Shaping stories / Construire des histoires
Regional Workshop of ASSITEJ
Yaoundé, Cameroun, novembre 2016
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Avec le soutien
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Introduction

In the frame of its mission of promoting contemporary playwriting for young audiences, Scènes d'enfance - ASSITEJ organizes, with ASSITEJ International, an international training laboratory, designed for French-speaking playwrights, and for other professionals vested in performances for young audiences in Africa. This laboratory is part of ASSITEJ’s Regional workshops program, and will be carried out in two times: a session at the Festival Africain du Théâtre pour l'Enfance et la Jeunesse (FATEJ), in Yaounde (Cameroon), from 11 to 18 Nov., 2016, and another in the frame of the festival « The cradle of creativity », 19th Congress of ASSITEJ, in Cape Town, from 20 to 27 May, 2017. Followings are considered in Africa and Europe.

The aims of this laboratory are to promote Theatre for Young Audiences (TYA), as an open and specific space for creation, to propose steps to the artists to commit into it, to accompany the raising of a regional network of professionals who acknowledge themselves as TYA artists, and wish to act as well for children as for adolescents, in the frame of ASSITEJ International.

This project has been designed by Gustave Akakpo, Pascale Grillandini, Karin Serres, and François Fogel. It is undertaken by François Fogel and by Vigdis Jacobsdottir (Iceland), and Stephan Fisher-Fels (Germany), for the Project working group of ASSITEJ International’s Executive committee.

We particularly want to thank the publishers Sabine Chevallier (Espaces 34), Brigitte Smadja (L’école des loisirs), Pierre Banos (Editions Théâtrales), Dominique Berody (Actes Sud Heyoka, member of the board of Scènes d'enfance - ASSITEJ France) and Emile Lansman (Lansman éditeur) for their precious help.

History

The introduction of Regional workshops

ASSITEJ’s Regional workshops are an initiative of the Executive committee (Projects group), developed from 2014 on, as an evolution of the concept of ASSITEJ academy. Their format is defined by a document presented to the EC at Berlin’s meeting, in April 2015 (Appendix 1: Definition of the Regional workshops)

They aim to:

- Share skills and knowledge between the different regions of the world.
- For artists in TYA in under-developed regions to get access to high level professional development and inter-regional networking.

The Regional workshop must, also, meet criteria:
• Of sustainability: "For each workshop to leave as much behind as possible it is important to aim them at artists who are likely to be able to pass the skills on and thus sustain them in the region (leaders)"

• Of adaptation to the context: "The workshops need to be organized in close collaboration with the respective regions, since the context is of utmost importance. The workshops should be relevant, appropriate and important for the regions"

To date, two workshops have been set up:

"Shaping stories / Construire des histoires", organized by Scènes d’enfance - ASSITEJ France, which first session took place in Yaoundé, Cameroun, in the frame of FATEJ Festival, from 11th to 18th November 2016;

"ASSITEJ Regional Workshop", organized by ASSITEJ Uruguay, in Colonia del Sacramento, Uruguay, from 5th to 10th December 2016.

The context of the African project: The preparation of ASSITEJ’s congress in Cape Town

The congress of ASSITEJ (Association Internationale du Théâtre pour l’Enfance et la Jeunesse) is held every three years, and its next edition will take place in Africa (in May 2017 in Cape Town, South Africa), for the first time since the creation of the organization, in 1965.

Its general theme, « The cradle of creativity » refers to the encounter between youth and arts, and to the African roots of humanity. It will gather several hundreds of professionals of performing arts and youth, from all around the world, since ASSITEJ has, to this day, 79 National centers and 5 transverse professional networks¹ representing more than 100 countries.

It will propose an international artistic program, an ensemble of symposiums and professional meetings, and a training session for 25 young international artists (Next generation program).

Scènes d’enfance - ASSITEJ France and international exchanges

Scènes d’enfance - ASSITEJ France (SEAF) is the main association of professionals of theatre for young audiences in France, and the French national center of ASSITEJ. It is a member of ASSITEJ’s EC. It gathers artists, theatres, festivals, and all the

¹ (Small Size : early childhood; International Inclusive Arts Network, inclusivity; International Theatre for Young Audiences, research Network, Research; Next Generation, professional development, Write Local Play Global, playwriting),
professionals who take part in creating productions for children and youth, and who work in France.

