, distributors from Spain and from Europe to promote market, exhibition of performances, forums, presentation of books that improve everything that is connected with that aspect of culture.

MORE INFORMATION:
www.gijon.es/FETEN.

From 6th to 29th of March is celebrated the 13th edition of Festival de Artes Escénicas para Niños y Jóvenes de la Consejería de Cultura y Turismo de la Comunidad de Madrid.

Teatralia is trying to achieve the latest shows in theatre, puppetry, music, dance and circle of younger audience, for the age from 0 to 18; representing shows that can be seen with adults, family or classmates converting the visit to theatre to stronger experience than just education.

INFORMATION:
www.madrid.org/teatralia

PREMIOS MAX

Performance Piedra a Piedra from Teatre de l'home dibuixat, directed by Rosa Díaz is one of the finalists for this year's Max prize.

This show has already received some prizes like Premio al Mejor Espectáculo de Pequeño Formato en FETEN 2008, Nu, Manipulador in the 24th Mostra Internacional de Titelles de la Vall d'Albaida Company PTV, from Valencia, led by Eduardo Zamanillo and Amparo Mayor, presents its new show ADIVINAGUAS in which a female clown Hula and male clown Piojo, play with what they know, with what they ignore, with what they guess and especially they play with words in a very simple, but stimulating try to make you laugh. In March they plan a tour to Fuenlabrada, Murcia, Torrelavega, Burriana, Ayora, Benigànim, Mérida, etc. On Wednesday, 18 of February, our

member Maxi de Diego, presented its book La abuela Sol y las Trece Rosas, in the street Azcona 53, in Madrid, together with Angeles Garcia Madrid. It was organized by Julian Besteiro school and Editorial Sabina.

While each country Committee will create its own artistic development events and activities, the role of the UK Board is mainly to ensure good communications between ourselves and with colleagues abroad.

A new England Committee of TYA-UK has been formed and the Chair is Dr Steve Ball of Birmingham Rep Theatre. Akua Obeng-Frimpong of Kazzum Theatre, London is the England Vice-Chair.

In Wales, a new independent development agency has been founded by the eight long established TYA companies. Gary Meredith of Gwent Theatre and Jeremy Turner of Arad Goch and Agor Drysau Festival are the representatives on the Board of TYA UK.

In Scotland, Imagine , directed by Tony Reekie, has been funded for many years by the Scottish Arts Council to provide development services for TYA in Scotland. It is now one of the largest development agencies in the world, with the annual Imagine festival in May probably one of the biggest in the world also. ASSITEJ UK has currently no company or individual members in Scotland – because Imagine has provided the link with ASSITEJ International and the rest of the world. Tony Reekie has rejoined the TYA UK Board and will establish a representative Committee for Scotland.

In Northern Ireland a new Committee will be formed by Richard Croxford of Lyric Theatre Belfast and Ali Fitzgibbon of Belfast Children's Festival. There are good working relations with the Irish Republic ASSITEJ Centre.

We believe this is a very positive step forward for the UK. All those serving on the UK Board are experienced artists and administrators working in all aspects and scales of theatre, from the largest regional producing theatre to a small touring company, an agency and festivals.

I hope this explanation is clear but if you would like any further clarification please contact me.

All correspondence for the UK Centre of ASSITEJ should for the next few weeks be directed to me at:

paul.harman63@ntlworld.com

United Kingdom

Letter from Mr. Paul Harman

Dear colleagues

This is to let you know that I was elected Chair of the Board of TYA-UK Centre of ASSITEJ.

This completes the second stage of our reorganization in the UK. We decided at our last Annual General Meeting in November 2008, following a long period of discussion, that we need to have Committees working in different ways in the four different parts of the UK. For example, funding arrangements and cultural policies are now different in all four parts of the UK.

Yesterday we had the first meeting of the new UK Board, which has two members from each of the four 'countries'; England, Scotland, Wales and Northern Ireland. Additional members are; the elected UK International Representative, Paul Harman, actor and theatre director, formerly of CTC Theatre and Takeoff Festival, and his Deputy, Vicky Ireland, theatre director, former artistic director of Polka Theatre, London. Paul Harman was elected Chair of the UK Board.

ASSITEJ International Festival

25 June-5 July 2009
Theatre for a young audience

**Linz/
Austria**

A PROJECT FOR
THE 2009
EUROPEAN CAPITAL OF CULTURE
LINZ
KULTUR



www.schaexpir.at

From **25th June to 5th of July 2009** **SCHÄXPIR** will clear the stage for fresh, dynamic and young theatre in Linz, Austria for the 15th time. The **International Festival for a young audience** will show more than 50 productions by national and international artists as well as premieres especially produced for **SCHÄXPIR**. In cooperation with Linz 2009 European Capital of Culture **SCHÄXPIR** will present itself for the first time as co-producer of international theatre projects. In 2009, **SCHÄXPIR** holds the title "**ASSITEJ International Festival**".
For international guests **SCHÄXPIR** will offer **Festival Delegate Packages** including, amongst others, free shows and accommodation.

For further information and registration see www.schaexpir.at

