

**ASSITEJ ARTISTIC GATHERING
SVETSKA KONFERENCIJA IZVOĐAČKIH
UMETNOSTI ZA DECU I MLADE**



Belgrade and Novi Sad | Serbia
Beograd i Novi Sad | Srbija

AAG/2023

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International Association of
Theatre & Performing Arts for
Children & Young People



**SVETSKA KONFERENCIJA
IZVOĐAČKIH UMETNOSTI
ZA DECU I MLADE
PREKRETNICA**

**ASSITEJ ARTISTIC
GATHERING
2023 (SERBIA)
TURNING POINT**

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POZDRAVNA REČ



Ova naša velika umetnička zajednica nastala je u vreme jednog jasno polarizovanog sveta, podeljenog jednostavno na istok i zapad. Ta podela, gledana iz neke centralne tačke smeštene u Evropi i naslonjene na vrednosti evropske baštine, budila je one idealističke težnje kojima su umetnici uvek skloniji od drugih, a to su otpljavanje odnosa, smanjenje tenzija, a sve u ime novih naraštaja, njihove budućnosti i dobrobiti, u krajnjoj liniji u ime dobrobiti sveta.

Svet nije više tako jednostavno crno-belo podeljen, a ni centralno mesto više nije samo jedno, ono se šeta i izmešta prema potrebi. Međutim, ono što ostaje večno su nove generacije dece koje ne poznaju prethodno. Njihov svet je sada i ovde, i ukoliko im ne nudimo vredna i nadahnjujuća iskustva, ne upućujemo ih da budu saosećajni i humani, ne bogatimo im maštu i ne budimo radoznalost, i ne gajimo ih kao nosioce vatre univerzalnih vrednosti, neće nam biti potrebna pretnja od „mislećih“ mašina i veštačke inteligencije, već ćemo se kao ljudska bića pretvoriti u sivu masu kojom neko drugi upravlja i odlučuje za njega. Zato su posebno dragoceni ovi dani kada ćemo se kao zajednica okupiti da, kroz umetnost, prijateljstvo i posvećenost, negujemo individualnost, ističemo misleće ljude i humane vrednosti.

Kada sam 2005. prvi put učestvovala na Kongresu ASSITEJ-a u Montrealu, preda mnom se otvorio čitav svet. Osvestila sam da su sve što sam, prateći svoj umetnički instinkt, radila sa mladima u jednom zatvorenom prostoru, izolovanom od čitavog sveta, tokom devedestih, u vremenu nemilom i nedragom i krajnje neizvesnom za mlade naraštaje, radile istovremeno moje divne kolege umetnici širom sveta. To je za mene bila istinska prekretnica u razumevanju moći umetnosti.

Počesto i danas radimo u isto tako bremenitim vremenima, a ta naizgled krhka, a zapravo tako moćna, umetnost glavno nam je oružje u savremenom trenutku u kom su nesigurnost, strah i manipulacija veoma često početno okruženje za mlade naraštaje. Moramo međutim da omogućimo da se njihov glas čuje i da budu vidljivi kao nada, kao svetlo, kao esencija za opstanak civilizacije.

Moja je velika radost što se san o tome da ugostimo sve vas iz sveta i ohrabrimo sve u našoj zemlji i okruženju da ne posustanu u onome što se zove kultura za decu i mlade, koja je tako krhka i toliko moćna u isti čas, najzad ostvaruje.

Diana Kržanić Tepavac,
Predsednica Izvršnog odbora Nacionalnog saveza pozorišta za decu i mlade ASSITEJ-a Srbije "Prekretnica"

WELCOME

This great artistic community of ours was created in a time of a clearly polarised world, divided simply into East and West. That division, viewed from a central point located in Europe and based on the values of the European heritage, awakened those idealistic aspirations that artists are always more prone to than others, namely the thawing of relations, the reduction of tensions, all in the name of new generations, their future and well-being, ultimately in the name of the well-being of the world.

The world is no longer so simply divided, and the central place is no longer just one, it is moving around as needed. However, what remains forever are the new generations of children who do not know the previous world. Their world is here and now. Unless we offer them valuable and enriching experiences, inspire them to be compassionate and humane, encourage their imagination and curiosity, and cultivate them as bearers of universal values, we will not need a threat from "thinking" machines and artificial intelligence. As human beings we will turn into a grey mass that someone else manages and decides for. That is why these days when we will come together as a community to nurture individuality, thinking people and humane values through art, friendship and commitment, are truly precious.

When I attended my first ASSITEJ World Congress in Montreal in 2005, a whole world opened up before me. I realised that everything I did with young people in a closed space, isolated from the rest of the world during the nineties, in times that were restless and extremely uncertain for the young generation, following my artistic instinct, was done simultaneously by my wonderful fellow artists all over the world. It was a real turning point for me in understanding the power of art.

We often work in equally uncertain and fraught times still today, and that seemingly fragile, but actually so powerful, art is our main tool in the modern moment in which insecurity, fear and manipulation are very often the initial environment for the young generations. We must enable their voice to be heard and for them to be visible as hope, as light, as the essence for the survival of civilization.

It is my great joy that the dream of hosting all of you from the world and encouraging everyone in our country and the region to not give up from this work called culture for children and young people, so fragile and so powerful at the same time, finally realises.

Diana Kržanić Tepavac,
President of the Executive Board National Association of Theatres for Children and Youth ASSITEJ Serbia

RASPORED PROGRAMA / GENERAL PROGRAM SCHEDULE

15.11. SREDA / WEDNESDAY NOVI SAD

20.00 Javno čitanje *Golicanje* / "Tickle Tickle" Stage Reading
Skladište Novosadskog dečjeg kulturnog centra / Children's Cultural Center Novi Sad - Warehouse

19.11. NEDELJA / SUNDAY BEOGRAD / BELGRADE

11.00-13.00 NEXT GENERATION NETWORK: What To Take Forward From This Experience? / NEXT GENERATION NETWORK: Šta možemo naučiti iz ovog iskustva?
Ekološki centar / Eco Centre "Radulovački" in Sremski Karlovci & hybrid

Od / From 11.30 Registracija i info pult / Registration and Info-desk
Malo pozorište "Duško Radović", / Little Theatre "Duško Radović", Belgrade

12.00 *Ukradeni princ i izgubljena princeza* / The Stolen Prince & The Lost Princess + Q+A
Malo pozorište "Duško Radović", / Little Theatre "Duško Radović", Belgrade

19.00 Scensko čitanje *Dečaci neće nositi oružje* / Stage Reading of the Play "Boys Will Not Carry Guns"
Malo pozorište "Duško Radović", / Little Theatre "Duško Radović", Belgrade



ONLINE PROGRAM

20.11. PONEDELJAK / MONDAY BEOGRAD / BELGRADE

Od / From 8.30 Registracija i info pult / Registration and Info-desk
Fakultet dramskih umetnosti / Faculty of Dramatic Arts

9.30-17.30 Konferencija "Pravo dece i mladih na kulturu i umetnost: 10 godina posle" / Conference "The Right of Children and Youth to Culture: 10 years later"
Fakultet dramskih umetnosti i prenos / Faculty of Dramatic Arts & live streaming

13.00 Zajednički ručak / Joint Lunch
Fakultet dramskih umetnosti / Faculty of Dramatic Arts

14.00 Voices of Teenagers #teambuilding
Fakultet dramskih umetnosti / Faculty of Dramatic Arts

16.00 Prvi mogući organizovani prevoz za Novi Sad / First possible organized transfer to Novi Sad
Fakultet dramskih umetnosti / Faculty of Dramatic Arts

18.00 Screenagers vol. 2 / Screenagers vol. 2 + Q&A
Pozorište lutaka "Pinokio" / Puppet Theatre "Pinokio"

18.30 *Ja sam Akiko* / I am Akiko
Dečji kulturni centar, Beograd / Children's Cultural Center Belgrade

20.00 Otvaranje / Opening Ceremony
Malo pozorište "Duško Radović" / Little Theatre "Duško Radović", Belgrade

20.15 *Bambi* / Bambi
Malo pozorište "Duško Radović" / Little Theatre "Duško Radović", Belgrade

20.15 Koktel / Cocktail
Malo pozorište "Duško Radović" / Little Theatre "Duško Radović", Belgrade

20.11.	PONEDELJAK / MONDAY	NOVI SAD
10.00-15.00	Stvaranje predstava za bebe i decu sa invaliditetom, / Creating Performances For Babies & Children With Disabilities	Skladište - Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad - Warehouse
Od / From 14.00	Registracija i info pult / Registration and Info-desk	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
14.00-18.00	Instalacija "Izvrnute priče" & IIAN Soba za razgovor / Installation "Twisted Tales" & Catch The Wave: Conversations On Inclusivity	OPENS Velika sala i Sala za sastanke / European Youth Capital Novi Sad OPENS: Big Hall & Meeting Room
19.00	Schnaufen + Q&A	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
20.00	Druženje / Social Gathering	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
21.11.	UTORAK / TUESDAY	BEOGRAD / BELGRADE
8.00	Drugi mogući organizovani prevoz za Novi Sad / Second possible organized transfer to Novi Sad	Hotel Excelsior / Excelsior Hotel
8.30	Drugi mogući organizovani prevoz za Novi Sad / Second possible organized transfer to Novi Sad	Fakultet dramskih umetnosti / Faculty of Dramatic Arts
21.11.	UTORAK / TUESDAY	NOVI SAD
9.00-9.45	Young Dance Network Dobro jutro, ideje! / Good Morning Ideas!	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
9.00-10.30	Uvodno predavanje / Introductory lecture of the Small size master class "Thinking About Artistic Creation For Early Years"	OPENS društveni centar / European Youth Capital Novi Sad OPENS: Youth Club

10.00-15.00	Instalacija "Izvrnute priče" & IIAN Soba za razgovor / Installation "Twisted Tales" & Catch The Wave: Conversations On Inclusivity	OPENS Velika sala i Sala za sastanke / European Youth Capital Novi Sad OPENS: Big Hall & Meeting Room
10.00-15.00	Stvaranje predstava za bebe i decu sa invaliditetom, / Creating Performances For Babies & Children With Disabilities	Skladište - Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad - Warehouse
11.00-14.30	Umetnički susreti / Artistic Encounters	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
12.00	Forest of Songs + Q&A	Novosadsko pozorište, Ujvideki Színház: Velika scena / Újvidéki Színház Novi Sad: Big Stage
13.30	Sound Bird + Q&A	Skladište Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad - Warehouse & hybrid
15.00-16.30	Small Talk: ASSITEJ Small Countries Network	Kancelarija za saradnju sa civilnim društvom / Novi Sad Office For Cooperation With Civil Society
16.00-18.00	Inicijalni sastanak projekta / ForesTEEN Kick-off Meeting	Skladište Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad - Warehouse & hybrid
18.00-19.30	Re: GENERACIJA – U potrazi za međugeneracijskim dijalogom / Re:GENERATION - Searching For & Finding A Multigenerational Dialogue	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad & hybrid
18.00	Vetar / The Wind + Q&A	Pozorište mladih Velika scena / Novi Sad Youth Theatre: Big Stage
19.30-21.00	Playwriting & The Rights Of Young Audiences To Culture	OPENS Velika sala / European Youth Capital Novi Sad OPENS: Big Hall
21.00	Druženje / Social Gathering	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad

22.11.	SREDA / WEDNESDAY	NOVI SAD
9.00-9.45	Young Dance Network Dobro jutro, ideje! / Good Morning Ideas!	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
9.00-11.00	Završna diskusija / Final Discussion Small size master class "Thinking About Artistic Creation For Early Years"	OPENS društveni centar / European Youth Capital Novi Sad OPENS: Youth Club
10.00-11.30	Anthem, anthem	OPENS Velika sala / European Youth Capital Novi Sad OPENS: Big Hall & hybrid
11.00- 14.30	Umetnički susreti / Artistic Encounters	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
10.00-15.00	Stvaranje predstava za bebe i decu sa invaliditetom, / Creating Performances For Babies & Children With Disabilities	Skladište Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad - Warehouse
13.00	Agi i Ema / Agi and Ema + Q&A	Novosadsko pozorište, Ujvideki Színház: Mala scena / Újvidéki Színház Novi Sad: Small Stage
14.00	Da, da, da / Yes, Yes, Yes + Q&A	Srpsko narodno pozorište / Serbian National Theatre: Stage "Pera Dobrinović"
15.00	Metamorfoze / Metamorphoses + Q&A	Pozorište mladih mala scena / Novi Sad Youth Theatre: Small Stage
18.00	Alisa / Alice + Q&A	OPENS Velika sala / European Youth Capital Novi Sad OPENS: Big Hall & live streaming
19.30	Zašto ih nije briga / Why Don't They Care About Earth + Q&A	Pozorište mladih Velika scena / Novi Sad Youth Theatre: Big Stage

23.11.	ČETVRTAK / THURSDAY	NOVI SAD
20.30-22.00	Write Local. Play Global. Turning Points - Short Original Monologues By Young Playwrights & Social Gathering	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
9.00-9.45	Young Dance Network Dobro jutro, ideje! / Good Morning Ideas!	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
10.00-12.30	Dan scenskog dizajna i novih tehnologija - prepodnevna sesija / Day of Scene Design and New Technologies - morning session	SCEN Centre For Scene Design, University Of Novi Sad, Faculty Of Technical Sciences & live streaming
12.30	Zajednički ručak / Joint lunch	SCEN Centre For Scene Design, University Of Novi Sad, Faculty Of Technical Sciences
13.00-13.30	"How To Improve Accessibility in Theatre for Children and Young People" - IIAN Toolkit	Online
13.15 - 17.30	Dan scenskog dizajna i novih tehnologija - popodnevna sesija / Day of Scene Design and New Technologies - afternoon session	SCEN Centre For Scene Design, University Of Novi Sad, Faculty Of Technical Sciences & live streaming
15.00-18.00	Young Dance Network General Assembly	OPENS Velika sala / European Youth Capital Novi Sad OPENS: Big Hall & hybrid
15.30	Pitam se, pitam, koliko sam bitan / Kurt, Quo Vadis? + Q&A	Novosadsko pozorište, Ujvideki Színház: Mala scena / Újvidéki Színház Novi Sad: Small Stage
18.00	Tunel / Tunnel + Q&A	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
20.30-22.00	Write Local. Play Global. Turning Points - Short Original Monologues By Young Playwrights & Social Gathering	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming

24.11.	PETAK / FRIDAY	NOVI SAD
10.00	Otvoreni market - otvaranje / Opening of the Open Market	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
10.15 - 10.45	Predstavljamo vam / We present to you... "Next Generation" Residency	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
10.45-11.45	Posle konferencije - razmena ideja by "Od malih nogu" / "After Gathering" Pitch Session by "From the First Step"	SKC Novi Sad / Students Cultural Centre "Fabrika" Novi Sad
11.00	Tu sam ispod polovine kapi / Under the Droplet +Q&A	Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad
12.00-13.30	Kako se snaći u neuslovima - perspektive mladih umetnika / How to Manage in Terrible Conditions - Perspectives of Young Artists	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
13.00	Tu sam ispod polovine kapi / Under the Droplet	Novosadski dečji kulturni centar / Children's Cultural Center Novi Sad
13.30-13.40	Meet New ASSITEJ National Centres	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
13.40-13.50	News from the International Inclusive Arts Network	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
13.50-14.00	News from the Small Size Network	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
14.15-15.45	Critique in the TYA	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming

16.00 - 16.45	Young Dance Network meet local artists	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
16.45 - 17.30	The Art of Listening in TYA - BABEL	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
18.00	Mogućnost zabavljanja kod ptica / Do Birds Have The Capacity for Fun + Q&A	Pozorište mladih Velika scena / Youth Theatre Novi Sad Big Stage
20.00	Ceremonija zatvaranja i koktel / Closing Ceremony & Cocktail	SKC Novi Sad i prenos / Students Cultural Centre "Fabrika" Novi Sad & live streaming
25.11.	SUBOTA / SATURDAY	NOVI SAD
10.00	Farewell doručak / Breakfast	Cafe Opera (tbc)
11.00	Pradevojčica / Prehistoric Girl + Q&A	Pozorište mladih Velika scena / Youth Theatre Novi Sad Big Stage
12.00-18.00	Umetnost slušanja u pozorištu za mladu publiku - BABEL međunarodni sastanak / The Art of Listening in TYA - BABEL international meeting	OPENS Velika sala / European Youth Capital Novi Sad OPENS: Big Hall & hybrid
13.00	Poslednji mogući organizovani polazak za Beograd / Final possible joint transfer to Belgrade	Pozorište mladih / Youth Theatre Novi Sad
26.11.	NEDELJA / SUNDAY	NOVI SAD
10.00-13.00	Umetnost slušanja u pozorištu za mladu publiku - BABEL međunarodni sastanak / The Art of Listening in TYA - BABEL international meeting	OPENS Velika sala / European Youth Capital Novi Sad: Big Hall & hybrid

O ASSITEJ-U SRBIJE

ASSITEJ Srbije je nacionalni savez izvođačkih umetnosti za decu i mlade. Svojim delovanjem ASSITEJ Srbije teži da doprinese progresivnim, savremenim praksama, raznolikosti i dostizanju najviših standarda na domaćoj pozorišnoj sceni za decu i mlade, kao i boljem sistemskom vrednovanju kulture za decu i mlade u kulturnoj politici, a kroz to i drugačijem tretmanu dece u našem društvu.

Organizacija promovise sve forme izvođačkih umetnosti za mladu publiku, podstiče i prati njihov razvoj, afirmise pozorišno stvaralaštvo i stvaraoce na domaćoj i internacionalnoj sceni sa ciljem da utiče na promenu stava prema pozorišnom stvaralaštvu za mladu publiku.

Posebno nam je važno da pružimo nove mogućnosti svojim članovima, između ostalog kroz međunarodnu mobilnost i razmene, umrežavanje, povezivanje i posredovanje u saradnji, kao i da utičemo na relevantne javne politike i strateške programe i podstičemo intenzivniju razmenu, jednaki tretman i međusobno uvažavanje između institucionalnih i vaninstitucionalnih aktera.

Sedište ASSITEJ-a Srbije nalazi se u Malom pozorištu „Duško Radović“ u Beogradu na osnovu sklopljenog Memoranduma o saradnji.

ASSITEJ Srbije okuplja profesionalna pozorišta za decu i mlade, institucionalna i vaninstitucionalna, festivale, grupe i pojedince koji profesionalno deluju u ovoj oblasti u Srbiji i broji preko 50 članova. Organizacija je aktivna na međunarodnom planu kao član međunarodne mreže ASSITEJ International koja okuplja 85 nacionalnih saveza u svetu. Organizacija saraduje i sa drugim srodnim i paralelnim organizacijama i mrežama kao što su UNIMA, ITI, IDEA, Epicentar i drugim koje rade u oblasti pozorišta, drame i obrazovanja pod okriljem UNICEF-a, UNESCO-a, EU itd.

ABOUT ASSITEJ SERBIA

ASSITEJ Serbia is a national association of performing arts for children and young people. Through its activities, ASSITEJ Serbia strives to contribute to progressive, modern practices, diversity and the achievement of the highest standards on the local TYA scene, as well as a better systemic evaluation of culture for children and young people in cultural policy, and through this, a different treatment of children in our society.

The organisation promotes all forms of performing arts for young audiences, encourages and monitors their development, affirms theatrical creativity and creators on the domestic and international scene with the aim of influencing a change in attitude towards TYA.

It is especially important for us to provide new opportunities to our members, among other things through international mobility and exchanges, networking, connecting and mediation in cooperation, as well as to influence relevant public policies and strategic programs and encourage more intensive exchange, equal treatment and mutual respect between institutional and non-institutional organisations.

The headquarters of ASSITEJ Serbia is located in the Little Theatre “Duško Radović” in Belgrade based on the signed Memorandum of Cooperation.

Membership of ASSITEJ Serbia brings together professional theatres for children and youth, institutional and non-institutional, festivals, groups and individuals who work professionally in this field in Serbia, and has over 50 members. The organisation is active internationally as a member of ASSITEJ International, which gathers 85 national associations in the world. The organisation cooperates with other related and parallel organisations and networks such as UNIMA, ITI, IDEA, Epicentre and others that work in the field of theatre, performing arts and education under the auspices of UNICEF, UNESCO, EU, etc.

PREKRETNICA

SVETSKA KONFERENCIJA IZVOĐAČKIH UMETNOSTI ZA DECU I MLADE BEOGRAD I NOVI SAD, NOVEMBAR 2023.

ASSITEJ Srbije i ASSITEJ International sa ponosom pozdravljaju kolege iz celog sveta, sa kojima dele misiju i strast, koje su nam se pridružile na Svetskoj konferenciji izvođačkih umetnosti za decu i mlade "Prekretnica", čiji će se centralni program održati od 20. do 24. novembra 2023. u Beogradu i Novom Sadu.

ZAŠTO "PREKRETNICA"?

Ako analiziramo današnji trenutak, i situaciju u kojoj se nalazi čitav svet pa i izvođačke umetnosti za decu i mlade, možemo sa sigurnošću da tvrdimo da se mi danas nalazimo u liminalnom prostoru – tranzicionom, bezgraničnom prostoru koji se nalazi negde na granici prelaska iz jednog stanja u drugo. To je prostor neznanja, nesigurnosti, konfuzije, gde su napuštene neke stare istine, a nove se još uvek nisu pojavile. Ova tranzicija često počinje osećanjem gubitka, krize, straha, besmisla, ali sa svešću da više nema povratka u staro. U tom procesu napuštamo stara uverenja i ulazimo u granični prostor gde još uvek nismo našli nova. Zato smo danas svi zajedno na prekretnici kada:

- nove generacije preuzimaju kormilo i postaju nosioci promene
- nove tehnologije se uvode u pozorište za decu i mlade kao nov način pričanja priča i angažovanja publike; bavimo se pitanjima vizuelne umetnosti i dizajna u pozorištu za mlade u smislu prostora, svetla, zvuka, identiteta, lutaka ili predmeta
- nove forme se pojavljuju u izvođačkim umetnostima, i preispituje se odnos gledalaca i izvođača
- pitanja ekologije, ekološke krize i klimatskih promena postaje goruća tema našeg životnog trenutka

MOTIVACIJA I CILJEVI "PREKRETNICE"

- Zalaganje za bolje uslove i vidljivost izvođačkih umetnosti za decu i mlade, lokalno, regionalno i globalno
- Pružanje podrške novoj generaciji profesionalaca, umetnika i osnaživanje međugeneracijske saradnje i solidarnosti
- Slušanje raznolikih glasova mladih i njihovo uključivanje u procese donošenja odluka
- Pružanje dodatnog podsticaja održivosti u sektoru izvođačkih umetnosti i testiranje novih pristupa, kao i stavljanje regiona i jugoistočnog dela Evrope u fokus ovom prilikom.

TURNING POINT

ASSITEJ ARTISTIC GATHERING BELGRADE AND NOVI SAD, NOVEMBER 2023

ASSITEJ Serbia and ASSITEJ International are happy and proud to welcome colleagues from all over the world with whom we share our passion and mission, to the ASSITEJ Artistic Gathering 2023 (Serbia), with central programme taking place in Belgrade and Novi Sad from November 20th to 24th, under the title Tuning Point.

WHY TURNING POINT?

Looking at the place the whole world is in right now, and especially where the performing arts for children and youth are, we can be sure of one thing. We are now in a liminal space, a transitional, unlimited space that is part of the change from one state to another, a space of ignorance, confusion and uncertainty in which old truths have been abandoned and new ideas have not yet emerged. This transitional space often begins with a sense of loss, crisis, fear, meaninglessness, and the awareness that there is no going back. In the process, we give up the old meanings, and enter the marginal space in which new ones have not yet been created. So, together, we are on a *TURNING POINT* where:

- **NEW GENERATIONS** are taking over and become drivers of development
- **NEW TECHNOLOGIES** are introduced more to TYA as a fresh way to of telling stories and engaging audience
- **NEW FORMS OF STORYTELLING** are to be re-examined, and the field of communication between spectators and performers to be explored
- **IT'S NOW OR NEVER** regarding the societal and ecological crisis and climate change, as some of the defining issues of our time.

OUR MAIN GOALS ARE TO:

- advocate for placing the conditions and visibility of TYA higher on the decision-makers' agenda locally, regionally and internationally
- introduce and support the new generation of TYA professionals and artists as well as strengthen the intergenerational trust and cooperation
- to hear the diverse voices of the young and include them in decision-making processes
- give new push to the sustainability in the performing arts sector and test new approaches and to put the region of the South-Eastern part of Europe in the spotlight this time.

5. FAS ISPLOVLJAVANJE SETTING SAIL



5TH
FAS

FESTIVAL ASSITEJ-A SRBIJE (FAS)

Festival ASSITEJ-a Srbije (FAS) je festival članova ASSITEJ-a Srbije. Nacionalnog je i takmičarskog karaktera.

Festival je otvoren za različite umetničke forme, izraze, poetike, estetike, kao i za različite produkcijske modele, sa idejom da se stimuliše što veća raznovrsnost, i pruži podrška istraživanju novih formi i izraza, te da bi se podstaklo bogatstvo produkcije profesionalne izvođačke umetnosti za decu i mlade.

Festival ASSITEJ-a Srbije pokrenut je 2019. godine, a njegov koncept su 2018. osmislile članice tadašnjeg Izvršnog odbora: Anđelka Nikolić, Bojana Lazić, Diana Kržanić Tepavac, Ivana Kukolj Solarov, Jovana Rakić, Milena Depolo i Zorica Filipović.

Na Festivalu se dodeljuju dve ravnopravne nagrade: Nagrada za najbolju predstavu po odluci Stručnog žirija i Nagrada za najbolju predstavu po odluci Žirija pedagoga.

Od osnivanja do sada, održana su četiri izdanja FAS-a. Peti FAS planiran je kao okosnica Konferencije izvodakih umetnosti za decu i mlade "Prekretnica", pa je na naše veliko zadovoljstvo i radost, ovo izdanje međunarodno.

Glavni pokrovitelji ovogodišnjeg izdanja Festivala su Grad Beograd, Grad Novi Sad, Ministarstvo turizma i omladine, Ministarstvo kulture Republike Srbije i Evropska unija kroz projekat "Kreativne Evrope" "Umetnost slušanja u pozorištu za decu i mlade - BABEL".

FESTIVAL OF ASSITEJ SERBIA (FAS)

Festival of ASSITEJ Serbia (FAS), a festival organized by members of ASSITEJ Serbia, is a national festival of competitive character.

The festival is open to different artistic forms, expressions, poetics, aesthetics, as well as to different production models, with the idea of stimulating as much diversity as possible, and to encourage the richness of the production of professional TYA in Serbia.

The concept of the ASSITEJ Serbia Festival was conceived in 2018, by the members of the Executive Committee at the time: Anđelka Nikolić, Bojana Lazić, Diana Kržanić Tepavac, Ivana Kukolj Solarov, Jovana Rakić, Milena Depolo and Zorica Filipović.

FAS was born out of the need for a meeting point where we could establish a dialogue between artists, authors, creators and arbiters of the TYA in Serbia.

Two equally important prizes are awarded: the Award for the Best Performance by the Expert Jury and the Award for the Best Performance by the Pedagogical Jury.

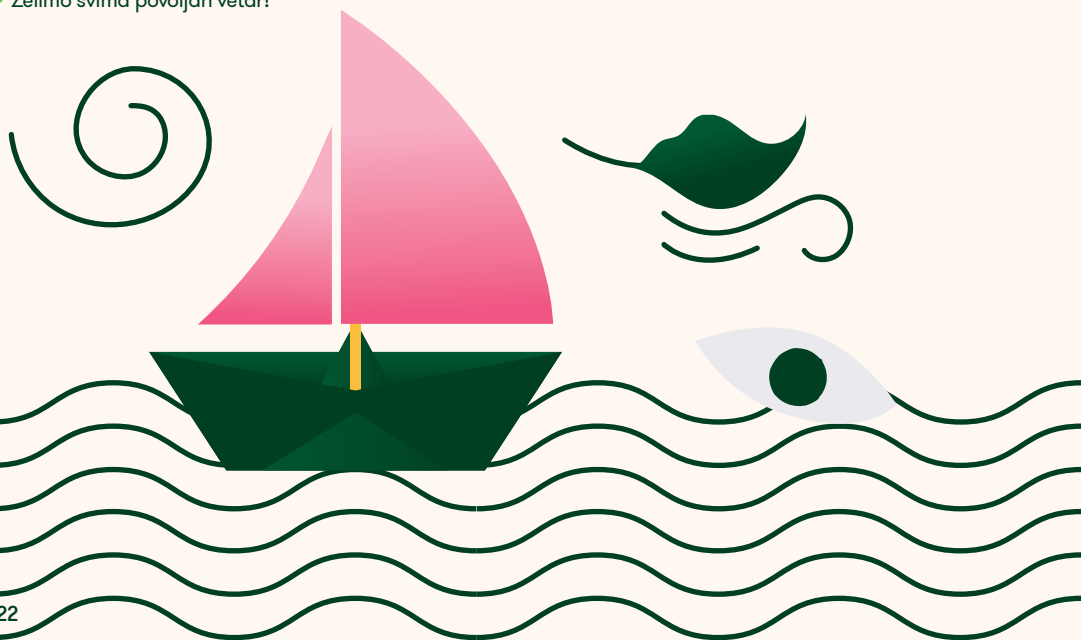
Since its inception, four editions of FAS have been held. The 5th FAS is planned as the backbone of the ASSITEJ Artistic Gathering 2023 (Serbia), Turning Point, so to our great pleasure and joy, this edition is international.

Main patrons of this year's edition of the Festival are the City of Belgrade, City of Novi Sad, Ministry of Tourism and Youth, Ministry of Culture of the Republic of Serbia and the European Union through "Creative Europe" project "The Art of Listening in Theatre for Young Audiences - BABEL".



ISPLOVLJAVANJE

- **Pokrenimo priču** bio je slogan kojim smo 2019. godine otpočeli avanturu zvanu Festival ASSITEJ-a Srbije (FAS). Zaista, priča je započeta, i to vrlo uspešno!
- **FAS se piše zajedno** bio je slogan drugog i trećeg, duplog izdanja FAS-a (2020/21), jer nam je najvažniji cilj osnaživanje i učvršćivanje naše pozorišne zajednice
- **Uskoči!** - bio je slogan FAS-a 2022. kojim smo srdačno pozvali stare i nove prijatelje, kolege i učesnike da nam se pridruže u misiji, obogate festival svojim perspektivama i udahnu mu novu snagu
- I tako je, kada se „brod“ napunio, došlo vreme za **Isplovljavanje**, kako smo nazvali ovogodišnji FAS
- Posebno smo srećni što je naš “brod” pun prijatelja iz celog sveta, i što imamo priliku da se svi zajedno otisnemo na ovo uzbudljivo putovanje širom sveta. Vreme je za:
 - Isplovljavanje u neistražene predele
 - Isplovljavanje u nove horizonte
 - Isplovljavanje u uzbudljive avanture
 - Želimo svima povoljan vetar!



SETTING SAIL

- **Let's start** the story was the slogan with which we started the adventure called the Festival of ASSITEJ Serbia (FAS) in 2019. Indeed, the story has begun very successfully!
- **FAS Means Together** was the slogan of FAS 2020/21, because our most important goal is to connect and empower our TYA community
- **Jump In!** - was the slogan of FAS 2022, with which we cordially invited old and new friends, colleagues and delegates to join us in our mission, enrich the festival with their perspectives and breathe new energy into it
- Thus, our ship is full, and it is time for **Setting Sail**, as we called this year's FAS.
- We are especially happy that our ship is full of friends from all over the world, and that we have the opportunity to go on this exciting journey together. Together, we are setting sail for an overseas trip to:
 - Unexplored landscapes
 - New horizons
 - Exciting adventures
 - We wish everyone a favourable wind!

PROLOG GOLICANJE

„Golicanje“ je zajednički savremeni pozorišni i plesni projekat koji se bavi pitanjem seksualnog zlostavljanja u detinjstvu. Ove godine ASSITEJ Srbija zajedno sa dramskim studiom “Prazan prostor” nastavlja saradnju sa ASSITEJ-om Francuske i Francuskim institutom u Srbiji na dvogodišnjem projektu „Golicanje” inspirisani tekstom i predstavom Andree Beskon.

Godine 2022. preveli smo predstavu (prevod: Anđelka Nikolić), upoznali umetnicu koji stoji iza predstave i napravili dva radna sastanka u Bačkoj Palanci i Beogradu. Na ovim sastancima našem timu se pridružila i Maša Avramović, pedagoškinja sa iskustvom u radu sa mladim žrtvama seksualnog uznemiravanja. Takođe smo uspostavili saradnju sa organizacijom “Sloboda nema cenu” iz Novog Sada. Projektni tim je zainteresovan za dalje istraživanje ove teme na zajedničkom geografskom prostoru, kao i za skretanje pažnje na ovaj problem.

U 2023. nastavili smo projekat „Golicanje“ sa nekoliko različitih aktivnosti, među kojima su javna promocija i čitanje odlomaka iz teksta Tickle tickle / Les Chatouilles ou la danse de la colère by Andrée Bescond and Eric Metayer. Dve aktivnosti projekta desiće se tokom ovogodišnje Svetske konferencije izvođačkih umetnosti za decu i mlade „Prekretnica“ u Novom Sadu, te 5. Festivala ASSITEJ-a Srbije – sastanak projektnog tima sa saradnicima, kao i javno čitanje teksta.

Autorski tim: Sonja Petrović i Jovana Rakić
Stručni saradnici: Marija Backović, Diana Kržanić Tepavac, Maša Avramović, Jelena Sokić, Dobrila Marković, Sandrin Grataloup
Režija javnog čitanja: Sonja Petrović
Scenski pokret / koreografija: Jovana Rakić
Igra: Aleksandra Arezanović

Sreda, 15. novembar | 20.00
Skladište NSDKC, Kreativni distrikt,
Novi Sad

Saradnju je podržao Francuski institut u Srbiji kroz regionalni program za izvođačke umetnosti “Teatroskop”.

PROLOGUE TICKLE TICKLE

‘Tickle Tickle’ is a collaborative contemporary theatre and dance project that deals with the issue of sexual abuse at a young age. The work is a collaboration between ASSITEJ Serbia, the drama studio Prazan Prostor, and French colleagues ASSITEJ France and Institut Français Serbie.

The project was initiated two years ago by Prazan Prostor and ASSITEJ Serbia, inspired by the performance and text of Andrea Bescond. In 2022, Anđelka Nikolić translated the play, and we met the artist behind the performance. After two working meetings in Bačka Palanka and Belgrade, Maša Avramović joined our team as an expert in the field, with extensive experience in working with young victims of harassment. The team remains interested in continuing to explore this topic in a common geographical area, as well as to raising awareness about this problem.

In 2023, we plan to continue the ‘Tickle Tickle’ project in several ways, including further public promotion, and public readings of excerpts from Tickle Tickle / Les Chatouilles ou la danse de la colère by Andrée Bescond and Eric Metayer. Two project activities will take place during this year's ASSITEJ Artistic Gathering 2023 in Novi Sad: a meeting between the project team and their collaborators, as well as a stage reading of the text.

Creative Team: Sonja Petrović and Jovana Rakić
Professional Associates: Marija Backović, Diana Kržanić Tepavac, Maša Avramović, Jelena Sokić, Dobrila Marković Sandrin Grataloup
Director of the Stage Reading: Sonja Petrović
Choreography: Jovana Rakić
Performer: Aleksandra Arezanović

Wednesday, November 15th | 20:00 GMT+1
Creative district, Novi Sad

This cooperation is supported by the Institut Français through their regional performing arts program “Teatroskop”.



DEMILITARIZACIJA DRAME - DEČACI NEĆE NOSITI ORUŽJE

„Demilitarizacija drame“ je festival javnih čitanja do sada neizvedenih pozorišnih komada koji deluje na planu demilitarizacije dramskog pisanja. Podstičemo stvaranje novih, drugačijih, eksplicitno antimilitarističkih narativa, ali i revidiramo istoriju pozorišta otkrivanjem alternativnih narativa koji u vreme svog nastanka nisu dobili priliku da ostvare veći uticaj.

