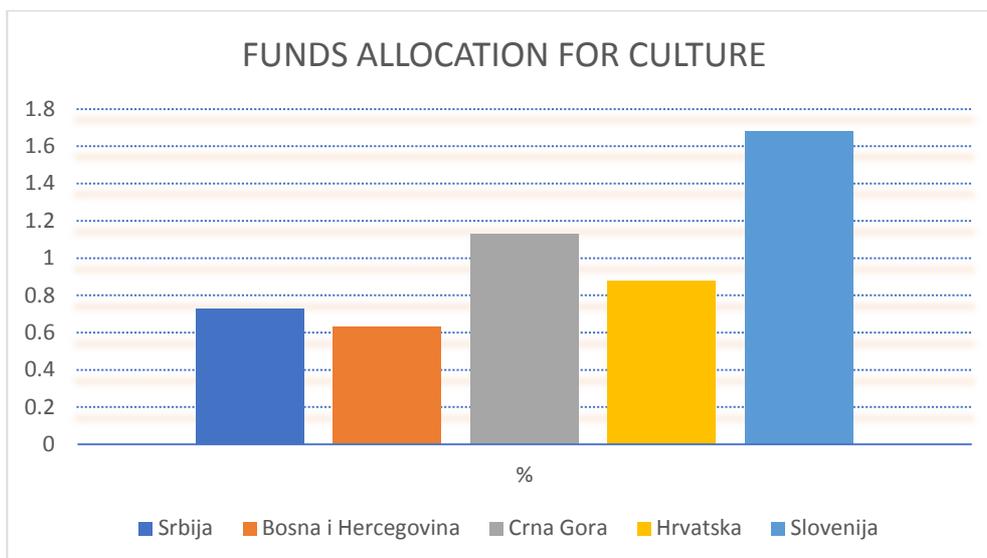


LACK OF RESOURCES

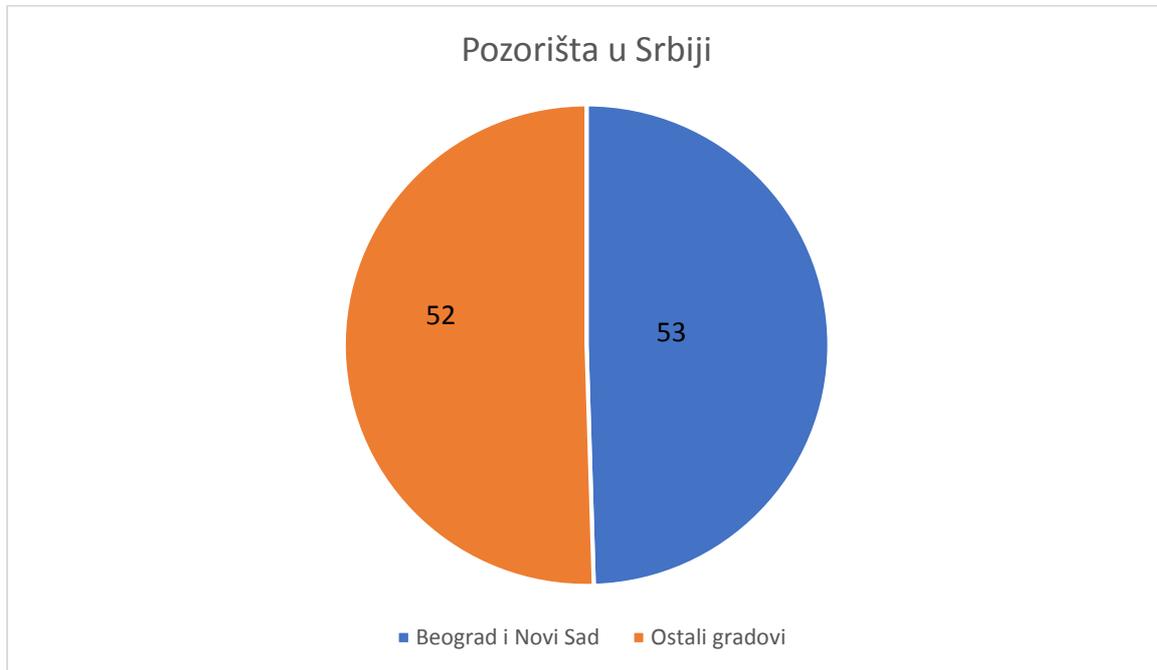
According to official figures from a 2019 "Comparative study of funds allocation for culture in the countries of Southeast Europe and their capitals" allocation of resources for culture in partner countries on this project are from 0.63% (Republic of Srpska) to 1.68% (Slovenia). Since there are no official figures of funds allocation for the entire Bosnia and Herzegovina territory (due to a complex state structure), we can claim that Serbia has the lowest percentage of culture funds allocation (0.73%). However, bigger problem our organizations are facing is centralization of these funds. Statistics show that 22€ are allocated per capita in Belgrade, while in the rest of Serbia that amount is 11€ per capita, which means that the amount of allocated resources per capita at the national level is twice as low as in Belgrade. An even bigger problem appears when we realize that two-thirds of the low percentage of allocated funds for culture go to public sector wages, which means there is three times less left for the independent sector. Furthermore, on average, theatre for young audiences is being given three times less money than theatre for adults is, which leaves us with an average investment of 1.22€ per child in Serbia, 4€ in Montenegro, 4.33€ in Croatia, and 8.66€ in Slovenia.



