

PROJECT TITLE

BABEL or The Art Of Listening in Theatre for Young Audiences (TYA)

CHALLENGE

Many children and young people don't encounter theatrical stories or formats that reflect their lives and don't see themselves represented onstage, if indeed they are able to access the performing arts at all. Whilst artists in the field of TYA are committed to engaging more diverse audiences, many of them are calling for more tools:

- to approach the cultural and linguistic multiplicities of diverse young audiences,
- to develop international and intercultural dialogue and mutual understanding, and
- to establish more direct and perceptive communication between artists and young audiences.

AIM

To increase and improve the artistic, linguistic, and cultural diversity in TYA through exploring communication across different verbal and non-verbal languages in order to proactively involve the voices, needs, and feedback of children and young people in the creation of artistic works, while supporting international networking through ASSITEJ International*. By fostering intercultural and intergenerational dialogue, and overcoming language barriers, the project intends to highlight the complexity and richness of the theatrical relationship between artists and children/young people of all ages and, in doing so, it seeks to enable the better representation of a wider spectrum of identities on TYA stages.

**The International Association of Theatre for Children & Young People.*

INPUTS

Target Beneficiaries

Partners, Artists, Cultural Operators, & Researchers Working In TYA

Children & Young People, Their Families, Crèches, Kindergartens, Schools, & Community Centres

Local, National & EU Cultural Authorities, Policy Makers, & Education Authorities

Partners

Project Partners

Project Leader: Teatercentrum (Denmark) <i>Aprilfestival</i>	Agora Theater (Belgium) <i>Internationalises TheaterFest</i>	Scènes d'enfance - ASSITEJ France (France) <i>2025 ASSITEJ Artistic Gathering</i>
ASSITEJ International (Italy/International) <i>Ongoing Networking Events</i>	ASSITEJ Serbia (Serbia) <i>2023 ASSITEJ Artistic Gathering</i>	ASSITEJ Sweden (Sweden) <i>Bibu / 2022 ASSITEJ Artistic Gathering</i>
Baboró (Ireland) <i>Baboró International Arts Festival for Children</i>	BRONKS (Belgium) <i>Export/Import Festival</i>	de Stilte (Netherlands) <i>BRIK Festival</i>
La Baracca (Italy) <i>Visioni di Futuro, Visioni di Teatro...</i>	LGL (Slovenia) <i>Lutke</i>	La montagne magique (Belgium) <i>EXPORT/IMPORT Festival</i>
Menų spaustuvė (Lithuania) <i>International Festival for Young Audience KITOKS</i>	laSala (Spain) <i>elPetit Festival</i>	

Associated Partners

Performing Dialogue (UK)	University of Hildesheim (Germany)	
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Regional Workshop Associated Partners

21st ASSITEJ World Congress: Voices Of The New World (Cuba)	Cradle of Creativity (South Africa)	Festival Internacional Paidéia de Teatro (Brazil)
Pesta Boneka International Biennale Puppet Festival (Indonesia)	The National Center for Culture & Arts (Jordan)	Uzbekistan State Theatre For Young Spectators (Uzbekistan)

Human Resources

Artists

Artist/Delegates At Project Activities	Artists Performing At Project Associated Festivals	Artistic Facilitators (Alex Byrne & Brigitte Dethier)
ASSITEJ Next Generation Residency Participants Programme	ASSITEJ Next Generation Workshop Participants Programme	Workshop Programme Artist Participants

Other Stakeholders

ASSITEJ International Executive Committee & Staff	European Commission Project Officer	Educators & Teachers
Festival Artistic Directors & Their Teams	Freelancers	Industry Colleagues & Stakeholders
Networks Of ASSITEJ International	Project Leadership Team	Researchers
	Volunteers	

Material & Structural Resources

ASSITEJ's Existing Communication & Networking Channels	Database Of Project Stakeholders	Festivals' Material Resources
Festivals' Structures	Financial Planning & Reporting Systems	Local Networking Of ASSITEJ National Centres
Local Networking Of Project Partners	Monitoring & Evaluation Systems	Project Partner Handbooks

Financial Resources

Creative Europe Funding	Embassy Funding	Festivals' Attendee/Delegate Participation Fees
Festivals' Box Office & Other Incomes	Festivals' Sponsorship & Support	Government, Regional, & Municipal Funding
	Independent Fundraising From Private Channels	

Places & Spaces

Physical & Digital	Festival Spaces To Meet & Network	Meeting Spaces
	Public Forums For Presentations & Dissemination	Theatre Stages
Physical Only	Rehearsal & Workshop Spaces	
Digital Only	Newsletters	Social Media
	Websites	