Tekst *Dečaci neće nositi oružje* Jelene Paligorić Sinkević, napisan 2019, preispituje ulogu vaspitno-obrazovnih ustanova i savremenog načina življenja, njihov dugogodišnji i veliki uticaj na emocionalni korpus roditelja koji svoju decu u sistem koji ne postoji stavljaju veoma rano. *Dečaci neće nositi oružje* tretiraju i pojam nasleđa i demilitarizacije, preispitujući šta sve nismo naučili. I na kraju, ovo je pre svega tekst o dečjem prijateljstvu, iskrenom i beskompromisnom. U javnom čitanju komada učestvuju članice i članovi ansambla Malog pozorišta „Duško Radović“, Puls Teatra Lazarevac, Dečjeg kluba SKCM i dramskog studija „Dve besne gliste“.

U okviru festivala „Demilitarizacija drame“ već je javno pročitana komada *Sirota Mileva iz Bosne u našoj civilizaciji 1878* Albine Podgradske (11.10.2023. u Narodnom pozorištu u Subotici), a 9.12.2023. u 19 časova održaće se čitanje komada *Devojke Salimate Togore*, autorke iz Malija, u Muzeju afričke umetnosti u Beogradu, u saradnji sa Puls teatrom iz Lazarevca.

Rediteljka čitanja i autorka projekta je Anđelka Nikolić, producent Seoski kulturni centar Markovac, a pokrovitelj Rekonstrukcija Ženski fond.

Nedelja, 19. novembar | 19.00
Malo pozorište „Duško Radović“, Beograd

DEMILITARISATION OF DRAMA: BOYS WILL NOT CARRY GUNS

Demilitarisation of Drama is a festival of stage readings of previously unperformed plays, with a goal to demilitarise playwriting. We encourage the creation of new, different, explicitly anti-militaristic narratives, but we also revise the history of theatre, by discovering alternative narratives that at the time of their creation did not get a chance to have a greater impact.

The play *Boys Will Not Carry Guns* by Jelena Paligorić Sinkević, written in 2019, examines the role of educational institutions and the modern way of life, and their long-term influence on the emotional body of parents who put their children in a malfunctioning system at a very early age. *Boys Will Not Carry Guns* also deals with the theme of heritage and demilitarisation, questioning what we haven't learned. And finally, this is primarily a text about children's friendship, sincere and uncompromising. The reading will be performed by the members of the ensemble of the *Little Theatre Duško Radović*, Puls Theatre Lazarevac, the *RCCM Children's Club* and the *Two Angry Earthworms drama studio*.

As part of the *Demilitarisation of Drama* festival, the play *Poor Mileva from Bosnia in our Civilisation 1878* by Albina Podgradska has been publicly read on October 11th at the National Theatre Subotica, and in December, a reading of the play *Girls* by Salimata Togora, an author from Mali, is planned in cooperation with the *Museum of African Art in Belgrade* and the *Puls Theatre Lazarevac*.

The Director of the reading and the author of the project is Anđelka Nikolić, the Producer is *Rural Cultural Center Markovac* with the support of *Reconstruction Women's Fund*.

Sunday, November 19 | 19:00 GMT+1
Little Theatre Duško Radović, Belgrade



RIJEČ SELEKTORA U SUSRETU, PREPLETU I DUHOVITOM SUKOBU IZMEĐU RIJEČI I IGRE

Poseban je izazov selektirati program umjetničkog prostora kojemu ne pripadate i koji ne poznajete u dovoljnoj mjeri. Iako nam nije bio sasvim stran, naše poznavanje recentnog kazališta za djecu i mlade u Srbiji dosad je bilo selektivno i „pročišćeno“ kroz kazališne festivale, revije i posebne prigode. No tek kad smo pogledali 17 predstava prijavljenih za nacionalni program Svjetske konferencije ASSITEJ-a, dobili smo ozbiljniji uvid u aktualno stanje kazališta za djecu i mlade u Srbiji. Na temelju pregledanog možemo zaključiti da kazališta s jedne strane njeguju tradicionalni izraz s pričom u prvom planu, dok s druge hrabro i odvažno istražuju na tematskom, ali i na izvedbenom polju, što nam se čini posebno važnim. Naime, izvedbeni sloj u predstavama za djecu i mlade često pada u drugi plan, duboko iza sadržajnog koji, ako mu dodamo gotovo sveprisutni didaktični uteg, koči razvoj kazališta za djecu i mlade. U odabranim predstavama ne postoje nikakvi utezi, što im omogućuje let u prostore slobode, kreativnosti i neopterećenih traganja za novim.

Za ovogodišnji festival ASSITEJ-a izabrali smo devet predstava, pojačavši selekciju nešto starijim, no i dalje aktualnim predstavama Tih dečak Pozorišta za decu Kragujevac i Ja sam Akiko Festivala ekološkog pozorišta, koje, vjerujemo, dobro prezentiraju težnje i ideje kazališta za djecu i mlade u Srbiji.

Većina selektiranih predstava kreće iz verbalnog sloja, najčešće oblikovanog pripovjedno. No ta naracija ne zauzima poziciju vladara što guši i ruši ostale elemente igre, već otvara prostore vizualnoj i zvučnoj igri i(li) stvara dijalog s njima. U dijalogu, prepletu, a ponekad i duhovitom sukobu, rastu predstave u kojima zabavni, veseli i komični ili nježni, emocionalni i topli slojevi igre fino omataju samu ideju, ne podcrtavajući je niti namećući, već igrajući se njome i diskretno je nudeći malenim gledateljima.

Pripovjedni sloj otvara predstavu Pitam se, pitam, koliko sam bitan Pozorišta „Boško Buha“, elegantno se pretačući u dijalog i scensku igru,

duhovito upisujući karakteristike i karaktere u rekvizite, pa se nenametljivo vraćajući pripovjednom okviru. Narativnost se prepliće s vrlo suptilnim scenskim rješenjima u Bambiju Malog pozorišta „Duško Radović“, dok u Ukrađenom princu i izgubljenju princezi istog kazališta zgodna igra između verbalnog i vizualnog sloja postaje nositeljica cjeline. Priča oblikovana na temelju kratkog romana Igora Kolarova u predstavi Agi i Ema Gradskog pozorišta Bečej otvara širom vrata duhovitoj i toploj scenskoj igri prepunoj odličnih lutkarskih rješenja i stalnih promjena koje čvrsto vežu pažnju malenih gledatelja od početka do kraja.

Tri se predstave u selekciji obraćaju tinejdžerima, čime je stvorena fina dobna ravnoteža. U Mogućnosti zabavljanja kod ptica Bitef teatra naracija otvara prostor, prepliće se i dijalogizira s izuzetno zanimljivom scenskom igrom, koja prodire u svijet robotike, rijetko viđen na scenama regije (osim u Sloveniji). Zajedno stvaraju (iz ljudskog kuta) apokaliptičan svijet posthumanizma koji nudi neke nove slike prošlosti, pisane iz perspektive preživjelih. S druge strane, Ovidijeva priča tek je pokretač cjeline i epizoda u Metamorfozama Pozorišta mladih Novi Sad, u kojima redatelj i izvođači poetično i efektno prodiru u materijal (prvenstveno uže), animacijski se igraju njime i stvaraju izuzetno uspjele vizualne slike. Korak dalje od osnovne priče otišao je Puls teatar iz Lazarevca sa svojom postpunk tinejdžerskom Alisom koju je izveo iz kazališne scene u hodnike, prostorije i toalete, prebrisavši između sebe i publike sve zidove, kalkulacije i ograde te stvorivši nekoliko vrlo upečatljivih scena.

Pred kraj pregleda vraćamo se predstavama za djecu i radimo dodatni odmak od pripovjednosti. U predstavi Tu sam ispod polovine kapi umjetničke organizacije Stanica narativni sloj je skriven u pozadinu. Na samom početku predstave otvara prostor dječjoj kreativnosti, da bi potom fokus u potpunosti prepustio vizualnom sloju. U tom aspektu u odlično se pogodnom ritmu izmjenjuju plesni solo i grupni ples, igra svjetlima i tijelima, koji bez nametanja, suptilno i fino zavode malene gledatelje. Na koncu, u predstavi Vetar Pozorišta za decu Kragujevac pripovjedni sloj u potpunosti istiskuje moć vjetra koji gradi epizode u svojoj očekivanosti i neočekivanosti, pokrećući predmete i stvari i time gradeći odnose unutar pojedinih cjelina, ali i među njima.

A WORD FROM THE SELECTORS IN THE ENCOUNTER, THE INTERLACING AND A WITTY CONFLICT BETWEEN WORDS AND PLAY

It is a special challenge to select a program from an art space to which one does not belong and which one is not familiar with sufficiently. Although it was not completely unknown to us, our knowledge of the recent TYA production in Serbia has so far been selective and "refined" through theatre festivals, revues and special occasions. But it was only when we watched the 17 plays registered for the national program of the FAS - ASSITEJ Artistic Gathering 2023 (Serbia) that we got a more thorough insight into the current state of TYA in Serbia. Based on what we saw, we can conclude that, on the one hand, the theatres cherish the traditional expression with the story in the foreground, while on the other hand, they bravely and daringly explore the thematic, but also the performance field, which to us seems to be particularly important. That is to say, the performance layer in plays for young audiences often falls into the background, far behind the content, which, if we add to it the almost ever-present didactic weight, hinders the development of TYA. There are no weights in the selected plays, which enables them a flight into spaces of freedom, creativity and unburdened search for the new.

For this year's FAS, we have chosen nine plays, strengthening the selection with slightly older, though still current plays, Silent Boy by the Theatre for Children and Youth Kragujevac and I Am Akiko by the Festival of Ecological Theatre for Children and Youth Bačka Palanka which, we believe, well represent the aspirations and ideas of TYA in Serbia.

Most of the selected plays start from the verbal layer, most often shaped as a narrative. But that narration does not take the position of a ruler that suffocates and destroys other elements of the play, but rather opens up spaces for visual and sound performance and (or) creates a dialogue with them. In the dialogue, the interlacing, and sometimes the humorous conflict, the plays grow, and in them the fun,

cheerful and comical or tender, emotional and warm layers of the performance finely wrap around the idea itself, not underlining or imposing it, but playing with it and discreetly offering it to the small viewers.

The narrative layer opens the play Kurt Quo Vadis by the 'Boško Buha' Theatre, elegantly flowing into dialogue and stage play, wittily writing up characteristics and characters into the props, and unobtrusively returning to the narrative frame. The narrative is intertwined with very subtle staging in Bambi by the Little Theatre 'Duško Radović', while in the Stolen Prince and the Lost Princess of the same theatre, the fun play between the verbal and visual layers becomes the carrier of the whole. The story based on a short novel by Igor Kolarov in the play Agi and Ema by the Municipality Theatre Bečej opens wide the door to a witty and warm stage play full of excellent puppetry staging and constant changes that firmly bind the attention of small viewers from beginning to end.

Three performances in the selection are aimed at teenagers, which creates a fine age balance. In Do Birds Have the Capacity for Fun? by Bitef Theatre, the narration opens up space, intertwines and dialogues with an extremely interesting stage play which penetrates the world of robotics, rarely seen on the regional stage (except in Slovenia). Together they create (from the human point of view) an apocalyptic world of posthumanism that offers some new images of the past, written from the perspective of survivors. On the other hand, Ovid's story is only the initiator of the whole and the episodes in Metamorphoses of the Novi Sad Youth Theatre, in which the director and performers poetically and effectively get into the essence of the material (primarily rope), animating it in a creative way, while making extremely successful visual images. Puls Theatre Lazarevac went a step further from the basic story with its post-punk teenage Alice, whom they took off of the stage and into corridors, rooms and toilets, erasing all walls, calculations and fences between itself and the audience and creating several very memorable scenes.

Towards the end of the review, we return to plays for children and take an additional step away from storytelling. In the play Under the Droplet by Stanica/Station-service for contemporary dance, the narrative layer is hidden in the background. At the very beginning of the play, they

Ovako složen, nacionalni program predstavlja spoj odlično oblikovane priče i scenske igre u kojoj je naracija tek pokretačica, odnosno ponajbolje od aktualnog u kazalištu za djecu i mlade u Srbiji s vrlo zanimljivim pogledom prema sutra.



open a space for children's creativity, and then leave the focus entirely on the visual. In this aspect, dance solos and group dances alternate in a well-hit rhythm, a play with lights and bodies, which without imposing, subtly and delicately draw the little spectators in. Finally, in the play *The Wind* by the Theatre for Children and Youth Kragujevac, the narrative layer completely displaces the power of the wind that builds episodes in its predictability and unpredictability, moving objects and things and thereby building relationships within individual entities, but also between them.

Such a complex national program represents a combination of a well-formed story and a stage play in which the narration is only the driving force, that is, the best of the current TYA in Serbia, with a very interesting view towards tomorrow.

SELEKTORI / SELECTORS:



Igor Tretinjak, teatrolog i kritičar, predavač na Akademiji za umjetnost i kulturu u Osijeku na programu za lutkarstvo Odsjeka za kazališnu umjetnost, koordinator kritičarskog tima i urednik u regionalnoj platformi „Od malih nog(u)“.

Igor Tretinjak, Theatre Expert and Critic, Lecturer at the Academy of Art and Culture in Osijek at the puppetry program of the Department of Theatre Arts, Coordinator of the critics' team and Editor in the regional platform 'From the first step'



Petar Pejaković, reditelj, redovni profesor na Fakultetu dramskih umjetnosti na Cetinju, nekadašnji dugogodišnji direktor Kotorskog festivala pozorišta za djecu.

Petar Pejaković, Director, Professor at the Faculty of Dramatic Arts in Cetinje, General Manager of the Kotor Children's Theatre Festival



PREDSTAVE PERFORMANCES



UKRADENI PRINC I IZGUBLJENA PRINCEZA

MALO POZORIŠTE
„DUŠKO RADOVIĆ“, BEOGRAD

Tekst: Den Totero

Režija, adaptacija teksta i pokret:

Branislava Stefanović

Scena: Tanja Žiropada

Kostim: Maria Marković Milojev

Muzika: Dragana Jovanović

Repetitor „Baleta mladih“: Mila Stijak

Igraju: Marijana Vičentijević Badovinac,

Goran Balančević, Arsenije Tubić, Ljiljana Peroš,

Nenad Radović, Katarina Dimitrijević, Aleksa

Jovčić/Filip Stankovski, Nikola Kerkez, Sandra

Rodić Janković, Ivana Adžić, Đorđe Kreča

Balet mladih: Lazar Tirić, Una Stepanović,

Ana Đerković, Ana Svorcan

O predstavi: Bajka o ukradenom princu i izgubljenom princezi počinje pričom o velikoj nepravdi - u davna vremena stvarno je postojao drevni običaj po kom carski tron može da nasledi samo dečak! Zato što devojčice i dečaci nisu jednako vredni! Ova predstava će odgovoriti na pitanja da li su promenili stari zakon koji je bio nepravedan i surov i ko će biti novi vladar: car ili carica. U svom tekstu, Den Totero kombinuje tradicionalno kinesko pozorište i izvorni komički vodvilj. Veza između tradicionalnog kineskog pozorišta, iz kog se razvila pekinška opera, i između pučkog pozorišta iz kog se razvio varijete, jesu geg, akrobatske scene, značajna uloga muzike i veza između pokreta, priče i glasa koja podseća na cirkuske veštine. Potvrda ovog zapažanja nalazi se u samom tekstu - imena svih lica su kineska, osim imena novog princa koji ima englesko ime, Džoj. U njegovom imenu leži ključ za razumevanje autorove namere: budućnost je u spajanju tradicija različitih kultura.

Forma: Scenska igra u kineskom maniru

Trajanje: 55 minuta

Uzrast: 5+

Nedelja, 19. novembar | 12.00

Malo pozorište "Duško Radović", Beograd

THE STOLEN PRINCE AND THE LOST PRINCESS

LITTLE THEATRE
‘DUŠKO RADOVIĆ’, BELGRADE

Text: Dan Totero

Directed and Adapted by:

Branislava Stefanović

Stage Design: Tanja Žiropada

Costume Design: Maria Marković Milojev

Composer: Dragana Jovanović

Stage Movement by: Branislava Stefanović

Ballet Dancers Tutor: Mila Stijak

Performers: Marijana Vičentijević Badovinac,

Goran Balančević, Arsenije Tubić, Ljiljana Peroš,

Nenad Radović, Katarina Dimitrijević, Aleksa

Jovčić/Filip Stankovski, Nikola Kerkez, Sandra

Rodić Janković, Ivana Adžić, Đorđe Kreča

Ballet Dancers: Lazar Tirić, Una Stepanović,

Ana Đerković, Ana Svorcan

About the production: Once upon a time there was an ancient custom according to which only a boy could inherit the royal throne. Will the stolen prince and the lost princess manage to overcome all obstacles and change this unjust law? Who will be the new emperor? In his play, Dan Totero combines elements of traditional Chinese theatre and the comic vaudeville. The link between traditional Chinese theatre, from which Peking Opera developed, and the folk theatre from which variety shows developed, is the use of gags, acrobatic scenes, the important role of music, and the connection between movement, story and voice. Confirmation of this observation is found in the text itself - the names of all the characters are Chinese, except for the name of the new prince who has an English name - Joy. In his name lies the key to understanding the author's intention: the future lies in combining the traditions of different cultures.

Theatrical form: A stage play

in the Chinese manner

Targeted age: 5+

Duration: 55 minutes

Sunday, November 19th | 12.00 GMT+1

Little Theatre 'Duško Radović', Belgrade





JA SAM AKIKO

KULTURNI CENTAR PANČEVA I FESTIVAL
EKOLOŠKOG POZORIŠTA ZA DECU I MLADE
- FEP BAČKA PALANKA

Autor teksta: Stefan Tićmi

Dramaturškinja: Isidora Milosavljević

Režija: Milja Mazarak

Kostimografkinja: Biljana Grgur

Scenografija: Mina Miladinović

Muzika: Nikola Dragović

Igra: Sofija Mijatović

O predstavi: Predstava Ja sam Akiko suočava nas sa fenomenom usamljenosti kod dece i odrastanjem u porodici sa samo jednim roditeljem – kao jednom kompleksnom, ozbiljnom i važnom temom za koju smatramo da nije dovoljno zastupljena, kako u književnosti, tako ni u pozorištu za decu. Predstava Ja sam Akiko kroz vizuru unutrašnjeg doživljaja sveta devojčice Akiko nudi drugačiji pogled na period odrastanja i sazrevanja. Predstava Ja sam Akiko pokazuje da usamljenost sama po sebi ne mora da bude strašna već može da bude i lepa, uzbuđljiva, inspirativna i kreativna. Akiko je primer kako svako ponekad može sam sebi da bude zabavan i dobar drug. Predstava Ja sam Akiko dokazuje i da monodrama može da bude velika pozorišna forma kada svi elementi jedne predstave zaigraju ravnopravno.

Forma: Monodrama

Trajanje: 60 minuta

Uzrast: 7+

Ponedeljak, 20. novembar | 18.30

Dečji kulturni centar Beograd

NAPOMENA: Predstava Ja sam Akiko je i deo programa međunarodne konferencije "Pravo dece i mladih na kulturu i umetnost: 10 godina posle".

I AM AKIKO

CULTURAL CENTRE PANČEVO AND THE
FESTIVAL OF ECOLOGICAL THEATRE - FEP
BAČKA PALANKA, SERBIA

Text: Stefan Tićmi

Dramaturgy: Isidora Milosavljević

Director: Milja Mazarak

Costume design: Biljana Grgur

Stage design: Mina Miladinović

Composer: Nikola Dragović

Performer: Sofija Mijatović

About the production: The play I am Akiko confronts us with the topic of children's loneliness and growing up in a family with only one parent - as a complex, serious and important topic that, as we believe, is not sufficiently represented neither in literature nor in theatre for children. Told from the perspective of the girl Akiko, this story offers a different view of the period of growing up and maturing. The performance I am Akiko shows that loneliness does not have to be terrible, but can also be beautiful, exciting, inspiring and creative. The story of Akiko teaches us how to be our own best friends. The performance I am Akiko also proves that monodrama can be a great theatrical form when all the artistic elements come together harmoniously.

Targeted age: 7+

Duration: 60 minuta

Theatrical form: Monodrama

Monday, November 20th | 18.30 GMT+1

Children's Cultural Centre of Belgrade

NOTE: The performance I am Akiko is also a part of the international conference "Children and Youth's Right to Culture and Arts: 10 years later".

BAMBI

MALO POZORIŠTE „DUŠKO RADOVIĆ“ U
SARADNJI SA PULS TEATROM LAZAREVAC

Dramatizacija: Uglješa Šajtinac i Bojana Lazić,
po motivima romana Feliksa Saltena

Rediteljka: Bojana Lazić

Scenografija i kostim: Zorana Petrov

Kompozitor: Vladimir Pejковиć

Scenski pokret: Damjan Kecojević

Igraju: Nedim Nezirović, Dušica Sinobad, Maja Jovanović Spasojević, Jelena Ilić, Damjan Kecojević, Mihaela Stamenković, Nikola Kerkez

O predstavi: Gledajući predstavu Bambi, deca će imati priliku da prate priču o malom lanetu od njegovih prvih koraka, preko dramatičnog sazrevanja, sve dok ne postane odrastao srndać. Bambijevo odrastanje je velika i uzbudljiva pustolovina jednog osetljivog, ali hrabrog bića koje se u svojoj borbi za opstanak nikada ne predaje. Tu pustolovinu prate trenuci velike sreće, ali i duboke tuge uzrokovane gubitkom majke, upoznavanje prijatelja, ali i sticanje neprijatelja... Bambi iz svega izlazi kao veliki, jak i ponosan srndać, a da pritom nije izgubio ono dobro u sebi. Bambi je prvi moderan roman svog žanra, basna veća od svake basne, priča slojevitija od mnogih drugih.

Forma: Dramska predstava

Trajanje: 60 minuta

Uzrast: 7+

Ponedjeljak, 20. novembar | 20.15

Malo pozorište "Duško Radović", Beograd

Izvođenje predstave se prevodi na srpski
znakovni jezik.

Izvođenje ove predstave na "Prekretnici" podržano je kroz međunarodni projekat "Umetnost slušanja u pozorištu za decu i mlade - BABEL" koji finansira Evropska unija kroz program "Kreativna Evropa", a su-finansira Ministarstvo kulture Republike Srbije.

BAMBI

LITTLE THEATRE "DUŠKO RADOVIĆ",
BELGRADE IN COLLABORATION WITH PULS
THEATRE LAZAREVAC

Text: Uglješa Šajtinac and Bojana Lazić,
based on Felix Salten's novel

Director: Bojana Lazić

Stage and Costume Design: Zorana Petrov

Composer: Vladimir Pejковиć

Stage Movement: Damjan Kecojević

Performers: Nedim Nezirović, Dušica Sinobad, Maja Jovanović Spasojević, Jelena Ilić, Damjan Kecojević, Mihaela Stamenković, Nikola Kerkez

About the production: Bambi is a story of a little fawn, followed from its first steps, through its dramatic maturing, until it becomes an adult deer. Bambi's growing up is a great and exciting adventure of a sensitive but a very brave being who never gives up in its struggle for survival. There are moments of great happiness in that adventure, but there are also those of deep sadness caused primarily by the loss of his mother. On his path, Bambi meets great new friends, but also finds out that he has dangerous enemies... He comes out of his adventure as a big, strong and proud buck, but without losing the good in him. Bambi is the first modern novel of its genre, a fable with more layers than many others.

Theatrical form: Drama theatre

Targeted age: 7+

Duration: 60 minutes

Monday, November 20th | 20.15 GMT+1

Little Theatre "Duško Radović", Belgrade

The production will be translated into Serbian
sign language.

The performance of this show at the ASSITEJ Artistic Gathering 2023 was supported through the international project "The Art of Listening in Theatre for Young Audiences - BABEL" financed by the European Union through "Creative Europe" program, and co-financed by the Ministry of Culture of the Republic of Serbia.





VETAR

POZORIŠTE ZA DECU
I MLADJE KRAGUJEVAC

Režija: Anđelka Nikolić
Scenografija i kostim: Ana Kolbjanova
Muzika: Lazar Novkov
Dizajn svetla: Radomir Stamenković
Scenski pokret: Isidora Stanišić
Grafičko oblikovanje i rekvizita:
 Lazar Stanojević
Igraju: Dubravka Brkić, Milica Redžić Vulević,
 Petar Lukić

O predstavi: Kako izgleda drvo kada duva vetar, a kako kada ga nema? Koliko dece na svetu u ovom trenutku oseća kako im taj isti vetar miluje obraz? Da li postoje još neke važne stvari ili pojave koje ne možemo lako da vidimo – ali ih osećamo?

Vetar govori o neraskidivoj povezanosti čoveka sa drugim ljudima i sa prirodom, o ravnoteži koja nam donosi puno dobra i radosti, ali je osetljiva i lako se naruši. Oslobođena preciznosti reči, ova predstava se najmlađoj i mladoj publici obraća slikama i zvucima koje svako slobodno sklapa u sopstvenu priču o vetru.

Forma: Pozorište predmeta
Trajanje: 35 minuta
Uzrast: 3+

Utorak, 21. novembar | 18.00
 Pozorište mladih Novi Sad, velika scena

Izvođenje ove predstave na "Prekretnici" podržano je kroz međunarodni projekat "Umetnost slušanja u pozorištu za decu i mlade - BABEL" koji finansira Evropska unija kroz program "Kreativna Evropa", a ko-finansira Ministarstvo kulture Republike Srbije.

Predstava je pristupačna gluvoj i nagluvoj publici.

THE WIND

THEATRE FOR CHILDREN
AND YOUTH KRAGUJEVAC

Director: Anđelka Nikolić
Stage and Costume Design: Ana Kolbjanova
Composer: Lazar Novkov
Lighting Design: Radomir Stamenković
Stage Movement: Isidora Stanišić
Performers: Dubravka Brkić, Milica Redžić Vulević, Petar Lukić

About the production: What does a tree look like when the wind is blowing, and what does it look like when there is no wind? How many children in the world right now feel that same wind caressing their face? Are there other important things or phenomena that we cannot easily see - but feel?

The Wind talks about the unbreakable connection of a human with other humans and with nature, about the balance that brings us a lot of good and joy, but is sensitive and easily disturbed. Freed from the precision of words, this play addresses the youngest and young audience with images and sounds that everyone freely assembles into their own story about the wind.

Theatrical form: Theatre of objects
Targeted age: 3+
Duration: 35 minutes

Tuesday, November 21st | 18.00 GMT+1
 Youth Theatre Novi Sad

The performance of this show at the ASSITEJ Artistic Gathering 2023 was supported through the international project „The Art of Listening in Theatre for Young Audiences – BABEL“ financed by the European Union through „Creative Europe“ program, and co-financed by the Ministry of Culture of the Republic of Serbia.

The performance is accessible for deaf and hard-of-hearing audiences.

AGI I EMA

GRADSKO POZORIŠTE BEČEJ

Tekst: Igor Kolarov

Dramatizacija: Mina Petrić

Režija: Sonja Petrović

Kompozitor: Zdravko Petrović

Muzički saradnici: Jožef Riter i Vuk Popović

Igraju: Srđan Kner, Simonida Mandić,

Aneta Tucakov i Rastko Mičić

O predstavi: Ponekad je sve što nam je potrebno u životu samo jedan pravi prijatelj. Agi je usamljeni dečak koji se seli u novu kuću čak devetnaesti put. Mama i tata ne obraćaju mnogo pažnje na njega. Ako biste pitali Agija, rekao bi vam da mama i tata ne bi primetili čak ni da Agi porazbija sve stvari po kući! Srećom, u novoj kući Agi otkriva tavan, a na tavanu... Na tavanu živi Ema...

Predstava Agi i Ema, nastala po čuvenom romanu Igora Kolarova, bavi se veoma važnim temama savremenog društva kao što su vaspitna zapostavljenost, vršnjačko nasilje, usamljenost, eskapizam... tako da svaki pažljivi gledalac u ovom delu može da prepozna ne samo priču o jednom nesvakidašnjem prijateljstvu, već i sliku savremenog sveta, ubrzanog i netolerantnog, u kome se osnovne potrebe deteta surovo zanemaruju zarad sticanja novca i karijerizma. Usamljeni i neprilagođeni dečak Agi, da bi se izborio sa ovim i ovakvim svetom, stvara imaginarnog prijatelja - Emu. Predstava osnažuje mladog gledaoca da prihvati sebe i svoju autentičnost jer će upravo tako svoju drugost pretvoriti u svoju prednost.

Forma: Pozorište predmeta

Trajanje: 45 minuta

Uzrast: 6+

Sreda, 22. novembar | 13.00

Újvidéki Színház - Novosadsko pozorište

AGI AND EMA

MUNICIPALITY THEATRE BEČEJ

Text: Mina Petrić, based on the novel

by Igor Kolarov

Director: Sonja Petrović

Composer: Zdravko Petrović

Music Associates: Jožef Riter i Vuk Popović

Performers: Srđan Kner, Simonida Mandić,

Aneta Tucakov i Rastko Mičić

About the production: Sometimes all we need in life is one true friend. Agi is a lonely boy who moves into a new house for the nineteenth time. His parents don't pay much attention to him. If you ask Agi, he'd tell you his parents wouldn't notice even if he smashed all the things in the house! Luckily, Agi discovers the attic, and in the attic... In the attic lives Ema...

The play Agi and Ema, based on a well-known novel by Igor Kolarov, tackles very important topics of modern society such as educational negligence, peer violence, loneliness, escapism, so every careful spectator can see in this piece not only a story of a unique friendship, but the image of today's world, hectic and intolerant, where some basic children's needs are cruelly neglected for money-making and career-chasing. In order to deal with such a world, Agi, a gifted, imaginative boy, creates an imaginary friend - Ema. This play shows the audience that by accepting oneself and one's authenticity, one's otherness can be transformed into an advantage.

Theatrical form: Theatre of objects

Targeted age: 6+

Duration: 45 minutes

Wednesday, November 22nd | 13.00 GMT+1

Újvidéki Színház, Novi Sad



METAMORFOZE

POZORIŠTE MLADIH NOVI SAD I
AKADEMIJA UMETNOSTI U NOVOM SADU

Autor: Saša Latinović

Dizajn lutaka i kostim:

Milica Grbić Komazec

Scenografija: Milica Grbić Komazec

i Saša Latinović

Igraju: Marija Radovanov,
Neda Danilović, Slavica Vučetić,
Slobodan Ninković, Saša Latinović

O predstavi: Mit o Medeji i Jasonu iznosi priču o natprirodno velikoj ljubavi dvoje ljudi, koja se, zbog ljudske slabosti, pretvori u zastrašujuću mržnju, iza koje ostaje pustoš. Publika će videti na koje je sve žrtve spremna velika ljubav, ali i za kakve su sve zločine sposobna izneverena očekivanja. U predstavi se ne prikazuju svi događaji iz mita, a za tekstualni deo predstave uzeti su stihovi iz Epa o Argonautima i stihovi iz Euripidove tragedije Medeja.

U Metamorfozama, koje su zapravo doktorski rad Latinovića – glumca Pozorišta mladih i profesora lutkarstva i scenskog govora na Akademiji umetnosti u Novom Sadu, videćemo i kako se upotrebom jednog materijala (kana-pa) i glasa glumaca u gledaocu stvara osećaj uverljivo izvedenog scenskog dela.

Forma: Performans – kombinacija teatra materijala i živog glumca

Trajanje: 43 minuta

Uzrast: 15+

Sreda, 22. novembar | 15.30

Pozorište mladih Novi Sad

Predstava je pristupačna gluvoj i nagluvoj publici.

METAMORPHOSES

YOUTH THEATRE NOVI SAD
AND ACADEMY OF ARTS – NOVI SAD

Author: Saša Latinović

Stage and puppet design:

Milica Grbić Komazec

Stage design: Milica Grbić Komazec

and Saša Latinović

Performers: Marija Radovanov,
Neda Danilović, Slavica Vučetić,
Slobodan Ninković, Saša Latinović

About the production: The myth of Medea and Jason tells the story of a great love between two people, which, due to human weakness, turns into a terrifying hatred, leaving a desolation behind. The audience will see what sacrifices great love is ready for, but also what crimes disappointed expectations are capable of. The textual part of the play is based on verses from the Epic of the Argonauts and verses from Euripides' tragedy Medea.

In Metamorphoses, which is actually the Ph.D work of Latinović - an actor of the Youth Theatre and a Professor of Puppetry and Stage Speech at the Academy of Arts Novi Sad, we will see how the use of one material (rope) and the voice of an actor creates in the viewer the feeling of a believably performed stage piece.

Theatrical form: Performance – combination of the theatre of materials and live actors

Targeted age: 15+

Duration: 43 minutes

Wednesday, November 22nd | 15.30 GMT+1

Youth Theatre Novi Sad

The performance is accessible for deaf and hard-of-hearing audiences.



ALISA

PULS TEATAR LAZAREVAC I
CENTAR ZA KULTURU VALJEVO

Text: Bojana Lazić i Vesna Perić, po motivima romana Alisa u Zemlji čuda Luisa Kerola

Režija: Bojana Lazić

Scenografija, kostim i maska: Zorana Petrov

Izbor muzike i dizajn plakata:

Branislav Stanković

Izjavu: Maja Jovanović Spasojević, Ivana Nedeljković, Mihaela Stamenković, Jelena Cvijetić, Nataša Stanković, Maja Sofronijević, Julijana Bjeković, Nevenka Petrović, Svetlana Božić

O predstavi: Alisa je priča o odrastanju jedne devojčice, o prelasku iz detinjstva u svet odraslih – u Zemlju čuda. Ta tranzicija iz nečeg naivnog i bezazlenog, kakvo je skoro svačije detinjstvo, u nešto surovo i mračno, kakav je svet u kom živimo mi, odrasli, jeste adolescencija. U tom periodu života naša junakinja prestaje da bude mala Alisa i pokušava da postane velika Alisa. Mada, pitanje je ko je tu stvarno veliki, a ko mali.

Forma: Sajt-spesifik predstava, interaktivna video-projekcija

Trajanje: 60 minuta

Uzrast: 13 +

Sreda, 22. novembar | 18.00

OPENS Novi Sad

Umesto predstave, publika će prisustvovati prikazivanju snimka predstave visokog kvaliteta. Na događaju će biti prisutni i rediteljka predstave i glumci u kostimima, koji će odgovarati na pitanja publike.

Video će biti prikazan i na platformi assitejonline.org za delegate sa onlajn registracijom.

ALICE

PULS THEATRE LAZAREVAC
AND CULTURAL CENTRE VALJEVO

Text: Bojana Lazić and Vesna Perić, based on the novel Alice in Wonderland by Lewis Carroll

Director: Bojana Lazić

Stage, Costume and Mask Design:

Zorana Petrov

Music Selection and Poster Design:

Branislav Stanković

Performers: Maja Jovanović Spasojević, Ivana Nedeljković, Mihaela Stamenković, Jelena Cvijetić, Nataša Stanković, Maja Sofronijević, Julijana Bjeković, Nevenka Petrović, Svetlana Božić

About the production: Alice is a story of a growing girl, and her transition from childhood to the world of adults – to Wonderland. That transition from something naive and carefree, like almost everyone's childhood is, to something cruel and dark, like the world we, adults, live in, is called adolescence. In that period of life, our heroine stops being 'little Alice' and tries to become 'adult Alice'. Nevertheless, there remains the question of who the big one actually is, and who is the small one.

Theatrical form: Site specific performance, Interactive video projection

Targeted age: 13 +

Duration: 60 minutes

Wednesday, November 22nd | 18.00 GMT+1
OPENS Novi Sad

Instead of the live performance, a high resolution video recording will be screened. The director of the performance will be present at the screening, as well as costumed actors, who will discuss with the audiences.

The video will also be broadcasted on the assitejonline.org platform for delegates with online passes.