POOR IMPLEMENTATION OF CULTURAL POLICIES

There is a poor treatment of TYA in cultural strategies and law regulations (Serbia does not have a law on theatre), education and other public acts that contain minimum (CRO and SLO) or no (SRB, MNE, BIH) phrases such as *theatre for children* or *children's theatre*. In Serbia, and Bosnia and Herzegovina the percentage of theatres for young audiences is 30% of the total number of theatres, while Montenegro doesn't have any professional institutional theatre for children or young people. UNICEF Montenegro research from 2019 showed that 68% of kids

aged 9-18 from Montenegro haven't visited theatre in the past year. This problem becomes even bigger when we add the fact that more than 50% of the total number of theatres in project implementation countries are in capitals and big cities.



In Slovenia and Croatia that percentage is somewhat lower (43% Slovenia, 39% Croatia), we assume, among other things, because of the examples of good practice such as *Ruksak pun kulture* (A Backpack full of culture) in Croatia, and *Zlata paličica* in Slovenia. All project implementation countries have signed the Convention on the Rights of the Child (adopted by the UN General Assembly on November 20, 1989), Act 31 of the Convention says:

Act no. 31

1. States Parties recognize the right of the child to rest and leisure, to play and entertainment appropriate to the child's age, and to the free participation of cultural life and art.

2. States Parties respect and support the right of the child to participate fully in cultural and artistic life and to promote the provision of appropriate and equal opportunities for cultural, artistic, entertainment and leisure activities."

However, we get the impression that the countries involved neither have a clear strategy on TYA, nor, we dare say, a clear idea of everything TYA implies.

LACK OF
EDUCATION

Education in the field of TYA in project implementation countries is almost non-existing. Other than the Academy of Arts and Culture in Osijek (CRO) that has a department for acting and puppetry (with the poor premise that puppetry is for children only), there is no other theatre academy in project implementation countries that has any department or course that covers

TYA topics, therefore no specializations or any professional trainings in the field of TYA. There are rare examples of non-formal education that are mainly related to Festivals of theatre for children and youth, or national Assitej centers (Slovenia and Bosnia and Herzegovina do not have an active Assitej center). When asked what trainings in the field of TYA they've participated so far, theatre professionals gave us very few concrete answers, but also a significant amount of answers that clearly state that respondents did not understand the question. After graduating from theatre academy, is practical work the only way of gaining experience in TYA?

CLOSED
INSTITUTIONS

When asked why they do not engage in TYA, theatre professionals of younger generation (from all five partner countries) said it is because they have not been given a chance (73% of respondents). This information addresses the problem of closed theatre institutions that have no intention to accept not only young artists, but also new forms and contemporary plays. This leads us to the following problem:

LOW-QUALITY
CONTENT

This facts leads to a state in which theatres nurture uniform and unvarying content. Given that the percentage of TYA premieres is very low, especially when compared to performances for adults, when asked why is that, institutions mainly have said it's because TYA shows are not profitable. It becomes clear that TYA show in project implementation countries are solely profit-oriented and have not a clear idea of the audience education. Underestimation of the audience and profit-oriented theatre have led to estradization and banalization, which have finally led to the overproduction of commercial content that mostly comes from the independent sector. When asked why do they engage in TYA, theatre professionals for the most part said: because of the high income. Except for Croatia and Slovenia which have a law-regulated committee that chooses theatre content to enter schools, other partner countries do not have laws needed to establish criteria and topics, thus control the content and quality of performances. This kind of neglect creates space for an unethical, non-artistic, low-quality and, above all, an inadequate theatre for young audiences. We are talking about a very large number of shows that use bad resources and problematic topics, which are consumed by children, and which their parents pay for.

