

**MINUTES OF REGIONAL ACYTA MEETING:  
Thursday 17 September 2009**

**PRESENT:**

**Participants:**

South Africa - Yvette Hardie (YH), Janet Watts (JW),  
Benin – Eliane Chagas (EC)  
Cameroon – Etoundi Zeyang (EZ)  
Egypt – Mohamed Kareem (MK)  
Nigeria - Remymartin Obidiegwu Okafor (RO)  
Rwanda - Hope Azeda (HA), Sam Kyagambidwa (SK)  
Swaziland - Maswati Dlodlu (MD)  
Uganda – Jackson Ndawula (JN)  
Zimbabwe - Robert Chirima (RC)

**Observers:**

Mali – Igo Lassana Diara (ID)  
Uganda –Julius Lagaaya (JL)  
Sweden - Niclas Malmcrona (NM)  
South Africa – Oupa Manamela (OM), Kyla Davis (KD), Alex Halligey (AH), Tamara Gurhs (TG)  
USA –Jennifer Kulik (JK)

**Apologies:**

Namibia – Frederick Philander (FP);  
Mozambique – Manuela Soeira (MS);  
Zambia - Cheela Chilala (CC);  
Swaziland - Sandile Ndzimande (SN)

**Absent:**

Kenya – Ricky Gitahi;  
Botswana – Onkemetse Ndolo/ Tshoganyetso Mbise;  
Assitej Tanzania – Philemon Maswanga

**AGENDA**

**1. Welcome and Apologies**

1.1 YH welcomed everyone and thanked them for their cooperation and understanding regarding the simple arrangements and accommodation.

1.2 Observers: Igo from Mali does not have a chapter, but is here to observe in order to create chapter. Also Julius from Theatre Factory in Uganda. Congo, Sierra Leone and Liberia were all keen to come, but not here due to finances. Niclas Malcroma here as World Congress rep. He wants Africa to have a strong representation there and would like to investigate that.

From South Africa: SATI, Assitej SA members and various funders will be attending as observers. From USA, Jennifer Kulik will be attending on Saturday.

1.3 Apologies: Freddy Philander not able to be here, but there could be a Namibian student here to observe. Cheela Chilala (Zambia) unable to be here, but will send a report as outgoing chairman. Sandile Ndzimande (Swaziland) also unable to be here, but will report as

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outgoing treasurer. Manuela Soeira (Mozambique) unable to be here due to workshop in Cape Town. No representation from Botswana, Kenya, Tanzania.

1.4 YH expressed her pleasure that so many are able to go on to the Arterial Network sessions, as these are very useful for strengthening our work, ensuring a broader reach and growth in our organisation.

### **2. Introductions**

2.1 All present introduced themselves and spoke briefly about their roles and backgrounds.

MK: Cairo Festival, Manethon Foundation.

HA: Mashirika; Assitej Rwanda (Artej); Assitej International EC

RC: Assitej Z (Zwatcyp); university – teaches leadership

EC: Festival in Benin. Hopes we all come.

EZ: FATEJ Festival next year in Cameroon. Gift for YH to thank her for organising the meeting.

SK: Exec Sec ASS Rwanda. Health radio programmes.

MD: Sec Gen ASS Swaziland.

RO: Senior partner in entertainment business. Chair Assitej Nigeria

JN: Assitej Uganda Chair.

JW: Creative Voices. Secretary Assitej SA

YH: ASS INT Treasurer, Comm officer for ACYTA, chair of Assitej SA. Also works in theatre outside of ASSITEJ.

### **3. Reviewing the past (2007-2009)**

3.1 What happened in 2007:

Minutes: Last meeting was last funded by SIDA. Name and logo developed. Issue post the meeting was “How do we continue without this funding?”

Looked at Minutes 2007

- What are our common goals? 6.3
- Report backs and objectives: 4.1
- Communication: pg 10 and 11. This is needed for survival. Website, Facebook and Skype, emails.
- Final Day: Structure and Policy Document

ACYTA Policy Document taken from these discussions, based on everything agreed upon by delegates at that meeting. It is important for new members to agree to all stated in this document and formalise this.

MD asked for Sandile’s name to be corrected on agenda. YH asked if there were any comments or objections to the minutes of 2007.

3.2 Propose the minutes be accepted: JD. Seconded by RC

3.3 Discussion of Progress made since 2007:

JD said the creation of a logo was very valuable and important.

HA said website is beautiful and helpful. More information is needed, but it has established a public identity for ACYTA and represents an improvement in communications.

Remy said YH is to be commended for improvement in communications. Said we need to follow up more effectively after meetings. More concrete plans need to be put in place during the meeting that have specific tasks and dates to be completed by specific people. All agreed that this must be implemented during this meeting. JD noted that everyone receives

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much more information now and really assisted through the transition from being funded. YH said there are so many opportunities that arise and an effective network can make all aware of these opportunities. She requested that the communication also happens more in return. This can be daunting and the more opportunities are shared, the more are available to everyone.

RC What can the network do to assist those who are struggling? YH suggested that we look at that during capacity building.

SK: Opportunity sharing can assist with this. Look at why things are not working. Different types of capacity building needed. Capacity building of ACYTA as a whole. YH stated that this need not be limited to the abilities of the network. Other organisations can be identified as assistants in areas they are more proficient or experienced in (e.g. Arterial Network)

YH: We have not addressed the fundraising issue as an organisation. Are we going to fundraise as ACYTA? If so, how?

MK asked if there has been any funding in the past. YH explained the SIDA funding and the pros and cons were discussed.

JD took us back to the beginning before the funding. All these issues were there from then.

YH: There are various funding options...can have a joint funding operation with bank account etc or we can decide on doing joint projects with different administrators (national chapters) appointed for those projects. Advantage of second = each national chapter already set up with bank account, proper oversight etc.

RC: Is a concern with someone inefficient ending up in charge.

JD: Expressed a concern about rotation of headquarters. YH explained that the projects are to be rotated and shared, not headquarters. Changing of headquarters difficult and expensive, but will work on a project basis.

It was suggested that there be a permanent secretariat with moving project management.

MD said that the position of treasurer was a difficult one as there were no clear outlines. YH agreed that this needs to be clarified. Do they represent themselves or their chapter? Remy said a business development plan needs to be put in place so that the individuals can be given more specific roles.

YH suggested that we need to add portfolios to augment the co ordinating committee. HA said the roles and responsibilities of these portfolios need to be clearly defined.