PITAM SE, PITAM, KOLIKO SAM BITAN

POZORIŠTE BOŠKO BUHA, BEOGRAD

Režija: Jana Maričić

Dramatizacija: Milena Depolo, po priči Kurt Quo Vadis? Erlenda Lua

Scenografija: Veljko Knežević

Kostimografija: Snežana Veljković

Muzika: Božidar Obradinović

Scenski pokret: Maja Kalafatić

Igraju: Stefan Bundalo, Aleksandar Milković, Teodora Ristovski, Jelena Trkulja, Miloš Vlalukin

O predstavi: Norveški pisac Erlend Lu, trenutno jedan od najomiljenijih pisaca naše čitalačke publike, uporedo za svojim stvaralaštvom namenjenom odrasloj publici, piše i za decu. Njegov serijal knjiga o vozaču viljuškara Kurtu preveden je na mnoge svetske jezike. U priči Kurt Quo Vadis?, po kojoj je nastala predstava Pitam se, pitam, koliko sam bitan, Kurt, zbog visokog društva u kome se kreće, postaje nesiguran u sebe i svoje mesto u svetu. Zato sa svojim malim sinom polazi u potragu za velikim delom koje će mu pomoći da i on postane cenjen u svom okruženju. Kurtova priča ispričana je u formi *storytelling-a*, gde petoro glumaca, igrajući preko 30 likova, virtuosno gradi priču o potrebi za očuvanjem osobenosti, u društvu koje sistemski neguje neiskrenost, snobizam i nezdravu kompetitivnost.

Forma: Dramska predstava

Trajanje: 50 minuta

Uzrast: 5-12

Četvrtak, 23. novembar | 15.30

Újvidéki Színház - Novosadsko pozorište

KURT QUO VADIS?

BOŠKO BUHA THEATRE, BELGRADE

Director: Jana Maričić

Text: Milena Depolo, based on Erlend Loe's story Kurt Quo Vadis?

Stage Design: Veljko Knežević

Costume Design: Snežana Veljković

Composer: Božidar Obradinović

Stage Movement: Maja Kalafatić

Performers: Stefan Bundalo, Aleksandar Milković, Teodora Ristovski, Jelena Trkulja, Miloš Vlalukin

About the production: Besides being one of the most successful Norwegian contemporary novelists for the adult audience, Erlend Loe also writes for children. The series of six books about the fork truck driver, Kurt, have been a great success both in Norway and abroad since the first book was published in 1996. In Kurt, Quo Vadis?, the story this production is based on, the main character Kurt successfully overcomes an uncountable inferiority complex. Kurt wants to leave a trace behind. He quits his job and decides to vacuum clean the whole world... Kurt's story is told in the form of storytelling, where five actors, playing over 30 characters, skilfully perform a story about the need to preserve uniqueness and individuality, in a society built on unhealthy competitiveness.

Theatrical form: Drama theatre

Targeted age: 5-12

Duration: 50 minutes

Thursday, November 23rd | 15.30 GMT+1

Újvidéki Színház Novi Sad



TU SAM ISPOD POLOVINE KAPI

STANICA – SERVIS ZA SAVREMENI PLES, BEOGRAD

Ideja, tekst, koreografija i izvođenje:

Jovana Rakić, Marko Milić, Milica Pisić / Jana Milenković i Milena Todorović

Tekst čita: Nađa Petrović

Dizajn zvuka: Bojan Palikuća

Dizajn scene: Željka Jakovljević

O predstavi: Predstava Tu sam ispod polovine kapi bavi se pogledom jedne devojčice na njen unutrašnji svet i onaj koji je okružuje. Predstava sadrži elemente savremenog plesa i instalacije. Pruža nam mogućnost da razmišljamo o povezanosti sveta i nas samih, u kakvom smo odnosu, kako utičemo jedni na druge, da li smo deo jedne velike celine, da li zavisimo jedni od drugih ili postojimo odvojeni, svako za sebe. Biocentričan pristup zasniva se na davanju podjednake važnosti svemu što nas okružuje, bez hijerarhije koja daje prednost jednom jeziku, jednoj osobi ili jednom umetničkom pravcu.

Forma: Interaktivna plesna predstava

Trajanje: 35 minuta

Uzrast: 8+

Petak, 24. novembar | 11.00 | 13.00

Novosadski dečji kulturni centar

Izvođenje ove predstave na "Prekretnici" podržano je kroz međunarodni projekat "Umetnost slušanja u pozorištu za decu i mlade - BABEL" koji finansira Evropska unija kroz program "Kreativna Evropa", a su-finansira Ministarstvo kulture Republike Srbije.

UNDER THE DROPLET

STANICA/STATION – SERVICE FOR CONTEMPORARY DANCE, BELGRADE

Idea, Text, Choreography and Performance:

Jovana Rakić, Marko Milić, Milica Pisić/Jana Milenković i Milena Todorović

Text read by: Nađa Petrović

Sound Design: Bojan Palikuća

Stage Design: Željka Jakovljević

About the production: The theme of the production Under the Droplet is a girl's view of her inner world and of the one that surrounds her. The performance contains elements of contemporary dance and installation. It gives us the opportunity to think about the interconnection between the world and ourselves, to ask ourselves what kind of a relationship we are in, how we influence each other, whether we are part of one big whole, whether we depend on each other or exist separately, each for himself. A biocentric approach is based on giving equal importance to everything that surrounds us, without giving priority to one language, one person or one artistic direction.

Theatrical form: Interactive dance performance

Targeted age: 8+

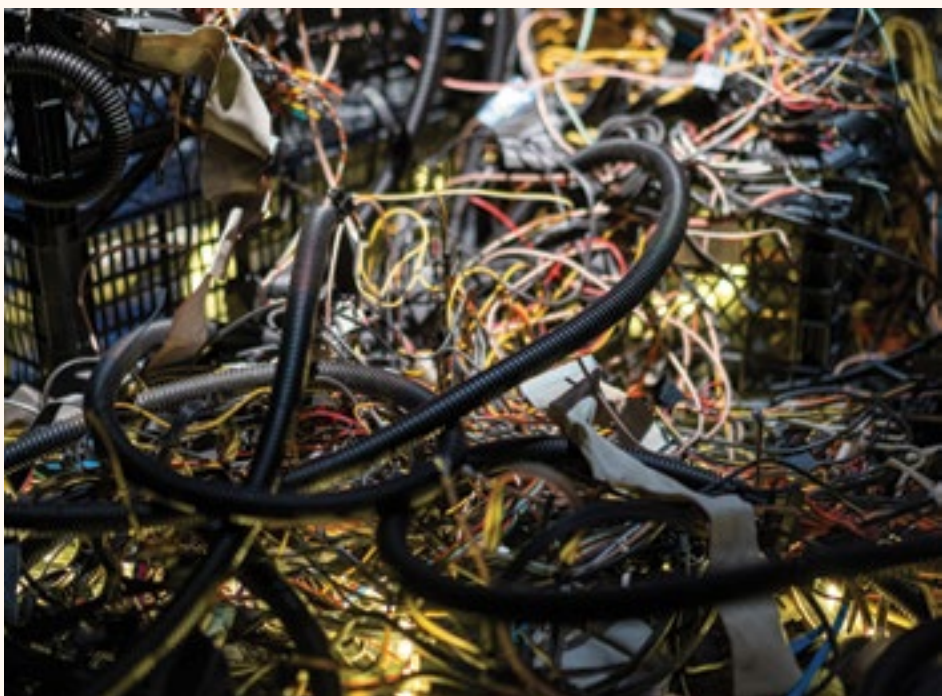
Duration: 35 minutes

Friday, November 24th | 11.00 GMT+1 | 13.00 GMT+1

Cultural Centre in Novi Sad

The performance of this show at the ASSITEJ Artistic Gathering 2023 was supported through the international project „The Art of Listening in Theatre for Young Audiences – BABEL“ financed by the European Union through „Creative Europe“ program, and co-financed by the Ministry of Culture of the Republic of Serbia.





MOGUĆNOST ZABAVLJANJA KOD PTICA

BITEF TEATAR, BEOGRAD

Tekst: Tijana Grumić

Režija: Nikola Isaković

Dizajn scene i lutaka-objekata:

Jovana Matić, Ema Pavlović

Elektromehanika: Stevan Golubović

Video-animacija: Maša Tadić

Video-montaža: Momčilo Vujović

Izvođači/lutkari: Mladen Milojković, Danilo Brakočević, Ana Milosavljević

O predstavi: Mogućnost zabavljanja kod ptica Tijane Grumić nas podseća da svet nije i ne treba da bude antropocentričan. Ljudi su samo deo prirode koja takođe ima pravo da raste, cveta, leti, peva, trči, ključa, pa i da se zabavlja. Zbog toga smo kao formu predstave odabrali jednu podvrstu lutkarstva – pozorište predmeta. Ono nas podseća da ni umetnost ne treba uvek da bude antropocentrična. Čovek za sobom ostavlja stvari - lične predmete i umotvorine, stvorene radi preživljavanja ili zabavljanja. Napretkom tehnologije sve više običnih kućnih predmeta dobija i razne nove funkcije, pa tako oni sada često mogu npr. i da pevaju, pričaju viceve, pišu drame, pa zašto onda ne bi mogli i da igraju u pozorištu? Sa druge strane, mi ih sve lakše odbacujemo i zbog sitnih grešaka odmah menjamo za nove verzije. Ova forma pozorišta je i vrlo ekološka jer je osnovna ideja da se kao lutke i za scenografiju većinski koriste predmeti i materijali koji su imali svoj život, istoriju i neka druga iskustva; koji su bili deo drugih predstava i događaja.

Forma: Pozorište predmeta

Trajanje: 60 minuta

Uzrast: 12+

Petak, 24. novembar | 18.00

Pozorište mladih Novi Sad

DO BIRDS HAVE THE CAPACITY FOR FUN?

BITEF THEATRE, BELGRADE

Playwright: Tijana Grumić

Director: Nikola Isaković

Stage and Puppet-object Design:

Jovana Matić, Ema Pavlović

Electromechanics: Stevan Golubović

Video Animation: Maša Tadić

Video Editing: Momčilo Vujović

Performers/puppeteers: Mladen Milojković, Danilo Brakočević, Ana Milosavljević

About the production: We often forget that we do not live in this world alone but are just a tiny part of nature. This notion was the starting point for making the performance Do birds have the capacity for fun?. With that in mind, the creative team has chosen theatre of objects as means of expression. Working with objects reminded us that theatre and art in general, does not need to be anthropocentric. What does a vacuum cleaner know about life? People use various things in their everyday life - silent observers of our existence on Earth, created for our survival and entertainment. However, we reject those things very easily as soon as we get bored, thus creating an immense amount of waste. We mustn't forget that those objects also attend many important events in our lives, so we decided to repurpose them and make them the main protagonists of this show. The main idea was to create an environmentally aware theatre production that's ecological in terms of the topics it speaks about, its production means and its artistic form. Today, in times when ecological catastrophes, pandemics and wars have become our everyday life, it is not hard to imagine a world without people. That kind of world is not a surprise because we are the ones who created it. One day, when we eventually disappear from the face of the Earth, hopefully, birds will outlive us, and they won't forget how to have fun.

Theatrical form: Theatre of objects

Targeted age: 12+

Duration: 60 minutes

Friday, November 24th | 18.00 GMT+1

Youth Theatre Novi Sad

PRADEVOJČICA

NARODNO POZORIŠTE
„TOŠA JOVANOVIĆ“ ZRENJANIN

Tekst: Mina Petrić, po motivima romana Pradevojčica Desanke Maksimović

Režija: Sonja Petrović

Dizajn scenografije,

kostima i lutaka: Irina Somborac

Kompozitor: Nenad Kojić

Stručna saradnica za

zemljanu arhitekturu: Dragana Kojičić

Igraju: Una Beić, Predrag Grujić, Nataša Milišić, Danilo Mihnjević, Snežana Popov, Olgica Trbojević Kostić, Miroslav Mačoš

O predstavi: U Pradevojčici priroda je lik, događaj, trenutak, lepota, prijatelj, ubica, roditelj, stanodavac... Ona nije nešto što „treba čuvati“ nego deo nas, ponekad do te mere da su naša bića u stvari refleksija njenog stanja. Ova predstava će nas podsetiti koliko smo se udaljili od sunca, meseca, zemlje, vode, vatre, biljaka, životinja, i koliko smo se udaljili od stvarnih dodira i susreta sa prirodom.

Cilj ekipe ove predstave bio je da, tokom njenog stvaranja, ostavi što manji otisak na planetu Zemlju, a elementi predstave nakon svog života na sceni mogu biti ponovo korišćeni, reciklirani ili vraćeni prirodi, jer ekološko pozorište nije samo ono koje se bavi ekološkim temama već ono koje u što većoj meri koristi prirodne materijale.

Forma: Lutkarska predstava

Trajanje: 50 minuta

Uzrast: 6+

Subota, 25. novembar | 11.00

Pozorište mladih Novi Sad



PREHISTORIC GIRL

NATIONAL THEATRE
„TOŠA JOVANOVIĆ“ ZRENJANIN

Directed by: Sonja Petrović

Text: Mina Petrić, based on the novel by Desanka Maksimović

Production Design: Irina Somborac

Music: Nenad Kojić

Materials/earthen Architecture Advisor:

Dragana Kojičić

Performers: Una Beić, Predrag Grujić, Nataša Milišić, Danilo Mihnjević, Snežana Popov, Olgica Trbojević Kostić, Miroslav Mačoš

About the production: In this play the nature is the event, character, moment, beauty, friend, killer, parent, landlord... Nature is not something that “should be just saved”, it is a part of us, sometimes so much that our beings are really reflections of its state. This play will remind us how estranged we have become from the Sun, the Moon, earth, water, fire, plants, animals, and how much we have distanced ourselves from real touches and encounters with nature. Besides this, it is a story about a brave and talented Gava and her fight to find her place in the community.

While creating the play, the team behind this performance had the goal to try to leave as small of a footprint on planet Earth as possible, as well as for the elements of the performance to be reused, recycled or returned to nature after their service. “Pradevojčica” is an example of good practice from the standpoint of ecology in theatre because ecological theatre is not only the one that deals with ecological topics but also the one that tries to use natural materials (wood, egg cartons, natural hand-squeezed pigments from the earth, pinecones, jute, straw, ropes, water) as much as possible.

Targeted age: 6+

Duration: 50 minutes

Theatrical form: Puppet show

Saturday, November 25th | 11.00 GMT+1

Youth Theatre Novi Sad



Izvršni odbor ASSITEJ-a Srbije uvrstio je predstavu Pradevojčica kao deo programa „Dani sceniskog dizajna i novih tehnologija u pozorištu za decu i mlade“. Predstava je primer dobre prakse u korišćenju prirodnih materijala u scenskom i dizajnu kostima i podržava koncept održivosti u pozorištu za mladu publiku.

Izvođenje predstave na “Prekretnici” podržano je kroz međunarodni projekat “Umetnost slušanja u pozorištu za decu i mlade - BABEL” koji finansira Evropska unija kroz program “Kreativna Evropa”, a su-finansira Ministarstvo kulture Republike Srbije.

Predstava je pristupačna gluvoj i nagluvoj publici.

The performance Prehistoric Girl is a part of the ‘Days of Stage Design and New Technologies in TYA’, and it is invited by ASSITEJ Serbia Executive Committee members. The performance is an example of good practice in the use of natural materials in stage and costume design and supports the concept of sustainability in theatre for young audiences.

The performance is accessible for deaf and hard-of-hearing audiences.

The performance of this show at the ASSITEJ Artistic Gathering 2023 was supported through the international project „The Art of Listening in Theatre for Young Audiences - BABEL“ financed by the European Union through „Creative Europe“ program, and co-financed by the Ministry of Culture of the Republic of Serbia.

REGIONALNA SELEKCIJA

REGIONAL SELECTION

REČ SELEKTORA

U radu na selekciji predstava iz regiona koje treba da budu prikazane na predstojećoj Konferenciji izvođačkih umetnosti za decu i mlade pogledale smo više od 80 predstava. Prijavljene predstave su u različitoj meri odgovorile na osnovnu temu Konferencije koja se tiče pitanja održivosti i korišćenja novih tehnologija u pozorištu za decu i mlade. Osim povezanosti sa temom Konferencije, dodatni kriterijum u našoj selekciji bio je generalni kvalitet predstava, ali i međusobna raznolikost pristupa. U skladu sa tim, u našoj selekciji našlo se ukupno osam predstava iz šest zemalja.

Gozd Raja (Slovenija) je muzičko-lutkarska predstava čiji se ceo dizajn, od lutaka, preko instrumenata, do scenografije, zasniva na korišćenju prirodnih materijala. U ovakvom jedinstvenom okruženju, reditelj u saradnji sa izvođačima kreira jedinstveni doživljaj sveta šume i njenih stanovnika gradeći ga pre svega kroz precizno orkestrirane zvučne nadražaje.

Screenagers Vol.2 (Hrvatska/Francuska) je predstava koja se kako u građenju sadržaja tako i u pristupu vizuelnom identitetu oslanja na nove tehnologije i muziku. U predstavi se koriste inovativni alati kojima se oblikuju naša umetnička iskustva i obraća se mladima jezikom kojem su svakodnevno izloženi u nekim drugim kontekstima, pozivajući ih istovremeno da budu koautori predstave u realnom vremenu njenog trajanja.

Tunel (Slovenija) eksploriše važnu temu straha (od mraka) gradirajući sredstva od najjednostavnijih (koja deca bukvalno mogu da „probaju kod kuće“) do sofisticiranih tehnologija, koje, ipak, nikad ne odnose prevagu nad složnom i mastralnom igrom mladog glumačkog ansambla.

Zašto ih nije briga (Bosna i Hercegovina) predstavlja priču o bekstvu životinja sa Severnog pola usled topljena glečera prouzrokovanog klimatskim promenama. Baveći se ekološkom temom, ova predstava na dobar način pravi od publike svoje saveznike u borbi za pravedniji svet.

Sound Bird (Mađarska) je lutkarska predstava koja pre svega zvcima i muzikom, a uz pomoć audio-vizuelnih tehnologija, na vrlo jednostavan i nenametljiv način uključuje decu u svoju priču

o odnosima u prirodi i o tome kako zvuci uopšte nastaju.

Leche the Baby Bug (Bugarska) je lutkarska predstava u kojoj se koristi tradicionalan pristup lutkarstvu, a njen vizuelni identitet se oslanja na korišćenje prirodnih materijala koji su preuzeti direktno iz prirode, odnosno lutke i dekor su napravljeni od šišarki i grančica.

Schnaufen (Austrija) je plesna i neverbalna predstava koja se bavi temom usamljenosti i ponovnog otkrivanja važnosti zajednice i suživota, što je posebno kompleksno i interesantno u periodu tokom i nakon pandemije virusa COVID-19. Osim što su plesne predstave za mladu publiku retke, još jedan element ove predstave vredan pažnje jeste njen specifičan vizuelni identitet.

SELEKTORKE:



Andelka Nikolić,

pozorišna rediteljka, jedna od osnivačica Umetničke grupe Hop.La!, članica IO ASSITEJ-a Srbije od 2017 do 2021



Tijana Grumić,

dramska spisateljica, asistent na Katerdri za dramaturgiju Fakulteta dramskih umetnost u Beogradu, jedna od osnivača regionalne platforme "Od malih nog(u)"

SELECTORS' EXPLICATION

While working on the selection of plays from the region to be presented at the upcoming ASSITEJ Artistic Gathering 2023 (Serbia), we saw more than 80 plays. The submitted plays responded in various degrees to the basic theme of the AAG 2023, which concerns sustainability and the use of new technologies in TYA. Apart from the relevance to the theme of the AAG 2023, an additional criterion in our selection was the general quality of the performances, as well as the mutual diversity of approaches. Accordingly, our selection included a total of eight plays from six countries.

Forest of Songs (Slovenia) is a musical puppet show whose entire design, from puppets to instruments to scenography, is based on the use of natural materials. In this unique environment the director, in cooperation with the performers, creates just as unique an experience of the world of the forest and its inhabitants, building it primarily through precisely orchestrated sound stimuli.

Screenagers Vol.2 (Croatia / France) is a play that relies on new technologies and music both in the incorporation of content and in the approach to visual identity. The play uses innovative tools that shape our artistic experiences and addresses young audiences in a language they are exposed to in some other contexts, while inviting them to be co-authors of the play in its real time length.

Tunnel (Slovenia) explores the important theme of fear (of the dark) by gradating means from the simplest (which children can literally "try at home") to sophisticated technologies, which however, never prevail over the harmonious and masterful performance of the young acting ensemble.

Why Don't They Care About Earth (Bosnia and Herzegovina) tells the story of the escape of animals from the North Pole due to the melting glacier caused by climate change. While dealing with the environmental theme, this play has a good way of making the audience its allies in the fight for a fairer world.

Sound Bird (Hungary) is a puppet show that uses sounds and music, and with the help of audio-visual technologies, to involve children in

a very simple and unobtrusive way, in its story about relationships in nature and how sounds are created in general.

Leche the Baby Bug (Bulgaria) is a puppet show that uses a traditional approach to puppetry, and its visual identity relies on the use of natural materials taken directly from nature, i.e. puppets and decor are made of pine cones and twigs.

Schnaufen (Austria) is a dance and non-verbal performance that deals with the theme of loneliness and rediscovery of the importance of community and coexistence, which is especially complex and interesting in the period during and after the COVID-19 pandemic. Apart from the fact that dance performances for young audiences are rare, another element of this performance worthy of attention is its specific visual identity.

SELECTORS:

Andelka Nikolić, theatre director, Co-founder of the Art Group Hop.La!, founder of the Rural Cultural Centre Markovac, member of ASSITEJ Serbia EC from 2017 to 2021

Tijana Grumić, playwright, Assistant Professor at the Dramaturgy Department of the Faculty of Dramatic Arts in Belgrade, Co-founder of the regional platform From the First Step

PREDSTAVE PERFORMANCES



SCREENAGERS VOL.2

UMETNIČKA ORGANIZACIJA OMNIBUS
(HRVATSKA) I PREMIER STRATAGEME
(FRANCUSKA)

Koncept, režija, koreografija i tekst:

Đuzepe Kiko i Barbara Matijević

Izvedba na engleskom jeziku:

Barbara Matijević

Izvedba na francuskom jeziku:

Lusi Dordonj

Muzika:

Nenad Kovačić

Tehničko vodstvo:

Viktor Krasnić

Dizajn svetla:

Marino Frankola

Animacija:

Martina Livović

Video:

Đuzepe Kiko

Koncept i razvoj digitalne aplikacije:

Pjer-Erik Lefebvre

Programiranje:

Dubravka Špoljarić

Izvršna produkcija i međunarodna

distribucija:

Silvija Stipanov

Razvoj i menadžment:

Margo Kvenerve argot Quén

O predstavi:

Screenagers Vol.2 je interaktivni

DIY mjuzikl u izvođenju jedne glumice. U prvom

licu, izvođačica nam predstavlja intimnu kolekciju

pesama inspirisanim našim onlajn životima.

Kombinujući elemente koncerta, standap-komedi-

je, konferencije i VJ-inga, otkriva se na koje je sve

načine internet uticao na naše živote, identitete i

našu maštu.

Gledaocima je pružena mogućnost da, pomoću

svojih telefona, budu u direktnoj interakciji sa

scenom. Oni mogu da pišu delove teksta ili igraju

igricu protiv izvođačice, mogu da šalju fotografije

ili da se pojave na sceni u obliku mimova ili avata-

ra, čime se podvlači koliko je priroda života onlajn

zapravo performativna.



SCREENAGERS VOL.2

COPRODUCTION: ARTISTIC ORGANISATION
OMNIBUS (CROATIA) AND PREMIER
STRATAGEME (FRANCE)

Author, Concept, Direction and Text:

Barbara Matijević

Author, Concept, Direction, Text and Video:

Giuseppe Chico

Performer in the English Version:

Barbara Matijević

Performer in the French Version:

Lucie Dordoigne

Composer:

Nenad Kovačić

Technical Direction:

Viktor Krasnić

Lighting Design:

Marino Frankola

Animation:

Martina Livović

Concept and Development of Digital

Application:

Pierre-Erick Lefebvre

Programming of Digital Application:

Dubravka Špoljarić

Executive Production and International

Distribution:

Silvija Stipanov

Development and Management in France:

Margot Quénéhervé Margot Quén

About the production: Screenagers Vol.2 is an interactive, DIY, one-women musical that presents us with an intimate and emotionally charged collection of songs inspired by our on-line lives. By mixing concert, stand-up comedy, conference and VJ-ing, it revisits the many ways the Internet has impacted our lives, our identities and our imagination.

Underlining the performative nature of our online lives, spectators can directly interact with the stage: via their smartphones, they can collectively write a text or play a video game against the performer; they can send photos and appear on stage as memes and avatars. Rooted in the fact that songs have traditionally served as repositories of common experience, as a way to bridge generational gaps, Screenagers Vol.2 proposes a collection of highly idiosyncratic folklore music for the digital age: the world where everything collapses into everything else in a chaotic deluge which is part and parcel with online life, asking what has that done to our psyche and our imagination, that we can take it all in and keep scrolling.



Ukorenjena u činjenici da su pesme tradicionalno služile kao repozitorij zajedničkog iskustva, kao način premošćavanja generacijskih jazova, interaktivna predstava Screenagers Vol. 2 pred publiku stavlja zbirku idiosinkratične folk muzike za digitalno doba koja ispituje posledice haotične uronjenosti u onlajn sadržaje na našu psihu i našu kolektivnu imaginaciju.

Uzrast: 11-15, 16-18

Trajanje: 65 minuta

Žanr: Interaktivna muzička predstava

za jednu izvođačicu

Jezik: Engleski

Ponedjeljak, 20. novembar | 18.00

Pozorište lutaka Pinokio, Beograd

Učešće predstave na festivalu podržao je Francuski institut kroz program podrške regionalnoj pozorišnoj sceni Teatroskop.

Targeted age: 11-15, 16-18

Duration: 65 minutes

Genre: Interactive one-women music-theatre

Language: English

Monday, November 20th | 18.00 GMT+1

Puppet Theatre Pinokio, Belgrade

The performance of this show at the festival was supported by the Institut Francais through their program for the regional performing arts scene Teatroskop.



BUBICA LEČE

ORIGINALAN NASLOV: ЛЕЧЕ БУБОЛЕЧЕ
POZORIŠTE KAMELEON, PLOVDIV,
BUGARSKA

Tekst: Petar Pašov,
po motivima priče Georgija Avgarskog
Režija: Zheni Pashova
Zvuk: Diljana Kostadinova
Svetlo: Radoslav Arnaudov
Muzika: Vivaldi (Četiri godišnja doba)
Scenografija: Priroda
Igraju: Daniela Ruseva, Cvetelina Nikolova,
Daniel Rusev

O predstavi: Priča se događa u šumi. Materijali od kojih su proizvedene scenografija i lutke preuzeti su iz prirode: to su grane, šišarke, delovi stabala drveća. Troje glumaca pričaju priču o bubici Leče, radoznalaj da upozna svet oko sebe. Leče odlazi od kuće i usput sreće stanovnike šume, stiče prijatelje i nova iskustva. Ali, osim zabave, u šumi se kriju i mnoge opasnosti. Nestašna bubica upada u nevolju i uči važnu lekciju – uvek treba slušati starije i iskusnije. Predstava je poučna, ali puna humora i pitka za malu i veliku publiku.

Uzrast: 3–8
Trajanje: 35 minuta
Žanr: Lutkarska predstava
Jezik: Bugarski

Ponedjeljak, 20. novembar | 16.00
Újvidéki Színház - Novosadsko pozorište

LECHE THE BABY BUG

ORIGINAL TITLE: ЛЕЧЕ БУБОЛЕЧЕ
THEATRE 'CHAMELEON', PLOVDIV, BULGARIA

Text: Petar Pashov,
based on Georgi Avgarski's tale
Director: Zheni Pashova
Performers: Daniela Ruseva,
Tsvetelina Nikolova, Daniel Rusev
Sound Engineer: Dilyana Kostadinova
Lightning Engineer: Radoslav Arnaudov
Composer: Music by Vivaldi (The Four Seasons)
Set Designer: The Nature

About the production: The action takes place in the forest. The decor and the puppets are taken directly from nature - branches, cones and trunks of real trees. The musical arrangement is based on Vivaldi's The Four Seasons. Three actors are telling the story of Leche, a little bug, curious to get to know the world around it. Leche leaves his house and along the way meets forest dwellers, finds friends and learns many new things. But in addition to entertainment, the forest hides its dangers. The naughty bug gets into trouble and learns a very important lesson, namely to listen to the advice of the elders. The performance is instructive, presented with humour and ease for young and old audience.

Targeted age: 3-8
Duration: 35 minutes
Genre: Puppet theatre for children
Language: Bulgarian

Monday, November 20th | 16.00 GMT+1
Újvidéki Színház Novi Sad

UDAH

ORIGINALAN NASLOV: SCHNAUFEN
MEZZANIN THEATRE GRAZ I
TANZCOMPANYELLA, AUSTRIJA

Koncept: Hani Vestfal, Sonja Felber, Barbara Krepcik, Katrin-Mari Fuks, Lili Angermajer

Režija: Hani Vestfal

Izvođenje i koreografija: Sonja Felber, Barbara Krepcik, Katrin-Mari Fuks
Asistent reditelja: Lili Angermajer, Liza Ajgelšperger

Kompozitor: Patrik Dunst

Dizajn svetla: Nina Ortner, Liza Rašhofer

Kostim i scenografija: Saša Krhen

Video: Reziprok Film / Roland Renner

O predstavi: Sonja, Kati i Barbara žive vrata do vrata, u soliteru, i vode usamljeničke živote. Dani im prolaze u ritualizovanim rutinama, ispunjeni neobičnim navikama. One čak više i ne znaju kako da stupe u kontakt sa nekim. Ne usuđuju se da započnu razgovor sa komšijom. Ali, jednog dana, počinju da se događaju neobične stvari. Predmeti kao što su tašne ili telefoni nestaju i pojavljuju se u komšijskim stanovima. Polako i neprimetno, predmeti uspostavljaju nevidljivu mrežu koja spaja ljude, i ta veza postaje sve čvršća i čvršća. Uдах je plesna predstava o samoći i ponovnom otkrivanju lakoće života u zajednici. Predstava je 2021. nominovana za Nagradu Stella koju dodeljuje ASSITEJ Austrije.

Uzrast: 6-10

Trajanje: 50 minuta

Žanr: Plesna predstava

Jezik: Neverbalna predstava

BREATHE

ORIGINAL TITLE: SCHNAUFEN
A COPRODUCTION OF MEZZANIN THEATRE
GRAZ AND TANZCOMPANYELLA, AUSTRIA

Concept: Hanni Westphal, Sonja Felber, Barbara Krepcik, Cathrin-Marie Fuchs, Lilli Angermeier

Director: Hanni Westphal

Performance and Choreography: Sonja Felber, Barbara Krepcik, Cathrin-Marie Fuchs

Assistant Director: Lilli Angermeier, Lisa Aigelsperger

Music Composition: Patrick Dunst

Lights: Nina Ortner, Lisa Raschhofer

Costume and Set Design: Saša Krhen

Video: Reziprok Film/Roland Renner

About the production: Sonja, Cathi and Barbara live next door to each other in a high-rise building, each on their own. They feel lonely at times, but they get through the day with their quirky habits and ritualised routines. They don't even know how to get in touch with someone anymore. They wouldn't dare start a conversation with their neighbour. But one day strange things happen. Things like bags or telephones suddenly disappear and reappear in neighbouring apartments. Very slowly and imperceptibly, the objects weave an invisible web between the individual figures, gradually creating a connection between them that becomes more and more dense. A dance theatre without words about being alone and rediscovering the lightness of life together. Nominated for the ASSITEJ Austria Stella Award 2021.

A dance theatre without words about rediscovering the lightness of life together.

Targeted age: 6-10

Duration: 50 minutes

Tagline: Dance theatre

Language: Non-verbal



Ponedjeljak, 20. novembar | 19.00

Fabrika Novi Sad

Predstava je pristupačna gluvoj i nagluvoj publici.

Izvođenje ove predstave na "Prekretnici" podržano je kroz međunarodni projekat "Umetnost slušanja u pozorištu za decu i mlade - BABEL" koji finansira Evropska unija kroz program "Kreativna Evropa", a ko-finansira Ministarstvo kulture Republike Srbije.

Monday, November 20th | 19.00 GMT+1

Fabrika Novi Sad

The performance is accessible for D/deaf and hard-of-hearing audiences.

The performance of this show at the ASSITEJ Artistic Gathering 2023 was supported through the international project „The Art of Listening in Theatre for Young Audiences – BABEL“ financed by the European Union through „Creative Europe“ program, and co-financed by the Ministry of Culture of the Republic of Serbia.



LUDA ŠUMA

**ORIGINALAN NASLOV: GOZD RAJA!
KUSKUS (SLOVENIJA), GLEDALIŠČE GLEJ
(SLOVENIJA) I DJEČJE KAZALIŠTE DUBRAVA
(HRVATSKA)**

Koncept, režija i muzika: Peter Kus
Tekst: Ajda Ros (inspirisano pričama
Sergeja Kozlova)
Art dizajn: Kaja Avberšek
Kostim: Iztok Hrga
Dizajn svetla: Borut Bučinel
Igraju: Petra Kavaš, Bruno Kontrec,
Lola Mlačnik, Ivan Štrok

O predstavi: Glavni cilj ove predstave bio je kreirati zvukovno šumsko pozorište, izgrađeno od materijala koji potiču iz prirode, pa tako šumsko bilje, drveće, voće i druge stvari na koje možemo naići u šumi oživljavaju i postaju muzički instrumenti ili delovi scenografije. Dramaturški, glavnu nit predstave čini priča o Ježu i njegovom najboljem prijatelju Medvedu iz priča za decu ruskog pisca Sergeja Kozlova (1940–2010). Jež i Medved žive u šumi i istražuju je zajedno; upoznaju druge životinje, posmatraju prirodu i smenu godišnjih doba, uočavajući kakve ona promene donosi njihovoj šumi. Kroz njihov odnos gradi se priča o prijateljstvu, poverenju, usamljenosti, toleranciji, osetljivosti, upitanosti nad svetom koji nas okružuje i radosti života. Zajedno sa Ježom i Medvedom, deca-gledaoci polaze u avanturu i uče o životu, njegovim tajnama, nevoljama i radostima.

Uzrast: 4–8
Trajanje: 40 minuta
Žanr: Mjuzikl
Jezik: Engleski

Utorak, 21. novembar | 12.00
Újvidéki Színház - Novosadsko pozorište

Izvođenje ove predstave na "Prekretnici" podržano je kroz međunarodni projekat "Umetnost slušanja u pozorištu za decu i mlade - BABEL" koji finansira Evropska unija kroz program "Kreativna Evropa", a su-finansira Ministarstvo kulture Republike Srbije.

FOREST OF SONGS

**ORIGINAL TITLE: GOZD RAJA!
KUSKUS (SLOVENIA), GLEJ THEATRE
(SLOVENIA) AND CHILDREN'S THEATRE
DUBRAVA (CROATIA)**

Concept, Direction and Music: Peter Kus
Text: Ajda Roos (inspired by stories by
Sergey Kozlov)
Art Design: Kaja Avberšek
Costumes: Iztok Hrga
Lighting Design: Borut Bučinel
Performers: Petra Kavaš, Bruno Kontrec,
Lola Mlačnik, Ivan Štrok

About the production: The main idea is to create a sound forest theatre, built from materials derived from nature. In this production forest plants, trees, fruits, and other things from the forest come to life in the form of musical instruments or stage props. The main thread of the performance is based on children's tales from Russian author Sergey Kozlov (1940 - 2010). The hedgehog and his best friend, the bear, live in the forest and explore it together; they meet other animals, observe nature and the changes the seasons bring. Through their relationship, the tales reveal topics such as friendship, trust, loneliness, tolerance, sensitivity, bewilderment for the world that surrounds them, and the joy of life. The Forest of Sounds is a musical-puppet fairytale for children. It is a sound "forest" theatre where the forest plants, tree branches, roots, and forest fruits become musical instruments, puppets, or parts of the stage set.

Targeted age: 4-8
Duration: 40 minutes
Genre: Musical
Language: English

Tuesday, November 21st | 12:00 GMT+1
Újvidéki Színház Novi Sad

The performance of this show was supported through the project „The Art of Listening in Theatre for Young Audiences – BABEL“ financed by the EU through „Creative Europe“ program, and co-financed by the Ministry of Culture of the Republic of Serbia.