It is supported in its action by the government, in the frame of the "Generation Belle saison" plan, 2016 - 2020. The agreement of objectives and means between SEAF and the Ministry of Culture and Communication acknowledges three main assignments:

- Federating the professionals of TYA;
- Organizing events in order to highlight creation and facilitation towards children and young people;
- Impulse and participation in international collaborations, exchanges and diffusion.

As a representative organisation, it is, as well, the interlocutor of the Ministry of Foreign Affairs.

Its international work aims to facilitate the circulation of artists and works, exchanges of ideas, and to promote children access to a quality offering, without distinction based of nationality, cultural identity, gender, ethnicity or religion.

**Project design**

**A shared acknowledgement: the weak presence of Western Africa**

Through the answers to the calls launched out by "The cradle of creativity" festival for is artistic program and contributions to the diverse encounters, ASSITEJ noticed the weak representation of Western Africa in the candidacies. This acknowledgement cross-checks the information collected by the Executive committee of ASSITEJ, through the National centers of the continent:

- Theatre for young audiences is sparsely present, on the general level, and its networks lowly structured;
- Only a few National centers are active, representative and stable;
- Apart from Cameroon, which National center’s President served at ASSITEJ International’s Executive committee till 2014, the most active countries are likely in the sphere of influence of South Africa (Zimbabwe, Zambia, Angola), and / or are English speaking (Nigeria, Kenya);
- In Mali, in Democratic Republic of Congo, in Guinea, in Benin, in Togo, in Rwanda and in Senegal, ASSITEJ national centers are present, but have great troubles to carry on a steady functioning. Yet, some TYA artists are active, and initiatives exist (Festivals, international cooperation);
- Burkina Faso is a special case, with a new National center, and an active TYA scene, with many invested actors: artists, festival, companies.
A survey with French-speaking professionals

From September 2015 to February 2016, Scènes d’enfance – ASSITEJ France initiated a series of meetings with TYA professionals working in Western Africa: Artists, managers of venues and of cultural cooperation programs.

After a reminding of the specific importance of the Congress in Cape Town, and a general presentation of the Regional workshops of ASSITEJ, everyone has been asked to define the situation of Western African TYA, regarding his / her experience, and to express what priorities should be assigned to such a project.

To put the words from Gustave Akakpo, associated artist at the TARMAC (International theatre for francophonia, Paris), TYA is at an “embryonic” stage, in most of the countries of the region. All the persons met underline the lack of a specific recognition of the child as a spectator, and the confinement of the artists who choose to work for TYA.

If artistic exchanges seem to be facilitated in the Western countries (Mali, Burkina Faso, Niger, Chad, Ivory Coast), by free circulation agreements, they keep to be complicated, diplomatically as well as economically, between countries of the Central region (Cameroon, DRC, Congo Kinshasa). Thus the request for sharing information and techniques is important, whatever the discipline or the line of business of our interlocutors. « In my opinion, the priorities are dramaturgy, including for dance, and play : How to make the particularities of this specific audiences understood ? », asks Seydou Boro, head of « La termitièr », Choreographic development center in Ouagadougou. « How to address children, depending on their age?», resumes, in similar terms, Bilia Bah, director of Company la Muse, in Conakry, and organizer of the playwriting biennial « The universe of words ».

Many, furthermore, stress the difficulty to do, for children, theater out of pedagogy, which is, often, the only form of theatre supported by NGOs. « The misunderstanding must be dispelled », says Emilie Lansman, a publisher, and a member of the International commission of French-speaking Theatre (CITF), « and quality must be distinguished, by differencing discourse, distraction, and artistic creation. In a production for children, what is a builder ? »

Playwriting as a vector

The elements stated above shifted SEAF proposal towards creating a playwriting Laboratory : “Construire des histoires / Shaping stories”.

- The goal of the laboratory is to accompany a group of young French – speaking African professionals, recognizing themselves in TYA, and willing to develop a network, sharing good practices and experiences within ASSITEJ. This group might, in the future, expand through the National centers of ASSITEJ in Africa, the Write Local, Play Gobal network (the playwrights
network of ASSITEJ), and new sessions, organized within Africa, in French festivals, or at the TARMAC, the International French Speaking venue in Paris, or in another French-Speaking country, in which ASSITEJ is represented.

- The laboratory is dedicated to playwriting, in a broad definition: what are the specificities in building a play addressed to children? What are the needs of this audience? Can we do culture for this audience? Why quality does matter?

A first session has been held within the Festival d’Art et de Théâtre pour l’Enfance et la Jeunesse (FATEJ), in November 2016. Organized by Théâtre Chocolat, the FATEJ is one of the oldest TYA festival in Africa. In the perspective of the congress in Cape Town, it hosted a meeting of the EC of ASSITEJ International. This session was open to the professionals attending to FATEJ, which gathers many French-speaking TYA professionals.