UNEDUCATED
AUDIENCE

Children, as end users of this poorly-established system full of problems, remain uneducated and deprived of quality content. And this whole poorly-established system has led to an issue that remains deeply seeded not only in the minds of decision makers , but also in the mind of expert public, and ultimately the audience:

GENERAL
MARGINALIZATION
OF THE SECTOR

Theatre for young audiences in project implementation countries is perceived as less important than theatre for adults, and performances for children are considered to be an easier form of theatre expression. There is no any prestige in TYA, there is no media space, there is no theatre critique (except in Croatia and Slovenia), there are no specialized TYA reviews, TV shows, etc. Artists engaged in TYA, if even recognized by anyone, are considered to have *failed*.

In the results of our research, one can also find that, when asked how to improve the content in TYA, the largest percentage of the expert public said:

BY NOT UNDERESTIMATING THE CHILDREN.

When Stanislavsky was asked to make a distinction between theatre for adults and theatre for children, he replied that the only important difference is that, for children, theatre should be better (Quoted from the cover of McCaslin's book, 1978).

LACK OF
COOPERATION

Although partner countries, at least in theory, are encouraging the development of international cultural cooperation and proudly emphasize it in all official documents, statistics doesn't support that. TYA theatre makers from project implementation countries are not united, they do not cooperate or exchange knowledge and experiences. They create in a closed, national-oriented environment, while cross-border cooperation could create a shared space, common field of interest, and a bigger market which could be the key for solving the same (or similar) issues they're facing thus helping development and affirmation of TYA. That is why we, as the representatives of new generation of theatre professionals, advocate the unification of partner countries in facing all above mentioned issues and putting theatre for young audiences where it belongs - to the foundations of culture, life and creation.

1. INTRODUCTION

RESEARCH OBJECTIVES

Objective 1: An overview:

- Theatre institutions
- Theatre professionals
- General public (the audience)

Methodology

The survey had three groups of respondents: representatives of institutions, theatre professionals, and the general public (the audience), data were collected through online questionnaires that were distributed through social networks.

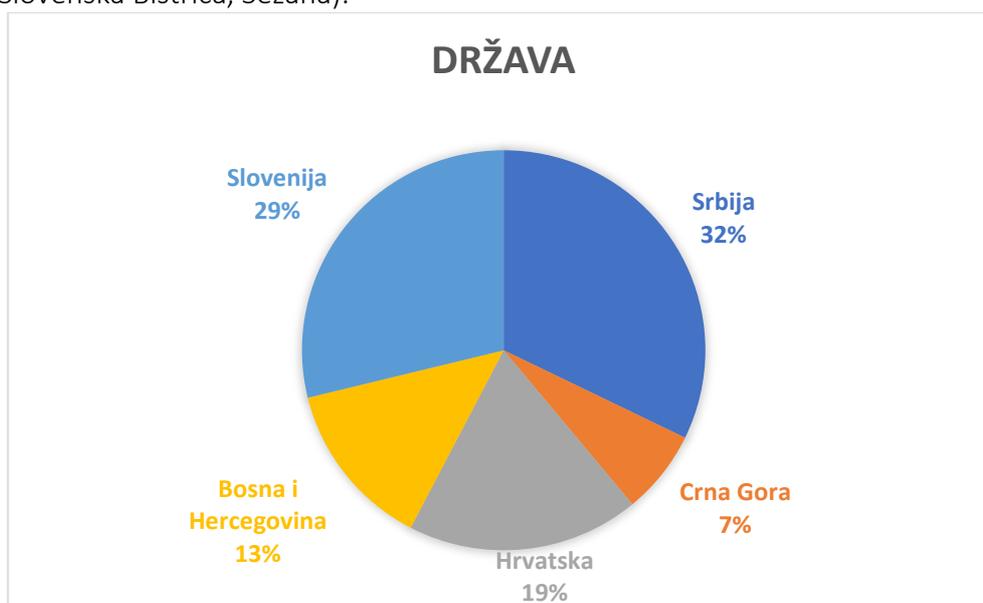
Questions were divided by area, covering the basic demographics, and general views on theatre performances for children. All data were collected online, and no personal information was requested from respondents who were informed in advance that their answers would be processed in an anonymous manner as part of a larger group.