ZVUČNA PTICA

ORIGINALNI NASLOV: HANGMADÁR
TEATAR KOLIBRI, BUDIMPEŠTA, MAĐARSKA

Dramaturg i reditelj: Atila Ek
Dizajn: Klaudija Oros
Umetnički asistent: Karolj Sivoš
Video: Ivo Kovač
Interaktivni audio: Péter Márton
Tehničko vođstvo: Istvan Farkaš
Muzika: Janoš Novak
Asistent reditelja: Veronika Vajdai

O predstavi: Kako je to divno stvarati i slušati zvuke! Svako živo biće proizvodi neki zvuk – pevanje, skvičanje, smejanje, lupkanje, šuškanje. Sada je na nas red da zajedno stvaramo muziku! Ovu predstavu čine zvuci, boje i slike. Interaktivnost predstave omogućena je upotrebom jedinstvene i inovativne audio-tehnologije. Sve se dešava u realnom vremenu, što omogućava izvođaču da, poput dirigenta, direktno odgovara na reakcije publike. Predstava je deo projekta „Mapping – Mapiranje estetike izvođačkih umetnosti za mlade“ koji je ko-finansiran u okviru programa Kreativna Evropa EU.

Uzrast: 4+
Trajanje: 35 minuta
Žanr: Interaktivna predstava
Jezik: Neverbalna predstava

Utorak, 21. novembar | 13.30
Újvidéki Színház - Novosadsko pozorište

SOUNDBIRD

ORIGINAL TITLE: HANGMADÁR
KOLIBRI THEATRE FOR CHILDREN AND YOUTH, BUDAPEST, HUNGARY

Dramaturge and Co-director: Attila Eck
Designer: Klaudia Orosz
Artistic Assistant: Károly Szívós
Video: Ivó Kovács
Interactive Audio: Péter Márton
Technical Manager: István Farkas
Music: János Novák
Assistant Director: Veronika Vajdai

About the production: How wonderful it is to create and to receive sounds! Every living thing produces a sound - singing, squeaking, laughing, stomping, rustling. Now it is our turn to make music together! The play is built up of sounds, colours and images. The Sound-Bird and the Storyteller invite us on a magical journey. The interactivity of the performance is made possible by a unique and innovative audio technology. Everything happens in real time, thus enabling the performer to time interactions based on the audience's reactions - just like a chorus-master. The performance was made in the framework of 'Mapping - A Map on the Aesthetics of Performing Arts for Early Years' funded by the 'Creative Europe' programme of the European Union.

Targeted age: 4+
Duration: 35 minutes
Genre: Interactive play
Language: Non-verbal

Tuesday, November 21st | 13.30 GMT+1
Újvidéki Színház Novi Sad





ZAŠTO IH NIJE BRIGA

POZORIŠTE MLADIH SARAJEVO (BOSNA I HERCEGOVINA) I KA PRODUCTIONS (CRNA GORA)

Dramaturškinja: Milana Matejić

Režija: Petar Pejaković

Scenografija: Narda Nikšić

Kostim: Olivera Gajić

Kompozitor: Mirza Gološ

Igraju: Belma Lizde Kurt, Hana Zrno, Lidija Kordić, Sanin Milavić i Mirza Dervišić

O predstavi: Predstava Zašto ih nije briga priča priču o bekstvu životinja sa Severnog pola, jer je počeo da se topi. Polarna lisica i medved, foka, irvas i pingvin su proterani iz svoje zemlje i zajedno kreću prema jugu u potrazi za vrtom u kom su čuli da se nalazi raj za životinje. Ova neobična izbeglička družina na svom putovanju nailazi na razna čudovišta i katastrofe – ostrvo smeća, more nafte, kiselu kišu, staklenu baštu, smog, lovačke hajke, vatrene stihije, nuklearne eksplozije, šoping-centre i zoološki vrt. Naivne, ranjene, hrabre i otkaçene životinje prolaze pravu odiseju na svojoj Nojevoj santi koja se pretvara u Brod ludaka u potrazi za Nedodijom. Predstava je nastala po motivima komada D. M. Larsona Zašto ih nije briga šta se događa sa Zemljom.

Uзраст: 11-15, 16-18

Trajanje: 60 minuta

Žanr: Drama

Jezik: Neverbalna predstava

Sreda, 22. novembar | 19.30

Pozorište mladih Novi Sad

Predstava je pristupačna gluvoj i nagluvoj publici.

Izvođenje ove predstave na "Prekretnici" podržano je kroz međunarodni projekat "Umetnost slušanja u pozorištu za decu i mlade - BABEL" koji finansira Evropska unija kroz program "Kreativna Evropa", a su-finansira Ministarstvo kulture Republike Srbije.

WHY DON'T THEY CARE ABOUT EARTH

ORIGINAL TITLE: ZAŠTO IH NIJE BRIGA
YOUTH THEATRE SARAJEVO (BOSNIA AND HERCEGOVINA) AND KA PRODUCTIONS (MONTENEGRO)

Dramaturgy: Milana Matejić

Director: Petar Pejaković

Set Designer: Narda Nikšić

Costume Designer: Olivera Gajić

Composer: Mirza Gološ

Performers: Belma Lizde Kurt, Hana Zrno, Lidija Kordić, Sanin Milavić i Mirza Dervišić

About the production: Why Don't They Care About Earth is a stage play that follows the escape of animals from the melting North Pole. A polar fox and a bear, a seal, a reindeer and a penguin are driven from their land and together they head south in search of a garden where they have heard there is a paradise for animals. This unusual group of refugees encounters various monsters and disasters on their journey: an island of garbage, a sea of oil, acid rain, a greenhouse, smog, hunting chases, fire elements, nuclear explosions, shopping malls and a zoo. Naive, wounded, brave and wacky, the animals go through a real Odyssey on their Noah's Ark, which turns into the Ship of Madmen in search of No Man's Land. The play is based on the motifs of D.M. Larson play Why Don't They Care What Happens to the Earth.

Targeted age: 11-15, 16-18

Duration: 60 minutes

Genre: Drama

Language: Non-verbal

Wednesday, November 22nd | 19.30 GMT+1
Youth Theatre Novi Sad

The performance is accessible for deaf and hard-of-hearing audiences.

The performance of this show at the ASSITEJ Artistic Gathering 2023 was supported through the international project „The Art of Listening in Theatre for Young Audiences - BABEL“ financed by the European Union through „Creative Europe“ program, and co-financed by the Ministry of Culture of the Republic of Serbia.

TUNEL

LUTKOVNO GLEDALIŠČE
LJUBLJANA, SLOVENIJA

Režija, vizuelni identitet, scenografija: Miha Golob

Dramaturgija: Mojca Redjko

Kostim: Dajana Ljubičič

Muzika: Andrius Šiurys

Virtualni sadržaji: Borut Kumperščak

Dizajn svetla: Gregor Kuhar

Igraju: Miha Arh, Gašper Malnar, Barbara Kanc, Filip Šebšajevič

O predstavi: Tunel je neobična predstava o potrazi za sigurnošću u mraku, koja svetlo tretira kao najukusniju poslasticu. U početku se čini da je moguće kontrolisati svetlo, dok tamu – nepoznatu, preteću – nije. Međutim, situacija se vrlo brzo menja – uz trunku hrabrosti i zajedničku saradnju, možemo bezbedno da uživamo u tami, i sami doziramo njenu snagu.

Predstava je zasnovana na animaciji svetla i tame. Scena tako postaje „tamilište“ (igralište za tamu) na kome se stvaraju asocijativne vizuelne i zvučne slike, i postavljaju se pitanja o strahu i hrabrosti. U pozorištu materijala uzimaju se u obzir fizička, hemijska, utilitarna i simbolička svojstva materijala. U predstavi Tunel animatori animiraju tamu i svetlost i definišu njihovu formu, način kretanja i karakter, i dovode ih do tačke u kojoj postaju medij, a ne samo ono što opažamo čulima. Predstava je igralište na kom mlada publika brusi svoju kreativnost i razvija maštu, a odrasli promišljaju o dimenzijama ove sveprisutne nematerijalne supstance, koju je zaista nemoguće potpuno dokučiti.



TUNEL

ORIGINAL TITLE: TUNNEL
LJUBLJANA PUPPET THEATRE, SLOVENIA

Director, Art Director,

Set Designer: Miha Golob

Dramaturgy: Mojca Redjko

Costume Designer: Dajana Ljubičič

Music: Andrius Šiurys

Virtual Content Designer: Borut Kumperščak

Lighting Designer: Gregor Kuhar

Actors: Miha Arh, Gašper Malnar, ft. Barbara Kanc, ft. Filip Šebšajevič

About the production: Tunnel is an unusual production that seeks comfort in the dark and treats light like a delicious dessert. At first it seems that the light can be controlled, while the darkness – unknown, dangerous – cannot. However, in the performance, the situation is soon reversed – with a pinch of courage and a pinch of cooperation, we can safely enjoy the darkness as we dose it ourselves.

Based on the animation of light and darkness, the performance creates a 'darkround' (a playground for darkness), where associative visual and sound images are created that playfully raise questions about fear and courage. In material theatre, the event is conceived on the basis of the use of the material, which takes into account its physical, chemical, utilitarian and symbolic properties. In Tunnel, the animators animate and define the forms of darkness and light, discovering their movement and character, and bringing them to the point where they become a medium, not just a sensory perception. They offer young audiences an associative playground in which to exercise their imaginative world and polish their creativity, and adults a reflection on the dimensions of this omnipresent, intangible substance, which is quite impossible to grasp in one fell swoop.

Co-produced with the Klaipėda Puppet Theatre (LT) The performance was made on the framework of 'Mapping - A Map on the Aesthetics of Performing Arts for Early Years' funded by the 'Creative Europe' programme of the European Union.



Koprodukcija sa Lutkarskim pozorištem Klejpeda (Litvanija) Predstava je deo projekta „Mapping – Mapiranje estetike izvodačkih umetnosti za mlade“ koji je ko-finansiran u okviru programa Kreativna Evropa EU.

UPOZORENJE: Svetlosni efekti koji se koriste u predstavi mogu uznemiriti osetljive gledaoce.

Uzrast: 5+

Trajanje: 50 minuta

Žanr: Pozorište materijala

Jezič: Neverbalna predstava

Četvrtak, 23. novembar | 18.00

Fabrika ili Pozorište mladih Novi Sad

WARNING: The performance includes lighting effects that may disturb sensitive viewers.

Targeted age: 5+

Duration: 50 minutes

Genre: Material theatre

Language: Non-verbal

Thursday, November 23rd | 18.00 GMT+1

Fabrika - Youth Theatre Novi Sad

MEĐUNARODNA SELEKCIJA

INTERNATIONAL SELECTION

REČ SELEKTORA

“Da da da” je veoma važna predstava za današnje tinejdžere, koja se neustrašivo suočava sa često vrlo neprijatnom temom pristanka na seksualni odnos. Ovaj preplet ispovesti, dokumentarnog materijala i otvorenog razgovora koji poziva na razmišljanje, graciozno sprovodi publiku kroz minsko polje teme pristanka, na vrlo suptilan način i sa mnogo humora. Uključivanje glasova tinejdžera putem video zapisa dodaje ključni sloj autentičnosti i relevantnosti ovom moćnom istraživanju zdravih odnosa. Ova predstava je čvrsto povezana sa temama “Prekretnice” i fokusom festivala na doživljavanje promena kod mladih ljudi.

SELEKTORI

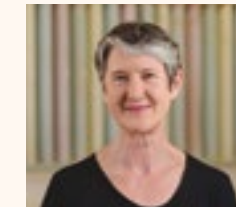
Sju Džajls, glumica, spisateljica, rediteljka i fasilitatorica, umetnička direktorka i ko-izvršna direktorka Poliglott teatra od 2000-2022, Predsednica ASSITEJ International-a

Vigdís Jakobsdóttir, pozorišna rediteljka, umetnička direktorka bijenalnog nacionalnog umetničkog festivala Reykjavík Arts Festival | Listahátíð Reykjavík, Island, počasna članica borda ASSITEJ International

A WORD FROM THE SELECTORS

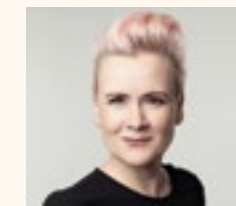
Yes Yes Yes is a highly relevant theatre production for today's teenagers, fearlessly tackling the often difficult conversation surrounding consent. This thought-provoking blend of confession, documentary, and open conversation gracefully navigates the minefield of consent with sensitivity and much humour. The inclusion of teenagers' voices, delivered through video, adds a crucial layer of authenticity and relevance to this powerful exploration of healthy relationships. This speaks strongly to the themes of *Turning Point* and the festival's focus on young people's experience of states of change.

SELECTORS



Sue Giles

Actress, Writer, Director and Facilitator, Artistic Director and Co-CEO of Polyglott Theatre from 2000-2022, President of ASSITEJ International



Vigdís Jakobsdóttir

Theatre Director, Artistic Director of Reykjavík Arts Festival | Listahátíð Reykjavík, Honorary Member of ASSITEJ International EC

DA DA DA

AURORA NOVA, NOVI ZELAND

Tekst: Elenor Bišop i Karin Makracken

Režija: Elenor Bišop

Dizajn svetla: Rejčel Marlou za Filament 11
Prvobitno producirala Helen Šian za Zanetti Productions

Izvršni producent: Lidija Zaneti,

Menadžment produkcije: Rubi Rejana-Vilson

Produkcija: Pilot production

Međunarodni producent:

Fen Gordon za Tandem

Učesnici radionice i sagovornici: Gimnazija za devojke Epsom, Srednja škola Papakura, Njulends koledž i škola glume Kort teatra

Nastavnici drame: Ana Ričardson (EGGS), Anita Imlah (PHS), Džo Metson (NC) i Rejčel Tuli (Kort)

Videograf: Saša Stejko, Džek O'Donel i Alek Hjubert

Fotografi: Džinki Kambronero i Megan Goldman

Po narudžbini Auckland Live

Uz podršku Creative NZ, Boosted & Rape Prevention Education

Igra: Karin Makracken



YES YES YES

PRESENTED BY AURORA NOVA / NEW ZEALAND

Written by: Eleanor Bishop & Karin McCracken
Performance: Karin McCracken

Direction: Eleanor Bishop

Lighting Design: Rachel Marlow for Filament 11
Originally Produced by Helen Sheehan for Zanetti Productions

Executive Producer: Lydia Zanetti, Production
Management: Ruby Reihana-Wilson

Production Management: Pilot Productions

International Producer:

Fenn Gordon for Tandem

Workshop Participants and Interview

Subjects: Epsom Girls Grammar School, Papakura High School, Newlands College and Court Theatre Drama classes

Drama Teacher Liaisons: Anna Richardson (EGGS), Anita Imlah (PHS), Jo Matheson (NC) & Rachel Tully (Court)

Videographer: Sacha Stejko, Jack O'Donnell & Alex Hubert

Production Photography:

Jinki Cambronero & Megan Goldman

Commissioned by Auckland Live

Supported by Creative NZ, Boosted & Rape Prevention Education



O predstavi: Da da da je predstava za publiku od 14 do 22 godine, koja istražuje teme pristanaka, seksa i zdravih odnosa i osnažuje publiku u odnosu na te teme. Kombinujući inovativni i angažovani pristup sa saznanjima na temu zdravih seksualnih odnosa, Da Da Da pruža siguran emocionalni prostor za publiku da se bavi ovim izazovnim pitanjima.

Zasnovana na priznatom delu Elenor Bišop Džejn Dou (Jane Doe), predstava je namenjena mladoj publici. Savetnici u procesu bili su Rape Prevention Education, kako bismo bili sigurni da na najbolji mogući način pristupamo temi bezbednog seksualnog ponašanja.

Da da da je monodrama u izvođenju Karin Makracken, a uključuje i video-projeksije intervjua sa mladima. Publika ima mogućnost da se pridruži glumici na sceni kao i da putem SMS-a i na forumu uživo reaguje na izvedbu u trenutku dok se ona odvija.

Uzrast: 14+

Trajanje: 60 min

Žanr: Monodrama

Jezik: Engleski

Sreda, 22. novembar | 14.00

Srpsko narodno pozorište Novi Sad

Predstava će biti tumačena na srpski znakovni jezik.

About the production: Yes Yes Yes is a new theatre show for audiences aged 14 - 22 which explores the themes and teaches skills around consent, sex, and healthy relationships. Combining innovative and engaging theatre craft with best-practice consent education teaching, Yes Yes Yes provides a safe emotional space for audiences to engage with these challenging issues.

Based on Eleanor Bishop's critically acclaimed work Jane Doe, Yes Yes Yes was created specifically for young people. We worked with Rape Prevention Education as advisors to ensure we were role modelling safe behaviour.

Yes Yes Yes is performed solo by Karin McCracken, and it incorporates projected interviews with young people, opportunities for audience members to join the performance on stage, and a live text-in forum for the audience to respond to the show as it unfolds.

Targeted Age: 14+

Duration: 60 min

Genre: One actress performance

Language: English

Wednesday, November 22nd | 14.00 GMT+1

Serbian National Theatre Novi Sad

The performance will be translated to Serbian sign language.

PRAVO DECE I MLADIH NA KULTURU I UMETNOST

CHILDREN AND YOUTH'S RIGHT TO CULTURE



KONVENCIJA O PRAVIMA DETETA

usvojena na Generalnoj skupštini UN, 20. novembra 1989.

Član 13.

1. Dete ima pravo na slobodu izražavanja; pravo obuhvata slobodu da traži, prima i daje informacije i ideje svih vrsta bez obzira na granice, bilo usmeno, pismeno ili štampano, u umetničkoj formi ili preko bilo kog drugog sredstva informisanja po izboru deteta.

2. Primena ovog prava može biti predmet određenih ograničenja, ali samo takvih koja su određena zakonom i neophodna:

(a) radi poštovanja prava ili ugleda drugih; ili

(b) radi zaštite nacionalne bezbednosti ili javnog poretka (ordre public), ili javnog zdravlja ili morala.

Član 31.

1. Strane ugovornice priznaju pravo deteta na odmor i slobodno vreme, na učešće u igri i rekreativnim aktivnostima koje odgovaraju uzrastu deteta i na slobodno učešće u kulturnom životu i umetnosti.

2. Strane ugovornice će poštovati i podsticati pravo deteta na puno učešće u kulturnom i umetničkom životu i podržati pružanje odgovarajućih i jednakih mogućnosti za kulturne, umetničke, rekreativne i slobodne aktivnosti.

CONVENTION ON THE RIGHTS OF THE CHILD

Adopted 20 November 1989 by General Assembly Resolution
44/25

Article 13

1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

2. The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:

(a) For respect of the rights or reputations of others; or

(b) For the protection of national security or of public order (ordre public), or of public health or morals.

Article 31

1. States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

KONFERENCIJA PRAVO DECE I MLADIH NA KULTURU I UMETNOST: 10 GODINA POSLE

Komitet za prava deteta Ujedinjenih nacija sa sedištem u Ženevi poslednji put razmatrao je planski članove 13. i 31. Konvencije o pravima deteta koji se odnose na pravo na umetnost, igru, kulturu i slobodno vreme pre tačno 10 godina, 2013. godine upućujući Generalni komentar na sprovođenje ovih članova konvencije. Svetska konferencija izvođačkih umetnosti za decu i mlade „Prekretnica“ biće otvorena na Svetski dan deteta 20. novembra, dan kada je doneta Konvencija o pravima deteta 1989. godine, celodnevnom međunarodnom stručnom i naučnom konferencijom „Pravo dece i mladih na kulturu – 10 godina posle“ na sceni „Mata Milošević“ Fakulteta dramskih umetnosti Univerziteta umetnosti u Beogradu, koji je zvaničan partner ASSITEJ-a Srbije u realizaciji ovog događaja na osnovu Memoranduma o saradnji potpisanog 2021. godine.

Glavni pokrovitelji konferencije su Ministarstvo kulture Republike Srbije, Ministarstvo turizma i omladine Republike Srbije, Grad Beograd i Evropska unija kroz projekat “Kreativne Evrope” “Izgradnja rezilijentnog evropskog kulturnog ekosistema za tinejdžere: ForesTEEN”.

**Ponedeljak, 20. novembar
9.00–17.30**

Scena “Mata Milošević”,
Fakultet dramskih umetnosti, Beograd

CONFERENCE THE RIGHTS OF CHILDREN & YOUNG PEOPLE TO CULTURE: 10 YEARS LATER

It was ten years ago, in 2013, that the General Commentary of the UN Committee for Children’s Rights on the Rights to Culture (Articles 13 and 31) was last issued. On this basis, the ASSITEJ Artistic Gathering 2023 (Serbia), Turning Point, will be opened on World Children’s Day on the 20th of November, - the day when the Convention on the Rights of the Child was adopted in 1989 - with an all-day international professional and scientific conference The Rights Of Children & Young People To Culture: 10 Years Later. The conference will be held on the Mata Milošević stage of the Faculty of Dramatic Arts of the University of Arts in Belgrade, which is the official partner of ASSITEJ Serbia in the realisation of this event.

The conference was organised with the patronage of the Ministry of Culture of the Republic of Serbia, the Ministry of Tourism and Youth of the Republic of Serbia, the City of Belgrade and the European Union “Creative Europe” project “Building Resilient European Cultural Teen Ecosystem: ForesTEEN”.

**Monday, November 20th
09:00-17:30 GMT+1**
“Mata Milošević” Stage,
Faculty of Dramatic Arts, Belgrade



Република Србија
Министарство културе
и информисања



Република Србија
МИНИСТАРСТВО
ТУРИЗМА И ОМЛАДИНЕ



AGENDA

**9.00-9.30
GMT+1**

**KAFA DOBRODOŠLICE,
registracija učesnika**

**WELCOME COFFEE,
delegates registration**

**9.30-10.00
GMT+1**

**SVEČANO OTVARANJE
KONFERENCIJE**

OPENING CEREMONY

prof. Miloš Pavlović, dekan Fakulteta dramskih umetnosti u Beogradu
Ivana Antonijević, pomoćnica ministra turizma i omladine za omladinu
Nataša Mihailović Vacić, sekretarka za kulturu Grada Beograda
Diana Kržanić Tepavac, predsednica Izvršnog odbora ASSITEJ-a Srbije

Prof. Miloš Pavlović, Dean of the Faculty of Dramatic Arts, Belgrade
Ivana Antonijević, Assistant Minister of Tourism and Youth for Youth
Nataša Mihailović Vacić, Secretary for Culture of the City of Belgrade
Diana Kržanić Tepavac, President of ASSITEJ Serbia

Interpretation in international sign language is provided.

Obezbeđeno je tumačenje na internacionalni znakovni jezik

**10.00-10.30
GMT+1**

**PLENARNO PREDAVANJE
Kada senka bude kolektivna, hoće li biti mesta za moju?**

**KEYNOTE
When the Shadow Becomes Collective, Will There be a Place for Mine?**

Dr Irena Ristić, redovna profesorka Fakulteta dramskih umetnosti Beograd, Katedra za teoriju i istoriju, Umetnička grupa Hop.La!

Dr Irena Ristić, Professor at the Faculty of Dramatic Arts, University of Arts in Belgrade, Department of Theory and History, Co-founder of the micro collective Hop.La!

Kako pozorište danas može uticati na pretres i proizvodnju imaginarnog društvenog značenja pod uslovima ekstremne fragmentacije i društvene segregacije? Kako se može suprotstaviti diktatu kapitalističko imaginarnog i režimu nejednakosti koji proizvode strukturno nasilje, a sledstveno i sve druge nasilničke činove? Ako je pozorište društvena praksa, duboko utkana u kolektivno iskustvo, onda još jednom, za trenutak vredi preispitati povratni uticaj pozorišnih aktera: šta bi moglo biti pozorište u svetlu akcija kojima čovek sam sebe uobličava, te i delovanja koja određuju reinstitucionalizaciju društva. Hoće li, ma mora li baš pozorište ostati na rubu stvarnosti,

How can theatre affect the inquiry and production of imaginary social meanings under conditions of extreme fragmentation and social segregation? How can it oppose the dictates of the capitalist imaginary and the regime of inequality that generate structural violence and consequently all other acts of violence? If theatre is a social practice deeply woven into the collective experience, then once again, for a moment, it is worth reconsidering the re-create effect of theatre workers: what could theatre be in the light of the actions by which man shapes himself,

kao refleksija distopije i izraz tačerovske tapiserije koja nam je najavljena još osamdesetih? Ili pak brani afirmativnu kulturu građanske epohe koja zataškava društvene antagonizme i perpetuira poredak tlačenja? Gde se kriju snage pomaka? Bertolt Brecht, a potom i Volter Benjamin učili su nas o tehnici dela, kao i funkciji organizovanja u pozorištu koje ne odustaje od svojih odgovornosti. Može ono, kao i svaka umetnost, preuzeti ulogu direktnog i delatnog poricanja one društvene stvarnosti koja ugrožava čoveka, može pronaći jezik slamanja i opovrgavanja. Odreći se svojih velikih individualnosti, svojih privilegija i elitističkih pozicija, savladati strahove od gubitka vrednosti, te odbiti uloge u sistemu eksploatacije - to bi već mogli biti prvi znaci da su pozorišni delatnici na dobrom tragu da progovore. Kako kaže Herbert Markuze bio bi to jezik negacije koja znači veliko odbijanje da se prihvate pravila jedne igre u kojoj su kocke podešene.

Obezbeđeno je tumačenje na internacionalni znakovni jezik / Interpretation in international sign language is provided.

in the light of acts that determine the re-institutionalization of society? Will and must the theatre remain on the edge of reality as a reflection of dystopia and the Thatcher tapestry that has been spreading since the eighties? Or the defender of the affirmative bourgeois culture that covers up social antagonisms and perpetuates the order of oppression? Where are the dialectic forces hiding? Bertolt Brecht and Walter Benjamin taught us about the function conversion in the theatre [umfunktionieren] which does not give up its political necessity. The theatre, like any art, can take on the role of direct and active denial of a social reality that mutilates people; it can find the language of crushing and refutation. Give up their great individualities, their privileges, and their elitist positions; overcome their fears of losing value; and reject their roles in the capitalist exploitation system. These could already be the first signs that theatre workers are on the right track to move on. As Herbert Marcuse once said, it would be the language of negation, which means a great refusal to accept the rules of a bogus game in which the dice are already set.

OPENING PANEL UN Convention for the Protection of Children's Rights: Significance and Realities

Ms. Leda Koursoumba, former Cyprus Commissioner for the Protection of Children's Rights, Honorary Member of the ASSITEJ Cyprus board
Jelena Stojanović, Ombudsman Deputy
Anna Sofia Erasmie, Deputy Head of Mission, Embassy of Sweden Belgrade, Serbia
Moderator: Prof. Emerita Dr Milena Dragičević Šešić, Faculty of Dramatic Arts, Belgrade

Interpretation in international sign language is provided.

10.30–11.45 GMT+1 UVODNI PANEL Pravo dece i mladih na kulturu i umetnost: ideal ili stvarnost?

Leda Koursoumba, prva komesarka za zaštitu prava deteta na Kipru i počasna članica odbora Saveta ASSITEJ-a Kipra
Jelena Stojanović, zamenica zaštitnika građana
Ana Sofia Erasmie, zamenica šefa misije, Ambasada Švedske u Beogradu

Moderator: dr Milena Dragičević Šešić, prof. emerita Fakultet dramskih umetnosti, Beograd

Obezbeđeno je tumačenje na internacionalni znakovni jezik

12.00–13.00
GMT+1

PANEL 2 Uloga kulture i umetnosti za decu u obrazovanju: inkluzija i participacija u razvoju novih generacija

Anamarija Viček, državna sekretarka, Ministarstvo prosvete Republike Srbije
Ivet Hardi, počasna predsednica ASSITEJ-a Južne Afrike
Maša Avramović, doktorantkinja i predavačica na Odeljenju za pedagogiju, Sodertorn univerziteta, Švedska

Moderator: dr Jovana Karaulić, prodekanica, Fakultet dramskih umetnosti, Beograd

Obezbeđeno je tumačenje na internacionalni znakovni jezik

PANEL 2 The role of Culture and Art for Children in Education: Inclusion and Participation in the Upbringing of New Generations

Anamarija Viček, State Secretary, Ministry of Education of the Republic of Serbia (TBC)
Yvette Hardie, Honorary President of ASSITEJ South Africa
Maša Avramović, PhD student and Lecturer at the Department of Pedagogy, Sodertorn University, Sweden - Participation of Children and Artists as Co-creation of Culture
Moderator: Jovana Karaulić, Vice Dean, Faculty of Dramatic Arts, Belgrade

Interpretation in international sign language is provided.

14.00–15.00
GMT+1

PANEL 3 Kulturne potrebe i pravo na kulturu iz ugla istraživača: Šta podaci govore?

Dr Goran Tomka, UNESCO Katedra za kulturnu politiku i menadžment, Univerzitet umetnosti, Beograd
Dr Lanora Kalahan, istraživačica, Univerziteta Roehampton, projekat „Izgradnja kolektivne otpornosti“ ASSITEJ International
Rebeka Ortman, direktorka i umetnička direktorka Dramakvin-a iz Stokholma, i **Margareta Aspan**, direktorka Centra za studije kulture za decu, Univerzitet Stokholm

Moderator: dr Ksenija Marković Božović, Institut FDU

PANEL 3 Cultural Needs and the Right to Culture from a Researcher's Point of View: What does the Data Say?

Dr Goran Tomka, UNESCO Chair in Cultural Policy and Management, University of Arts, Belgrade
Dr Lanora Callahan, Researcher, University of Roehampton, ASSITEJ International's 'Building Collective Resilience' Project
Rebecca Örtman, Director and Artistic Director for DramaQueen in Stockholm and **Margareta Aspán**, Center for the Studies of Children's Culture, Stockholm University
Moderator: Dr Ksenija Marković Božović, Research Associate, Institute for Theatre, Film, Radio and Television of Faculty of Dramatic Arts



15:00-16:46
GMT+1

SHOWCASE

Značaj umetnosti za decu i mlade za zajednicu: primeri dobre prakse

Seoski kulturni centar Markovac:

Andelka Nikolić, jedna od osnivača Seoskog kulturnog centra Markovac

Teatar Solej: Tijeri Keda, generalni direktor Teatra Solej, Uagadugu, Burkina Faso

Čitanje drame u porodici: Sandrin Gratalup, članica odbora Scènes d'enfance-ASSITEJ-a Francuske

Premoščivanje jaza – pozorište i školski sistem:

Nina Horvat, umetnička direktorka Kazališta Tirena, Hrvatska

Deca sa meseca: Dragan Protić

Prota, Škart kolektiv, Srbija

Pozorište za mladu publiku u Kamerunu:

Žanet Mogun, glumica, autorka-kompozitorica, izvođačica, rediteljka i zagovornica savremenog afričkog i frankofonog pozorišnog pisanja, Kamerun

Umetnost kao oruđe otpora: Ravand Akavi, osnivačica i izvršna direktorka

Pozorišta Fragments, Palestina

Festival ekološkog pozorišta za decu i mlade (FEP) Bačka Palanka:

Sonja Petrović, direktorka

OK Metod: Milena Minja Bogavac, autorka „OK metoda“, ASSITEJ Srbije

Izvrnute priče: Sara Božanić, izvršna direktorka Instituta za transmedijski dizajn (ITD), Slovenija

Izgradnja rezilijentnog evropskog kulturnog ekosistema za tinejdžere:

ForesTEEN: Kristina Kacola, umetnička direktorka festivala Senji, Italija

Zašto bi publika došla? Pozorište sa mladim ljudima čija su prava narušena:

Rebeka Ortman, direktorka i umetnička direktorka Dramakvin-a iz Stokholma

Moderatorica: Vigdis Jakobsdotir,

pozorišna rediteljka, umetnička direktorka bijenalnog nacionalnog umetničkog festivala – Reykjavík Arts Festival | Listahátíð Reykjavík, Island,

SHOWCASE

Importance of Art for Children and Young People to the Community: Examples of Good Practice

Rural Cultural Centre Markovac:

Andelka Nikolić, Co-founder, Serbia

Theatre Soleil: Thierry Oueda, General Manager I, Ouagadougou, Burkina Faso

I Read a Play With my Family:

Sandrine Grataloup, member of the Board of Scènes d'enfance-ASSITEJ France

Bridging the Gap – Theatre and the School System:

Nina Horvat, Artistic Director of Tirena Theatre, Croatia

Children from the Moon: Dragan Protić Prota, Škart Collective, Serbia

TYA in Cameroon:

Jeannette Mogoun, artist, director, singer-songwriter and teacher of theatre for children, Cameroon

Art is a Tool of Resistance:

Rawand Aqawi, Founder and Executive Manager of Fragments Theatre, Palestine

Festival of Ecological Theatre for Children and Youth (FEP) in Bačka Palanka:

Sonja Petrović, General Manager

OK Method: Milena Minja Bogavac, author of the OK Method, ASSITEJ Serbia

Twisted Tales: Sara Božanić, Executive Director of the Institute for Transmedia Design (ITD), Slovenia

ForesTEEN, building a resilient European TEEN cultural ecosystem:

Christina Cazzola, Artistic Director of Segni New Generations Festival, Italy

Why Should Audience Come? Theatre with Young People whose Rights are Violated:

Rebecca Örtman, Director and Artistic Director for Dramaqueen in Stockholm, Sweden

Moderator: Vigdis Jakobsdottir,

Theatre Director, Artistic Director of the Biennial National Art Festival - Reykjavík Arts Festival | Listahátíð Reykjavík, Iceland, Honorary Member of ASSITEJ International

15.15–16.45
GMT+1

PANEL 4.

Ima li mesta za pozorište za decu i mlade u kurikulumima dramskih akademija

UVODNIČARKE:

Anja Pletikosa i Tijana Grumić, dramaturškinje, regionalna platforma „Od malih nog(u)“: “Na mestu susreta teorije i prakse“

UČESNICI/E:

Tanja Šljivar, docentkinja, Katedra za dramaturgiju FDU

Dr Jovana Karaulić, docentkinja, Katedra za menadžment i produkciju pozorišta, radija i kulture FDU

Dr Srđan Karanović, red. profesor na Katedri za glumu FDU

Dr Saša Latinović, vanr. profesor, Departman dramskih umetnosti, Akademija umetnosti Univerziteta u Novom Sadu

Dr. um. Ivan Pravdić, red. profesor, Departman dramskih umetnosti, Akademija umetnosti Univerziteta u Novom Sadu

Petar Pejaković, red. profesor, Pozorišna režija, Fakultet dramskih umjetnosti, Cetinje

Dr Ines Škuflić Horvat, predavačica na postdiplomskom programu Dramske pedagogije Učiteljskog fakulteta Univerziteta u Zagrebu

Dr Igor Tretinjak, Odsjek za kazališnu umjetnost, Akademija za umjetnost i kulturu u Osijeku

Dr Kristina Lelovac, vanredna profesorka na Katedri za glumu Fakulteta dramskih umetnosti u Skopju

MODERATORICA:

Diana Kržanić Tepavac, predsednica Izvršnog odbora ASSITEJ-a Srbije

PANEL 4.

Is There Room for TYA in the Curricula of Drama Academies

INTRODUCTIONS AND MODERATION:

Anja Pletikosa and Tijana Grumić, regional platform From the First Step: On the Meeting Point of Theory and Practice

PARTICIPANTS:

Tanja Šljivar, Assistant Professor, Dramaturgy Department, Faculty of Dramatic Arts, Belgrade

Dr Jovana Karaulić, Assistant Professor, Management and Production Department, Faculty of Dramatic Arts, Belgrade

Dr Srđan Karanović, Full Professor, Acting Department, Faculty of Dramatic Arts, Belgrade

Dr Saša Latinović, Associate Professor, Drama Department, Academy of Arts, Novi Sad

Dr Ivan Pravdić, Full Professor, Drama Department, Academy of Arts, Novi Sad

Petar Pejaković, Full Professor, Directing, Faculty of Dramatic Arts, Cetinje, Montenegro

Dr Ines Škuflić-Horvat, lecturer at the postgraduate program Drama Pedagogy, Teaching Faculty, University of Zagreb, Croatia

Dr Igor Tretinjak, Theatre Department, Academy of Arts and Culture, Osijek, Croatia

Dr Kristina Lelovac, Associate Professor, Acting Department, Faculty of Dramatic Arts in Skopje, Northern Macedonia

MODERATOR:

Diana Kržanić Tepavac, President of the Executive Board of ASSITEJ Serbia

17.00–17.30 GMT+1 **Zaključci i zatvaranje konferencije**

Dr Voflgang Šnajder,
prof. Univerziteta Hildeshajm,
UNESCO katedra
Diana Kržanić Tepavac,
predsednica ASSITEJ-a Srbije

Conclusions and closing of the conference

Dr Wolfgang Schneider,
professor, University of Hildesheim,
UNESCO Chair
Diana Kržanić Tepavac,
president of ASSITEJ Serbia

18.30 GMT+1 **JA SAM AKIKO**
Dečji kulturni centar, Beograd

Više o predstavi AKIKO na strani 33.