A second session will be held within the festival « The cradle of creativity », in Cape Town. It will, thus, be included in the program of the congress of ASSITEJ, which offers, in addition to an international artistic program, a very wide range of professional meetings, workshops and seminars, organized either by the festival, or by ASSITEJ and its five thematic. This session will be open to artists form all around French-speaking Africa, through a large call out.

**The book, a factor of sustainability**

In collaboration with the main French-speaking TYA publishing houses, the participants will be proposed to work on the possible uses of a "suitcase" of selected contemporary plays they can take away when returning home.

This suitcase is composed by 20 contemporary plays, selected by the facilitators (see appendix 2)

Diverse methods will be presented, for using the suitcase with groups of scholars and students. In the future, this could likely match with the request from French schools and cultural institutions abroad, for programs using the language as a cultural vector.

Cette valise est composée de 20 pièces contemporaines sélectionnées par les intervenant/e/s (See Appendix 2 : Plays suitcase content)

The work with the suitcase is designed to contribute to the sustainability of the project:

- By establishing the participants as “resource-persons” for their peer, where access to TYA writings is technically or economically problematic;
- By allowing the participants to use the plays in their daily artistic practice, through lecturing, analyzing, sharing, as they will have been trained to during the laboratory sessions;
• By offering them the possibility of using the plays with group scholars and students. In the future, this could likely match with the request from French schools and cultural institutions abroad, for programs using the language as a cultural vector.

Yaoundé’s session

Group composition

This session gathered 15 participants (9 men, 6 women), all Cameroons, members of companies programed at the festival.

For this first experience, no selection has been made. The opportunity of taking part to playwriting workshops has been announced by the organizers of the festival to the artists, and by posters at the Cameroon Cultural Center.

It is remarkable that, Cameroon being bilingual, the usual working language of the participants was English, even if most of them mastered French as well. The work has been carried out in both languages, without any notable difficulty.

No financial contribution has been demanded to the participants.

The participants belonged to three companies programmed by the FATEJ : The Royal Jacket, le Théâtre Chocolat, Danata Theatre, participating in the whole. Therefore, the group wasn’t composed uniquely of playwrights, but, as well, of actors, directors, musicians, teachers…

Even if, to ensure their subsistence, most of them have another occupation, all of the participant count themselves as theater professional, and perform on a regular basis.

Four sessions have been held in four days, at Cameroon Cultural Center and French Cultural Center.

Management

Facilitation has been completed by Pascale Grillandini (Association Postures), Karin Serres, and Gustave Akakpo (playwrights), who managed all the sessions collec
tively. (Appendix 3 : Biographies of facilitators) Project course

“Shaping stories” in Yaoundé: a fruitful collective research

by Pascale Grillandini and Karin Serres

Despite the high number of TYA practitioners in French speaking central and western African countries, the role of playwriting for that audience seems not recognized enough. To meet such expectations, we have built a first workshop in Yaoundé (Cameroon) called “Shaping stories”, on all the ways of writing for the stage when addressing young audiences, from 11 to 14 November 2016, during the FATEJ festival, with the support of WLPG. It has launched the development of a new TYA playwriting network that will gather professionals from all Africa on the long term.

This first regional workshop wished by ASSITEJ International has been organized by Scènes d’enfance-ASSITEJ France, imagined by Pascale Grillandini, Karin Serres and Gustave Akakpo and shared with 15 TYA professionals from Cameroon. Its 2 simple rules were:

a- this laboratory works as an active group where everyone’s experience is worth the other one’s

b- each participant participates to each step

1) Reading and exchanges from four French speaking plays:

- La Mère trop tôt (The too early mother) / Gustave Akakpo - Lansman éditeur / France/Togo
- A bout de sueurs (Sweatless) / Hakim Bah – Lansman éditeur / Guinea
- L’Ogrelet (The ogreling) / Suzanne Lebeau – éditions Théâtrales / Québec
- A la renverse (Upside down) / Karin Serres – Actes sud –Heyoka / France

Collective reading allows to tackle contemporary dramaturgies from language and corpse experiment altogether, from sensations and intimate questionings, leading to more formal debates.

This process enlarges our intuitive connection to writing, exploring each author’s writing specificities and seeing the use of French in its vehicular fonction, by practicing the diversity of French languages.