**ACTION POINT. What portfolios and what are their roles and responsibilities?**

RC: When we define roles, the desired actions need to be clear.

Remy: We are not a legal entity. Epicentre is, and funds can be raised in this way by offering services.

YH also suggested we don't become a fee-paying entity. People can commit in more useful and effective ways. Arterial Network is not a legal entity. Is run by Africa Institute. This makes it practically easier.

**Action point: YH to contact relevant people to look at models for this.**

EZ: Is important to have the correct person in charge. They need to be well known and influential in their own country, and effective in the field of children's theatre.

RC: All centres need to be held accountable for what they claim to be doing.

Remy: Each centre needs to be visited. YH said all need not attend all the time.

RC: Meetings need to be rotated.

**3.4** YH welcomed NM and thanked him for coming.

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**3.5** Accountability has to go hand in hand with support. All need to be open and up-front about the reality of their situations. Lets be honest with one another.

YH asked that we use country reports as a chance to discuss so that we may learn from one another. How do we ascertain who can become a member? How do we hold ourselves and others to account? It was suggested that we report on number of members, programmes, challenges and achievements regularly in order to maintain membership of ACYTA.

JD Is easier in certain countries. Perhaps countries in close proximity to one another could work together, visit one another and see situation on the ground.

### **3.6 What makes meeting difficult?**

2008 in Cameroon: EZ reported that all were invited to attend and some were to bring performances. Many had to pay for flights up front and claim later from AMA, and this is difficult. Money for the flight was mostly the problem. YH said this was the problem for SA too. Timing is important because the money has to come in before purchase of tickets. EZ said that AMA has changed policy and the money has to be claimed afterwards. AMA has been invited and these matters can be addressed then with them. NM said that airfares to Cameroon were very high. The different countries were given a chance to discuss their issues. MK said that repetition of requests is important. All agreed.

YH stressed that having the correct details of the contact person is vital. These change and must be updated regularly. Vital requirements:

- Contact details
- Timing of Funding requests
- Funding
- Costs of flights to different countries
- Visa information

### **3.7 What made it easier to come to South Africa this year?**

Remy: Commitment. There is more than one event to attend. This made it more attractive.

HA: Direct flight makes it cheaper.

Sam: Extended opportunities. SA has a good reputation.

YH: There may be times that there are easier ways to get funding and these times must be explored during planning.

**3.8** YH welcomed Igo from Mali and Juluis from Uganda. Both are observers.

### **3.9 Review of agenda:**

HA said that the reports from steering committee were not going to be very comprehensive other than communications. YH said we must also discuss acceptance of Policy Document. All accepted the agenda.

## **4. Assitej Coordinating Committee Reports**

### **4.1 Policy Document:**

**4.1.1** Comments so far: Identified a need to break down the responsibilities and duties of members of steering committee. Also need additional portfolios.

Point 1: All fine

Point 2: How are chapters held accountable to these values?

Point 3: All fine

Point 4: Again commitment is needed.

**Add: To lobby for greater African representation and visibility on the EC.**

Point 5: All fine

Point 6: All fine

Point 7: Needs to be looked at

Point 8.1: Co-ordinating committee need to look at these points carefully.

Point 8.2: Duration of term of office? Chair and DC keep positions from one EC meeting to the next. Communications officer and treasurer need to be looked at more often. This will always happen at a meeting and their positions must be reviewed and they can be replaced if all present agree.

“Should there be only one **or none**”

Point 8.3: Non-Profit **network**. Remove **It has no executive function**.

Point 9: **ACYTA will have an AGM annually**, and at least one representative from each centre/chapter will attend. **Should any country be unable to attend, they may forward a proxy vote to the host. In order to ensure a quorum at meetings, an electronic voting system can be used. Only paid –up members of ASSITEJ Int may vote, and 50% of these constitute a quorum.**

Point 10: All fine

Point 11: **following which the National Centre will forward nominations to the EC.**

**4.1.2** The Policy document was accepted by all present. It will be printed out with corrections and all present are to sign to the document.

**4.2 Communication Officer’s report**

YH gave report.

SA been covering the costs of the website up to now. About R4000 per year. Cost that should be covered by ACYTA group. Only about 6 or 7 countries contributing. YH made a request for people to submit information and photographs before the end of the meeting.

ASS INT has facility for updating details on their website. All chapters should make use of this. JW to find out if we can have access to the computer room. Also to investigate uploading our own website.

Newsletter: Recently been sent out in a new format. All agreed that it was effective. YH has been circulating Africa Consortium and Arterial Network newsletters.

Website [www.artsinafrica.com](http://www.artsinafrica.com) for all artists in all fields working in Africa. YH requested all have a look at this and decide how they want to contribute.

CREATE has created a directory of Arts and Culture practitioners etc. This can be downloaded. Arterial Network wants this to be done throughout Africa. Information available on funding opportunities.

Facebook a valuable means of communication. May be useful to create an ACYTA group page.

**Action point: YH to create ACYTA group page.**

SKYPE: YH recommended that all get on to skype. It is essentially a free telephone service. RC requested that this be demonstrated to the group.

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Things improved after the 2007 meeting. More communication is happening. YH requested all maintain this. All suggestions to improve are welcome. Sam suggested Yahoo Messenger. Also Google Groups. The problem with these is they depend on everyone joining the group.

All agreed that whatever tools are used need to be universal and accessible to all.

**Action point: YH to indicate which the countries are that we need to get more information about.**

### **5. Assitej National Centres – Where are we now?**

#### **5.1 ASSITEJ ZIMBABWE**

Zimb – not much happened in 2008; Annual celebration on Day of African Child – organised jointly with Ministry of Youth development; trying to lobby the ministry to support youth initiatives; trying to re-establish ourselves to become visible; helped member on their play night – involved in making that event a success; had several meetings and were lobbying with govt

All schools now on register of Zimbabwe Assitej

Only children's organisation in country; teachers on strike – nothing going on in schools.

Waiting for situation to normalise. We had 17 centres throughout the whole country – working to revive them. Progressing slowly.

Looking for funding

Festival next year

Registered through national arts council

Taking time to normalise

HIFA festival – participating by sending groups to HIFA (Harare International Festival of Arts) – Robert to talk to Manuel Bagoro

Same executive as before – Robert, Ralph not reachable; Nananga, Masenda, Malales, teachers – Kabasa; 9 individuals

Bulawayo Theatre Club – culture fund launch

Also network with Josh Nyapimbi of Nhimbe Arts Development Trust

Trying to rebuild visibility,

Lost hope in the country and the association

Have a meeting in Zimbabwe??