I AM AKIKO
Children's Cultural Centre, Belgrade

More about the production on page 33.



Kao deo konferencije “Pravo dece i mladih na kulturu i umetnost: 10 godina posle” i tokom njenog programa na Fakultetu dramskih umetnosti u ponedeljak 20. novembra, video prezentacija priručnika International Inclusive Arts Network (IIAN) “Kako unaprediti pristupačnost u pozorištu za decu i mlade” biće objavljena na platformi assitejonline.org. U četvrtak, 23. Novembra u 13 časova po lokalnom vremenu biće održana 30-ominutna diskusija o priručniku putem Zoom platforme.

Deo programa priredjen je uz podršku Švedskog instituta kroz njihov program “Kreativna partnerstva” i u saradnji sa ASSITEJ-om Švedske.

Showcase sesija priredjena je uz podršku Francuskog instituta kroz njihov program podrške regionalnoj sceni izvođačkih umetnosti Teatroskop.

As part of the Rights Of Children & Young People To Culture: 10 Years Later conference and during its programme, the video presentation of the toolkit “How To Improve Accessibility in Theatre for Children and Young People” by the International Inclusive Arts Network (IIAN) will be released on assitejonline.org platform on Monday 20th of November. On Thursday 23rd of November at 13.00 GMT+1 a 30-minute online Q&A session will be facilitated via Zoom.

Elements of the conference programme are supported by the Swedish Institute program “Creative Partnership” through collaboration with ASSITEJ Sweden.

The showcase is supported by the Institut Français through their regional performing arts program Teatroskop.

SI. Svenska institutet



INSTITUT FRANÇAIS
Serbie



RÉPUBLIQUE FRANÇAISE
Liberté
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RE:GENERACIJA – TRAŽENJE I PRONALAZENJE MULTIGENERACIJSKOG DIJALOGA

ASSITEJ CENTRI ZEMALJA NEMAČKOG GOVORNOG PODRUČJA: ASSITEJ AUSTRIJA, ASSITEJ NEMAČKA, ASSITEJ LIHTENŠTAJN, ASSITEJ LUKSEMBURG, ASSITEJ ŠVAJCARSKA

U svetu pozorišta za mladu publiku tlo se uvek pomalo pomera pod našim nogama. Promene se dešavaju u svim segmentima naše profesije, u zemljama nemačkog govornog područja, kao i širom sveta. Pojedinci i pozorišta pokreću nove modele rada, a neki su neposredna posledica tekućih svetskih ekonomskih zbivanja. I znamo da se ovih dana odvija velika tranzicija u rukovodećim strukturama u našoj oblasti. Pripadnici generacije osnivača odlaze, izmeštaju se, prave prostor i ustupaju mesta svojim naslednicima i novim generacijama. Promena uvek predstavlja ogromnu šansu za fundamentalne promene iz osnova koje se tiču, na primer, oblika saradnje ili hijerarhijskih struktura. Ovaj okrugli sto će pokrenuti pitanja i prikupiti primere iz prakse kako kroz tranziciju mogu da prođu i „stara garda“ i novi naraštaji. Šta je obema stranama potrebno za dobar proces tranzicije? Kako uspostaviti međugeneracijski dijalog i saradnju? Šta ostaje, a šta prestaje?

UČESNICI:

Anja Ščilinski, umetnička direktorka Burgteatar studija / Burgteatra, predsednica Upravnog odbora ASSITEJ-a Austrije

Andreas Baumgartner, reditelj Pozorišta za decu u Lincu, potpredsednik Upravnog odbora ASSITEJ-a Austrije

Nataša Grazer, umetnička direktorka Mezanin teatra u Gracu, članica Odbora ASSITEJ-a Austrije

Juta M. Šterk, umetnička direktorka Komedija teatra Keln, potpredsednica ASSITEJ-a Nemačke

Liza Cehetner, dramaturškinja i pozorišna autorka, članica Odbora ASSITEJ-a Nemačke

Kristof Maha, glavni dramaturg Bühnen Halle, član Odbora ASSITEJ-a Nemačke

Julija Dina Hese, rediteljka i kulturološkinja, potpredsednica ASSITEJ-a Nemačke i Izvršnog odbora ASSITEJ International-a

Georg Biderman, predsednik ASSITEJ-a Lihtenštajna

Gabrijele Vilbrant, umetnička direktorka pozorišta za decu i mlade TAK, članica Odbora ASSITEJ-a Lihtenštajna

Brigitte Valk, glumica, rediteljka, koreografkinja, pozorišna pedagoškinja

Julijana Bek, operativna i umetnička direktorka Kreativne akademije Lihtenštajna, članica Odbora ASSITEJ-a Lihtenštajna

Žan Bermes, umetnički direktor trupe Kopla Bunc, predsednik Odbora ASSITEJ-a Luksemburga

Betsi Dencer, pripovedačica/glumica, članica Odbora ASSITEJ-a Luksemburga

Petra Fišer, dramaturškinja, predsednica Odbora ASSITEJ-a Švajcarske

Utorak, 21. novembar
18.00-19.30

Fabrika, Novi Sad

RE:GENERATION – SEARCHING AND FINDING OF A MULTIGENERATIONAL DIALOGUE

THE GERMAN SPEAKING ASSITEJ CENTRES: ASSITEJ AUSTRIA, ASSITEJ GERMANY, ASSITEJ LIECHTENSTEIN, ASSITEJ LUXEMBOURG, ASSITEJ SWITZERLAND

In the world of TYA, the ground is always shifting a little bit under our feet. There are changes in all the corners of our field, in the German speaking countries as well as worldwide. New paradigms of work are being driven by individuals, by theatres and some come very directly from the ongoing worldwide (economic) situation. We are also aware of big transitions in leadership within our field. Members of the founding generation are leaving or stepping a little back, and are making space or handing over to their successors and the next generation. Change always bears an immense chance for fundamental changes concerning, for example, forms of collaboration or hierarchical structures. This round table will raise questions and collect practice examples of how transitions can work out for both the “old stagers” and the “spring chickens”. What do both of them need for a good transition process? How can a collaboration between the generations work out? What stays and what remains?

SPEAKERS AND CONTRIBUTORS:

Anja Sczilinski, Artistic Director Burgtheaterstudio/Burgtheater, Chairperson of the board of directors ASSITEJ Austria

Andreas Baumgartner, Director of Theatre of the Child in Linz, Vice Chairman of the board ASSITEJ Austria

Natascha Grasser, Artistic Director of Mezzanin Theater in Graz, ASSITEJ board member

Jutta M. Staerk, Artistic Director of Comedia Theater Köln, Vice-President ASSITEJ Germany

Lisa Zehetner, freelance dramaturg and theatre maker, board member ASSITEJ Germany

Christoph Macha, designated Chief Dramaturge at Bühnen Halle, board member for ASSITEJ Germany

Julia Dina Heße, freelance director and cultural scientist, Vice-President of ASSITEJ Germany and executive committee member for ASSITEJ International

Georg Biedermann, President of ASSITEJ Liechtenstein

Gabriele Villbrandt, Artistic Director TAK Children and Youth Theatre, board member for ASSITEJ Liechtenstein

Brigitte Walk, actress, director, choreographer, theatre teacher

Juliana Beck, Management and Artistic Director of Creative Academy Liechtenstein, board member for ASSITEJ Liechtenstein

Jean Bermes, Artistic Director at Kopla Bunc, Chairman of the board for ASSITEJ Luxembourg

Betsy Dentzer, storyteller/actress, member of the board for ASSITEJ Luxembourg

Petra Fischer, dramaturge, President of the board for ASSITEJ Switzerland

Tuesday, November 21st
18.00-19.30 GMT+1
Fabrika, Novi Sad

IZVRNUTE PRIČE

MARKO PEJOVIĆ, GRUPA „HAJDE DA...“

Projekat „TwistedEdu“ (partnerstvo između organizacija iz Hrvatske, Crne Gore, Srbije i Slovenije) podrazumeva izradu audio-knjiga zasnovanih na poznatim bajkama, ali u ovim verzijama protagonisti dolaze iz osetljivih grupa – tako da nam Pepeljuga sada govori o devojčici sa invaliditetom, Snežna kraljica o junakinji koja ima Daunov sindrom, Aladin o dečaku koji se bori protiv patrijarha, a Crvenkapa je preživela seksualno uznemiravanje.

Audio knjige su praćene interaktivnom mobilnom aplikacijom koja podstiče decu da dublje razmišljaju o izazovima sa kojima se suočavaju pripadnici i pripadnice osetljivih društvenih grupa, kao i da osmisle drugačije ili intervenišu u već postojećim pričama.

Audio knjige, mobilna aplikacija, ali i interaktivne aktivnosti, ples, svetlosni dizajn, video... su delovi multimedijalne instalacije „Izvrnute priče“, koja je namenjena deci uzrasta od šest do deset godina, ali u kojoj mogu da učestvuju i svi drugi koji su zainteresovani za ovo interaktivno iskustvo.

Tokom instalacije će biti obezbeđen prevod na srpski znakovni jezik, kao i audio naracija za slepe i slabovide osobe, a prostor u kom se realizuje instalacija je pristupačan za korisnike i korisnice kolica.

UČESNICI:

Marko Pejović – autor koncepta instalacije

Grupa „Hajde da...“ – produkcija

Andela Žugić, Ana Obradović, Miloš Janjić, Isidora Poledica – koreografija i ples

Boris Čakširan – kostim i rekvizita

Aleksander Zain – dizajn svetla

Boris Butorac – tehnička podrška

Nosilac projekta TwistedEdu je Institut za transmedijski dizajn (Slovenija), a partneri su „Bacači sjenki“ (Hrvatska), FLUX (Crna Gora), RIS Raziskovalno Izobraževalno Središče Dvorec Rakičan (Slovenija), Zveza Društvenih Upokojencev Slovenije (Slovenija) i Grupa „Hajde da...“ (Srbija).

Projekat „TwistedEdu“ je finansiran je u okviru programa Erasmus+ Evropske unije.

Instalaciju je finansijski podržalo i Ministarstvo kulture Republike Srbije.

Podrška u realizaciji: Omladinski centar OPENS i Kulturni centar Magacin

Ponedeljak, 21. novembar
14.00-18.00

Utorak, 22. novembar
10.00-15.00
OPENS, Novi Sad

IIAN soba za razgovor

IIAN soba za razgovor je prostor u kome, odmah nakon inkluzivne instalacije „Izvrnute priče“, posetioci mogu da postavljaju pitanja o inkluzivnim izvođačkim umetnostima za mladu publiku. Svi su dobrodošli.



TWISTED TALES

MARKO PEJOVIC, "LET'S..." GROUP

The 'TwistedEdu' project (a partnership between organizations from Croatia, Montenegro, Serbia and Slovenia) involves the production of audio books based on well-known fairy tales, but in these versions the protagonists come from vulnerable groups - Cinderella tells us about a girl with disabilities, The Snow Queen about a heroine who has Down syndrome, Aladdin about a boy who fights against the patriarchy, and Little Red Riding Hood is a survivor of sexual harassment.

The audio books are accompanied by an interactive mobile application that encourages children to think more deeply about the challenges faced by members of vulnerable social groups, as well as to design differently or intervene in already existing stories.

Therefore, audio books, a mobile application, but also interactive activities, dance, light design, video... are parts of the multimedia installation Twisted Tales that is intended for children aged six to ten, but anyone else who is interested can participate in it.

During the installation, there will be translation into Serbian sign language provided, and also audio narration for blind and partially sighted people. The space where the installation is realised is accessible for wheelchair users.

PARTICIPANTS:

Marko Pejović – author of the installation concept

Group "Let's..." - production

Andela Žugić, Ana Obradović, Miloš Janjić, Isidora Poledica – choreography and dance

Boris Čakširan – costume and props

Alexander Zain – lighting design

Boris Butorac – technical support

International Inclusive Arts Network Discussion Room

International Inclusive Arts Network Discussion Room, adjacent to the festival inclusive show, "Twisted Tales", for visitors to ask questions about Inclusive Performing Arts for Young Audiences. Everyone is welcome.

The holder of the TwistedEdu project is the Institute for Transmedia Design (Slovenija), and the partners are Shadow Casters (Croatia), NGO FLUX (Montenegro), RIS Mansion Rakičan (Slovenija), Slovenian Federation of Pensioner's Associations (Slovenija) and the Group "Let's..." (Serbia).

The TwistedEdu project is funded by the Erasmus+ program of the European Union.

The installation was financially supported by the Ministry of Culture of the Republic of Serbia.

Support in implementation: Youth Center OPENS and Cultural Center Magacin

Ponedeljak, 21. novembar
14.00-18.00

Utorak, 22. novembar
10.00-15.00
OPENS, Novi Sad

HIMNA, HIMNA – OKRUGLI STO O PONOVNOM ISPISIVANJU NACIONALNE HIMNE SA DESETORO TASMANIJSKE DECE

**TERRAPIN PUPPET THEATRE, SEM RAUTLIDŽ,
ALEK VOKER I DAVINA RAJT, AUSTRALIJA**

„Himna, himna“ je onlajn okrugli sto o ponovnom ispisivanju nacionalne himne sa desetoro tasmanijske dece. Godine 2022. Pozorište lutaka Terapin odvelo je robota stonotenisera koji reprodukuje glasove tasmanijske dece na Igre Komonvelta u Birmingemu. Ovo su bile reči igre, poezije, nade i poziva na akciju, nova nacionalna pesma Australije. Robot je odražavao njihove složene veze sa mestom sa kog potiču i zemljom koju nazivaju domom, dok je sa druge strane i dalje bio šašav, razigran i zabavan. Deca su saradivala sa DENNI, tasmanijskim pakana umetnikom koji je koautor pesme. Pridružite nam se na diskusiji o procesu sa Semom Rautlidžom, Aleksom Vokerom i Davinom Vrajt. Pitanja koja će biti postavljena na ovom okruglom stolu su: Kako možemo pružiti prostor pun nade za naše mlade ljude da sanjaju o novim svetovima? Koje su naše odgovornosti kao umetnika i organizacija da podržimo mlade ljude da se na pozitivan način uključe u sveobuhvatnu diskusiju? Kako možemo da prilagodimo lokalne razgovore globalnim zajednicama?

UČESNICI:

Sem Rautlidž, reditelj i kreator u savremenom lutkarstvu, umetnički direktor Lutkarskog pozorišta „Terapin“

Aleks Voker, stručnjak za inkluzivnu umetnost za mlade;

Davina Vrajt, umetnica performansa i rediteljka, umetnička direktorka nagrađivanog feminističkog kvir performans kolektiva „Gold Satino“.

**Sreda, 22. novembar
10.00-11.30**
OPENS, Novi Sad

ANTHEM, ANTHEM – A ROUNDTABLE DISCUSSION OF REWRITING A NATIONAL ANTHEM WITH 10 TASMANIAN KIDS

**TERRAPIN PUPPET THEATRE, SAM
ROUTHLEDGE, ALEX WALKER AND
DAVINA WRIGHT, AUSTRALIA**

Anthem Anthem is an online roundtable discussion of rewriting a national anthem with 10 Tasmanian kids. In 2022, Terrapin Puppet Theatre took a table tennis robot filled with the voices of Tasmanian children to the Birmingham Commonwealth Games. These words were of play, poetry, hope and calls to action, a new national song for Australia. In a way, the robot held some of their complex connection to the place they lived and the country they call home, whilst also still being silly, playful and fun. The children collaborated with DENNI, a Tasmanian pakana artist who co-wrote the song. Join us for a roundtable discussion of the process with Sam Routledge (Terrapin's Artistic Director), Alex Walker (House of Muchness and facilitator) and Davina Wright (co-facilitator). Questions this roundtable will pose include: How can we provide hopeful spaces for our young people to dream of new worlds? What are our responsibilities as artists and organisations to support young people in engaging positively in broader conversations? How can we adapt local conversations to global communities?

SPEAKERS AND CONTRIBUTORS:

Sam Routledge, Director, and Creator of contemporary puppetry, Artistic Director of Terrapin Puppet Theatre

Alex Walker, an inclusive youth arts practitioner;

Davina Wright, performance maker and director, Artistic Director of the award-winning queer feminist performance collective Gold Satino.

**Wednesday, November 22nd
10:00-11:30 GMT+1**
OPENS, Novi Sad

IIAN I WLPG

DRAMSKO PISANJE I PRAVA DETETA NA KULTURU

IIAN & WLPG, zajedno sa ASSITEJ-om Srbije, održaće devedesetominutnu hibridnu sesiju kako bi istražili pisanje drama za decu i mlade, sa fokusom na prava dece na pristup kulturi, posebno onih sa invaliditetom i/ili neurodiverzitetom. Fokus će biti na komadu Ko je Loret? Milene Depolo, pročitamo odlomke iz komada i razgovarati sa autorkom o njenom stvaralačkom putu. Takođe ćemo istaći komad Is-Sigra tat-Tin (Smokvino drvo) malteške spisateljice Simon Spiteri.

UČESNICI:

Džini Mening (Ginni Manning, Engleska / Velika Britanija), dramaturškinja, spisateljica, pozorišna stvarateljka, članica liderskog tima mreže Write Local. Play Global

Viki Ireland (Vicky Ireland, Engleska/Velika Britanija), spisateljica, rediteljka, producentkinja i kvalifikovana učiteljica drame za decu i mlade, šest godina članica Izvršnog odbora ASSITEJ-a, na funkciji blagajnika, suosnivačica IIAN-a, članica odbora IIAN-a

Kim Peter Kovač (SAD), umetnički direktor programa Pozorišta za mladu publiku Kenedi centra, suosnivač nagrađivanog programa Nove vizije / Novi glasovi Centra, 12 godina član IO ASSITEJ-a, od toga šest godina potpredsednik, počasni član ASSITEJ-a i doživotni saradnik Koledža stipendista američkog pozorišta

Simone Spiteri (Malta), spisateljica, rediteljka, producentkinja, deo rukovodstva WLPG

Milena Depolo (Srbija), dramaturškinja i dramska spisateljica, potpredsednica IO ASSITEJ-a Srbije, dramaturškinja u Pozorištu „Boško Buha“

Staša Dukić (Bosna i Hercegovina / UK), glumica iz Velike Britanije koja će prisustvovati festivalu i koja je ponudila svoje usluge IIAN-u kao fasilitator i prevodilac.

**Utorak, 21. novembar
19.30-21.00**
OPENS, Novi Sad

IIAN AND WLPG

PLAYWRITING AND THE RIGHTS OF YOUNG AUDIENCES TO CULTURE

IIAN & WLPG, together with ASSITEJ Serbia, will explore playwriting focusing on children's rights to access culture, especially those who are wit disabilities and / or neurodiverse. We will focus on a Serbian play Who is Laurette? by Milena Depolo, hold readings from it and discuss with the playwright her creative journey. We will also highlight a play called Is-Sigra tat-Tin (The Fig Tree), written by Simone Spiteri.

SPEAKERS AND CONTRIBUTORS:

Ginni Manning (England/UK), playwright, writer, theatre maker, and creative, member of the Leadership Team of Write Local. Play Global

Vicky Ireland (England/UK), writer, director, producer, and qualified Drama Teacher for children and young people, member of the ASSITEJ EC for 6 years, holding the role of Treasurer, co-founder of IIAN, board member of IIAN

Kim Peter Kovac (USA), Artistic Director of the Kennedy Center's Theater for Young Audiences program, ASSITEJ Honorary Member, a Lifetime Fellow of the College of Fellows of the American Theatre

Simone Spiteri (Malta), playwright, director, producer, part of the leadership team of WLPG

Milena Depolo (Serbia), playwright and dramaturge, Vice President of ASSITEJ Serbia EC, dramaturge in the "Bosko Buha" Theatre

Stasa Dukić (Bosnia & Herzegovina / UK), actress working in the UK who will be attending the festival and has offered her services to IIAN as facilitator and translator

**Tuesday, November 21st
19:30-21:00 GMT+1**
OPENS, Novi Sad

DALIJA AČIN TELANDER

STVARANJE PREDSTAVA ZA BEBE I DECU SA INVALIDITETOM

Cilj ove trodnevne radionice je da pruži najrelevantnija i najprogressivnija teorijska i praktična znanja u kreiranju predstava za bebe i decu sa smetnjama u razvoju.



U nadi da će inspirisati i podstaći umetničko stvaralaštvo, polaznici radionice će imati priliku da iskuse i istraže senzorno-perceptualni pristup pri stvaranju predstava, uključujući ispitivanje kreativnih procesa inscenacije, komponovanja muzike, dizajniranja kostima i rekvizita.

Stvarajući prostor za dijalog, razmenu znanja, kritičke perspektive i eksperimentisanje, radionica će osnažiti učesnike da pođu na novo kreativno putovanje, šireći dobru praksu i ističući značaj umetničkog iskustva za bebe i decu sa smetnjama u razvoju.

Radionicu vodi: Dalija Aćin Telander, koreografkinja, scenografkinja i istraživačica

Ponedjeljak, 20. novembar
10.00-15.00

Utorak, 21. novembar
10.00-15.00

Sreda, 22. novembar | 10.00-15.00
Skladište NSDKC, Novi Sad

DALIJA AČIN THELANDER

CREATING PERFORMANCES FOR BABIES & CHILDREN WITH DISABILITIES

The 3-day workshop aims to provide the most relevant and progressive theoretical and practical knowledge in creating performances for babies and children with disabilities.

Hoping to inspire and encourage artistic creation, it will allow workshop attendees to experience and explore a sensorial-perceptual approach to performance-making, including an examination of the creative processes of designing music, staging, costumes, and props.

By creating a space for dialogue, knowledge sharing, critical perspectives and experimentation, the workshop will empower the participants to embark on a new creative journey, disseminating good practice and advocating for the importance of the artistic experience for babies and children with disabilities.

Workshop led by: Dalija Aćin Telander, choreographer, stage designer, & researcher

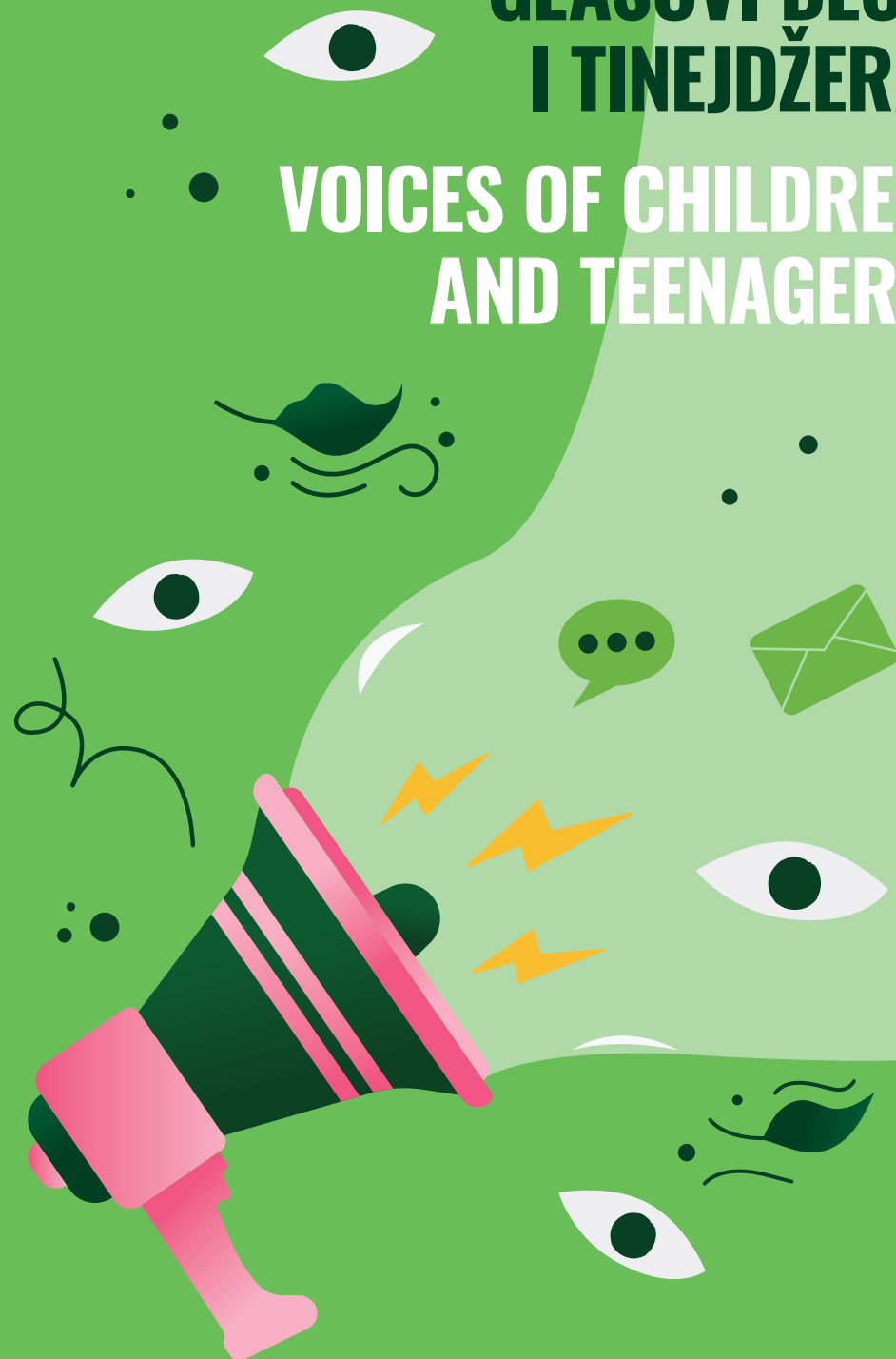
Monday, November 20th
10.00-15.00 GMT+1

Tuesday, November 21st
10.00-15.00 GMT+1

Wednesday, November 22nd
10.00-15.00 GMT+1
Warehouse NSDKC Novi Sad

GLASOVI DECE I TINEJDŽERA

VOICES OF CHILDREN AND TEENAGERS



GLASOVI DECE I TINEJDŽERA

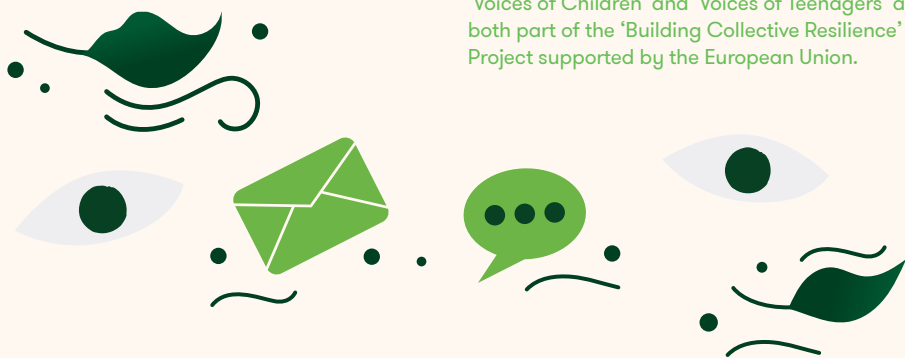
Godine 2022. ASSITEJ International je pokrenuo dva nova projekta, „Glasovi dece“ i „Glasovi tinejdžera“, kako bi uveo razmišljanja dece i mladih u umetničke i druge diskusije.

Prepoznajući značaj uključivanja glasova dece i mladih za usavršavanje i razvoj ASSITEJ International-a i njegovih članova, ovi programi imaju za cilj da se glasovi dece i tinejdžera uvrste u profesionalne analize zahteva mlade publike kada je reč o održivosti i participaciji.

Ova dva paralelna projekta osmišljena su:

- kao primer i inspiracija za uključivanje dece i mladih kao vrednih saradnika i važnih učesnika u kulturnoj ekologiji ove oblasti;
- da podrže ideju da glasovi mladih generacija budu deo stručnih diskusija o projektnim aktivnostima i
- da pomognu povećanje kapaciteta i usavršavanje veština umetnika, producenata, festivala i drugih, kako bi uključili decu i mlade u svoj rad.

Programi „Glasovi dece“ i „Glasovi tinejdžera“ deo su projekta „Izgradnja kolektivne otpornosti“ koji podržava Evropska unija.



VOICES OF CHILDREN AND TEENAGERS

In 2022, ASSITEJ International launched two new projects, 'Voices of Children' and 'Voices of Teenagers', to bring children's and young people's voices into artistic conversations and other sectoral discussions.

In recognition of the importance of including children and young people's own voices in the learning and development of ASSITEJ International and its members, these programmes will seek the voices of children and teenagers to be integrated into professional learning around what our young audiences demand in terms of sustainability, participation, and creative feedback.

These two parallel projects have been designed to:

- Set an example and inspire the sector to include children and young people as valued contributors and vital agents in the sector's cultural ecology;
- Let the voices of young generations be part of forming the conversations in professional discussions around the project activities, and;
- Enhance the capacity and skills of artists, producers, festivals, venues, and others to include children and young people in their work.

'Voices of Children' and 'Voices of Teenagers' are both part of the 'Building Collective Resilience' Project supported by the European Union.

GLASOVI DECE: „ŠTA SAM VIDEO/LA“

Deca uzrasta od 9 do 13 godina pozvana su da učestvuju u projektu pod nazivom „Šta sam video/la“ tokom Konferencija izvođačkih umetnosti za decu i mlade „Prekretnica“. Mentori projekta će raditi sa decom, koordinisati njihovo učešće u događajima i uokviriti njihov proces razmišljanja. U projektu će učestvovati deca iz lokalnih škola, pozorišnih kuća ili iz zajednice. Deca će u grupi ili pojedinačno, u pratnji svojih porodica, gledati najmanje tri predstave iz programa Festivala ASSITEJ-a Srbije, a potom će, na posebno organizovanim radionicama, na kreativan način dati svoje vizuelne, dramske, senzorne, audio ili video odgovore na dela koja su videli.

Projekat će se okončati izložbom dečjih kreativnih refleksija (umetnički radovi, zid misli, audio-intervjui itd.) o umetnosti kojoj su zajedno svedočili, u bilo kom obliku. U središtu pažnje je podsticanje odraslih da razumeju i prihvate različite oblike artikulacije i komunikacije kada se suoče sa dečjim odgovorima na umetnost.

MENTORKE:



SLAVICA VUČETIĆ, glumica i dramska pedagoškinja, članica ansambla Pozorišta mladih Novi Sad, Master UNESCO Katedre za kulturnu politiku i menadžment u kulturi Univerziteta umetnosti u Beogradu;



MILICA ŠEĆEROV, glumica, dramski pedagog, predavač i viši stručni saradnik na Akademiji umetnosti Novi Sad. Dramsku pedagogiju i primenjeno pozorište studirala je u Bergenu na Univerzitetu zapadne Norveške.

VOICES OF CHILDREN: “THIS IS WHAT I SAW”

Children aged between 9 and 13 are invited to take part in a reflection project called 'This Is What I Saw' during the ASSITEJ Artistic Gathering in 2023 (Serbia). A local project coordinator will work with the children, facilitate their event participation, and coordinate and frame their reflection process. The children have been recruited locally from a school in Novi Sad. They will see performances across the festival and engage in a facilitated workshop process where they create visual, dramatic, sensory, audio, or video responses to the works they have seen.

The project results in an exhibition of the children's creative feedback (art works, wall of thoughts, audio interviews etc.) on the art they have witnessed together, in whatever form this takes. The focus is on encouraging adults to absorb and accept different forms of articulation and communication when faced with children's responses to art.

“VOICES OF CHILDREN” MENTORS:

SLAVICA VUČETIĆ, actress and drama pedagogue, member of the Youth Theatre ensemble, MA at the UNESCO Department of Cultural Policy and Management in Culture, University of Arts in Belgrade;

MILICA ŠEĆEROV, actress, musician, drama pedagogue, Lecturer at the Academy of Arts Novi Sad at the position Research Assistant, studied Applied Theatre at Høgskulen på Vestlandet, Hordaland, Norway.



GLASOVI TINEJDŽERA: ODRŽIVOST I UČEŠĆE

Učesnici programa biće mladi ljudi, uzrasta od 16 do 19 godina, koji već imaju iskustva u izvođačkim umetnostima kroz učešće u dramskim grupama i koji su zainteresovani za produbljavaње znanja i iskustva u pozorištu i drugim vidovima izvođačkih umetnosti. Program predviđa ravnopravno učešće sa profesionalcima u nekoliko radionica, seminara, razgovora. U programu će, osim mladih iz Srbije, učestvovati i šestoro mladih iz Evrope (Italija, Nemačka, Danska).

MENTORKE



TIJANA GRUMIĆ, dramaturškinja, asistent na Katedri za dramaturgiju Fakulteta dramskih umetnosti u Beogradu, jedna od osnivača regionalne platforme „Od malih nog(u)“, posvećene razvoju i afirmaciji pozorišta za decu i mlade u regionu;



SANDRA MAKSIMOVIĆ, profesorka srpskog jezika i književnosti (Filološki fakultet Univerziteta u Beogradu), dobitnica nagrade Najbolji prosvetni radnik Srbije 2020, koju dodeljuje Udruženje „Živojin Mišić“, dramska pedagoškinja i rukovoditeljka dramskog studija OŠ „Sveti Sava“ u Kruševcu i neformalne umetničke inicijative „Kulturociklin“.

Realizaciju programa u Srbiji su-finansira Ministarstvo kulture Republike Srbije.

VOICES OF TEENAGERS: SUSTAINABILITY & PARTICIPATION

The participants of the programme will be young people, aged between 16 and 19 who already have experience in performing arts through participation in drama schools and who are interested in deepening their knowledge and experience in performing arts.

The participants of the programme will watch selected performances, they will participate in several workshops, seminars on the topic of ecology, sustainability, as well as at the Conference 'Children's and Youth's Rights to Culture and Art'. In addition to young people from Serbia, six young people from Europe (Italy, Germany, Denmark) will participate in the program.

VOICES OF TEENAGERS MENTORS

TIJANA GRUMIĆ, playwright, Assistant Professor at the Dramaturgy Department of the Faculty of Dramatic Arts in Belgrade, Co-founder of the regional platform From the First Step, dedicated to the development and affirmation of theatre for TYA in the region.

SANDRA MAKSIMOVIĆ, professor of Serbian Language and Literature (Faculty of Philology, University of Belgrade), winner of the award Best Educator of Serbia 2020 awarded by the Association Živojin Mišić, drama pedagogue and Head of the Drama Studio of the Elementary School Sveti Sava in Kruševac and the informal artistic initiative Kulturociclin.

Implementation of these programs in Serbia is co-financed by the Ministry of Culture of the Republic of Serbia.

SCENSKI DIZAJN I NOVE TEHNOLOGIJE U POZORIŠTU ZA DECU I MLADE

SCENE DESIGN AND NEW TECHNOLOGIES IN TYA



DAN SCENSKOG DIZAJNA I NOVIH TEHNOLOGIJA U POZORIŠTU ZA DECU I MLADE

Ovogodišnja konferencija izvođačkih umetnosti za decu i mlade u organizaciji ASSITEJ-a Srbije „Prekretnica“ dovodi nam odabrano društvo izuzetnih stvaralaca za decu i mlade koji svojim praktičnim radom neprestano unapređuju pozorišni jezik, izlaze izvan granica i konvencija i otvaraju nove mogućnosti izražavanja u ogromnom prostoru delovanja i kreativnosti stvaranja za najmlađu i mladu publiku. Osnovna tema „Dana scenskog dizajna i novih tehnologija“ biće kako u pozorištu za mlade pratiti razvoj tehnologije, s obzirom na to da je ona postala važan, sastavni, deo života. U razgovoru o delima naših gostiju sagledaćemo ovu temu iz raznih uglova.