The first exchanges steered the group to very precise problematics: how to start a play, how to introduce mystery, the form, the theatricality, the possibilities for the scene, the address to young audiences.

The experience focused on the relation to other languages as well and the participants expressed their feedbacks to rhythm and sonorities, expanding cultural and linguistic boundaries (in Cameroun, besides African languages there are 2 official languages, French and English).
The collective reading out loud has fused the group, free from representation stakes, focused on exploring dramaturgical stakes of the texts. The strength of the chosen plays has inspired fundamental reflections, particularly on production for young audience: subjects, characters, links with society...

2) Sensorial writing exploration

As a common territory with young audiences, we proposed sensoriality: feeling more than thinking, intuition over rationality. This second part of the workshop has been deeply influenced by our former talks, especially those about monsters, which opened the door for imaginary words and fears to be shared.

Each participant would write a very short story linked with the other ones by the same moment: a kid’s awakening, kid whose various gender and age had been found by rolling dices playfully. The launching of the story was given by precise beginning of sentences appealing to our 5 senses, to be freely completed, on behalf of this kid. We shared these sensorial drafts out loud in the circle before diving back into our writing, allowed to abandon or to change any sentence to fit freely with our story. Then, after a while, we read our stories out loud back together.

We ended it by talking about the different ways to develop the theatricality of these scenarii later, using all our skills (playing, dancing, music, puppets…) to sharpen words, dramaturgy and address to the kids. The diversity of the participants’ experiences and jobs has been a fruitful asset all along this final talk aimed to the future.

After 4 days of common work and questionings shared in a sincere, deep and free mood, the group wishes to pursue that genuine experiment on kids-eater-monsters, aiming to a collective creation. Our next step will be sharing our personnal and cultural monsters’ description online. Then we would like to build other workshops in Cameroon or in some neighbour countries, and we will meet partially along with other African professionals in Cape Town, in may 2017.

In such short amount of time, we feel it’s impossible to talk about any african playwriting for YA’s specificity, but the richness of the collective work and the depth of the questionings shared amongst us all professionals are a living proof of the long term value of theses new regional workshops imagined by ASSITEJ.

Evaluation

At the end of the Yaoundé session, a questionnaire for participants was developed in collaboration with the Project group of the Executive Committee to evaluate all regional workshops.

13 out of the 15 participants filled this for. According to their answers:
Group composition:

**Gender (out of 15 participants):**

- Female: 6
- Male: 9

**Age (%):**

- Under 20: 23.1%
- 21-35: 46.2%
- 36-45: 23.1%
- 46-55:

**Occupation (several answers are possible):**

- Comédien/ne: 8
- Musicien/e: 1
- Danseur/se: 3
- Chorégraphe: 2
- Enseignant/a: 2
- Metteur/ne en scène: 1
- Auteur: 4
- Autre: 3
Years of experience of working in theatre for young audiences

Appreciation of the workshop:

Length

Facilitation (%):
Qualitative statements

Expectations

Participants' statements highlight demands of three orders:

- Acquire new skills to enrich their professional practice ("Improve my skills", "To be able to write plays for children below the age of 7")
- Share experiences between artists ("A forum to share our experiences")
- Meet international professionals ("meet professional playwrights with whom we could exchange ideas on theatre for children and to develop new perspectives")

It is noticeable that, whatever the occupations carried out and the level of specialization, address to young audiences and dramaturgy were unanimously acknowledged as the main dimension of the session.

Feedback on the structure

The participant have very favorably evaluated the course of the 4 sessions.

Feedback on the facilitation

The participant underline, globally, the input from the sessions to their artistic universe, through an open and interactive device: "It was very excellent because I really made me know and understand that I can do theater and dance"; "They introduced the tricks to ease writing, without, however, fixing or channeling the genius of one another. It was really open and fantastic"; "There were new perspectives in coming up with a story. Phrases, objects and images were used as inspirations to come up with a story."

Feedback on achievements

The analysis of their statements highlights that the participants felt, notably, reinforced in their professional approach;

- Through acquisition of new skills and sources of inspiration: "It brought me the knowledge, writing, making theatre with what I feel, real imagination and many other things... » ; « Another quality, way of understanding, handle the topics » ; « Telling a story in a simple language ».
- Through sharing and confrontation with other artists: « the most wonderfull which we dealt on is the issue of exchanging ideas which makes me to be

Answers to the questionnaire: https://goo.gl/9uCKiJ
globalized by knowing different things out of the country”; “I find that, starting from this workshop my artistic world enlarged”.