Companies are operational again...

Zimbabwe Alive festival: children's theatre: children for children or adults for children performing in August 2010. Looking for companies who are members of their Assitej centres; has handed out information sheets for members to fill in;

National festival/ international festival no longer holding them, but will do so again in the future

Edutainment – they commission networks for plays; schools pay small amount – tour to all provinces

#### **5.2 ASSITEJ ZAMBIA**

No delegate, but Cheela Chilala to provide report, which will be presented later in meeting.

#### **5.3 ASSITEJ TANZANIA**

No delegate

#### **5.4 ASSITEJ CAMEROON**

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2008 – trying to realise a project with Ministry of Basic Education (who gives permission to theatre groups to travel to schools) to have theatre a priority in the schools, and to put in place a proper programme;

Assitej has aim of lobbying for quality performances; want to be resource persons to okay which theatre companies will go to schools to perform for children and young people; they are doing it as a business, without really paying attention to childrens' needs; suggestion from Sam- capacity building of these companies

Theatre Day for Children and Young People – 20 March

Workshop and selection of group that would perform on 1 November

National festival in December 10-16 December, Bolova (rotating festival from city to city) working towards decentralisation; Feskatej – national company, company coming from Switzerland will manage a workshop for Cameroonian actors; will receive a French woman to work with teachers to prepare children to watch a performance; how to explain a play for children

FATEJ to take place from 12-19 November 2010; Need to have more companies from Africa participating.

Etoundi as one of four advisors for World Congress, hopes that 1 or 2 of selection committees can be there.

EZ Planning to travel to Tunisia to watch performances; west Africa and Southern Africa as well;

Working bilingually, many go to workshops in Mozambique

20% English – 80% French

(Zimbabwe – same problem)

Is government of Cameroon supporting FATEJ? FATEJ in very difficult situation – people don't understand what you are trying to do; advantage is that many international connections; they have to support... 1996 – no support, only started to support FATEJ when they realise that it is a reality. Advantage of being part of Assitej body.

Very important that Assitej Intl supported us at that moment, with people coming from all over the world, giving information, inviting companies; new lady in Cameroon Arts and Culture; now Assitej Cameroon is consulted when there is a decision about theatre in Cameroon

### **5.5 ASSITEJ BOTSWANA**

No delegate

### **5.6 ASSITEJ RWANDA**

2008 – some members dropped away when realising that there is no money behind the organisation; 2 were not functional and so they counted them out of activities; got another more active organisation to join – wants to come up with an arts centre; Mashirika; Ishyo; 2008 – puppet project to go around schools, but only 1 performance – environment/conservation – schools tour did not happen

2009 – Ishyo arts centre – plays performing for children, about children's rights

June: Artej members attended Biannual festival in Sweden – motivation and skills/exposure International workshops: Sweden - facilitators, Rwanda, Uganda – 67 participants (11 from Sweden, 15 from Uganda, rest from Rwanda) – writing for children (age 6-10, 10-18) acting for children, puppet theatre, theatre administration; had teachers and theatre practitioners involved, puppet theatre is being carried on with the people in the workshops – more input, she wants to continue - UNIMA

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Working on a production for mid-October, youth vulnerability around HIV-AIDs; cross-generational sex.

2010 – planning a proposal for working with different members of Assitej: “Tomorrow will come” – giving hope to young children and exposing more about children’s rights

Need to come up with project to teach children and young people in primary schools about effects of genocide; proposal to teach about genocide; using their UK model of touring Mashirika’s participation in Biannual festival in Sweden led to the Free Theatre from Biarus; Looking for co-operation with Theatre Factory (Uganda);

Worked to UNICEF – work with children – 20 children at national commemoration day; 30 000 people came; invited to Massachusetts State house to perform with youth choir in Boston.

Train 100 kids for big national event – The Doves “Utunyanje”

### 5.7 ASSITEJ NIGERIA:

Haven’t done very much; not that we weren’t working, but using personal funds to do little we could do.

April-May – video exchange with German theatre company from Potsdam; not expensive, and didn’t need funds; they did a video in line with storyline they sent us; Senegal also participated.

[www.vimeo](http://www.vimeo) - can use it for sending videos;

Now an on-going project in dance-drama designed around global warming; just created soundtracks and going into studio to record (“Uwa”) – using theatre to give out the message - 2000 USD to do 3 music tracks;

Membership hasn’t increased, but there are no dues – made it free for first year; school children have free membership;

Database very small.

Very few companies and most of these theatre companies are business oriented. This point was questioned by Etoundi, who said: 20 theatre companies over 2 weeks in Franco tourist centre; professional companies working for theatre for children and young people. These theatre companies were given Remymartin’s contacts and he says they haven’t contacted him.

Crown troupe of Africa; have their own company;

Osagi (Dayo) who runs his own theatre company – iJodee, dance theatre with his own company;

There were 5 performances that he saw.

Etoundi – there is a need to get the absolute best in Assitej

Events and workshops can be expensive, but propose workshop and festival in Nigeria (fundraising)

Materials that are not expensive, workshops; quarterly projects

Need to create interest in the theatre for children and young people...

West African regional workshops

Have the courtesy of when visiting, to check with National centre that you are coming so that they can coordinate with your visit.

### 5.8 ASSITEJ SWAZILAND:

No ministry of Arts and culture; new government has established Ministry of Sports, Youth and Culture. Hoping for more recognition from Minister.

Activities: partnership with UNICEF – main funder; haven’t done anything concrete with them because of change in their programming;

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Partnership with messages on social economic rights

HIV campaign – Lusweti (working together with Soul City): invisible theatre in buses; 24 routes to service throughout country;

In partnership with national children’s co-ordinating unit, govt unit working for development of children’s activities;

Policies/ laws, around children’s rights – especially on Day of African Child;

National Emergency Council Board on Hiv-Aids: develop speaking books; develop messages around what books were saying, for addressing HIV-Aids

Networking with other theatre stakeholders;

Actress – motivational speaker in meetings, lobbying government to recognise theatre as development entity in society; no venues for theatre practitioners; good motivation to encourage theatre practitioners and government.