Kako zaista integrisati tehnologiju, a ne koristiti je kao senzaciju, spektakl, pitanje je koje ova konferencija postavlja. O čemu nam tehnologija omogućava da govorimo?

Koja su tehnološka sredstva postala toliko uključena u svakodnevicu da ih sada autori već nužno integrišu u pozorišni izraz?

Da li nam tehnologija može pomoći da se približimo deci i mladima?

Koji su izazovi i prednosti tehnološke revolucije, i kako o njima govoriti?

Sa druge strane, ostaje pitanje maštovitog i kreativnog razigravanja scenskog prostora, originalnosti dizajna u pozorištu za decu i mlade.

Na ove teme i na ova pitanja pokušaće da nam daju barem neke odgovore naši dragi i važni gosti koji dolaze iz različitih krajeva sveta:

DAY OF SCENE DESIGN AND NEW TECHNOLOGIES IN TYA

This year's ASSITEJ Artistic Gathering, Turning Point, brings us a selected group of exceptional creators for children and young people. With their practical work, they constantly improve the theatre language, go beyond boundaries and conventions, and open up new opportunities for expression in the vast space of action and creativity in artistic creation for the youngest and young audience. The main theme of the day of 'Scene Design and New Technologies' will be how to monitor the development of technology in TYA, given that it has become an important, integrated part of life. By talking about the works of our guests, we will look at this topic from several different angles.

How to truly integrate technology, and not use it as a sensation, or spectacle, is the question that this programme raises. What does technology allow us to talk about?

What technological means have become so involved in everyday life that authors now necessarily integrate them into theatrical expression?

Can technology help us get closer to children and young people?

What are the challenges and advantages of the technological revolution, and how do we talk about them?

On the other hand, there remains the question of imaginative and creative playing of the stage space, and originality of design in TYA.

Our dear and important guests who come from different parts of the world will try to give some answers to these topics and questions:



TADIJUS FILIPS (USA / Kolumbija) se, kao renomirani pozorišni stvaralac i inovator vredno i suptilno bavi novim tehnologijama i koristi naizgled monotonu platformu za komunikaciju (ZOOM) kao poligon za duhovitu i inteligentnu razmenu ideja sa virtuelnom publikom sa najrazličitijih delova planete. On će se učesnicima kongresa obratiti iz Argentine i govoriće o svom poslednjem projektu koji je razvijao i kreirao u Švedskoj.

U razgovoru će takode učestvovati **KRISTIJAN ARIN** (Švedska), umetnički direktor i glumac iz pozorišta TEATERI, koji je sa Tadijusom u saradnji upravo premijerno izveo predstavu ZOO MOVIE.

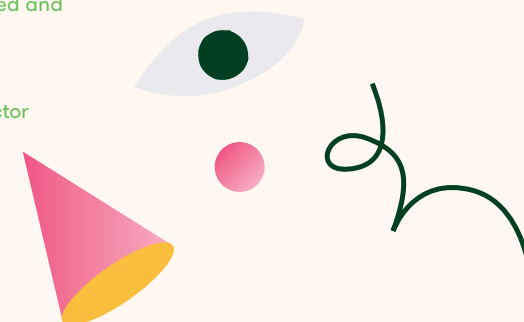
THADDEUS PHILLIPS (USA/Colombia), as a renowned theatre creator and innovator, diligently and subtly deals with new technologies and uses the seemingly monotonous communication platform (ZOOM) as a training ground for witty and intelligent exchange of ideas with a virtual audience from the most diverse parts of the planet. He will address the delegates from Argentina and will talk about his latest project that he developed and created in Sweden.

The conversation will also be attended by **CHRISTIAN ARIN** (Sweden), Artistic Director and Actor from TEATERI Theatre, who, in cooperation with Thaddeus, has just premiered the play ZOO MOVIE.



LINEA HAPONEN (Finska) svojim uzbudljivim, maštovitim i snolikim scenskim kreacijama već decenijama kombinuje najrazličitije izvođačke prakse i u potpuno svežoj i uvek originalnoj formi donosi pred svoju mladu publiku svetove pune dinamike, cirkuske veštine, nežne i krhke, samo njoj svojstvene. Ona će se uživo obratiti učesnicima i predstaviće svoju pozorišnu avanturu od neverbalnog pozorišta do novog cirkusa, lutkarstva i izrazito autorskog scenskog dizajna koji predstavlja poseban pečat u svesti posmatrača.

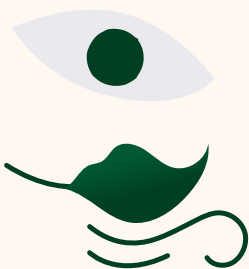
LINNEA HAPPONEN (Finland) has been combining the most diverse performing practices with her exciting, imaginative and dreamlike stage creations for decades. In a completely fresh and always original form, she brings to her young audience worlds that are full of dynamics and circus skills, and which are gentle, fragile, and unique only to her. She will address the participants live and will present her theatrical adventure from non-verbal theatre to the new circus, puppetry and highly authorial stage design that represents a special stamp in the consciousness of the observer.





DAVIDE VENTURINI (Italija) je pionir primene novih tehnologija u pozorištu za decu i mlade. Svojim projektom „Children’s Cheering Carpet“ dokazao je da umesna, inteligentna i svrsishodna primena novih (svakodnevno sve savršenijih) tehničkih i tehnoloških dostignuća može pomerati granice pozorišta za decu i mlade i stalno ih širiti. On će govoriti o svom iskustvu u vezi sa multimedijalnim, interaktivnim predstavama-instalacijama koje je i publika kod nas imala priliku da vidi na festivalu TIBA pre mnogo godina.

DAVIDE VENTURINI (Italy) is a pioneer in the application of new technologies in TYA. With his ‘Children’s Cheering Carpet’ project, he proved that skillful, intelligent and purposeful application of new (every day more and more perfect) technical and technological achievements can push the boundaries of TYA and constantly expand them. He will talk about his experience related to multimedia, interactive performances and installations, which our audience had the opportunity to see at the TIBA festival many years ago.



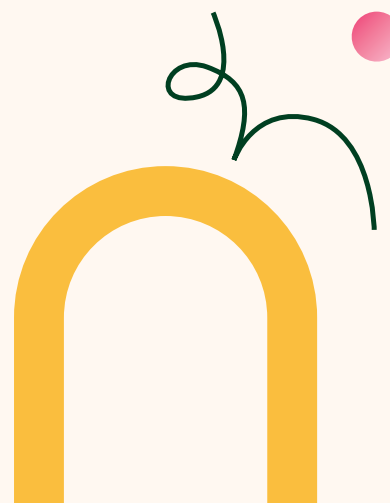
DALIJA AĆIN TELANDER (Švedska / Srbija) već je planetarno prepoznata umetnica koja svoje svetove, svaki put drugačije, nove i sve kreativnije, deli sa najmlađom mogućom publikom – bebama. Ona dokazuje da je uz ogroman istraživački rad i promišljanje moguće spojiti upotrebu savremene tehnologije i potpuno inovativnog scenskog dizajna, stvarajući od pozorišnih predstava koje nam nudi prave umetničke događaje koji se dugo pamte. Dalija će se učesnicima kongresa obratiti sa svojim pogledom na svet novih tehnologija i scenskog dizajna u predstavama koje proizvodi.

DALIJA AĆIN THELANDER (Sweden / Serbia) is already a globally recognized artist who shares her worlds, each time different, new and increasingly creative, with the youngest possible audience - babies. It proves that with enormous research work and thinking, it is possible to combine the use of modern technology and completely innovative stage design, creating theatrical performances that offer us real artistic events that will be remembered for a long time. Dalija will address the participants of the congress with her view of the world of new technologies and stage design in the plays she produces.

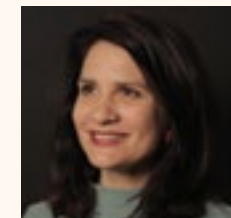


FRAUTRAP (Švajcarska), karakterističan po snažnom vizuelnom i muzičkom izrazu, kroz koji otvaraju važne teme, pričaće nam o svojoj poslednjoj produkciji, u kojoj na poseban način kombinuju lutkarsko pozorište, animirani film i tehnologiju, upozoravajući na izazove sa kojima se suočavaju neodgovorno hrleći ka budućnosti.

FRAUTRAP (Switzerland), characterised by a strong visual and musical expression, through which they open up important topics, will tell us about their latest production, in which they combine puppet theatre, animated film and technology in a special way, warning about the challenges we face by rushing irresponsibly towards the future.

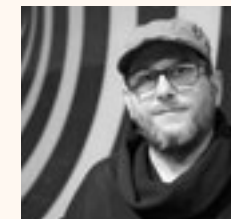


PROGRAMSKI TIM / PROGRAM TEAM



SANJA MALJKOVIĆ, arhitektkinja, scenografkinja, kostimografkinja, dizajnerka lutaka, rediteljka, direktorka nezavisnog teatra Le Studio u Beogradu, docentkinja na Odseku za umetnost i dizajn Departmana za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu, pomoćnica rukovodioca Odseka za komunikacije i razvoj.

SANJA MALJKOVIĆ, Architect, Set Designer, Costume Designer, Puppet Designer, Director, General Manager of the independent theatre Le Studio in Belgrade, Assistant Professor at the Department of Art and Design (Department of Architecture and Urbanism) at the Faculty of Technical Sciences in Novi Sad, Assistant to the Head of the Department for Communications and Development.



NIKOLA ZAVIŠIĆ, pozorišni reditelj, dramaturg, pisac i dizajner svetla, osnivač umetničke grupe Radio.Nica.

Nikola Zavišić, Theatre Director, Playwright, Writer and Lighting Designer, Founder of the Radio.Nica artistic group

Teme pokrenute izlaganjima gostujućih umetnika će biti i inspiracija za okrugli sto: Kako se snaći u neuslovima – perspektive mladih umetnika, gde ćemo sa lokalnim pozorišnih pedagogima i mladim autorima, razgovarati o izazovima i posebnostima rada u lokalnom kontekstu.

Poseban deo programa biće posvećen razgovoru o nastupu Srbije na 15. Praškom kvadrijenalu scenskog dizajna i prostora (PQ), gde je postigla veliki uspeh i osvojila nagrade za najmaštovitiji koncept studentske izložbe, te za aktiviranje zajednice – za nacionalnu izložbu „Moonshine piano“.

Četvrtak, 23. novembar

10.00-17.00

Fakultet tehničkih nauka, Novi Sad

Glavni pokrovitelji konferencije su Grad Novi Sad, Ministarstvo turizma i omladine i Ministarstvo kulture Republike Srbije.

Deo programa priređen je uz podršku Švedskog instituta kroz njihov program "Kreativna partnerstva" i u saradnji sa ASSITEJ-om Švedske.

The topics raised by the presentations of the guest artists will also be the inspiration for the round table: How to Manage in Adverse Conditions - Perspectives of Young Artists, where we will discuss the challenges and peculiarities of work in the local context with local theatre pedagogues and young authors.

A special part of the conference will be dedicated to Serbia's performance at the 15th Prague Quadrennial of Stage Design and Space (PQ), where it achieved great success and won awards for the most imaginative concept of the student exhibition, and for community activation - for the national exhibition Moonshine Piano.

Thursday, November 23

10.00-17.00

Faculty of Technical Sciences, Novi Sad

Main patrons of the conference are City of Novi Sad, Ministry of Tourism and Youth and Ministry of Culture.

Part of the program is prepared with the support of Swedish Institute through their program "Creative Partnerships" in partnership with ASSITEJ Sweden.



AGENDA



**10.00-10.20
GMT+1**

**OTVARANJE
Sju Džajls, predsednica
ASSITEJ-a International**

Diana Kržanić Tepavac,
predsednica ASSITEJ-a Srbije

Nikola Zavišić i Sanja Maljković,
programski tim Dana scenskog
dizajna i novih tehnologija u pozorištu
za decu i mlade

**OPENING
Sue Giles, President of
ASSITEJ International**

Diana Kržanić Tepavac,
President of ASSITEJ Serbia

Nikola Zavišić and Sanja Maljković,
programme team of 'Day of Scene
Design and New Technologies in TYA'

**10.20-11.00
GMT+1**

**UVODNI GOVOR
O nežnosti, odgovornosti i
snovima: Republika Srbija na
Praškom kvadrijenalu 2023.**

Andrija Dinulović, direktor projekta
Aleksandra Pešterac, član
kustoskog tima

Na 15. Praškom kvadrijenalu scenskog dizajna i scenskog prostora (PQ23) Srbija je postigla veliki uspeh i osvojila dve nagrade. Radu "Sanjarenje" dodeljena je nagrada za najmaštovitiji koncept u okviru Studentske izložbe, a radu "Moonshine piano" nagrada za aktiviranje zajednice u okviru Izložbe zemalja i regiona. O temi nastupa i pristupu radu, kreativnom procesu, ulozi studenata u realizaciji postavke, celokupnom iskustvu na ovom projektu i reakcijama stručne javnosti i publike govoriće Andrija Dinulović, direktor projekta i Aleksandra Pešterac, član kustoskog tima.

Otvaranje i uvodno izlaganje biće prenošeni online putem assitejonline.org platforme za delegate za online registracijom. Takođe snimak će biti dostupan za odloženo gledanje.

**KEYNOTE SPEECH
On Tenderness, Responsibility and
Dreams: the Republic of Serbia at
the Prague Quadrennial 2023.**

Andrija Dinulović, Project Director
Aleksandra Pešterac, member of the
curatorial team

Serbia achieved more than significant success at this year's 15th Prague Quadrennial of Scene Design (PQ23), by winning not one but two awards. The piece "Daydreaming" was awarded for the most imaginative concept in the student exhibition, while the national piece "Moonshine piano" received the award for the community activation in the exhibition of countries and regions. Project Director Andrija Dinulović and Aleksandra Pešterac, Member of the Curatorial Team will present the topics of Serbian performances at PQ23, approach in their work, creative process, the role of the students in the realization of the exhibitions, as well as the overall experience with this project and the reactions from the professional community and the audiences. The Opening of the Conference as well as the keynote speech will be live-streamed via assitejonline.org platform, so that interested colleagues around the globe could follow. They will be recorded and the recording will be available for delayed viewing.

11.00-11.40 GMT+1 **(Ne samo) nove tehnologije u pozorištu za (ne samo) decu i mlade**

Linea Haponen, Finska

(Not Only) New Technologies in (Not Only) Children's Theatre

Linea Haponen, Finland

11.40-12.30 GMT+1 **Pozorište uživo preko interneta**

Tadijus Filipis, Kolorado, SAD
Kristijan Arin, Švedska

Live Theatre via the World Wide Web

Thaddeus Philips, Colorado
Christian Arin, Sweden

13.10-13.50 GMT+1 **Ka senzualnoj ekologiji – imerzivni scenski dizajn**

Dalija Aćin Telander
Srbija/Švedska

Towards Sensuous Ecologies – Immersive Stage Design

Dalija Aćin Thelander,
Serbia/Sweden

14.00-14.40 GMT+1 **Mikro bioskopsko pozorište: Primena audio-vizuelnih umetnosti na pozorište predmeta**

Višeslojni vizuelni narativ za novu definiciju pozorišta

Mina Trapp (Švajcarska),
suosnivačica kompanije FRAUTRAPP
sa Mateom Frauom

Micro Cinema Theatre: Applications of Audiovisual Arts to Object Theatre

A Multilayer Visual Narrative for a New Definition of Theatre

Mina Trapp (Switzerland),
Co-founder of FRAUTRAPP company,
together with Matteo Frau

14.40-15.20 GMT+1 **High Tech High Touch**

Davide Venturini, TPO, Italija

High Tech High Touch

Davide Venturini, TPO, Italija



15.30-17.00 GMT+1

Laboratorija interaktivnih umetnosti, Fakultet dramskih umetnosti, Beograd

U okviru predstavljanja mogućnosti imerzivnih praksi, virtualne realnosti i novih umetničkih formata učesnici će imati mogućnost da se upoznaju sa radom Laboratorije interaktivnih umetnosti FDU, kao i sa potencijalima koje pruža savremeni kontekst digitalnog okruženja, novih tehnologija i multimedijalnog promišljanja umetničkih izraza u celini.

dr um. Mirko Stojković, redovni profesor FDU: Imerzivno pozorište i nano spektakl

Branko Sujić, redovni profesor FDU: Mogućnosti virtuelnog prostora u pozorištu

Pavle Dinulović, docent: Dijalog umetnosti i nauke u alternativnim scenskim praksama

Moderator: dr Jovana Karaulić, docentkinja FDU

Sesija Laboratorije interaktivnih umetnosti biće prenošena online putem assitejonline.org platforme za delegate za online registracijom. Takođe, snimak će biti dostupan za odloženo gledanje..

Laboratory of Interactive Arts, Faculty of Dramatic Arts in Belgrade

As part of the presentation of the possibilities of immersive practices, virtual reality and new art formats, participants will have the opportunity to learn about the work of the Laboratory of Interactive Arts, as well as the potential offered by the modern context of the digital environment, new technologies, and multimedia consideration of artistic expressions as a whole.

Dr Mirko Stojković, at the Faculty of Dramatic Arts - Immersive Theatre and Nano Spectacle

Branko Sujić, Professor at the Faculty of Dramatic Arts - Possibilities of Virtual Space in the Theatre

Pavle Dinulović, Assistant Professor - Dialogue Between Art and Science in Alternative Stage Practices

Moderator: Dr Jovana Karaulić, Assistant Professor and Vice Dean at the Faculty of Dramatic Arts



PRADEVOJČICA
Subota, 25. novembar
11.00

Pozorište mladih, Novi Sad

Više predstavi Pradevojčica na strani 50.

PREHISTORIC GIRL
Saturday, November 25th
11:00 GMT+1

Youth Theatre Novi Sad

More about the production on page 50.



PROFESIONALNI PROGRAMI

PROFESIONAL PROGRAMMES

ASSITEJ UMETNIČKI SUSRETI

Dva „Umetnička susreta“ su središnji deo Svet-ske konferencije izvođačkih umetnosti za decu i mlade sa učesnicima i članovima ASSITEJ-a koji se okupljaju kako bi razgovarali, isprobavali stvari i planirali budućnost naše oblasti.

Pod pokroviteljstvom Izvršnog odbora ASSITEJ International-a, ove sesije su otvorene za sve profesionalne delegate, a toplo ohrabrujemo one koji su novi u svetu ASSITEJ-a da učestvuju. Sesije su na engleskom, a prevodioci na razne jezike su uvek dostupni.

U prvoj sesiji, razbićemo led tako što ćemo je započeti aktivnostima „upoznavanja“ pre nego što zajedno istražimo temu konferencije „Prekretnica“ kroz različite interaktivne aktivnosti. U drugoj polovini Umetničkog susreta, pre nego što damo reč svim učesnicima, ču-ćemo nešto više o šest različitih istraživačkih projekata ASSITEJ International-a.

Utorak, 21. novembar
11.00-14.30

Fabrika, Novi Sad

U drugoj sesiji nastavićemo da istražujemo temu „Prekretnice“ sa posebnim fokusom na raznolikosti unutar sektora pozorišta i izvođač-ke umetnosti za decu i mlade.

Sreda, 22. novembar
11.00-14.30

Fabrika, Novi Sad

ASSITEJ ARTISTIC ENCOUNTERS

The two *Artistic Encounters* are a centrepiece of the *ASSITEJ Artistic Gathering 2023* (Serbia) with ASSITEJ members and delegates coming together in a community setting to discuss, experiment, and plan for the future of our field.

Facilitated by the *ASSITEJ International Executive Committee*, these sessions are open to all professional delegates and we warmly encourage those who are new to the world of *ASSITEJ* to participate. Whilst the sessions are in English, translation by the multilingual facilitators is always available.

In the first session, we will begin with some icebreakers and ‘getting to know you’ activities before exploring the conference theme of ‘Turning Point’ together through various interactive activities. In the second half of the *Artistic Encounter*, we will hear from the researchers leading six different projects on behalf of *ASSITEJ International* before opening the floor to all the participants to have their say on how the research is unfolding.

Tuesday, November 21st

11.00-14.30 GMT+1

Fabrika, Novi Sad

In the second session we will continue to explore the theme of *Turning Point* with a particular focus on diversity within the Theatre and Performing Arts for Children and Young People.

Wednesday, November 22nd

11.00-14.30 GMT+1

Fabrika, Novi Sad

MREŽA „SMALL SIZE“

RAZMIŠLJANJE O UMETNIČKOM STVARALAŠTVU ZA NAJMLAĐI UZRAS – MASTER-KLAS KARELA VAN RANSBEKA

Master-klas vodi Karel van Ransbek, iskusi umetnik, član mreže „Small Size“. Program počinje uvodnom sesijom u kojoj će van Ransbek, na osnovu tridesetogodišnjeg iskustva, ponuditi svoju perspektivu na temu pozorišta za najmlađu publiku. Potom sledi diskusija. Učesnici će zajedno pogledati tri predstave za najmlađi uzrast iz festivalske selekcije (“Forest of Songs”, “Soundbird” i “Vetar”) i razgovarati o specifičnostima viđenih dela. Nakon poslednje predstave, uslediće završna diskusija o izabranim produkcijama.

Master-klas je namenjen umetnicima koji žele da bolje razumeju šta znači praviti predstave za najmlađu publiku, ali i studentima akademija izvođačkih umetnosti i primenjenog pozorišta.

Master-klas je deo projekta „Izgradnja kolektivne otpornosti“ koji podržava Evropska unija.

MASTER-KLAS VODI:

Karel van Ransbek, umetnički direktor pozorišta De Špigel, iz Antverpena, Belgije

UVODNO PREDAVANJE:

Utorak, 21. novembar

9.00-10.30

OPENS, Novi Sad

ZAVRŠNO PREDAVANJE:

Sreda, 22. novembar

9.00-11.00

OPENS, Novi Sad

SMALL SIZE NETWORK

THINKING ABOUT ARTISTIC CREATION FOR EARLY YEARS - MASTERCLASS BY KAREL VAN RANSBEECK

The Masterclass is led by Karel van Ransbeeck, an experienced artist from Small Size Network. We start with an introduction session in which van Ransbeeck offers his view on early age theatre within his 30 years long expertise, followed by a discussion. The group will watch three performances for the youngest audiences (*Forest of Songs*, *SoundBird*, *The Wind*) and discuss the special quality of the work. After the last show, we shall have the final discussion about the productions we have seen together. The Masterclass is aimed at theatre practitioners who want to understand better what it is to make performances for early years and also at students of performing arts and applied theatre.

The Masterclass is part of the “Building Collective Resilience” project co-funded by the European Union.

MASTERCLASS INSTRUCTOR:

Karel van Ransbeeck, Artistic Director of *De Spiegel* theatre, from Antwerp, Belgium

INTRODUCTION SESSION:

Tuesday, November 21st

9.00-10.30 GMT+1

OPENS, Novi Sad

FINAL DISCUSSION:

Wednesday, November 22nd

9.00-11.00 GMT+1

OPENS, Novi Sad

NORDIJSKO-BALTIČKA MREŽA (NBAN)

NORDIC-BALTIC HOUSE: ČEMU UMREŽAVANJE?

Program koji organizuje Nordijsko-baltička mreža ASSITEJ-a (NBAN) fokusiraće se na značaj regionalnih mreža. Prvi deo programa biće predstavljanje rada i fokusa NBAN-a, kao što su saradnja u vidu umetničkih razmena i rad na razvoju održivih programskih sadržaja među festivalima i drugih aktivnosti u ovom regionu. Nakon prezentacije uslediće otvoreni razgovor sa predstavnicima drugih regionalnih i međunarodnih mreža o tome zašto su one važne u okviru globalne mreže ASSITEJ-a.

Vizija mreže NBAN je da se osnaži pozorište za mladu publiku u tom regionu, da njihova iskustva budu inspiracija drugima, da omogući održivije proizvodno-programske strukture u pozorištu za mladu publiku i da ASSITEJ postane još vidljiviji i značajniji kao organizacija, kako u tom regionu tako i drugde. Program je namenjen profesionalcima, umetnicima, kreatorima programa i organizacionom osoblju.

UČESNICI: ASSITEJ Švedske, ASSITEJ Danske, ASSITEJ Finske, ASSITEJ Litvanije, ASSITEJ Islanda, ASSITEJ Estonije, ASSITEJ Letonije, ASSITEJ Norveške, ASSITEJ Srbije

Sreda, 22. novembar

15.00-16.30

OPENS, Novi Sad

NORDIC-BALTIC NETWORK (NBAN)

NORDIC-BALTIC HOUSE - WHAT'S IN A NETWORK?

The session will focus on the importance of Regional Networks. The *Nordic-Baltic Network (NBAN)* will present its work and focus areas, including collaboration on artistic exchange, our work on developing sustainable festival/programming structures between our festivals, as well as other activities from our region. Our vision is to strengthen TYA in the Nordic-Baltic region, share best practices to inspire others, enable more sustainable TYA production/programming structures, and make ASSITEJ even more visible and relevant as an organisation, both within our region and elsewhere.

In the latter part of this session, we will invite representatives from other Regional and Transnational Networks to join an open conversation about why networks are important within the framework of *ASSITEJ International*. This open conversation will start with a short panel introduction before opening up for audience participation.

PARTICIPANTS: ASSITEJ Sweden, ASSITEJ Denmark, ASSITEJ Finland, ASSITEJ Lithuania, ASSITEJ Iceland, ASSITEJ Estonia, ASSITEJ Latvia, ASSITEJ Norway, ASSITEJ Serbia

Wednesday, November 22nd

15.00-16.30 GMT+1

OPENS, Novi Sad

MREŽA „SMALL COUNTRIES“

SMALL TALK – ČASKANJE!

„SMALL Talk“ je prilika za članove ASSITEJ-a iz celog sveta da se upoznaju sa mrežom „Small Countries“ čiji su članovi nacionalni centri zemalja sa populacijom od ispod milion stanovnika, kao i sa nacionalnim centrima zemalja Jugoistočne Evrope koje su u fokusu ovogodišnje Konferencije „Prekretnica“. Tema razgovora biće situacija u izvođačkim umetnostima za mladu publiku u zemljama-članicama mreže – u ovom trenutku to su: ASSITEJ Kipra, ASSITEJ Luksemburga, ASSITEJ Lihtenštajna, ASSITEJ Islanda, Bradipoteatar (San Marino) i ZiguZajg festival (Malta), kao i u zemljama Jugoistočne Evrope koje su suočene sa nešto drugačijim, ali značajnim izazovima. Govoriće se o izvođačkim umetnostima za decu i mlade u malim zemljama Evrope – problemima, ali i mogućnostima koje donosi rad u izvođačkim umetnostima za mladu publiku u malim zemljama, sa malom populacijom, ograničenim kapacitetima i malom umetničkom scenom. Nakon prezentacije mreže i njenih članova prisutni će biti pozvani da se priključe diskusiji o tome kako da na najbolji način doprinesemo odrastanju dece iz najmanjih zemalja i zemalja sa ograničenim resursima.

UČESNICI:

Stavros Stavru, predsednik ASSITEJ-a Kipra
Larus Vilhjalmsón,
predsednik ASSITEJ-a Islanda
Georg Bidrman,
predsednik ASSITEJ-a Lihtenštajna
Zan Bermes,
predsednik ASSITEJ-a Luksemburga
Aleksandra di Kapua, umetnička direktorka
Bradipoteatra iz San Marina
Izvršni producent **ZiguZajg festival**, Malta

Utorak, 21. novembar
15.00-16.30

Kancelarija za saradnju sa civilnim društvom
Grada Novog Sada, Kreativni distrikt

SMALL COUNTRIES NETWORK

SMALL TALK

Small Talk is an opportunity for ASSITEJ members from all around the world to become familiar with the new ASSITEJ Small Countries Network, a Network for ASSITEJ National Centres and Associates from countries with a population under 1,000,000, as well as with the emerging or new ASSITEJ Centres and Associates in the region of Southeastern Europe that is hosting this years ASSITEJ Artistic Gathering. The session will explore the realities faced by TYA practitioners in the small countries which this Network represents - this currently includes ASSITEJ Cyprus, ASSITEJ Luxembourg, ASSITEJ Liechtenstein, ASSITEJ Iceland, Bradipoteatar (San Marino), and the ZiguZajg Festival (Malta), as well as in the countries of the region of SEE which are facing different but also relevant challenges. The presentations will touch on both the challenges and opportunities posed by operating in countries with low population numbers, with limited facilities, and with a small Performing Arts sector. After presentations by the Network and its members, the delegates will be invited to join a discussion about how we can best serve children and young people in the smallest or countries with limited resources.

PARTICIPANTS:

Stavros STAVROU, President ASSITEJ Cyprus
Larus VILHJÁLMSÓN,
President ASSITEJ Iceland
Georg BIEDRMANN,
President ASSITEJ Liechtenstein
Jean BERMES, President ASSITEJ Luxembourg
Aleksandra DI CAPUA,
President Bradipoteatar, San Marino
Artistic Director **ZiguZajg Festival**, Malta

Tuesday, November 21st
15.00-16.30 GMT+1

Office for Cooperation with Civil Society
- City of Novi Sad, Creative District

YOUNG DANCE NETWORK

DOBRO JUTRO, IDEJE!

„Dobro jutro, ideje!“ je program namenjen svim učesnicima Konferencije „Prekretnica“. Osmišljen je tako da nas sve zajedno pripremi za nastupajući dan, sa naglaskom na zajedništvu i okupljanju. Radni dan ćemo započinjati laganim vežbama kolektivnog disanja i istežanja ili nešto energičnijim koje će nas pripremiti za celodnevno sedenje na sastancima, panelima, predavanjima i predstavama. Ovaj program je prilagođen različitim telima i životnim stilovima. Ovih 30-45 minuta buđenja, svakog jutra, osmišljeni su sa ciljem da osnaže i motivišu sve zainteresovane, da uzdrmaju i podignu energiju u dobroj i prijateljskoj atmosferi. NIJE NAM NAMERA da se uvežbavaju koreografije ili rade improvizacije kao na plesnim radionicama – naprotiv – naša namera je da podstaknemo pristup sopstvenom telu, možda da ponudimo drugačiju perspektivu za početak dana i jednostavno da se probudimo i zagrejemo zajedno sa drugim ranoraniocima. Predložene vežbe ne iziskuju plesno iskustvo. Svako ih može prilagoditi svom raspoloženju, stanju i mogućnostima.

KONCEPT I ORGANIZACIJA:

Sanja Tropp Friuhvald (YDN Core group),
Jovana Rakić (članica YDN-a)
uz pomoć: **Željke Jakovljević** i **Irme Unušić**
(članice YDN-a).

Voditelji sesija će se menjati svakog dana.

Utorak, 21. novembar
Sreda, 22. novembar
Četvrtak, 23. novembar
9.00-9.45
Fabrika, Novi Sad

YOUNG DANCE NETWORK

GOOD MORNING, IDEAS!

All delegates of the ASSITEJ Artistic Gathering (Serbia) are warmly welcomed to join *Good Morning, Ideas!* to wake up with other early birds. Prior to the start of the daily Professional Exchange Programme, these sessions will emphasise togetherness whilst preparing us for the day ahead. A gentle somatic practice of breathing, stretching, and moving will energise bodies and minds ahead of a long working day of sitting in meetings, panels, lectures, and performances. During the warm-up, we will energise the body and get ready for the day using exercises from different dance practices whilst getting to know each other through movement. The programme will be gentle and suitable for diverse body types and fitness levels in an open and friendly environment. There is no requirement for prior dance experience and the exercises are easily adaptable to various levels of experience, mood, and energy levels. You are equally welcome to join a single session - or to come every day. We invite you to conquer the space all together!

CONCEPT AND ORGANISATION:

Sanja Tropp Frühwald,
Young Dance Network Core Group
Jovana Rakić,
Young Dance Network Member

With Help From:
Željka Jakovljević,
Young Dance Network Member
Irma Unušić,
Young Dance Network Member

Note that session leaders will
change on a daily basis.

Tuesday, November 21st
Wednesday, November 22nd
Thursday, November 23rd
9.00-9.45
Fabrika, Novi Sad

MREŽA „WRITE LOCAL. PLAY GLOBAL“ (WLPG)

PREKRETNICE: KRATKI ORIGINALNI MONOLOZI MLADIH DRAMSKIH PISACA

Mreža „Write Local. Play Global“ pozvala je mlade dramske pisce da učestvuju u slem večerima na kojima će lično čitati svoje trominutne monologe na temu Svetske konferencije izvođačkih umetnosti za decu i mlade „Prekretnica“. Nakon festivala, monolozi će biti objavljeni na sajtu mreže „Write Local. Play Global“. Od pisaca je zatraženo da razmisle i izraze se o temi prekretnice – lične, u svojoj zajednici, u svojoj zemlji, u formi trominutnog pozorišnog monologa.

UČESNICI:

Kim Peter Kovač (SAD), umetnički direktor programa Pozorišta za mladu publiku Kenedi centra, 12 godina član IO ASSITEJ International-a, doživotni saradnik Koledža stipendista američkog pozorišta

Džini Mening (Engleska / Velika Britanija), dramaturškinja, spisateljica, pozorišna stvarateljka, članica leaderskog tima mreže „Write Local. Play Global“

Milena Depolo (Srbija), dramaturškinja i dramska spisateljica, potpredsednica IO ASSITEJ Srbije, dramaturškinja u Pozorištu „Boško Buha“

Najvažniji učesnici su dramski pisci koji čitaju originalne monologe na temu „Prekretnica“, na svom maternjem jeziku.

Sreda, 22. novembar
Četvrtak, 23. novembar
20.30-22.00
Fabrika, Novi Sad



WRITE LOCAL. PLAY GLOBAL (WLPG)

TURNING POINTS - SHORT ORIGINAL MONOLOGUES BY EMERGING PLAYWRIGHTS

The Write Local. Play Global Network has invited young playwrights to take part in two slam events, where they will personally read their original three-minute monologues dealing with the overall theme of the ASSITEJ Artistic Gathering - Turning Point. After the festival, the monologues will be published on the Write Local. Play Global (WLPG) website. The writers were asked to articulate a turning point - for themselves, their theatre, their community, or their country - allowing them each the freedom of creativity whilst maintaining focus on the overall festival theme.

PARTICIPANTS:

Kim Peter Kovac (USA), Artistic Director of the Kennedy Center's Theatre for Young Audiences programme, ASSITEJ International EC member for 12 years, Lifetime Fellow of the College of Fellows of the American Theatre.

Ginni Manning (England/UK), Playwright, Writer, Theatre Maker, and Creative Facilitator, member of the Leadership Team of Write Local. Play Global

Milena Depolo (Serbia), Playwright and Dramaturge, Vice President of ASSITEJ Serbia EC, dramaturge in the "Bosko Buha" Theatre in Belgrade

The most important contributors are playwrights reading original monologues in their native language, all revolving around the festival's theme of "Turning Point".

Wednesday, November 22nd
Thursday, November 23rd
20.30-22.00 GMT+1
Fabrika, Novi Sad



REZIDENCIJALNI PROGRAM „NEXT GENERATION“ (NG)

THE NEXT GENERATION PROGRAMME



ODRŽIVOST KAO BUDUĆNOST POZORIŠTA ZA MLADU PUBLIKU

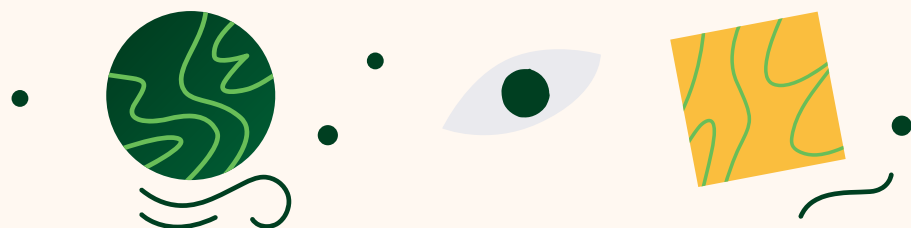
Rezidencijalni program „Next Generation“ (NG) je inicijativa ASSITEJ International-a osmišljena da podstakne međunarodnu umetničku i kulturnu razmenu i saradnju umetnika mladih od 36 godina, zainteresovanih za pozorište za mladu publiku.