1. Sample description – theatre institutions

1.1. Demographic characteristic

Country

Data were collected simultaneously in 5 countries (Serbia, Montenegro, Bosnia and Herzegovina, Croatia and Slovenia). Total of **59 representatives of theatre institutions** participated in the survey, of which: **19 from Serbia** (Belgrade, Bečej, Niš, Novi Sad, Sombor, Subotica, Šabac), **8 from Bosnia and Herzegovina** (Kozarska Dubica, Sarajevo, Prijedor, Banja Luka, Lopare, Foča), **4 from Montenegro** (Budva, Cetinje, Podgorica), **11 from Croatia** (Karlovac, Osijek, Požega, Rijeka, Sisak, Sveta Nedelja, Zagreb) i **17 from Slovenia** (Ljubljana, Maribor, Novo Mesto, Slovenska Bistrica, Sežana).



The type of institution

From the total number of respondents from Serbia, 26% are representatives of government institutions, 37% of local/city theatre institutions, and 42% of independent theatres.

From the total number of respondents from Croatia, 18% are representatives of government institutions, 64% of local/city theatre institutions, and 18% of independent theatres.

From the total number of respondents from Montenegro, 75% are representatives of government institutions, 25% of local/city theatre institutions, there were no representatives of independent theatres.

From the total number of respondents from Bosnia and Herzegovina, 37,5% are representatives of government institutions, 50% of local/city theatre institutions, and 12,5% of independent theatres.

From the total number of respondents from Slovenia, 41% are representatives of government institutions, 18% of local/city theatre institutions, 65% of independent theatres, and 6% (one theatre institution) under the management of NGO.

The survey included 7 theatres for children from Serbia, 5 theatres for children from Croatia, 1 institution that has theatre production for children from Montenegro, 11 theatres for children from Slovenia, and none from Bosnia and Herzegovina.

The number of productions in the past year

According to the survey, in the past year at least one produced show for children and youth had 75% respondents from Serbia (14 theatres), 73% from Croatia (8 theatres), 25% from Montenegro (1 theatre), 50% from Bosnia and Herzegovina (4 theatres), and 76,5% from Slovenia (13 theatres).

The number of productions per year

In Serbia, on an annual basis, the average number of shows for children is 3, with respondents stating that, on average, at least 2 productions that are author-based, while 1 is contemporary.

In Croatia, on an annual basis, the average number of shows for children is 5, with respondents stating that, on average, at least 4 are author-based, while 3 are contemporary.

In Montenegro, on an annual basis, the average number of shows for children is 2, with respondents stating that at least 1 is author-based and 1 is contemporary.

In Bosnia and Herzegovina, on an annual basis, average number of shows for children is 3, with no show is neither contemporary, or author-based.

In Serbia, on an annual basis, the average number of shows for children is 36, with respondents stating that at least 7 shows are author-based, and 11 are contemporary.

Number of employees in the institution with at least one additional educational activity in the field of TYA:

In Serbia, out of a total of 14 institutions that had TYA productions in the past year, an average of 3 people have additional education.

In Croatia, out of a total of 8 institutions that had TYA productions in the past year, an average of 3 people have additional education.

In Montenegro, one institution that had TYA productions in the past year, stated the number of 5 employees who have additional education (i.e. through Kotor Festival of Theatre for Children).

In Bosnia and Herzegovina, out of a total of 4 institutions that had TYA productions in the past year, none has employees that have additional education in TYA.