Evaluation of needs

As an answer to the question “What other skills do you feel TYA artists in your region would need?”, the participants mention, in first place, technical skills (Choreography, writing, direction, acting, music, lightning). Several, however, put forward an important need of support and strengthening of exchanges: “The artists of my region need management, moral and financial support, things which might allow us to really move on, because we want it”; “They need support for our culture to gain self-confidence”.

Follow up of the "Yaoundé" group

Writing project on monsters

It is, notably, from the work on the play “L’ogrelêt”, from Suzanne Lebeau, that emerged the idea of a cooperative work on the topic of the monsters, driven by the speakers of the workshop, in the perspective of a collective project of creation. A first text, from one of the participants, has been dropped in December.

Participation in the Cape Town session

Some of the participant could take part in the Cape Town session, through the general call out for French-speaking Africa

WLPG

An insertion in WLPG’s activity is strongly wished, for it would allow to get on offering international openings in a larger network than the group’s own, and fully devoted to playwriting. Practical propositions (how to get involved, how to share your works with other authors) should be made by WLPG.

Follow ups 2017

Objectives for the Cape Town session

The second session of the Laboratory will occur in Cape Town, from 20th to 27th May 2017. The principle has been validated by the Executive committee and by Yvette Hardie, representing the festival “The cradle of creativity ». Details on planning and hosting are to be defined.

It will be preceded by a call out and a selection, in order to form a group up to 20 participants. In addition to its participation to the workshops, this group will take part in the world festival: it will likely have all the opportunities of networking, and
benefit from the input of the artistic program and the professional encounters in the festival.

In this favorable context, Cape Town’s session should be a fundamental step in the way of building a permanent, professional network of French speaking African TYA, linked to the national centers of ASSITEJ in the involved countries. This dimension should be a part of the intern’s course.

Call out

The call out should be launched just after the EC meeting of Seoul (4th to 10th of January 2017), through the medias of ASSITEJ, Scènes d’enfance - ASSITEJ France and WLPG.

The selection of the candidates will be carried out by the speakers and the Project group of ASSITEJ. The goals for it are:

- Creativity;
- Build a group which fosters TYA in the countries where it is possible / effective (keep in mind the national centers that can be reinforced in the process);
- Selects candidates who can network;
- Look for a fair geographical distribution
- Look for gender parity

It has been decided to stay in the French-speaking area: we have to support French-speaking artist in their wish to work for TYA, and accompany them in their access to the international network of ASSITEJ.

As far as possible, the Cape Town group must include people involved in future African sessions of the laboratory. To date, Benin, Burkina, Guinea and Togo are the prospective host countries.

Backing the participants

A collaboration with the French Institutes and cultural centers is wished, and already engaged, regarding the French Institute in South Africa, which is involved in Cape Town festival.

French institutes in the participant’s countries will be, notably, requested to help with international mobility (flight tickets and visas). The ability to contribute to cultural institution’s activities forms, indeed, an integral part of the cursus, through the text suitcase and its potential uses.
Other aims

Internationalization of the project: access to translation

It is desirable that the topic of translation of contemporary plays be integrated into the reflections of ASSITEJ. For the playwright, either writing or not in a majority language, translation underlies their access to the richness of a world network. The participation of professional translators, involved in TYA, should, as well, get a very valuable point of view to ASSITEJ’s networks and encounters.

As such, the planned internationalization of the game « A day, A play », created by ASSITEJ France and transmitted, this year, to WLPG, may be viewed as a first step, able to highlight the stakes and the problems related to this question.

Similarly, we would like to see reflection on practical possibilities of access to translation and, depending on the funding available, that part of the Laboratory's budget should be invested in this field.

Professionalization: access to rights

The recognition of artists’ moral and financial rights over their work is an important condition for their professionalization. Contacts with the SACD have been taken, and reflection has to be made, to integrate training in copyright in the proposed curriculum.

Future goals

The organization of regular sessions of the Laboratory is desirable, to extend the activity of the network, and to regularly integrate new members.

Session in Africa - 2018

Organization of a laboratory on the occasion of a festival in Africa, in partnership with the concerned structure (s): festival, ASSITEJ center

Session in France - 2019

Organization of a laboratory and an artistic tour in partnership with the Tarmac (Théâtre national de la Francophonie, Paris), and a French festival, or the Artistic Encounters of ASSITEJ, as the case may be.
Appendix

Appendix 1: Definition of the Regional workshops

Aims of ASSITEJ Regional Workshops

- To share skills and knowledge between the different regions of the world.
- For artists in TYA in under-developed regions to get access to high level professional development and inter-regional networking.