Odabrali smo 15 umetnika (glumaca, igrča, reditelja, scenografa, kritičara, producenata, istraživača, pedagoga itd.) iz celog sveta da prisustvuju rezidenciji koja će se održati od 14. do 20. novembra u Novom Sadu (Srbija), a nakon toga isprate bogat program “Prekretnice” i učestvuju na odabranim radionicama, predstavama i predavanjima. Poslednjeg dana “Prekretnice”, 24. novembra u okviru Otvorenog marketa biće održana prezentacija Next Generation mreže i mogućnosti koje ona pruža za studente i mlade umetnike sa lokalne scene kao i predstavljanje njihovih projekata, ideja i inicijativa iskusnijim kolegama iz međunarodne zajednice.

Održivost će biti tema rezidencijalnog programa „Next Generation 2023“.

ODRŽIVOST

Bavljenje održivom umetnošću podrazumeva pronalaženje novih načina da se stvori umetničko delo koje može da koristi životnoj sredini, bilo korišćenjem i recikliranjem prirodnih i pristupačnih materijala ili buđenjem društvene svesti o gorućim pitanjima. Međutim, za zaista ekološki osvešćen radni proces nije dovoljna samo diskusija o materijalima, temama i zagovaranju. Potrebno je govoriti o odnosima među ljudima u procesu i načinu komunikacije; drugim rečima, o mentalnom zdravlju učesnika radnog procesa.



PLATFORMA „OD MALIH NOG(U)“

„Od malih nog(u)“ je regionalna platforma posvećena razvoju i afirmaciji pozorišta za mladu publiku u regionu Balkana. Okuplja organizacije i umetnike koji svojim obrazovnim, umetničkim i teorijskim radom žele da promene situaciju u tom sektoru.

Rezidencija je organizovana u partnerstvu ASSITEJ International, ASSITEJ-a Srbije i regionalne platforme “Od malih nogu” uz podršku hrvatske fondacije Zaklada Kulturanova, Grada Novog Sada i Francuskog instituta kroz njihov regionalni program za izvođačke umetnosti “Teatrooskop”, kao i Evropske unije kroz projekat “Izgradnja kolektivne rezilijentnosti u pozorištu za mladu publiku”.



SUSTAINABILITY AS THE FUTURE OF TYA

The ‘Next Generation Programme’ is an ASSITEJ initiative designed to support artistic and cultural exchange and collaboration between international artists interested in TYA, aged 36 years or below.

We selected 15 artists (actors, dancers, directors, scenographers, critics, producers, researchers, pedagogues, etc.) from all around the world to attend the residency that will be held from the 14th to the 20th of November in Novi Sad (Serbia), as well as to take part in the rich program of the ASSITEJ Artistic Gathering 2023 “Turning Point” and numerous workshops, lectures and performances. On the last day of the Gathering, Friday 24th of November as part of the Open Artistic Market, a public presentation of the Next Generation network and its possibilities for students and emerging artists from the local scene will be organized, as well as presentation of their projects, ideas and initiatives in front of the more experienced colleagues from the international professional community.

Sustainability will be the topic of the ‘Next Generation Programme’ 2023.

SUSTAINABILITY

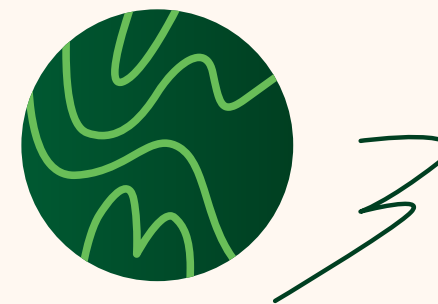
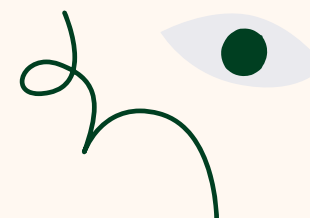
Sustainable art can be defined as creativity to find new ways to make art that can benefit the environment, whether by using accessible and natural materials or by inspiring social awareness on pressing issues. However, for an ecologically-aware work process, it is not enough to only discuss materials, topics, and advocacy. It is necessary to talk about relationships between people in the process, time, and the way of communication; in other words, about the mental health of the working process.



PLATFORM FROM THE FIRST STEP

This is a regional platform dedicated to the development and affirmation of the TYA in the Balkan region. It brings together organisations and artists who want to change the situation in the TYA sector with their educational, artistic and theoretical work.

The Next Generation Residency is organized in the partnership of ASSITEJ International, ASSITEJ Serbia and the platform “From the First Step”, with the support of the Croatian Foundation “Kulturanova”, City of Novi Sad and Institut Francais through their regional performing arts program “Teatrooskop”, as well as of European Union through the project “Building Collective Resilience in TYA”.



MENTORI / MENTORS



NIKOLA ZAVIŠIĆ, pozorišni reditelj, dramaturg, pisac i dizajner svetla

Magistrirao na Akademiji izvođačkih umetnosti (DAMU) u Pragu, katedra za režiju u alternativnom i lutkarskom pozorištu, 2003. godine. Bavi se eksperimentalnom upotrebom svetla sa umetničkom grupom Radio.Nica čiji je osnivač. Režirao je u mnogim pozorištima u Srbiji i inostranstvu (Hrvatska, Slovenija, Češka, Holandija, Rusija) i za svoj rad dobio brojne nagrade na domaćim i inostranim festivalima.

NIKOLA ZAVIŠIĆ, Theatre Director, Dramaturg, Writer and Lighting Designer

He received his master's degree at the Academy of performing arts (DAMU) in Prague, department of directing in alternative and puppet theatre, in 2003. He founded the artistic group Radio.Nica, where he explores the experimental use of light. He has directed in many theatres in Serbia and abroad (Croatia, Slovenia, Czech Republic, Holland, Russia) and received numerous awards for his work at domestic and foreign festivals.



VILEM MILIČEVIĆ, audio-inženjer, kompozitor, dizajner zvuka i projekcija

Diplomirao na SAE institutu u Londonu 1997. godine. Kompozitor, muzičar, dizajner zvuka i autor video-projekcija za mnoge opere, dramske predstave i komercijalne produkcije. Dosadašnji rad odveo ga je u zemlje poput Engleske, Nemačke, Ukrajine, Moldavije, Grčke, Kirgistan, Omana i drugih. Za sebe voli da kaže da je u svakom procesu medijator između kreativnog i tehničkog sektora. Svira gitaru, bas i bubnjeve.

WILLEM MILIČEVIĆ, Audio Engineer, Composer, Sound and Projection Designer

Willem graduated from the SAE Institute in London in 1997. He has worked as a composer, musician, sound designer and author of video projections for many operas, dramas and commercial productions. His artistic work so far has taken him to countries such as England, Germany, Ukraine, Moldova, Greece, Kyrgyzstan, Oman and others. He likes to say that he is a mediator between the creative and technical sectors in every process. He plays guitar, bass and drums.

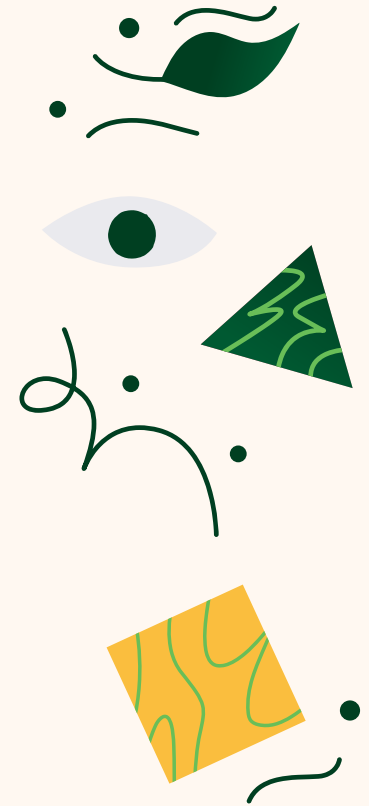


DAVID RAGOT, cirkuski umetnik, izvođač, vaspitač

Rođen je 1975. godine u Francuskoj. Karijeru u cirkuskim predstavama započeo je 1998. godine. Igrao je u preko 1200 predstava. Godine 1999. Uz pomoć socijalnih službi, pokrenuo je projekat u Bulonju na Moru koristeći cirkusku predstavu koja se bavi temama delikvencije, nezaposlenosti i zavisnosti kao sredstvo socijalizacije i rehabilitacije za problematičnu omladinu. Bio je član "Malabara", jednog od najstarijih evropskih uličnih pozorišta, gde je nastupao na štulama. Radio je sa Ludifikom i Kreativnim Pogonom iz Novog Sada na razvoju projekta „Cirkus kao način života“ koji ima za cilj obuku dece sa ulice u njihovim matičnim zemljama - Srbiji, Hrvatskoj, Kosovu i Albaniji. Tokom svoje karijere nastavio je da se usavršava i obučava druge u cirkuskim umetnostima.

DAVID RAGOT, circus artist, performer, educator

He was born in 1975 in France. He began his career in circus arts in 1998 and has participated in over 1200 shows. In 1999, he initiated a project in Boulogne sur Mer using circus performance as a means of socialisation and rehabilitation for troubled youth, dealing with issues such as delinquency, unemployment, and addiction, with the assistance of social services. He was a member of "Malabar", one of Europe's oldest street theatre companies, where he performed worldwide on sprung stilts. He worked with Ludifico and Kreativni Pogon from Novi Sad to develop "Circus as a way of life," a project aimed at training street children in their home countries - Serbia, Croatia, Kosovo, and Albania. Throughout his career, he continued to train himself and others in circus arts.



PROGRAM EDITRESS / UREDNICA PROGRAMA



SONJA PETROVIĆ, multimedijalna rediteljka / multimedia director

UČESNICI / PARTICIPANTS

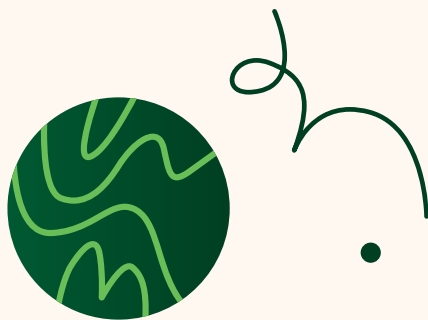


JUDIT BETKE (1998, Nemačka) je studentkinja Primenjenog pozorišta u Gisenu (Nemačka).

Zainteresovana za novi cirkus i pozorište figura i objekata. Praktikujući različite umetničke discipline, bavi se uglavnom društveno-političkim temama. Radi na nezavisnoj pozorišnoj sceni, u geteiltdurchdrei kolektiv (koji je osnovala sa još dve koleginice) i drugim kolektivima. Od oktobra 2022. godine je gostujući student režije na Akademiji scenskih umjetnosti u Sarajevu (Bosna i Hercegovina).

JUDITH BETHKE (1998, Germany) is a student of Applied Theatre Studies in Gießen (Germany).

Interested in new circus and figure and object theatre, she has been practising various artistic disciplines, dealing mostly with socio-political issues. She works in the independent theatre scene, in the geteiltdurchdrei kolektiv (devided-bythree collective) and other collectives. Since October 2022, she has studied directing as a guest student at the Academy of Performing Arts in Sarajevo (Bosnia and Herzegovina).



DANILO BRAKOČEVIĆ (1994, Srbija) je audio-vizuelni umetnik i pisac iz Beograda.

Osnovne i master studije glume završio je na Akademiji umetnosti u Novom Sadu (Srbija), nakon čega je godinu dana proveo u Norveškoj na studijama Pozorišta u obrazovanju na Univerzitetu u Bergenu i godinu dana na studijama Interkulturalne komunikacije u Šangaju. Piše filmske kritike za Filmoskopiju.

DANILO BRAKOČEVIĆ (1994, Serbia) is an audiovisual artist and a writer from Belgrade, Serbia.

He completed his Bachelor's and Master's studies in Acting at the Academy of Arts in Novi Sad (Serbia), after which he spent a year in Norway studying theatre in education at the University of Bergen and a year studying intercultural communication at the Shanghai Theatre Academy. He is writing film reviews for Filmoskopija.



IVANA VUKOVIĆ (1992, Hrvatska) magistrirala je dramaturgiju i komparativnu književnost. Piše za pozorište, film i televiziju. Za predstavu 55 kvadratnih metara dobila je Nagradu „Marin Držić“ 2019. Dobitnica je nekoliko nagrada za originalne tekstove i adaptacije za pozorište za mladu publiku na najznačajnijim nacionalnim i regionalnim pozorišnim festivalima. Pohadala je razne radionice iz oblasti scenarija, pozorišta i savremenog cirkusa. Ponosna je članica Saveza scenarista i pisaca izvedbenih djela u Hrvatskoj.

IVANA VUKOVIĆ (1992, Croatia) holds a Master of Arts degree in Dramaturgy, and a Comparative Literature Bachelor's Degree. She writes for theatre, film and television. For her play 55 Square Metres she received the Marin Držić Award in 2019. She won a few awards for original texts and adaptations for theatre for young audiences at the most important national and regional theatre festivals. She attended various workshops regarding screenwriting, theatre, and contemporary circus. She is a proud member of Croatian Screenwriters and Playwrights Guild.



ANŽE VIRANT (1988, Slovenija) godinu dana je studirao pozorišnu režiju na Menu fakultetu u Litvaniji. Diplomirao dramaturgiju na AGRFT, Univerzitetu u Ljubljani, 2016. godine. Osnivač pozorišne grupe „Artizani“, koja je dobila više domaćih i međunarodnih nagrada. Dobitnik Studentske Prešernove nagrade za rad u uredništvu časopisa Oderuh. Trenutno samostalni kulturni radnik. Saraduje sa Slovenačkim javnim fondom za kulturnu delatnost kao voditelj lutkarskih i dečijih pozorišnih grupa, kao član žirija i voditelj seminara iz oblasti lutkarskog pozorišta. Predsednik Ustanova lutkovnih ustvarjalcev (Udruženje lutkarskih umetnika).

ANŽE VIRANT (1988, Slovenia) studied Theatre Directing at Menu Fakultetas in Lithuania for a year. He graduated from AGRFT, University of Ljubljana, Dramaturgy Department in 2016. He is a founding member of the Artizani theatre group, which has received several national and international awards, and a recipient of the Prešern Student Award for his work on the editorial board of the Oderuh magazine. Currently self-employed as a cultural worker, he cooperates with the Slovenian Public Fund for cultural activities as a professional accompanist of puppet and children's theatre groups, as a member of juries and as a leader of seminars in the field of puppet theatre. He is also President of the Ustanova lutkovnih ustvarjalcev (Association of Puppeteers).



MAURISIO ARIZONA GARSIIJA (1992, Meksiko) je scenograf, dizajner svetla i kostimograf iz Čivave (Meksiko). Diplomirao je na Nacionalnoj školi lepih umetnosti na smeru za dizajn svetla u Meksiku. Karijeru je započeo kao asistent renomiranog dizajnera Maurisija Ascensija. Kao samostalni dizajner radio je u pozorištu, savremenom plesu, operi. Osnivač pozorišne grupe „Una canasta de limones“ za najmlađu publiku. Autor je dva dela za predškolce Una Ciudad de montañas i Tipi tipi. Kreirao je deset besplatnih instalacija za bebe i njihove porodice.

MAURICIO ARIZONA GARCIA (1992, Mexico) is a scenographer, lighting, costume and production designer from Chihuahua (México). He graduated from the National School of Fine Arts in the theatre department with a major in Lighting Design in México. He began his career as the assistant of the renowned designer Mauricio Ascencio. As a solo designer, he worked in theatre, contemporary dance, and opera. He is the founder of the theatre group Una canasta de limones for early years. He created two pieces for preschoolers, Una Ciudad de montañas and Tipi tipi, as well as ten free-play installations with babies and their families.



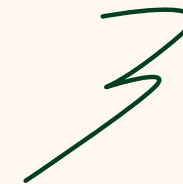
RANA GADERI (1988, Iran/Španija) je spisateljica, rediteljka, glumica i učiteljica u pozorištu za mladu publiku od 2011. Dobila je nekoliko nagrada za pisanje, režiju i glumu. Od 2017. do 2018. bila je članica „Next Generation Research Workspace“ čiji je domaćin bio TeaterHaus u Frankfurtu. Na odseku za digitalni film na Universal Art School u Valensiji 2022. upisala master studije. Objavljuje prozu i poeziju (Mehri Publication, London, UK).

RANA GHADERI (1988, Iran/Spain) has been a writer, director, actress and teacher in TYA, since 2011. She received several awards for her writing, directing, and acting. From 2017 to 2018, she served as a 'Next Generation Research Workspace' member hosted by TheaterHaus Frankfurt. She embarked on a Master's Degree in Digital Film Studies at the Universal Art School in Valencia, starting in 2022. She is a published prose and poetry author (Mehri Publication in London, UK).



ILJA BOJAZNI (1989, Rusija/Izrael) završio je glumu na Akademiji pozorišne umetnosti GITIS i lutkarstvo u Pozorištu Obrazcov u Moskvi. Obučavao se za scenski pokret i klovneraj kod majstora iz Izraela, Velike Britanije, Danske, Španije, Portugala, SAD itd. Nezavisni reditelj, izvođač, producent i predavač. Bavi se istraživanjem na polju pozorišta za mladu publiku. Ima veliko iskustvo u inkluzivnom pozorištu. Suosnivač Udruženja doktora klovnova. Živi u Izraelu, radi na interaktivnom pozorišnom jeziku koji će pomoći deci različitih uzrasta da se fokusiraju na jednostavnost, paradoks i smeh. Član ASSITEJ-a Izraela.

ILIA BOIAZNYI (1989, Russia/Israel) was educated as a classical actor at the Academy of Theatre Arts GITIS and as a puppeteer at Obraztsov Theatre in Moscow. He was trained in physical theatre and clownery by masters from Israel, Great Britain, Denmark, Spain, Portugal, USA, etc. He works as an independent director, performer, producer and teacher, focusing on research of TYA. He has extensive experience in inclusive performances. Co-founder of the Association of Hospital Clowns, he lives in Israel, working on interactive theatrical language that will help children of different ages to focus on simplicity, paradox and laughter. He is a member of ASSITEJ Israel.



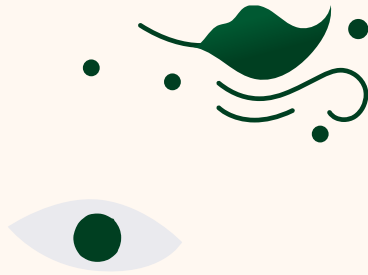
DANICA RAJKOVIĆ (1999, Crna Gora) diplomirala je glumu na Fakultetu dramskih umjetnosti na Cetinju (Crna Gora) gde je trenutno zaposlena kao asistent u nastavi. Igrala u preko dvadeset pozorišnih predstava i preko deset filmskih i televizijskih projekata. Radila sinhronizaciju za crtane filmove i reklame. Učestvovala u organizaciji nekoliko filmskih i pozorišnih festivala. Govori engleski i italijanski jezik.

DANICA RAJKOVIĆ (1999, Montenegro) graduated from the Acting Department at the Faculty of Dramatic Arts in Cetinje (Montenegro) where she is currently employed as a Teaching Assistant. She worked on over twenty theatre plays and over ten film and television projects. She has done dubbing for cartoons and commercials. She participated in the organisation of several film and theatre festivals over the years. She speaks English and Italian.



NIKOLA BUNDALO (1999, Bosna i Hercegovina) diplomirao je pozorišnu i radio režiju na Fakultetu dramskih umetnosti u Beogradu (Srbija). Trenutno student master studija na istom fakultetu. Od malih nogu bio član omladinske sekcije Dječijeg pozorišta Banja Luka (Bosna i Hercegovina). Organizator je i kreator humanitarne kulturne manifestacije Nedelja za nas (Nedelja kulture i umetnosti), koja se već šest godina održava u Banja Luci.

NIKOLA BUNDALO (1999, Bosnia and Herzegovina) graduated from the Theatre and Radio Directing Department at the Faculty of Dramatic Arts in Belgrade (Serbia). Currently, he is a master's student at the same faculty. From an early age, he was a member of the youth section at the Children's Theatre in Banja Luka (Bosnia and Herzegovina). He is the organiser and creator of the cultural and humanitarian manifestation Week for Us (Week of Culture and Art), which has been held in Banja Luka for six years.



ŠVETA SING (1994, Indija) je pozorišna glumica, dramska facilitatorka i pripovedačica. Studirala Pozorište u obrazovanju na rezidencijalnom programu u Nacionalnoj školi drame u Indiji. Magistrirala Studije roda na Univerzitetu B. R. Ambedkar u Delhiju (Indija). Njena interesovanja su ples, slikanje, pravljenje maski, čitanje knjiga i pisanje priča. Obučena je plesačica Chhau plesa (Seraikela). Obučena u kalaripayatu i kutijatamu, tradicionalnim oblicima izvođačke umetnosti u Kerala, u Indiji.

SHWETA SINGH (1994, India) is a theatre actress, drama facilitator, and storyteller. She studied Theatre in Education during a residency program at the National School of Drama, India. She has a Master's degree in Gender studies from B.R. Ambedkar University in Delhi (India). Her interests are dancing, painting, making masks, reading books and writing stories. She is a trained Chhau (Seraikela) dancer. She has training in Kalaripayattu and Koodiyattam, traditional performing arts forms in Kerala, India.



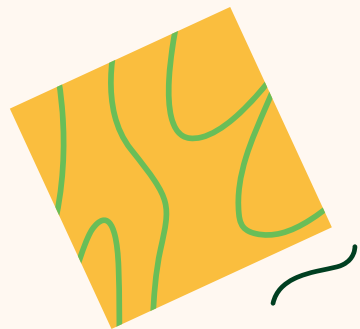
MOSTAFA MOHAMED (1992, Egipat) je umetnik, moderator i menadžer. Svoj umetnički put započeo je kao pozorišni glumac, a veštinu pripovedanja stekao je u pozorišnoj trupi „El-Varša“ u Kairu i na Hakaia festivalu u Jordanu. U AFCA Arts centru i Hakavi festivalu u Egiptu je režirao predstave, vodio radionice za decu i učestvovao u prvom egipatskom pozorišnom programu za decu sa autizmom koju je vodila Bamboozle Theatre Company iz Velike Britanije i koju je podržao Britanski savet u Egiptu. Sada radi kao slobodni umetnik/facilitator i savetnik u organizacijama „Megraia i Teatro Alsaeed“, fokusiranim na razvoj umetnosti u Gornjem Egiptu. Mostafa je alumnist Programa globalnih kulturnih odnosa Gete instituta i stipendista ISPA Fellowship 2022.

MOSTAFA MOHAMED (1992, Egypt) is an artist, facilitator and arts manager from El-Minya, Upper Egypt. He began his artistic journey as a theatre actor, and he gained storytelling skills at the El-Warsha Theatre troupe in Cairo and at the Hakaya Festival in Jordan. He took different roles at AFCA Arts Center and Hakawy Festival in Egypt, where he directed performances, facilitated workshops for children and participated in Egypt's first theatre programme for children on the autism spectrum led by Bamboozle Theatre Company from the UK and supported by the British Council in Egypt. Now based in El-Minya, he works as a freelance theatre artist/ facilitator, and Business Development Advisor at Megraya and Teatro AlSaeed companies, focused on arts development in Upper Egypt. Mostafa is an alumnus of the Global Cultural Relations Programme by Goethe Institute and an ISPA 2022 Global Fellow.



AMILA BAŠIROVIĆ (1990, Bosna i Hercegovina) je diplomirala primenjenu matematiku i master je dramske i audiovizuelne umetnosti u oblasti primenjenog pozorišta. Već 16 godina radi kao dramska pedagoškinja, glumica, rediteljka i dramaturškinja u Pozorištu mladih Tuzla (Bosna i Hercegovina). Suosnivačica i profesorka Savremeno-umjetničke gimnazije u Tuzli u kojoj se koristi primenjeno pozorište i drama kao nastavni metod. Dramska pedagoškinja u Privatnoj predškolskoj ustanovi „Zubić vila“. Predsednica Udruženja „Mladost“ u Tuzli. Koordinatorica mnogih projekata posvećenih mladima.

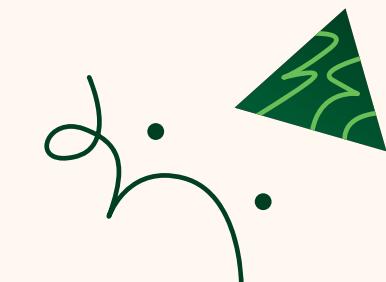
AMILA BAŠIROVIĆ (1990, Bosnia and Herzegovina) has a Bachelor of Applied Mathematics and Masters in Dramatic and Audiovisual Arts in the field of Applied Theatre. She has been a drama pedagogue, actress, director, and playwright in the Youth Theatre Tuzla (Bosnia and Herzegovina) for 16 years. She is a co-founder and a professor at the Contemporary - Art High School in Tuzla which uses applied theatre and drama as learning methods. She also works as a Drama Pedagogue at the private preschool institution Tooth Fairy. President of the Association Tuzla YouthAnd is the coordinator of many projects made for and dedicated to young people.





LAURA LEUPI (1996, Švajcarska) je studentkinja pozorišnih studija i kulturološke analize u Gießen (Nemačka), Bernu i Cirihi (Švajcarska). Laura piše o pozorištu kao novinarka redakcije za kulturu. Piše prozu i tekstove za performanse za razne umetničke kolektive. Laura stvara performativne intervencije ili participativne „uradi sam“ akcije. Laura je učestvovala u Dogo rezidenciji za novu umetnost i ima predstavljanje na ovogodišnjoj Nagradi „Ingeborg Bahman“.

LAURA LEUPI (1996, Switzerland) is a student of Theatre Studies and Cultural Analysis in Gießen (Germany), Bern and Zurich (Switzerland). Laura works as a cultural journalist for the theatre and writes prose and performance texts in various collectives. Laura creates sprawling text collections, performative interventions or participatory DIY actions. Laura was an artist in residence at the Dogo Residence for New Art and is reading at this year's Ingeborg Bachmann Prize.

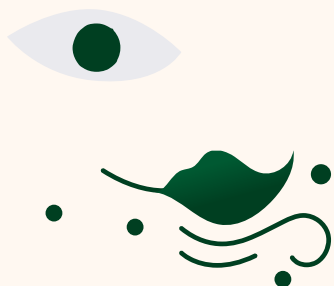


ALUMNISTI PRETHODNOG PROGRAMA „NEXT GENERATION“ U ŠVEDSKOJ / ALUMNUS OF THE PREVIOUS “NEXT GENERATION” PROGRAMME IN SWEDEN



HELENA TEZA (1997, Brazil) je glumica u trupi „Ave Lola“ od 2013. Godine 2016. osvojila je Nagradu „Gralha Azul“ za najbolju sporednu glumicu u filmu Nuon trupe „Ave Lola“. Takođe radi kao kostimograf i predaje glumu deci različitog uzrasta u bolnici „Pequeno Principe“, pedijatrijskoj bolnici u Brazilu.

HELENA TEZZA (1997, Brazil) is an actress who has been working with the Ave Lola Company since 2013. In 2016 she won a ‘Gralha Azul’ Award for best-supporting Actress for her work in Ave Lola’s Nuon. She also works as a costume designer and teaches acting to children of different ages at the Pequeno Principe Hospital, a paediatric hospital in Brazil.



KIKULWE TEBANDEKE DŽOZEF (1989, Uganda) je plesač i koreograf. Njegova umetnička vizija prevazilazi tradicionalni ples, on u svoja dela inkorporira crteže i skulpture. Posvećen je razvoju fizičke prakse koja obuhvata lokalne i svetske plesne tradicije i prakse pokreta. Nastoji da mobilise lokalne zajednice i promeni narativ oko invaliditeta. Posvećen je dekolonizaciji plesa kao jezika dostupnog svima, slavljenju različitosti i podsticanju samoizražavanja i samopoštovanja kod osoba sa invaliditetom.

KIKULWE TEBANDEKE JOSEPH (1989, Uganda) is a dancer and choreographer. His artistic vision goes beyond traditional dance, incorporating drawings and sculptures to create contemporary art. He is dedicated to developing a physical practice encompassing local and global dance traditions and movement practices. He strives to mobilise local communities and change the narrative around disability. He is committed to decolonizing dance as a language accessible to all, celebrating diversity and encouraging self-expression and self-esteem for individuals with disabilities.



Nedelja, 19. novembar
11.00 - 13.00

MREŽA NEXT GENERATION: Šta možemo naučiti iz ovog iskustva?

Učesnici Rezidencijalnog programa Next Generation i alumni će razgovarati o iskustvima koja su doživeli tokom programa, a alumni će pružiti primere kako rezidencija može uticati na njihovu umetničku praksu, rad i region. Razgovor će biti održan u hibridnom formatu i sniman, a snimak će biti dostupan za odloženo gledanje.

Sunday, November 19
11:00-13:00

NEXT GENERATION NETWORK: What to Take Forward from this Experience

The Next Generation Residency participants and alumni will reflect on their experiences during the week, and alumni will provide examples of how the residency can impact their artistic practice, work, and region. This conversation will be organized in the hybrid format and recorded, and the recording will be available for delayed viewing.



OTVORENI MARKET SVETSKÉ KONFERENCIJE IZVOĐAČKIH UMETNOSTI ZA DECU I MLADE

ASSITEJ ARTISTIC GATHERING OPEN MARKET



OTVORENI MARKET

Koncept „Otvorenog marketa“ jedan je od prvih koji se javio u planiranju „Prekretnice“. Članice Izvršnog odbora ASSITEJ-a Srbije tražile su povoljan format i prostor koji podržava ideju „Prekretnice“, mesto između opuštenog i formalnog, gde će se sresti oni koji se tek pojavljuju i već afirmisani, predstavnici institucija i nezavisne scene, prostor onih koji žele da predstavljaju svoje ideje, projekte, zatim prostor za upoznavanje i druženje, prostor između mreža i ljudi. Iako nam namera nije bila da doslovno stvorimo pijacu – market, kako smo kasnije nazvale događaj, zamišljamo sličnu energiju koju samo jedna šarenolika, kakofonična pijachna atmosfera može da stvori. Dan koji je posvećen svima nama, dan koji brujni novim bogatim razmenama u izvođačkim umetnostima za mladu publiku, tamo gde možemo da sretnemo komšiju, prijatelja i upoznamo nove ljude, čije ideje daju mogućnost preokreta u profesionalnom životu.

Tako dan počinje mladim umetnicima iz programa „Next Generation“, kao i profesionalcima koje predstavlja platforma „Od malih nog(u)“, nakon čega će razgovor o poteškoćama ali i resursima mladih umetnika na ovim prostorima voditi reditelj Nikola Zavišić i docentkinja Fakulteta tehničkih nauka Sanja Maljković. Nakon ovoga će se predstaviti mreže ASSITEJ International posvećene inkluziji u umetnosti, savremenom plesu kao i radu za i sa najmlađim uzrastom: International Inclusive Arts Network, Young Dance Network i „Small Size“. Ovom prilikom će nam se predstaviti i novi nacionalni centri ASSITEJ-a. Zainteresovani će imati priliku da se upoznaju sa programom i metodologijom novog velikog partnerskog projekta „Umetnost slušanja u pozorištu za decu i mlade - BABEL“ u kojem učestvuju i Srbija, a Udruženje kritičara i teatrologa Srbije povešće razgovor o profesionalnoj i kontinuiranoj kritici u izvođačkim umetnostima za decu i mlade. Dan se, naravno, završava zvaničnom ceremonijom zatvaranja ovogodišnje Svetske konferencije „Prekretnica“, nakon čega sledi zabava!

Petak, 24. novembar
10.00-17.30
Fabrika, Novi Sad

OPEN MARKET

The concept of Open Market was one of the first to appear in the planning of Turning Point, as a convenient format that supported the idea of *Turning Point*, a space between relaxed and formal, where newcomers and the established professionals, representatives of institutions and the independent scene will meet, a space for those who want to present their ideas and projects, a space for meeting and socialising, for networks and individuals. We imagine an energy similar to that which only a colourful, cacophonous market atmosphere can create. A day that buzzes with new rich exchanges in the performing arts for young audiences, where we can meet a neighbour, a friend, new people, whose ideas give the possibility of a turnaround in professional life.

The day begins with young artists from the *'Next Generation Programme'*, as well as professionals represented by the *From the First Step* platform, after which there will be a conversation on challenges but also resources of the young artists in this region. After this, we will have the chance to learn more about the work of the *ASSITEJ International* networks devoted to inclusive art, contemporary dance and the productions for the smallest age: the *International Inclusive Arts Network*, *Young Dance Network* and the *„Small Size“*. We will also get to know some of the newest *ASSITEJ* national centres! Towards the second part of the *Open Artistic Market*, colleagues will find out more about the program and the methodology of the new large scale European partnership project in the field *“The Art of Listening in the TYA – BABEL”*, and the *Association of Critics and Theatre Experts of Serbia* will lead the panel about the state of the professional criticism in theatre and performing arts for children and young people. The day, of course, ends with the *Official Closing Ceremony* of this year's *ASSITEJ Artistic Gathering, Turning Point*, followed by a party!

Friday, November 24th
10.00-17.30
Fabrika, Novi Sad

AGENDA

10.00 GMT+1	OTVARANJE	OPENING
10.15-10.45 GMT+1	PREZENTACIJA MREŽE „NEXT GENERATION“ UMETNICI ODRŽIVOSTI? Na početku Otvorenog marketa održaće se prezentacija toka i rezultata rada na Rezidencijalnom programu Next Generation (14.- 20. novembar) koji se fokusirao na temu održivosti a koji su moderirali Nikola Zavišić, Vilem Miličević i David Ragot, ali i mogućnosti koje mreža “Next Generation” pruža studentima i mladim umetnicima.	PRESENTATION OF THE ‘NEXT GENERATION’ NETWORK SUSTAINABILITY ARTISTS? At the beginning of the Artistic Open Market, there will be a presentation of the ‘Next Generation’ Residency methodology and results, which lasted from November 14 until November 20 moderated by Nikola Zavišić, Willem Miličević and David Ragot on the topic of sustainability. Additionally, there will be a presentation of the “Next Generation” network and the possibilities it offers to the students and the emerging artists.
10:45-11:45 GMT+1	POSLE KONFERENCIJE – RAZMENA IDEJA BY “OD MALIH NOGU” Mladi pozorišni umetnici pozvani su da predstave svoj rad i ideje široj međunarodnoj publici i iskusnim pozorišnim profesionalcima! Ovaj događaj je savršena prilika za sve umetnike mlađe od 36 godina da uspostave novu međunarodnu razmenu ili pokrenu svoj sledeći projekat.	“AFTER GATHERING” PITCH SESSION BY “FROM THE FIRST STEP” ‘After Gathering’ Pitch Session is a place and time within the ASSITEJ Artistic Gathering, during which young theatre artists are invited to present their work and ideas to the broader international audience made of experienced theatre professionals. It is a perfect opportunity for all artists aged 36 years or below to establish a new international exchange or set up their next project.

12:00-13:30 GMT+1	KAKO SE SNAČI U NEUSLOVIMA – perspektive mladih umetnika Razgovaraćemo sa mladim pozorišnim umetnicima i pedagozima koji rade sa mladima o aktuelnoj situaciji u pozorištu i društvu, sa željom da razumemo na koji način se odražava na njihov profesionalni rad. Cilj nam je da vidimo da li je izazove sa kojima se suočavaju moguće preokrenuti u korist, a razgovor je kruna Dana scenskog dizajna i novih tehnologija u pozorištu za decu i mlade. Moderatori: Nikola Zavišić, Sanja Maljković	HOW TO MANAGE TERRIBLE CONDITIONS - Perspectives of Young Artists We will talk with young theatre artists, and pedagogues who work with young people, about the current situation in theatre and society, with the desire to understand how it affects their professional work. Our goal is to see if the challenges they face can be turned to their advantage. This conversation will also be the wrap up of the Days of Scene Design and New Technologies in the TYA. Moderators: Nikola Zavišić, Sanja Maljković
13:30-13:40 GMT+1	UPOZNAJTE NOVE NACIONALNE CENTRE ASSITEJ-A	MEET NEW ASSITEJ NATIONAL CENTRES
13:40-13:50 GMT+1	NOVOSTI IZ MREŽE INTERNATIONAL INCLUSIVE ARTS NETWORK	NEWS FROM INTERNATIONAL INCLUSIVE ARTS NETWORK
13:50-14:00 GMT+1	NOVOSTI IZ MREŽE „SMALL SIZE“	NEWS FROM THE SMALL SIZE NETWORK

14:15-15:45

UDRUŽENJE KRITIČARA I TEATROLOGA SRBIJE KRITIKA U POZORIŠTU ZA DECU I MLADE: Kako do kvalitetne i kontinuirane kritičke recepcije pozorišta za decu i mlade?