Popular theatre festival: Bushfire festival, run by private company – beneficiaries are people who are vulnerable; multi-discipline kind of festival, more into music than other disciplines; recorded about 15 000 people in attendance at festival; challenge is to put theatre on the map there; Assitej Swaziland was invited to send “one love” messages to this festival.

International networking we are making some strides; tried to be part of FATEJ, but did not work out.

Happy with networking with South Africa – Out the Box festival participation, level of creativity very high; companies from all over the world were there;

Working with quite a few Zimbabweans – inspiration to form centre came from Zimbabwe; came up with a play called “Never a Comrade” written, directed and performed by Zimbabweans – Assitej Swaziland produced the play

Dibumba festival in Bulawayo – festival for dance; took a theatre piece to the festival; Multi-disciplinary festival in Bulawayo – 3 participants (2 from Assitej Swaziland) rehearsed a production to perform

Algerian festival

Administration challenges: UNICEF therefore people think they get funding, and other people then try to emulate what they are doing; they are not part of the network – need to restructure as a network and perhaps do the co-ordination and allow these other companies to operate.

What kind of theatre do you take to communities? – theatre for children and young people; working with them to perform

Involve other theatre companies in training and workshops in collaborative projects...need to identify them

### **5.9 ASSITEJ KENYA:**

No delegate

### **5.10 ASSITEJ SOUTH AFRICA:**

After having been assured of three-year funding from our National Arts Council, Assitej SA was informed in April, that this has not been granted. This has resulted in a lack of security around future projects, however, other funding is currently being sought, though it will be project-based, rather than ongoing organisational funding.

More Children's Theatre's production of *Snake Magic* travelled to FATEJ 2008 (the Cameroon festival of theatre for children and young people) and performed to appreciative young audiences between 7-14 November in Younde. The travel was funded by Art Moves Africa.

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*The Crossing* toured to the HIFA festival in Zimbabwe, supported by Assitej SA. It received funding from NAC to tour to schools in the Eastern and Western Cape, produced by Assitej SA. Published play with educational materials for teachers to use post the performance. Ikhwezi community theatre festival at the Baxter Theatre brought new memberships to Assitej, and we are now working with Unima to develop Phakamani Youth Project from Mbekweni in developing a work for young audiences using puppets, called “Embo”.

20 March 2009 – *Assitej International World Day of Theatre for Children and Young People*: Initiated day of storytelling for pre-primary school children, with some storytelling and short productions including Jungle Theatre Company’s *Hoerikwaggo* and More Children Theatre’s *The Magic Water*, both performed in the Baxter Studio. Baxter theatre has now asked for ongoing storytelling work for this age group, which will be happening on a monthly basis. We are training a group of young storytellers from NATA to deliver the programme.

Development of collaborative project (Freedom’s First Steps) for young people from South Africa, Rwanda and Zimbabwe in Johannesburg, through Democracy Begins in Conversation, an Assitej member, and Assitej SA.

Jungle Theatre/ SEKA collaboration: Jungle Theatre Company (JTC) and SEKA (*Sensitisation and Education through Kunda Arts*) both work in the realm of theatre for young people around environmental awareness. They will be working together on sharing development process and developing a new play.

*Proyecto 34 South Exchange* – tour of three SA productions (two Assitej SA members) to Argentina (FTH:K’s *Gumbo* and Magnet Theatre’s *Every Year Every Day I am Walking*) In September, two forums held – one in Cape Town, one in Johannesburg - on Interactivity between Theatre and Education to be presented in September in conjunction with tour of (Irish theatre company) TEAM’s production of Leo Butler’s *Devotion* to South Africa, produced by Assitej SA.

Assitej SA worked with the National Arts Festival on a project called *The Remix Laboratory*, which exposed 65 young practitioners to development in the arts, over the period of the NAF in June/July 09.

Assitej SA is working with UNIMA to curate their *Out the Box* Family Festival (Puppetry and Visual Performance Festival) in March 2010 in Cape Town.

RC: You have an advantage – people still seem to want to support theatre;

KD: theatre as a fundamental human right, not about govt policy

TG: have to educate them, rather than dance to their tune

OM: losing audience from townships; how do we as artists make sure that we don’t lose them; need to develop link between us and them

### 5.11 ASSITEJ BENIN:

My hope is that my centre can grow but money is a problem, very difficult; managing centre through own pocket;

Problem around perceptions of theatre for children and young people – only think of storytelling, not of theatre; last festival only company from Ivory Coast which did very nice performance for children; organising workshops for children, developing computer skills; Did a workshop for management of artistic projects at African school for heritage, after workshop, organised groups to improve what they learn during the workshop; African school supported her to do the festival – invited Togo, Ivory coast, Burkino Faso, Benin to participate in festival (3<sup>rd</sup> edition); not easy to keep people on board when they know there is no money in Assitej;

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Became president of network around microfinances; now Assitej Benin is becoming centre of theatre in Benin;

Interactivity with the public, ask questions and responses – about school;

EZ: number of members and how many companies do they have in Assitej Benin? 12 companies;

HA: How can ACYTA help? Co-operation with other Assitej centres, people can come and show other forms of theatre in Benin;

MD: How did EZ know about the festival? EZ introduced Assitej to Eliane, so he helped her, to visit and see how to help with the festival.

### **5.12 ASSITEJ MOZAMBIQUE**

No delegate.

### **5.13 MALI:**

Not yet a member; has submitted written report, which will be attached to the minutes.

1990 started theatre for children; TV show – “we are the children” (Aminata), after that start by celebrating 16 June Africa Day of the Child; most famous company in Mali, win many prizes in Africa, much touring; Mr Traore is main theatre for young audiences practitioner: doing 3 things in theatre – TV presentation, Ocean communication who make competitions for music, dance, drama; La Scene du Mali – theatre for youth; Schiller version – the intrigue of love; Dig - ; The adventure story...

EZ: How many companies are doing theatre for children and young people? Maybe 10 companies, but fewer, maybe 3-4 for children;

MK: saw performance from Mali in Denmark, liked it very much, cooperation between Denmark and Mali (Jack), became a company after the play...

### **5.14 DEMOCRATIC REPUBLIC OF CONGO:**

Not currently a member, but interest to revive the chapter. Report to follow.

### **5.15 ASSITEJ EGYPT:**

Interest is only in theatre for adults – international festival for film in Cairo – no productions for movies;

1996 – Kareem’s group was for theatre for adults, and he decided to move towards children’s theatre; wanting to build the characters of the children; that they can be problem-solvers and producers, not just consumers.