Sustainability

For each workshop to leave as much behind as possible it is important to aim them at artists who are likely to be able to pass the skills on and thus sustain them in the region (leaders). What is left behind after the workshops are held are seeds for the future.

Context

The workshops need to be organized in close collaboration with the respective regions, since the context is of utmost importance. The workshops should be relevant, appropriate and important for the regions.

The format

The Artistic Gatherings and Congresses of ASSITEJ can serve as a platform to map the needs in different regions and even to train prospective workshop leaders. This can also be done through online surveys and during EC meetings in the regions.

The pilot regional workshops will be initiated (and possibly led) by Executive committee members of ASSITEJ. Future workshops can be initiated from the regions themselves.

The ASSITEJ centres in the region agree on a suitable location for the workshops. An ideal location would be a space in a rural area, but still quite easy to get to, with at least three working spaces and accommodation a minimum of 30 people and (2-3 workshops).

The workshops should last a minimum of 3 days.

Costs: Participants pay for their own travel (it’s within their region, so it’s not too expensive) and for the basic accommodation and meals on offer. This could be partly subsidized by the local ASSITEJ centres if at all possible.

ASSITEJ (International) helps find the suitable workshop leaders, prepares/trains them (if needed) and pays for their travel and fee as appropriate.

ONE POSSIBLE idea for a format:

- Three workshops are held simultaneously in the same place.
  This is done to create a vibrant community where artists socialize and network, not only with the people doing the same workshop as them but also with two other workshop groups. This means for example that set designers, directors and actors might all be doing separate workshops in the
same place but with opportunity to interact socially (shared meals and social events) and professionally (shared lectures or seminars, sharing of work.)

Appendix 2 : Plays suitcase content

**Actes sud**
- L’enfant cachée dans l’encrier Joël Jouanneau
- Les orphelines de Marion Aubert
- La vraie fiancée, du Olivier Py
- A la renverse de Karin Serres

**Espaces 34**
- Désarmés de Sébastien Joanniez
- A chaque étage on voit la mer, de Claire Rengade
- Au bois, de Claudine Galéa

**Ecole des Loisirs**
- Les petits mélancoliques, de Fabrice Melquiot
- Le Mioche, de Philippe Aufort
- Sissi Pieds jaunes, de Catherine Zambon
- Traversée, d’Estelle Savasta

**Editions Théâtrales**
- Yukonstyle, de Sarah Bertiaume
- Le journal de grosse patate, de Dominique Richard
- Molène de Françoise Pillet
- Alice pour le moment Sylvain Levey
- L’Ogrelet de Suzanne Lebeau

**Lansman Editeur**
- La mère trop tôt, de Gustave Akakpo
- S’embrasent, de Luc Tartar
- À la porte, de Nicolas Turon
- À bout de sueur de Hakim Bah
- La résistante, de Pietro Pizzuti
- Petites scènes pour dire le monde 1, recueil
- Pourquoi j’écris du théâtre pour les jeunes, recueil
- La scène aux ados, recueil

Appendix 3 : Biographies of facilitators

**Pascale Grillandini** est dramaturge et directrice artistique de l’association Postures (association agréée Éducation nationale et Jeunesse-éducation populaire), dont la mission est de sensibiliser les enfants et les adolescents aux écritures contemporaines, à travers l’organisation de comités de lecture. Postures organise des prix littéraires attribués par des écoliers, parmi lesquels "Inédits d’Afrique et d’outremer", prix lycéen de littérature francophone, attribué en 2015 à Hakim Bah (Guinée Conakry).

**Karin Serres** est autrice, metteuse en scène, décoratrice et traductrice de théâtre. Elle a écrit une soixantaine de pièces de théâtre, souvent éditées, créées et traduites. Elle écrit aussi des pièces radiophoniques, des romans, des albums, des chansons et des feuilletons. Elle a mis en scène plusieurs de ses pièces et saisit toutes les occasions d’élargir son horizon artistique en croisant son théâtre avec l’objet, la marionnette, le clown, l’animation, l’opéra, etc, en France comme ailleurs dans le
monde. Elle est membre dirigeante de Write Local, Play Global, réseau des écritures de l’ASSITEJ.

Auteur, illustrateur, conteur, comédien, animateur culturel, **Gustave Akakpo** est né à Amého, au Togo. Il a participé à plusieurs résidences et chantiers d’écriture, au Togo, en France, en Belgique, en Syrie...