Repertoarska ostvarenja pozorišta za decu veoma retko su praćena adekvatnom pozorišnom kritikom. Stručni radovi naših kritičara i teatrologa objavljuju se u časopisima okrenutim su stručni, a ne široj publici.

Udruženje kritičara i teatrologa Srbije predlaže pokretanje inicijative za razgovor o tome kako otvoriti prostor za pisanje i publikovanje analitičkih tekstova o pozorištu za decu, sa ciljem da se oformi jasna i pregledna slika celine razvoja srpskog pozorišta za decu, poetičkih i repertoarskih usmerenja, zastupljenih pozorišnih formi i institucionalnog organizovanja. Ovaj program je zamišljen kao aktivan sastanak ljudi iz medija, pozorišta i Udruženja, i otvoren razgovor o temi nedostatka stručne kritike u pozorištu za decu i mlade, otkrivanja razloga za to i nalaženja mogućih rešenja da se ovaj problem prevaziđe.

Na razgovor su pozvani:

Sonja Ćirić, Gordana Đurđević, Olja Milošević, Aleksandar Milosavljević, Igor Burić, Svetislav Jovanov, Milivoje Mladenović, Divna Stojanov, Milena Depolo, Milan Mađarev, Diana Kržanić Tepavac, Maša Mihailović, Bojana Karajović, Marko Stojanović, Bojana Ivanov Đorđević, Ivan Đorđević i Saša Latinović.

ASSOCIATION OF THEATRE CRITICS AND THEATRE EXPERTS OF SERBIA CRITIQUE IN THEATRE & PERFORMING ARTS FOR YOUNG AUDIENCES: How to Achieve Quality and Continuous Critical Reception?

Repertory achievements of TYA in Serbia are very rarely accompanied by adequate theatre criticism. The professional works of our critics and theatre experts are published in the magazines aimed at the professionals and not at a wider audience.

Association of Critics and Theatre Experts of Serbia proposes an initiative to discuss how to open a space for writing and publishing analytical texts about TYA, with the aim of creating a clear and comprehensive picture of the entire development of Serbian TYA, poetic and repertory directions, contemporary theatrical forms and institutional organisation. This programme is designed as an active meeting of people from the media, theatre and the Association, and an open discussion on the topic of the lack of professional criticism in TYA, detecting the reasons for this and finding possible solutions to overcome the problem.

The following were invited

to the discussion: Sonja Ćirić, Gordana Đurđević, Olja Milošević, Aleksandar Milosavljević, Igor Burić, Svetislav Jovanov, Milivoje Mladenović, Divna Stojanov, Milena Depolo, Milan Mađarev, Diana Kržanić - Tepavac, Maša Mihailović, Bojana Karajović, Marko Stojanović, Bojana Ivanov - Đorđević, Ivan Đorđević and Saša Latinović

Program vodi: dr Marina Milivojević Mađarev, vanredna profesorka Istorije svetske drame i pozorišta na Katedri za teoriju i istoriju dramskih umetnosti i analize dramskog stvaralaštva na Katedri za dramaturgiju Akademije umetnosti Univerziteta u Novom Sadu, članica uredništva pozorišnog časopisa Scena i predsednica Udruženja kritičara i teatrologa Srbije.

The program is led by Marina Milivojević Mađarev, an associate professor of the history of world drama and theatre at the Department of Theory and History of Dramatic Arts and Analysis of Dramatic Creativity at the Department of Dramaturgy of the Academy of Arts, University of Novi Sad, member of the editorial board of the theatre magazine Scena and the President of the Association of Critics and Theatre Experts of Serbia

16:00-16:45

YOUNG DANCE NETWORK SE UPOZNAJE SA LOKALNIM UMETNICIMA

Različiti su načini pristupa temi stvaralaštva i estetike u oblasti plesa za mladu publiku. Iako umetničke perspektive mogu biti veoma različite, pitanja i problemi u vezi sa radom u ovoj oblasti često su i veoma slični: kako se izraziti jezikom plesa? Da li je ples previše apstraktan? Kako da odgovorimo na očekivanja publike? Postoje li teme u vezi sa telom koje su tabu? Da li je participacija uvek neophodna? Nameravamo da postavimo ova pitanja i iskoristimo ih kao moguću osnovu za susret i razmenu među učesnicima u programu. Pozivanjem domaćih umetnika i istraživača da kreiraju događaj sa nama, želimo da izgradimo veze, razmenimo znanja, upoznamo lokalne specifičnosti u ovoj oblasti i vidimo do kojih ćemo novih tema doći kroz dijalog. Nadamo se da će to biti trenutak inspiracije i osnaživanja za dalju izgradnju i razvoj ove oblasti (i lokalno i u međunarodnom kontekstu). Cilj je da združeno tragamo za odgovorima na ova „uobičajena pitanja“ i kroz vežbe u grupi pronađemo zajednički diskurs kako bismo otkrili više o našem polju rada, i na kraju se rastanemo sa novim podsterkom i razmišljanjima.

YOUNG DANCE NETWORK MEETS LOCAL ARTISTS

There are many different ways of approaching the topics of creation and aesthetics in the field of dance for young audiences. Despite different artistic perspectives, there are some key common challenges faced by artists around the world: How do we express ourselves through the language of dance? What dance aesthetics are 'too abstract' for young audiences? How can we deal with the expectations of our audiences? Are there any topics, particularly related to the body, which are considered to be taboo? Is audience participation always warranted or necessary? These questions will be used as a starting point for this workshop in order to stimulate artistic encounters, collaborative exchange, and reflection building for the development of the field - locally and in an international context.

PARTICIPANTS: Members of Young Dance Network, a network for exchange between dance professionals for young audiences. The workshop will be led by YDN core members in collaboration with local artists/researchers.

UČESTVUJE: „Young Dance Network“, mreža za razmenu između profesionalaca u oblasti plesa za mladu publiku. Radionicu će voditi članovi odbora YDN-a u saradnji sa lokalnim umetnicima/istraživačima.

“Prekretnica” će ugostiti i godišnju skupštinu Young Dance Network u četvrtak, 23. novembra od 15 do 18 časova u Velikoj sali Omladinske prestonice Evrope Novi Sad (OPENS) u Kreativnom distriktu i u hibridnom formatu.

PARTICIPANTS: Members of Young Dance Network, a network for exchange between dance professionals for young audiences. The workshop will be led by YDN core members in collaboration with local artists/researchers.

ASSITEJ Artistic Gathering 2023 will also host the Annual Assembly of the Young Dance Network. The Assembly will be organized on Thursday November 23rd from 3 to 6pm GMT+1 in OPENS, Creative District, Novi Sad as well as in the hybrid format.

**16:45-17:30
GMT+1**

**UMETNOST SLUŠANJA U
POZORIŠTU ZA DECU I MLADE
- nova evropska saradnja - BABEL**

Kao završnicu Otvorenog marketa čućemo dosadašnje rezultate ovog evropskog projekta u oblasti pozorišta za decu i mlade i upoznati se sa pristupom i metodologijom projekta. Projektom rukovodi Pozorišni centar Danske, finansira Evropska unija kroz program “Kreativna Evropa” a učestvuju festivali i pozorišne ustanove iz Italije, Belgije, Holandije, Irske, Španije, Slovenije, Litvanije, Francuske, kao i nacionalni ASSITEJ savezi Srbije, Švedske i Francuske, te ASSITEJ International.

Više o ovom projektu na strani 132.

Otvoreni market “Prekretnice” imaće svoj internet prenos putem assitejonline.org platforme od 12 časova po lokalnom vremenu do kraja ovog programa.

**THE ART OF LISTENING IN THEATRE
FOR YOUNG AUDIENCES**

- new European collaboration (BABEL)

As the final program of the Artistic Gathering Open Market, we will have the chance to hear about the recent results of this large scale project in the field of TYA and to learn more about its approaches and methodologies. The project is led by the Theatre Centre of Denmark, financed by the European Union through “Creative Europe”, with festivals and theatres from Italy, Belgium, Holland, Ireland, Spain, Slovenia and Lithuania, as well as national ASSITEJ centres of Serbia, Sweden and France and ASSITEJ International taking part.

More about this project on page 132.

ASSITEJ Artistic Gathering Open Market will be live-streamed via assitejonline.org platform from 12.00GMT+1 until the end of the program.

SARADNIČKI PROJEKTI ASSITEJ-A SRBIJE

COLLABORATIVE PROJECTS OF ASSITEJ SERBIA



UMETNOST SLUŠANJA U POZORIŠTU ZA MLADU PUBLIKU - BABEL

„Umetnost slušanja u pozorištu za mladu publiku - BABEL“ je evropski projekat široke saradnje, koji sufinansira program „Kreativna Evropa“ Evropske komisije. Cilj projekta je da se poveća i unapredi umetnička, jezička i kulturna raznolikost u izvođačkim umetnostima za mladu publiku istraživanjem verbalne i neverbalne komunikacije kako bi se glasovi, potrebe i povratne informacije dobijene od dece i mladih uključili u stvaranje umetničkih dela, podržavajući međunarodno umrežavanje kroz ASSITEJ International. Podsticanjem interkulturalnog i međugeneracijskog dijaloga i prevazilaženjem jezičkih barijera, cilj projekta je da se istakne složenost i značaj odnosa između umetnika i dece/mladih svih uzrasta i na taj način omogući bolja reprezentacija šireg spektra različitih identiteta u pozorištu za decu i mlade.

PARTNERI NA PROJEKTU:

Teatar Centrum, Kopenhagen, Danska

De Stilte, Breda, Holandija

Međunarodni umetnički festival za decu Baboro, Galvej, Irska

Lutkovno gledališče Ljubljana, Ljubljana, Slovenija

Menų Spaustuvė, Vilnius, Litvanija

Agora, Sv. Vit, Belgija

Théâtre la Montagne Magique and Bronx, Brisel, Belgija

Riales, predstave za decu i mlade, Sabadelj, Španija

La Baraka, Bolonja, Italija

ASSITEJ Srbija

ASSITEJ Švedska

ASSITEJ Francuska

ASSITEJ International

Mnoge predstave u okviru ovogodišnjeg 5. specijalnog izdanja Festivala ASSITEJ-a Srbije (FAS) "Isplovljavanje" usmeravaju pažnju publike i zainteresovane profesionalne javnosti na ciljeve, teme i prioritete BABEL platforme.

Deo Otvorenog marketa u Studentskom kulturnom centru Novi Sad "Fabrika" biće i javno predstavljanje dosadašnjih rezultata projekta u petak 24. novembra od 16.45 po lokalnom vremenu.

U okviru "Prekretnice" imamo zadovoljstvo i da ugostimo ceo konzorcijum projekta na dvodnevnom sastanku 25. i 26. novembra u prostorijama Omladinske prestonice Evrope Novi Sad OPENS u Kreativnom distriktu.

Realizaciju projekta u Srbiji od 2022. godine sufinansira Ministarstvo kulture.

Fabrika, Novi Sad

THE ART OF LISTENING IN THEATRE FOR YOUNG AUDIENCES - BABEL

"The Art of Listening in Theatre for Young Audiences - BABEL" is a European large-scale cooperation project co-funded by the 'Creative Europe' programme of the European Commission. It aims to increase and improve the artistic, linguistic, and cultural diversity in TYA through exploring communication across different verbal and non-verbal languages in order to proactively involve the voices, needs, and feedback of children and young people in the creation of artistic works while supporting international networking through ASSITEJ International. By fostering intercultural and intergenerational dialogue, and overcoming language barriers, the project intends to highlight the complexity and richness of the theatrical relationship between artists and children/young people of all ages and, in doing so, it seeks to enable the better representation of a wider spectrum of identities on TYA scenes.

PROJECT PARTNERS:

TeaterCentrum, Copenhagen, Denmark

De Stilte, Breda, Netherlands

Baborò International Arts Festival for Children, Galway, Ireland

Ljubljana Puppet Theatre, Ljubljana, Slovenia

Menų Spaustuvė, Vilnius, Lithuania

Agora, Sv. Wit, Belgium

Théâtre la Montagne Magique and Bronx, Brussels, Belgium

Riales, Spectacles Infantils and Juveniles, Sabadell, Spain

La Baracca, Bologna, Italy

ASSITEJ Serbia

ASSITEJ Sweden

ASSITEJ France

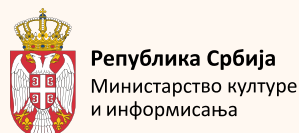
ASSITEJ International

Many performances of this year's special edition of the Festival of ASSITEJ Serbia (FAS) under the title "Setting Sail" have been selected to draw special attention to the topics, goals and priorities of the BABEL initiative.

A part of the Artistic Gathering Open Market organized in the Student Cultural Centre "Fabrika" in Novi Sad will be a public presentation of the current project results and approaches, on Friday 24th of November at 16.45 GMT+1.

In the framework of the "Turning Point" gathering we have the pleasure to host the whole project consortium for a two-days international project meeting on Saturday and Sunday November 25-26th in the venue of European Youth Capital Novi Sad (OPENS) in the Creative District of Novi Sad.

Implementation of this project in Serbia is co-financed since 2022 by the Ministry of Culture.



POZORIŠTE I IZVOĐAČKE UMETNOSTI ZA MLADU PUBLIKU: IZGRADNJA KOLEKTIVNE OTPORNOSTI

Projekat je osmišljen sa idejom da se izgradi kolektivni otpor u mreži kulturnih i kreativnih organizacija iz pozorišnog i sektora izvođačkih umetnosti za mladu publiku. Ovaj sektor je veoma aktivan, ne samo u pružanju kreativnih i maštovitih pozorišnih iskustava deci i mladima zarad same umetnosti i kulture, već i zbog pozitivnog društvenog uticaja. Nakon pandemije virusa COVID-19, koja je na sve ostavila duboke posledice, nosioci projekta „Izgradnja kolektivne otpornosti“ odlučili su da deluju još snažnije, i stvorili su Mrežu čiji je zadatak da obezbedi budućnost oblasti i mladih ljudi kojima se ona obraća. Rad mreže je fokusiran na uticaj sektora izvođačkih umetnosti za mladu publiku na međusektorske prioritete održivosti, raznolikosti, pristupačnosti i inkluzije. Mreža nastoji da pomogne povećanje umetničke produkcije kao i da učini umetnost dostupnom za sve. Kroz okupljanja uživo i na mreži, projekat „Izgradnja kolektivne otpornosti“ angažovaće posvećeni, stručni i veoma angažovani umetnički sektor i njegovu publiku, onu koja se često zaboravlja u statistici i istraživanjima, a ipak najvažniju za vremena koja su pred nama. On će osnažiti i povezati mlade generacije kroz pozorište i scenske umetnosti dok se krećemo ka budućnosti punoj mogućnosti, humanosti i izuzetne umetnosti.

Projekat koordinira Izvršni odbor ASSITEJ International-a zajedno sa timom u kome su Luis Valente (generalni sekretar i direktor projekata), Kris Bloa-Bruk (izvršni direktor – direktor znanja i mreže), Roberto Frabeti (izvršni direktor) i Marisa Garaj (producent i koordinatorka projekta). ASSITEJ International je korisnik sredstava Evropske unije, a pridruženi partner na projektu je mreža „Small Size“.

Ovaj projekat omogućio je da se na “Prekretnici” održe programi Umetnički susreti, Small Size master klas, Glasovi dece i Mladi glasovi, kao i deo programa konferencije “Pravo dece i mladih na kulturu: 10 godina posle”.

THEATRE AND PERFORMING ARTS FOR YOUNG AUDIENCES: BUILDING COLLECTIVE RESILIENCE

The ‘Building Collective Resilience (BCR)’ Project is designed to build collective resilience across the network of cultural and creative organisations working in the Theatre & Performing Arts for Young Audiences (TYA) sector. The sector is highly active, not only in providing children and young people with creative and imaginative theatrical experiences for the sake of art and culture itself but also delivering positive social impact to the next generation. After the deeply felt effects of COVID-19, this Project is determined to ‘build back stronger’, creating a Network with sufficient resources and relationships that secures the future of the industry and the young people it serves. It focuses on the impact of the TYA sector on the cross-cutting priorities of sustainability, diversity, access and inclusion, and representation. It seeks to galvanise the possibilities of broadening cultural contributions and disseminating art for all. Through live gatherings and a broad online reach, ‘Building Collective Resilience’ Project will engage the dedication and expertise of a vibrant and highly engaged arts sector and its audience, one that is often forgotten in data and research and yet one that is most vital to the times ahead. It will empower and connect younger generations through Theatre & Performing Arts as we move towards a future full of possibility, humanity, and extraordinary art.

The Project is being coordinated by the Executive Committee of ASSITEJ International alongside a staff team consisting of Luis Valente (Secretary General & Projects Director), Chris Blois-Brooke (Managing Director – Knowledge & Network Director), Roberto Frabeti (Managing Director – Finance), and Marissa Garay (Project Producer & Coordinator). ASSITEJ International is the beneficiary of European Union funding, working alongside the Small Size Network as an affiliated partner.

This project enabled that Artistic Encounters, Small Size masterclass, Voices of Children and Voices of Teenagers, as well as some elements of the international conference “The Rights of Children and Youth to Culture: 10 years later” are all part of the ASSITEJ Artistic Gathering 2023 in Serbia “Turning Point”.



IZGRADNJA REZILIJENTNOG EVROPSKOG KULTURNOG EKOSISTEMA ZA TINEJDŽERE: FORESTEEN



Ideja od koje je počeo projekat „ForesTEEN“ je da su adolescenti, kao predstavnici generacija koje dolaze, najpozvaniji da pokreću nove ideje, formate i daju nove predloge. Oni su se već pokazali kao otporni, prevazišavši pandemiju i prilagodivši se novonastaloj situaciji. Njihovo povezivanje sa kreatorima politika i kulturnim radnicima pokrenuće međugeneracijski dijalog koji će doprineti nalaženju novih načina rada u kulturi i doneti osveženje u postojeći umetnički izraz. Istraživanje „ForesTEEN-a“ doprinosi jačanju kapaciteta evropskih kulturnih i kreativnih sektora da neguju talente, uvode inovacije, napreduju, otvaraju nova radna mesta i omogućavaju rast.

Interakcija sa adolescentima i istraživanje na koji način ona može da donese inovaciju u kulturni sektor, a posebno u izvođačke umetnosti, ima sledeće prioritete:

1. angažman publike, jer on povećava pristup i učešće u kulturi, kao i dovođenje nove publike, što doprinosi razvoju novih pristupa angažmanu;
2. održivost, jer tinejdžeri, generacija Greta Tunberg, u potpunosti shvataju ekološki pristup Evropskog zelenog dogovora, a možda mu čak i doprinose. Oni žele da budu ambasadori i spremni su da podignu svest o održivom razvoju. U okviru projekta, oni će biti ko-kustosi događaja GREEN DAY kako bi inspirisali nove prakse i zelenu svest u kulturnim aktivnostima.

Projekat se takođe bavi socijalnom inkluzijom, digitalnom i međunarodnom dimenzijom. Međugeneracijski dijalog je fokusiran na kulturnu ponudu, ali i na to kako na najbolji način uvesti socijalnu inkluziju u kulturu. Pored toga, umnogome se istražuje potencijal digitalnih alata iz ugla mladih ljudi, a otvoren je i dijalog i osnaživanje među digitalnim domorocima (generacijom koja odrasta u digitalnoj eri) i digitalnim imigrantima (generacijom koja se sa digitalnim

sistemima upoznala tek u odrasloj dobi). Digitalni alati će takođe omogućiti veću dostupnost i povezivanje adolescenata iz marginalizovanih grupa. Sve aktivnosti „ForesTEEN-a“ su međunarodnog karaktera, hibridnog pristupa, a jedan od specifičnih ciljeva je stvaranje zajednice tinejdžera, Eu TEEN kulturnog ekosistema, povezanog na digitalnoj platformi koja će ostati kao rezultat ovog projekta.

U PROJEKTU UČESTVUJU:

Umetnička i kulturna organizacija Segni d'infanzia, Italija
Pozorište za mlade u Amsterdamu De Krakeling, Holandija
Pozorišni centar Danske, Kopenhagen
ASSITEJ Nemačke
ASSITEJ Srbije
Menu Spaustuve, Litvanija
Pozorište Massalia ACGD, Francuska
Compagnie22, Francuska
laSala, Španija
Nacionalni istraživački institut CNR, Italija

U okviru međunarodne konferencije “Pravo dece i mladih na kulturu i umetnost: 10 godina posle” na Fakultetu dramskih umetnosti u Beogradu 20. novembra biće održano javno predstavljanje projekta kao jednog od primera dobre prakse. Prezentacija će biti deo sesije “Značaj umetnosti za decu i mlade za zajednicu” od 15 časova po lokalnom vremenu na sceni “Mata Milošević” FDU. Ovaj projekat u značajnoj meri podržao je realizaciju ove međunarodne interdisciplinarnе konferencije kojom je otvorena “Prekretnica”.

Prvi sastanak konzorcijuma ovog projekta održaće se u okviru Svetske konferencije pozorišta za decu i mlade u Novom Sadu u utorak, 21. novembra od 16 časova u prostoru “Skladište” Novosadskog dečjeg kulturnog centra u Kreativnom distriktu.

FORESTEEN: BUILDING A RESILIENT EUROPEAN TEEN CULTURAL ECOSYSTEM

The starting idea of ‘ForesTEEN’ is that adolescents, as the upcoming generation of human beings, are the most suited to bring new ideas, formats, and proposals. They have already proved to be resilient, surviving the COVID-19 pandemic and adapting to new situations. The chance to connect them with policy makers and cultural curators will start a transgenerational dialogue that can enable new ways of producing culture and renew cultural forms and languages. ‘ForesTEEN’ research contributes to enhancing the capacity of European cultural and creative sectors to nurture talents, to innovate, to prosper and to generate jobs and growth. Interacting with adolescents, and researching how this can bring innovation to the cultural sector and the performing arts specifically, addresses the following priorities:

1. audience engagement, because it increases cultural access and participation in culture as well as renewing the audience by developing both physical and digital dimensions with new engagement approaches.
2. sustainability, because teenagers, well known as Greta’s generation, are totally in line with, even maybe inspiring, the ‘European Green Deal’ environmental approach. They are keen to be ambassadors and willing to raise awareness on sustainable development. Within the project they will even co-curate a ‘GREEN DAY’ event to inspire new practices and green awareness in cultural activities.

The project also addresses the priorities of social inclusion, in both the digital and international dimensions. The transgenerational dialogue focuses on the contents of the cultural offer but also on how best to generate social inclusion with culture. In addition, many of the activities explore the potential of digital tools through the eyes of young people, and reference is made to mutual dialogue and empowerment between digital natives and digital immigrants, teenagers, and curators. Digital tools will also allow more accessibility and to

connect adolescents in marginalised groups. The international dimension is integrated in all activities, which are accompanied by a hybrid approach, and as one of the specific objectives is to create a community of teenagers, the European TEEN cultural ecosystem, connected on a digital platform that is the heritage of the project.

PROJECT PARTNERS:

Artistic and Cultural Association Segni d'infanzia, Italy

Stichting Jeugdtheater Amsterdam / **Theatre De Krakeling**, Holland

TeaterCentrum, Copenhagen, Denmark

ASSITEJ Germany

Menu Spaustuve / Arts Printing House, Lithuania

ASSITEJ Serbia

ACGD-Theatre Massalia, France

Compagnie22, France

laSala, Spain

National Research Institute CNR, Italy

As part of the international conference “The Right of Children and Youth to Culture: 10 years later” at the Faculty of Dramatic Arts in Belgrade on November 20th, a public presentation of this initiative as one of the best practices will be organized. The presentation will be part of the session “Importance of Art for Children and Young People to the Community” scheduled at 3pm GMT+1 at the “Mata Milošević” stage of the FDA. This whole interdisciplinary conference that opened the larger “Turning Point” Gathering was significantly supported by the framework of this project having in mind their objectives and the shared thematic interests.

The kick-off meeting of the international project consortium will be hosted by the ASSITEJ Artistic Gathering 2023 “Turning Point” in Novi Sad, on Tuesday 21st of November at 16.00 GMT+1 in the Children’s Cultural Centre Novi Sad “Warehouse” in the Creative District.

KO JE KO

Svetsku konferenciju pozorišta za decu i mlade "Prekretnica" organizuju Nacionalni savez pozorišta za decu ASSITEJ Srbija i Svetska mreža izvođačkih umetnosti za mladu publiku ASSITEJ International.

WHO IS WHO

ASSITEJ Artistic Gathering 2023 "Turning Point" in Serbia is jointly organized by the National Association of Theatres for Children and Youth ASSITEJ Serbia and the International Association of Theatres and Performing Arts For Children and Youth ASSITEJ International.

IZVRŠNI ODBOR ASSITEJ INTERNATIONAL / ASSITEJ INTERNATIONAL EXECUTIVE COMMITTEE

Su Džajls / Sue Giles
predsednica / President

Bebê de Soares
potpredsednica / Vice President

Pamela Udoka
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Seok-hong Kim
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Seloane (Lalu) Mokuku
/ Selloane (Lalu) Mokuku

Šoeb Ikbal / Shoab Iqbal

Tatjana Bobrova / Tatiana Bobrova

Janik Budo / Yannick Boudeau

Luis Valente Serensen
/ **Louis Valente Sørensen**
generalni sekretar / Secretary General

Kris Bloa-Bruk / Chris Blois-Brooke
menadžer za sadržaje i umrežavanje
/ Managing Director / Knowledge & Network

Roberto Frabeti / Roberto Frabeti
finansijski menadžer / Managing Director
/ Finance

Marisa Garaj
/ **Marissa Garay**, producentkinja
projekata i koordinatorka / Project Producer
& Co-ordinator

Niki Spalding / Nicci Spalding
tehnička direktorka, Technical Director

Akona Daveti / Akhona Daweti
menadžer blagajne, Box Office Manager

Den Bejli / Dan Bailey, DevLabs,
programer sajta, Web Developer

Rajan Bruton / Ryan Brutton,
menadžer prenosa, Livestreaming Manager

Ebi Tačer / Abby Thatcher, producentkinja
ASSITEJ Online, ASSITEJ Online Producer

IZVRŠNI ODBOR ASSITEJ-A SRBIJE / ASSITEJ SERBIA EXECUTIVE COMMITTEE 2021-2025

Diana Kržanić Tepavac,
predsednica / President

Milena Depolo,
zamenica predsednice / Vice President

Zorica Filipović

Jovana Rakić

Jovana Karaulić
*članica Odbora do 2023. godine
/ EC member till 2023

Milena Bogavac
*članica Odbora do 2022. godine
/ EC member till 2022

Aleksandar Nikolić
*član Odbora do 2022. godine
/ EC member till 2022

Sonja Petrović
*članica Odbora od 2022. godine
/ EC member from 2022

Tatjana Nikolić
*članica Odbora od 2022. godine
/ EC member from 2022

SAVET KONFERENCIJE / ASSITEJ ARTISTIC GATHERING COUNCIL

dr Milena Dragičević Šešić, prof. emerita
Univerziteta umetnosti u Beogradu / Prof.
Emerita at the University of Arts, Belgrade

Mihajlo Nestorović,
upravnik Pozorišta mladih Novi Sad od 2019.
do 2023. / General Manager of the Youth
Theatre Novi Sad from 2019 to 2023

Miran Hajoš, predsednik Kazališnog epicentra
Hrvatska / President of Theatre Epicentre
Croatia

Vesela Kondakova,
zamenica ministra kulture Republike Bugarske
/ Deputy Minister of Culture of the Republic
of Bulgaria

Mr Tijana Delić, savetnica za kulturu
gradonačelnika Novog Sada / Cultural Adviser
to the Mayor of Novi Sad

PROGRAMSKI TIM / PROGRAMME TEAM

Diana Kržanić Tepavac, inicijatorka, autorka koncepta i programska direktorka / *Initiator, Author of the Concept and Programme Director*

Jovana Rakić, korednica profesionalnih programa, programa u oblasti plesa, inkluzivnog programa i pristupačnosti, te programa u Novom Sadu / *Co-editor of Professional Programmes, Programmes in the field of Dance, Inclusivity and Accessibility, and Programmes based in Novi Sad*

Sonja Petrović, Urednica programa „Next Generation“, korednica programa Dani scenskog dizajna i novih tehnologija / *Programme Editress 'Next Generation', Co-editor of the programme Days of Scene Design and New Technologies*

Milena Depolo, korednica programa u oblasti dramskog pisma, koordinatorka programa kritike / *Co-editor of the Programmes in the field of Playwriting, Coordinator of the Theatre Criticism Programme*

Nikola Zavišić, korednik programa Dani scenskog dizajna i novih tehnologija / *Co-editor of the programme Days of Scene Design and New Technologies in TYA*

Sanja Maljković, korednica programa Dani scenskog dizajna i novih tehnologija / *Co-editor of the programme Days of Scene Design and New Technologies in TYA*

Tatjana Nikolić, korednica konferencije o pravima dece i mladih / *Co-editor of the Conference The Rights Of Children & Young People To Culture: 10 Years Later*

Maša Avramović, korednica konferencije o pravima dece i mladih / *Co-editor of the Conference The Rights Of Children & Young People To Culture: 10 Years Later*

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Selektorski tim nacionalne selekcije
Selectors of the National festival programme

Anđelka Nikolić, Tijana Grumić
Selektorski tim regionalne selekcije
Selectors of the Regional festival programme

Sue Giles, Vígdís Jakobsdóttir
Selektorski tim internacionalne selekcije
Selectors of the International festival programme

Jovana Rakić, Diana Kržanić Tepavac
Koordinacija selektora / *Coordinators of the selector teams*

Zorica Filipović
Komunikacija sa učesnicima
Communication with the Participants

GLASOVI DECE I TINEJDŽERA / VOICES OF CHILDREN AND TEENAGERS

Tijana Grumić, Sandra Maksimović
Mladi glasovi, moderatori programa / *Voices of Teenagers: Sustainability and Participation, Moderators*

Slavica Vučetić, Milica Šećerov
Glasovi dece: „Ovo sam video“, moderatori programa / *Voices of Children: "This is What I Saw", Moderators*

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Jovana Bundalo, koordinatorka produkcije programa u Beogradu / *Production Coordinator for Programmes based in Belgrade*

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Boris Butorac, tehnički direktor / *Technical Director*

Katarina Gajinov, koordinatorka volonterskog tima / *Coordinator of the Volunteer Team*

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Fotografski i video tim / Photography and video: **Tanja Drobnyak, Jovana Semiz, Dejan Nad**

Audio dobrodošlice na predstave / Audio welcome: **Lana Miladinović, Kosta Kiseličić, Alma Kulić**

Tumačenje na i sa srpskog i internacionalnog znakovnog jezika: **Asocijacija tumača srpskog znakovnog jezika** / Interpreting to and from Serbian and International Sign Language: **Association of Serbian Sign Language Interpreters**

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Abby Thatcher, lektorica za engleski jezik / Proofreader for English Language

Zahvaljujemo na saradnji i članicama i članovima šireg tima „Prekretnice“ / We thank the wider team of the ASSITEJ Artistic Gathering ‘Turning Point’:

Dragani Jevtić BIZART PRO

Kseniji Đurović ANONYMOUS

Anđelki Janković KULTURIFIK

Filipu Markovinoviću MAFIN

Novosadskom Volonterskom servisu / Volunteer Service Novi Sad, kao i članovima/cama tima koji su se pridružili u poslednjoj fazi priprema nakon što je ovaj katalog pripremljen za štampu te njihova imena nisu mogla biti navedena / and all the members of our team who have joined us after the conclusion of this catalogue thus their names could not be mentioned.

Zahvaljujemo na podršci / Thank you for your support:

Nataši Igić, Miroslavi Turković, Aleksandri Đorđević, Jovani Karaulić, Milici Ilčić, Igoru Kovačeviću, Dragani Pribičević i Tanji Gavrilović.

POKROVITELJI, SPONZORI I PARTNERI

Svetsku konferenciju pozorišta za decu i mlade “Prekretnica” organizuju ASSITEJ Srbije i ASSITEJ International.

Pokrovitelji Svetske konferencije izvođačkih umetnosti za decu i mlade su Ministarstvo kulture Republike Srbije, Ministarstvo turizma i omladine Republike Srbije, Evropska unija kroz program “Kreativna Evropa”, Švedski institut kroz program “Kreativna partnerstva”, Sekretarijat za kulturu Grada Beograda, Sekretarijat za kulturu Grada Novog Sada, Francuski institut kroz program Teatroskop i Zaklada “Kulturanova”.

Različiti segmenti događaja održavaju se u okviru projekata “Umetnost slušanja u pozorištu za mladu publiku - BABEL”, “Izgradnja rezilijentnosti evropskog kulturnog ekosistema za tinejdžere - ForesTEEN” i “Pozorište i izvođačke umetnosti za mladu publiku: izgradnja kolektivne rezilijentnosti” koje finansira Evropska unija kroz program “Kreativna Evropa”, kao i u saradnji sa ASSITEJ-om Švedske, ASSITEJ-om Francuske i regionalnom platformom “Od malih nogu”.

Program je pripremljen u dijalogu i saradnji sa mrežama ASSITEJ zajednice: Write Local.Play Global, Small Size, Young Dance Network, International Inclusive Arts Network i drugim.

Sponzor Prekretnice je kompanija “Matijević”, a medijski sponzor “Ringier”.

Naši partneri u ovom poduhvatu su Fakultet dramskih umetnosti, Fakultet tehničkih nauka, SCEN Centar, Laboratorija interaktivnih umetnosti FDU, Festival ekološkog pozorišta za decu i mlade Bačka Palanka, Malo pozorište “Duško Radović”, Dečji kulturni centar Beograd, Pozorište lutaka Pinokio, Srpsko narodno pozorište, Studentski kulturni centar Novi Sad, OPENS i Novosadski dečiji kulturni centar.

Nominaciju Srbije za zemlju domaćina podržali su Kongresni biro Turističke organizacije Srbije i Nacionalna komisija za saradnju sa UNESCO pri Ministarstvu spoljnih poslova.

PATRONS, SPONSORS AND PARTNERS

ASSITEJ Artistic Gathering 2023 “Turning Point” is organised by ASSITEJ Serbia and ASSITEJ International with the support of the Ministry of Culture of the Republic of Serbia, Ministry of Tourism and Youth, European Union through “Creative Europe”, Swedish Institute through “Creative Partnership”, Department for Culture of the City of Belgrade, Department for Culture of the City of Novi Sad, Institut Français through “Teatroskop” and the Croatian Foundation “Kulturanova”.

Several elements of the program are prepared within the international projects “The Art of Listening in Theatre for Young Audiences - BABEL”, “Theatre and Performing Arts for Young Audiences: Building Collective Resilience”, “Building resilience of the European Cultural Teen Ecosystem - ForesTEEN” financed by European Union through “Creative Europe” program, as well as in partnership with ASSITEJ Sweden, ASSITEJ France and the regional platform “From the First Step”.

Program has been prepared in dialogue and cooperation with the network of ASSITEJ community: Write Local.Play Global, Small Size, Young Dance Network, International Inclusive Arts Network and others.

Sponsor of the “Turning Point” is “Matijević” and media sponsor “Ringier”.

Our partners in this endeavour have been Faculty of Dramatic Arts in Belgrade, Faculty of Technical Sciences Novi Sad, SCEN Centre, Laboratory of Interactive Arts FDA, Festival of Ecological Theatre for Children and Youth Bačka Palanka (FEP), Little Theatre “Duško Radović” in Belgrade, Children Cultural Centre of Belgrade, Puppet Theatre “Pinokio” Belgrade, Serbian National Theatre Novi Sad, Student Cultural Centre Novi Sad, OPENS and Children’s Cultural Centre of Novi Sad.

The nomination of Serbia for hosting the ASSITEJ Artistic Gathering was supported by the Congress Bureau of the Tourism Organization of Serbia and the National Commission for Cooperation with UNESCO by the Ministry of Foreign Affairs.

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