June 29 2006 Assitej Egypt was founded; we started as a group, then started as a festival; Cairo festival in 2007 after being there for a few months;

No one wanted to do anything for childrens’ theatre; people were envious – 4 countries;

2<sup>nd</sup> edition – 9 countries, not very strong edition yet;

3<sup>rd</sup> edition – all of Egypt supported it, Farouk Housny supported the festival; 2 million pound (400 000 dollar); 16 groups from all over world – Ivica Simic, Schneider, accept to come to festival.

Challenge of how to bring and attract groups to Assitej Egypt;

Very few groups for childrens’ theatre, very few productions.

Cairo puppet theatre, National Children Theatre.

80 million people – what about the other cities? (e.g. Alexandria, Luxor)

MK went to adult theatre companies, and asked them to think about producing one performance for children... Persuaded groups to come to Assitej Egypt; “you keep your

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name, your title” The Home of theatre group presents this performance, supported by Assitej Egypt – what is the result? Develop children’s theatre;

There was no president of festival until Dr Nabeel Khalif, who was the right person – he is a playwright for theatre for children, and his plays are studied in the schools.

Celebrate world day of theatre for children and young people; To create national day for this...

Every culture has golden period; people now excited to do something for childrens theatre Assitej Morocco and Assitej Saudi Arabia are being developed now.

Assitej yearbooks translated into Arabic

Becoming important authority for theatre for children and young people

Companies want to do something – tax reduction for sponsoring of events; what is the benefit of this festival?

Some international projects – Galli publishing house (Grimm stories) – didn’t know about Cairo festival; we can develop a 5 year partnership;

12 groups in Assitej Egypt currently;

Now golden opportunity to get support of UNESCO

Need to send letter of support to Farouk Housny for his appointment – very supportive of theatre; need to send to 4 delegates (Benin, Ivory Coast, Egypt).

### **5.16 ASSITEJ UGANDA:**

Institute of performing arts just outside city; curated by Niclas when he was Sec-Gen; it is functioning – has had some ups and downs; but is active in many areas; meetings were done systematically and the records of these meetings are there;

Participated in international events; for e.g. Representatives from Assitej Uganda have been in Okinawa at Kijimuna festa as visitors;

Workshop for music, dance teachers – created a nucleus of people who are doing most of our work in training and working with grassroot communities;

That group has gone for international festivals – to Swedish Biannual; need to balance the gender representation;

Rwanda/Uganda participants in Kigali – Uganda was very selective in who should participate, and these individuals came away very energised. Puppet theatre is a new innovation in Uganda and there is a lot of interest. Jackson also an ITI representative.

Running some projects – dealing with schools, purpose of organising theatre festival for children in March 2010; copy of project proposal here; various schools around Kampala before expanding to other areas; regional festival rather than national (not sufficient budget, so narrowed it down) – Coca Cola is current sponsor; hope that this project will attract a lot of participation;

Announcing a new project – movie/film focus – not well selected for children; want to venture into designing Ugandan film projects for children; from there maybe they will come back to the stage;

Officially launched on Thursday 8 October, Kampala, National Theatre;

Went to the States for research...

Concentrated themselves on the ground, working with community – small schools in rural areas;

New Generation theatre programme after Adelaide congress- Daniel Settaba headed up team, Roots Africa, to work with communities;

Theatre companies – 3 categories – individual members, theatre companies - Brain theatre company, Combined Talents Company, Viva Victoria! theatre company in Entebbe (visited

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Sweden to perform, twinning of city in Sweden and Entebbe); people who are interested, but may not be performers; going to set up film village on 10 acre land – patrons as a partner.

EZ: Would be good to try to get the best theatre companies involved in the board of Assitej Uganda; sensitisation to what is happening in theatre;

Have done a lot in area of lobbying for theatre for children and young people; invited to sectoral committees in government and create a passage for our programme; music, dance and drama will be included in school syllabus – is in fact a result of lobbying from Assitej Uganda.

Julius Lagaaya: introduced us to Theatre Factory – based at National Theatre, Kampala; used to go to schools 6-10 year olds; there has been a ban on all theatre companies performing in schools; Jackson had to lobby for work in schools, to be appropriate and high quality

### **6. ART MOVES AFRICA:**

Introduction of all delegates to Khadija, Judy and from AMA.

Information given about the germination of the fund and how it operates.

[www.artmovesafrica.com](http://www.artmovesafrica.com)

“The three deadlines are 1 January, 1 May, 1 September of each year.

The priorities of the fund – the effect that the mobility will have; strength of motivation and strength of partnership coming out of travel;

Typically 20 out of 100 applications is granted. Typically 900 euros is spent on full travel fees, travel insurance and visa costs;

Problem of the process of application – 3 companies received the grant from AMA, but only 1 came to the festival, as it was hard for the company to afford the costs upfront;

When they started the fund, always ask applicants that projects should happen at least 2 months after the deadline; applications came too close to the actual festival.

Don't accept deadlines that are too soon after the funding deadline.

There are people who are able to pay upfront, so lets open the door to those applicants who are able.

Many companies don't have bank accounts (the fund is first for individuals, rather than for companies – they will only fund 3 people in a company);

French organisation for circulation of artists in companies;

If host organisation can advance money, then we make a contract with the organisation to advance the money.

We are flexible to change our processes...

Developing informal partnerships with organisations. Room of making things more flexible on a case by case basis. We don't want to discourage smaller exchanges though. Always trying to see how to solve a situation.” (Khadija)

### **7. Closing: Day One.**

## MINUTES OF REGIONAL ACYTA MEETING: Friday 18 September 2009

### 1. Welcome to Day 2

### 2. Assitej International Report Back

2.1 YH as International Treasurer commented on Fee payment:

The following African countries have not paid fees for 1, 2 or 3 years:

Botswana (2), Kenya (3), Mauritius (expelled in 07), Mozambique (3), Namibia (2), Nigeria (2), Tanzania (3), Uganda (3); Zimbabwe, Swaziland, Cameroon (1)

YH reminded all that to be a member of ACYTA, the country has to be a fully paid up member of ASSITEJ Int. This is important for all members. If countries do not pay for more than 3 years, they lose ASS Int membership, have to reconstitute themselves and re-apply. Countries can motivate a reason for non-payment and this can go before the EC.