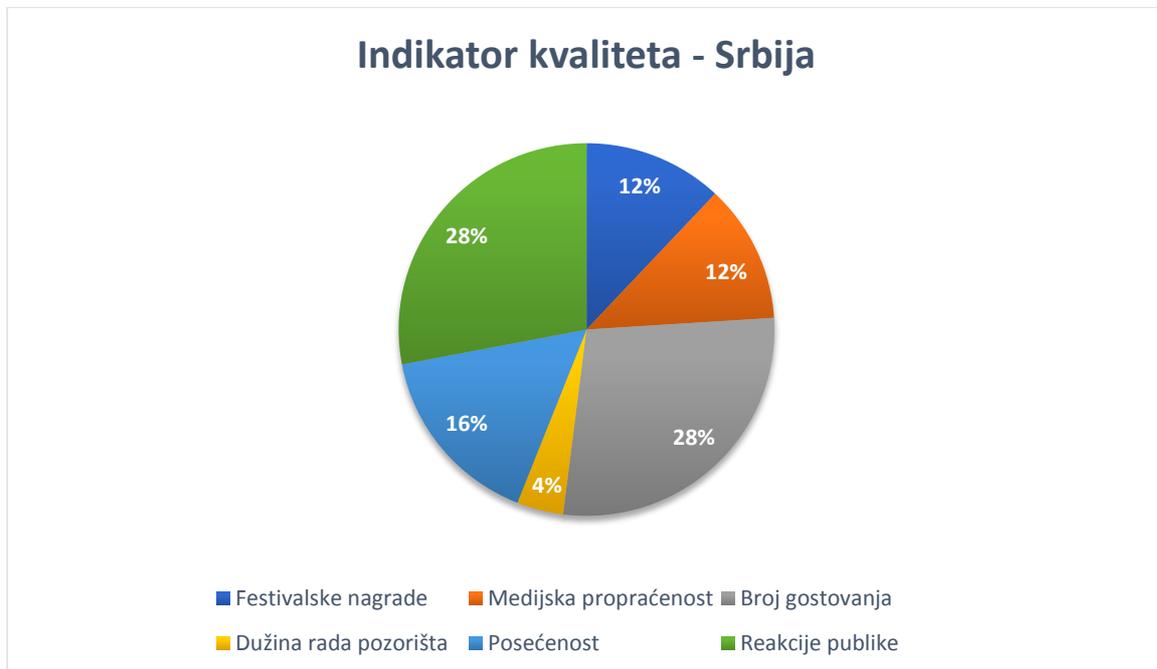
In Slovenia, out of a total of 13 institutions that had TYA productions in the past year, an average of 1, up to 2 people have additional education.

However, these numbers have to be taken into consideration once again, since there is no clear criteria, hence estimates could be a bit unrealistic.

1.2. Quality indicators

Qualitative data were collected, which means it was possible for respondents to write their own answers.

In Serbia respondents mostly rely on audience reactions (28%) and the amount of touring dates (28%) as a quality indicator.



In Croatia, respondents mostly rely on audience attendance (35%) and reactions (24%).

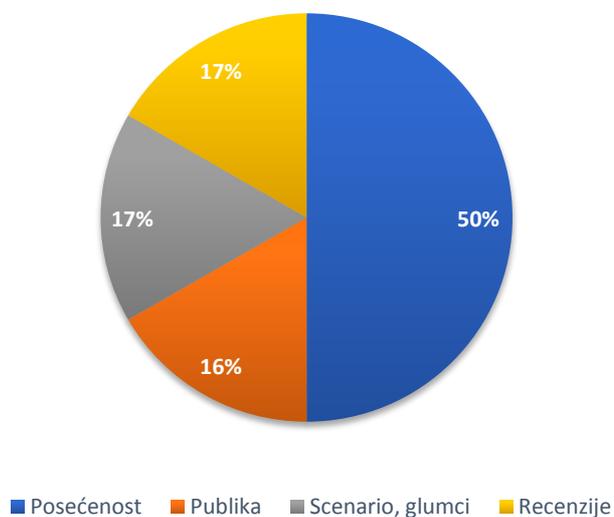
Indikator kvaliteta - Hrvatska



In Montenegro, the only answer was the number of awards from theatre festivals and the number of spectators.

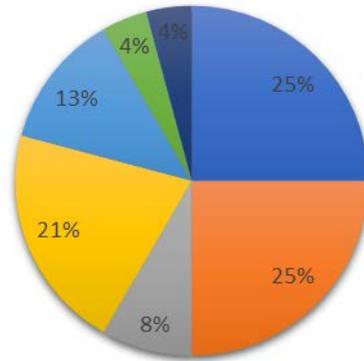
In Bosnia and Herzegovina, it is mostly the audience attendance (50%).

Indikator kvaliteta - BiH



In Slovenia, the most frequent answers were audience attendance (25%) and audience reactions (25%), while 21% of respondents stated expert reviews as a quality indicator.