METHODOLOGY

	Tasks	Deliverables
WP1 Project Management, Coordination & Quality Assurance	• Overall Management (T1.1)	• Cooperation Agreement (D1.1)
	• Co-Sharing Of Artistic Direction (T1.2)	• Handbook Related To Financial & Reporting Modalities (D1.2)
	• Quality Assurance (T1.3)	• Assessment Report Baseline (D1.3)
	• Addressing Cross-Cutting Issues (T1.4)	• Cross-Cutting Issues: Environment & Ethical Codes Of Conduct #1/2/3/4 (D1.4, D1.9-D1.11)
		• Assessment Report Midline #1/2/3 (D1.5-1.7)
		• Assessment Report Endline (D1.8)
WP2 Babel Squares Festivals (The Open Squares)	• Babel Squares (T2.1)	• Leaflets #1/2/3/4/5 (D2.1, 2.6-2.9)
	• Supporting The Capacity Building Programme (T2.2)	• Reports Of Conferences About The Themes & Objectives Of The Project #1/2/3/4/5 (D2.2, 2.10-2.13)
		• Reports Of Seminars/Webinars About The Themes & Objectives Of The Project #1/2/3/4 (D2.3, 2.14-2.16)
		• Agenda Of Performances #1/2/3/4/5 (D2.4, 2.17-2.20)
		• Invitations To Networking Moments #1/2/3/4/5 (D2.5, 2.21-2.24)
WP3 The Training Programme: The Artistic Workshops (Multi-Lingual Creation Groups)	• Elaboration & Organisation Of The Workshops (T3.1)	• Reports From Public Rehearsals #1/2/3/4 (D3.1, 3.4-3.6)
	• Implementation Of The Workshops (Artistic Aspect) (T3.2)	• Reports From Micro-Performances #1/2/3/4 (D3.2, 3.7-3.9)
		• Reports – Meetings/Discussions With The Audiences #1/2/3/4 (D3.3, 3.10-3.12)
WP4 The Research (Islands Of Reflection)	• Organising The Research (T4.1)	• Records Of Mosaic Pieces #1/2/3/4 (D4.1-4.4)
	• Implementing The Research (T4.2)	
	• Islands Of Reflection (T4.3)	
	• ASSITEJ Artistic Gatherings & ASSITEJ World Congress Encounters (T4.4)	
WP5 The Catalogue Of Inspirations: Mosaic Pieces & The Book	• Collecting Of Experiences (Continuing Mosaic Pieces) (T5.1)	• The Book (Final Version) (D5.1)
	• Preparation & Production Of The Book (T5.2)	• The Mosaic (D5.2)
WP6 Intertwined Paths	• Babel Regional Workshops (T6.1)	• Reports From Regional Workshops #1/2 (D6.1, 6.3)
	• Enhance Capacity Building For Next Generation Artists (T6.2)	• Reports From Residencies For NG Artists #1/2/3 (D6.2, 6.4, 6.5)
WP7 Dissemination	• Create A Proper Documentation (T7.1)	• Website Of The Project (D7.1)
	• Identifying The Target Groups (T7.2)	• eNewsletter & Social Media #1/2/3/4 (D7.2, D7.4-7.6)
	• Development Of A Marketing Strategy (T7.3)	• Social Media Marketing Strategy (D7.3)

GOALS

		Outcomes	Impacts	
The Art Of Listening To The Audience	Questioning Assumptions Within TYA	<ul style="list-style-type: none"> • Connecting Audiences From Different Cultures 	<ul style="list-style-type: none"> • Children & Young People Better Represented & Heard 	
The Art Of Listening To The Fellow Onstage		<ul style="list-style-type: none"> • Exploring Opportunities Given By Artistic Languages To Create High-Quality Work • Focusing On Sensitivity Of Relationships With Young Audiences • Offering Children New Perspectives Through Performance 	<ul style="list-style-type: none"> • Cultural Wellbeing, Inclusion, & Citizenship Of Young Audiences Prioritised • Needs Of Contemporary Young Audiences Better Understood 	
		<ul style="list-style-type: none"> • Connecting Professionals From Different Cultures • Enhancing Mobility Of Artists & Other Cultural Operators 	<ul style="list-style-type: none"> • Intercultural TYA Sector & Audiences Diversified 	
		<ul style="list-style-type: none"> • Extending Possibilities & Awareness Of Artistic Expression & Best Practice • Reflecting On Professional Practice 	<ul style="list-style-type: none"> • Aesthetic Toolkits Developed • Improved Standards Of Practice & Quality Set • New Knowledge For The Sector Produced 	
		<ul style="list-style-type: none"> • Delivering Professional Training & Insights Around Artistic Methods • Developing Networking & Working Relationships Leading To Future Collaborations • Expanding Personal Horizons 	<ul style="list-style-type: none"> • Sensitivity Towards Understanding Audiences Increased 	
The Art Of Listening To The Young & Emerging Generation Of Artists		<ul style="list-style-type: none"> • Introducing A New Generation Of Artists From Different Cultures 	<ul style="list-style-type: none"> • Artistic Toolkits Built • Greater Reflection On Professional Practice Normalised • New & Enhanced Artistic Possibilities & Practices In TYA Explored • Professionalisation Of Young & Emerging Artists Achieved 	
The Art Of Sharing Connection & Collaboration Between Partners & The Wider TYA Sector		<ul style="list-style-type: none"> • Addressing Cross-Cutting Issues 	<ul style="list-style-type: none"> • Capacities Of TYA Professionals Internationally Improved • International Exchange Of Experience & Knowledge Enriched • Networks & Connections Within TYA Sector Enhanced • Stronger Relationships Between Partners Fostered 	
		<ul style="list-style-type: none"> • Expanding International Networks & Multicultural/Multilingual Exchange • Fostering Intercultural & Intergenerational Dialogue 		
		<ul style="list-style-type: none"> • Sharing Best Practices Of Engaging Children 		
The Art Of Advocating For TYA As Essential To Culture		<ul style="list-style-type: none"> • Advocating For Children's Rights, Particularly Within New Cultural Policies • Boosting Visibility Of TYA As A Sector • Communicating Project Activities & Learning To Wider Sector • Identifying & Representing Concerns & Priorities Of The Industry 	<ul style="list-style-type: none"> • Collective Awareness About TYA Deepened • Evidence-Based Advocacy For TYA At National & EU Levels Strengthened • Recognition Of Children's Rights Amplified • TYA As Important Part Of Culture Taken Seriously 	
		Accessibility & Diversity Within TYA Increased & Deepened		