It was suggested that in some cases, a country's membership should be allowed to lapse and then immediately send info to the outgoing organisation and to any very active organisations in the country to invite them to re-apply as a newly configured grouping. It was felt that the network should be careful about going over the heads of those already in charge. They have until February, and all efforts should be made to encourage those in charge to pay their fees. If this is not successful, then other people should be approached to apply and reconstitute the national body.

They also need to be made aware that these individuals give the African network a bad image. All agreed that these problems should be solved by the network, rather than letting it go to the EC. An expelled member does not look good for Africa.

People often need to be reminded what ASSITEJ does offer through networking, and this needs to be emphasised to those who seem reluctant to contribute. These kinds of opportunities should be highlighted to the countries about to lapse. JD emphasised that ASSITJ centres should think carefully about personalising themselves. It is not always advisable for fees to be paid by an individual. Should endeavour to get governmental input.

New centres should be assisted by the network to include the people who are working in the genre. Identifying the right people for each situation.

HA: Regional interventions and collaborations – lets visit, and see one another's work; Lets be there physically to make our countries work. Lets try to make regional meetings...

Send information to many people, but make sure that we have proper communication with someone.

YH: To avoid bank fees, it may be advisable to pay in cash to either YH (Treasurer), Ivica Simic (Secretary-General) or Paul Harman (assistant to Treasurer) since these three people have access to the bank account.

**Action Point: Yvette to investigate Cameroon membership payment, which cost a lot.**

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### 3. Working groups feedback:

3.1 Three areas of focus were selected from five priorities. Several hours were given to discussion of these areas of focus.

#### 3.1.1 ARTISTIC EXCHANGE

Challenges:

- funding;
- information – funders, who is doing what, how people are working, what work is being made etc
- flights and expensive and difficult travel
- languages (can be an opportunity)
- artistic visions and methods
- knowing the context – sensibilities/cultural differences
- lack of technical skills/venues – but this can make us more creative around site specific work and alternative resources
- finding support in specific areas: exchanging materials with European companies

Recommendations:

1. Each Assitej Chapter to identify people and companies who are doing things in innovative ways, and introduce them to the group. Meetings should be space for these to be shared. Also, creating virtual information exchange – on our website have a helpline page, where people can ask for help with specific needs that they have.
2. Regional meetings between 3 or 4 countries: use festivals as learning experiences; look at how to identify festivals that can be expanded to include theatre for children and young people
3. Establish an ACYTA designation for festivals: suggested criteria: - regional participation (3 centres in region); meeting/symposium for artists' exchange; workshops by Africans for Africans and Europeans; quality work; use the designation as something for chapters to aspire to; invite EC to visit festivals; hold ACYTA meetings at festivals
4. Collaborative projects – each Assitej chapter to identify members or member companies who are interested in pairing up, or engaging in joint projects; task ACYTA members to then come up with ideas for partnerships; look at adapting work that is happening to ACYTA interests
5. Publications of African works for children and young people – look at commissioning dramatisation of children's books to the stage; Assitej SA to work on South African reader, Southern African reader and African reader. Perhaps more to follow. Have works in original languages and in English. This will promote recognition of work
6. Identify needs in centres and identify people to fulfil those needs in internships, artist exchanges etc
7. ACYTA must know about all festivals in Africa. We need to work regionally to support creation of festivals and develop current festivals; each chapter to have at least ONE festival. Timing of festivals – look to creating an African festival circuit. Link festivals to like festivals in the region; link schools festivals in Uganda/Zambia as example; link professional festivals in Cape Town/Yaounde
8. Link with Arterial Network and broader artists networks to work across disciplines.

## ASSITEJ in Africa International Association of Theatre for Children and Young People

9. Get international work to travel to Africa – expose local artists/audiences to new ideas and ways of working
10. Prioritise international input around discipline, rigour so that African work will be accepted internationally; utilise our strengths (storytelling, physical work, improvisation, energy etc)
11. Artistic exchanges with Europe/Asia etc around training methodologies so that our work is more disciplined; learn from them about age groups/differentiation, understanding importance of research; age limits; offering alternatives
12. Research needed on who funds exchanges? Share information about funding

Specific priorities for delegates:

EZ: need to know about needs of centres and identify gaps and strengths

EC: Benin needs participation from Africa in their festival to expose their audiences to better work for children and young people; 2/3 people in cast, visual/physical or in French; asking for proposals

MD: expertise in writing drama scripts and performance- exposure of artists to theatre workshops in creation of work; look at working towards performances and a festival.

YH: ACYTA designation for National Arts Festival and out the Box, look for regional participation in these.

### 3.1.2 CAPACITY BUILDING

#### Needs:

Leadership Skills:

- Credibility: Need both administrative and creative credibility
- Need people of integrity
- Innovative and creative
- Training both formally (organised workshops) and informally (exchange of information and skills)

Networking: Nationally, regionally and internationally.

- Feedback to members
- Photos and CV's of representatives from each chapter will increase credibility and accountability

Arts Education

- Looking at what different chapters are doing
- Integration of theatres in schools
- Research of what is happening locally and internationally
- Lobbying government to take us seriously. An active way of being noticed and seen. E.g.: A small report for the minister of Arts and Culture regarding an ACYTA meeting.
- Relationships with government in order to make sure that our activities are recognised and supported (theatre travelling into schools, getting venues or other resources for free)

Documentation of all that is done.

- Successes
- Problems
- Publicity
- Proposals

Need to task someone to translate works into different languages;  
 Minutes of the meeting – need to be translated (English, French, Portuguese, Swahili)  
 Translations of the Assitej book (Arabic, but what about other languages?)

Challenges: finding right people with right expertise for right jobs

- we can see in some centres that people own the centre, activity dependent on 1 person
- CVs of people involved in chapters (experience in areas) temporary
- At every national chapter AGM, important to have elections to ensure new people have the opportunity to come on board and those who are not performing or suitable can be voted off
- Also people and companies must also be rotated as far as opportunities are offered
- Delegates bring something practical to the ACYTA meetings as a form of reportback. This can be positive or negative and shared with all present.

Artists should be appreciated for the art that they offer, not only what they can be used for.  
 We need to remember that art is important in its own right.

TG: how do we give specific skills to practitioners around different age groups and different levels; how to make child-centred theatre?

Forums around theatre for children and young people

Engage with experts around Childhood development – specialists from other fields

Perhaps it becomes part of our ACYTA designation for festivals – an invitation from outside experts?

### **3.1.3 FUNDRAISING PARTNERSHIPS**

Challenges:

- Don't have good partnerships. Need to liaise with donors and partners.

Donors:

- Who are they? Where are they based? The possibilities change all the time.
- Need to understand their policies
- Often they want to fund specific projects and thus stifle creativity
- Can form partnerships with perceived donors without actually getting money. Eg SMS through communications organisations.

Recommendations:

- Need Viable projects
- Partnerships with organisations that can assist with things like transport etc
- use of Bartering (e.g. [www.CES.org](http://www.CES.org)): Works though the internet. Needs to be explored in Africa. This form of bartering can be initiated in any group.
- “Stop for a tea” could be a weekly or monthly project. Can be very small to begin with. Important to get known and I this way can grow and then ask for funding.
- Information and communication: Needs to be two-way. Communication is not always effective. Projects need to be well organised and coherent regarding their work. Projects can also share funding this way.
- Sustainability: Essential for survival
- Branding

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- Start a project first, establish it and then approach partners. Perhaps we could start a funding project that includes all African chapters.
- Funding needs are different in the different areas, so we need to network to fully understand the sources
- Need to approach government locally and look towards AU's cultural fund.
- Festivals in chapters could be used to raise funds for ACYTA in general.
- Find out more about African Culture Fund proposal that has been researched by Arterial Network.

**3.2** All agreed that there should be 3 people to represent each of these portfolios on a steering sub-committee under the chairman, deputy chair, treasurer and communications officer.

### **4. ACYTA on the World Stage – World Congress 2011**

4.1 Niclas Malmcrona presented on the next Assitej world congress/festival:

#### ***Building Bridges Crossing Borders – Copenhagen-Malmo***

Truly international event

We will try to travel around the world to present the congress, to find performances as well and to sell it so that we have as many people as possible there

4.2 20-29 May: three goals

Celebrate children and young people

Performing arts – new inspiration

International collaboration

4.3 First time that congress takes place in two cities simultaneously

Connected by a bridge – more co-operation between two countries – 30 minutes by train from one city to other

Theme for congress = Building Bridges Crossing Borders

4.4 Assitej Denmark and Assitej Sweden – came up with idea

Always had a close and fruitful collaboration (Nordic countries/tog organised festivals in Russia, middle East etc)

Both have experience as secretary-general

4.5 General Assembly of Assitej – “political” part of the organisation – election of officers – 4 days of sessions

Festival – 30 performances over 10 days performing 5-6 times each; 7 persons in each company

Other events – seminars, workshops, master classes, readings, discussion forums, festival café, night bar, receptions

4.6 The organisation:

Put a lot of discussion into the organisation of congress

Executive board – 3 from Denmark, 3 from Sweden: experienced theatre people working in the field

Secretariat: Niclas (S-G), Peter Manscher (Vice)

2 Committees:

Festival selecting committee:

select the performances, take Artistic responsibility

Work independently of board (Malin Axelsson, chair)

Seminar and Workshop Program Committee:

Artistically independent (Peter Jankovic, chair)

Advisory Boards:

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Congress Advisory Board:

Lenora Inez Brown, Kim Woo Ok, Vicky Ireland, Tony Mack, Yvette Hardie

Festival Advisory Board:

Hisashi Shimoyama, Tony Reekie, Etoundi Zeyang, Maria Ines Falconi

4.7 Preliminary schedule:

Opening in Malmo; closing in Copenhagen

General assembly in both cities – 2 days in each

4.8 Festival should reflect theme and focus

Nordic Cavalcade of Danish and Swedish work (10 performances from each presenting centre)

Nordic-Baltic focus

4.9 Selection criteria:

Globality – participation from all continents, at least 1 or 2 from Middle East

Diversity – genres, all age groups, geography

Original Work – “here and now” and new original plays, new classics (2000-2010)

Quality – what is quality in international work, socio-cultural context of work

ITYARN – academic research for theatre for children and young people, describe each performance in socio-economic-political-cultural context; present research in a book at the congress

4.10 International Call:

We need everyone to contribute information, communication

Three deadlines:

1 September 1<sup>st</sup> round – 100 proposals for performances, 12 proposals for seminars/lectures; **only 2 from Africa**

1 March 2010 (2<sup>nd</sup> round)

1 September 2010 (3<sup>rd</sup> round)

go to [www.assitej2011.info](http://www.assitej2011.info)

### 5. CLOSING: END OF DAY TWO

**MINUTES OF REGIONAL ACYTA MEETING:  
Saturday 19 September 2009**

**1. Welcome and Apologies**

1.1 Jennifer Kulik from the USA was welcomed to the meeting.

1.2 Reports were read from Cheela Chilala – one report on Assitej Zambia’s activities and another on his report on his chairmanship of ACYTA. These will be forwarded to all members.

**2. Election of new ACYTA Steering committee**

2.1 The duties of the co-ordinating committee were read out and discussed.

**Amendments:**

3.9 moved to 4 as responsibility of the treasurer.

Add: 4.10 Responsible for counter-signing any cheques or payments.

3.9: Be responsible for setting up an online forum for ACYTA members, in which they can share ideas and discuss issues or relevance to the network.

4.4 Co-ordinating Committee, not board.

5.2 **assisting these festivals to attaining** ACYTA designation status.

**7.1 ACYTA**

These duties were approved by the committee after some discussion.

2.2 NM commented that these portfolios were very ambitious.

Igo said this was necessary in order to put things in place properly.

Remymartin suggested we put timelines in place and action plans.

2.3 Discussion of possible nominations:

YH and HA as current EC members are eligible for positions of Chair and Deputy Chair.

YH explained the present situation regarding her position (i.e. Communications). Suggested EZ as communications. He declined, but agreed to stand for Artistic Exchanges.

It was decided to split the Communications portfolio to have a Secretary and a Communications Officer. This would make the portfolio less daunting for a new person coming in.

Robert agreed to stand as Communications Officer as long as he has the assistance of YH.

KM agreed to stand as Fundraising Officer. Egypt is very enthusiastic about children’s theatre at the moment and we need to make use of this.

Mswati passed forward regards from Sandile Ndzimande and said he would be prepared to re-stand as Treasurer.

YH nominated JW as Capacity Building Officer.

NM said that more people should be receiving the newsletter.

**Action Point: YH called for proposals from all present of those who should be receiving the newsletter. All to send email addresses of these people.**

**2.4 Formal Nominations:**

Portfolio: Chairman: HA nominated YH. JD seconded. All accepted.

Deputy Chair: YH nominated HA. Remy seconded. All accepted.

Secretary: HA nominated Sam. JD seconded. All accepted.

Communications Officer: JW nominated Robert. Maswati seconded. All accepted.

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Treasurer: Maswati nominated Sandile. HA seconded. All accepted.

Artistic Exchange: YH nominated EZ. JD seconded. All accepted.

Capacity Building: YH nominated JW. Robert seconded. All accepted.

Fundraising: Remy Nominated KM. Sam seconded. All accepted.

### 3. 2010 Projects around Soccer World Cup

3.1. Mpho Molepo: Malaika project details to be circulated to all ACYTA members.

3.2. National Arts Festival Programme in Grahamstown, Eastern Cape each year. Main and fringe programme. Fringe open to all countries. Small charge and then company gets all door takings. 2010 will be two and a half weeks: 20 June to 04 July. Close to PE where soccer matches will be held. Special transport will be arranged between Grahamstown and PE. One of the only open opportunities to participate in World Cup is this festival. Most others are only open to participation from local organisations at present (although Arterial Network may be addressing additional opportunities). [www.nationalartsfestival.co.za](http://www.nationalartsfestival.co.za)

If there is enough interest, ACYTA could take over one venue, share costs, and present all their shows there. Would make publicity easier. Could create your own atmosphere with design, cocktails etc.

Centres who are interested in participating in the National Arts Festival need to let YH know by 1 November.

**Action point: All chapters to investigate this possibility and revert to YH by 1-11-2009.**

### 4. Activating the full ACYTA membership:

Less active/absent countries that need encouragement before losing their ASSITEJ membership.

1. Botswana: Clarke does not reply to any contact. Robert said he would try to find out from groups with which he has had contact. JN was there recently and has made a contact that they have been exchanging mails. YH asked for contact details so that she may send him the newsletter. Sam suggested that there should be a timeline set in place. All agreed that this should be done before the end of October. Sam requested that Robert copy him and YH all his communication regarding this matter.

**Action point: RC and JN to provide contacts to YH and SK.**

2. Kenya: JN to go to Kenya on 8 October and will give feedback to Robert before the end of October. Robert said that Ricky must also be contacted at the same time so that he has a chance to revive things himself. EZ to send email address of Philemon Odiambo to Robert in order for him to send him information as well. Julius will also send an address of a company.

**Action point: JN to provide feedback to RC. EZ to send email to RC. JuN to send address.**

3. Mozambique: OCCA would be interested. Perhaps need Portuguese translations.
4. Namibia: To contact others regarding action there. Use AN to find out about activities.

**Action point: YH to follow up.**

Tanzania: NM met two people at the festival in Sweden and put them in touch with YH. He will forward their contact details to YH.

**Action point: Julius and NM to send contacts to YH.**

### 5. Formal approval of way forward

#### 5.1 Next Meeting:

Cameroon: November 2010 - FATEJ

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Zimbabwe: August 2010 – Zimbabwe Alive  
South Africa: June – July 2010 – National Arts Festival  
Rwanda: August 2010 - Fespad  
Cairo: November 2010 – Cairo International Festival

**Action point: All countries mentioned should put forward feedback on the possibilities by the end of November 2009. Then it will be decided where the meeting will take place.**

### 5.2 Artistic Exchange:

Identify African Festivals and Festivals for children and Young People.

Travel to festivals

- check countries who are not members but have festivals – these are important more able to establish centres
- assist those who have no theatre to create some companies before establishing centres

Complete programme of festivals: Regionally harmonise dates

Identify countries and inform all

Twinning of Festivals

One communal project:

- 20 March Day – can find common links
- Remymartin to draw up project concept to distribute by 14 October
- National Arts Festival in Grahamstown: indicate interest by end of October. Send to Yvette.

**Action points: On-line forum to be established by December 2009. Remymartin to draw up project concept to distribute by 14 October**

### Capacity Building:

1. Admin assistance for all chapters: eg calendar for General Assembly meetings, which could be distributed. Regional co-operation to be encouraged at that meeting. JW to source this calendar and distribute to relevant centres. Each meeting to be accompanied by a workshop / seminar. Feedback is important.
2. Identify training happening in each centre and distributing information via website.
3. Documentation of successes and challenges to be accumulated.
4. Workshop organised for delegates at next meeting, based on needs identified in chapters.
5. Delegates must report on how training was used.

**Action points: JW to source calendar, and initiate gathering of information on training.**

### Fundraising:

1. Develop fund of ACYTA to be able to achieve our dreams eg travelling, meeting etc. Not many Egyptian companies have invested in Africa and would like to have their names out there. Egypt tended to look north and now the government is keen to look south. MK has contacts with people in the ministry who are very powerful and can interest them.
2. Research on who is funding in Africa: African Union etc
3. Network with people who are setting up Arts Fund for Africa
4. Proposal for administration of funds by January 2010. (Treasurer and Fundraiser) and RO.

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5. Investigate fundraising in regard to in-kind support.

**Action point: MK to report on above by end January.**

4.3 **General:**

Remymartin suggested regarding working committees: What happens if those nominated to these positions are not performing? What are the strategies to deal with it. All agreed that this must be dealt with at the next meeting. A minimum trimonthly update is to be submitted through the course of the year. (4 reports a year)

**Action Point: First update of committee members will be due by end December 2009.**

4.4 **Thank yous:**

All were thanked by YH for their attendance and their sacrifices in attending. JW was thanked for her efforts in hosting the meeting. YH was thanked by JW for all she did to ensure that the meeting happened.

4.5 **Niclas Malmcrona:**

He has been impressed by the progress made and feels that ACYTA is now one of the most advanced regional networks. He feels that our plans are ambitious but if we can realise 50% of what we have discussed we will have done very well. He will be reporting to SIDA and Assitej Sweden on our progress and on the fact that the network that was supported and grown through their involvement is now going from strength to strength. He thanked Assitej SA for inviting him to attend the meeting.

4.6 **The meeting was formally closed. Participants went on to attend the Arterial Network Meeting and the World Summit on Arts and Culture.**

**CONTACT LIST:**

| <u>Participant</u>             | <u>From</u>  | <u>Email</u>   |
|--------------------------------|--------------|--|
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## ASSITEJ in Africa International Association of Theatre for Children and Young People

|                       |                  |  |
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