Indikator kvaliteta - SLO



1.3. Education in the field of TYA

Respondents from Serbia:

- Applied theatre methods for working with disabled persons
- The *Dramagogy* conference
- Applied Theatre Study Programme
- Montesori
- Little Theatre Experts
- Bazaart seminars

Respondents from Croatia:

- Theatre workshops of theatre Tirena, kamishibai workshops of Hiša otrok in umetnosti from Ljubljana (SLO)

- Workshops at International Puppet Theatre Festival, storytelling workshops

Respondents from Montenegro:

- Education through Kotor Festival of Theatre for Children

Respondents from Bosnia and Herzegovina:

- Pogled ka knjizi

Respondents from Slovenia

- Cultural Bazaar
- REPUBLIC OF SLOVENIA PUBLIC FUND FOR CULTURAL ACTIVITIES (JKSD)
- Kamishibai workshops
- Celovit obisk gledališča
- Theatre workshops organized by JSKD
- Slogjevi seminars
- Professional training through SLOGI
- Puppetry and theatre seminars organized by JSKD

Dramska pedagogika

Hiša otrok in umetnosti, Društvo IMPRO Bodigatreba, Pionirski dom

1.3. Reasons of not producing TYA content

Serbia: Insufficient funds, lack of interest, not profitable („they get out of date fast“)

Croatia: not the primary focus of the institution, no production, not profitable

Montenegro: not enough audience, with the change of management the stage for children was cancelled

Bosnia and Herzegovina: not the primary focus of the institution, lack of offers for cooperation

Slovenia: not the primary focus of the institution, children are not the target group

1.4. Education and professional training in TYA (answers of theatre representatives from institutions that don't have productions for children and young people)

One respondent from Serbia mentioned projects *Mali pozorišni eksperti (Little Theatre Experts)* and *Mladi pozorišni eksperti (Young Theatre Experts)* organized by Tri Groša/The Three Penny organization, which deals with the development of children/youth theatre audience. Two respondents from Slovenia mentioned *Prvi prizor (The First Scene)* and *Pismenost za gledališče (Theatre Literacy)*.

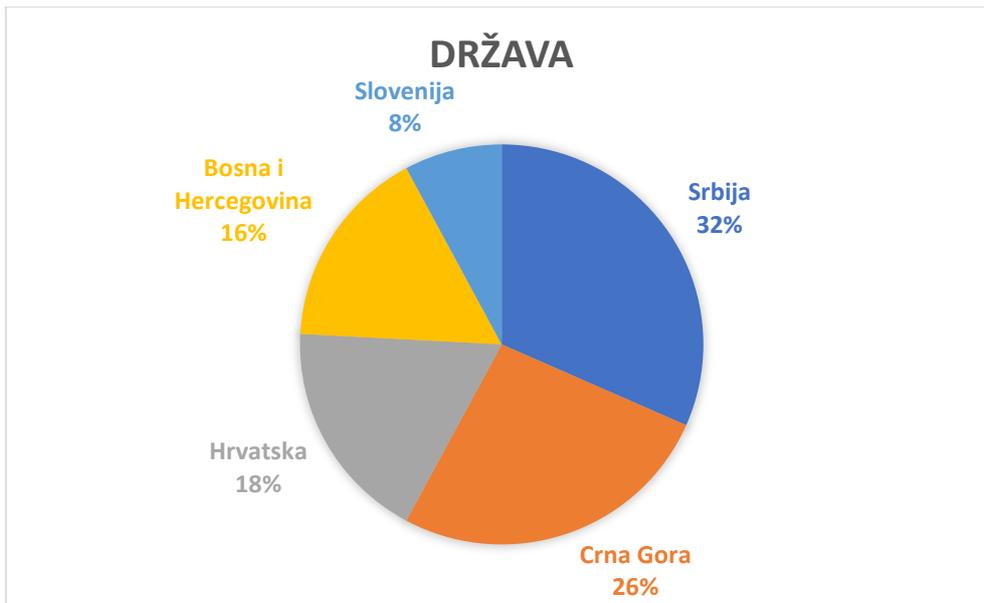
Respondents from other three countries mentioned no concrete education programmes, workshops or professional trainings whatsoever.

2. Sample description – general public (the audience)

2.1. Demographic characteristic

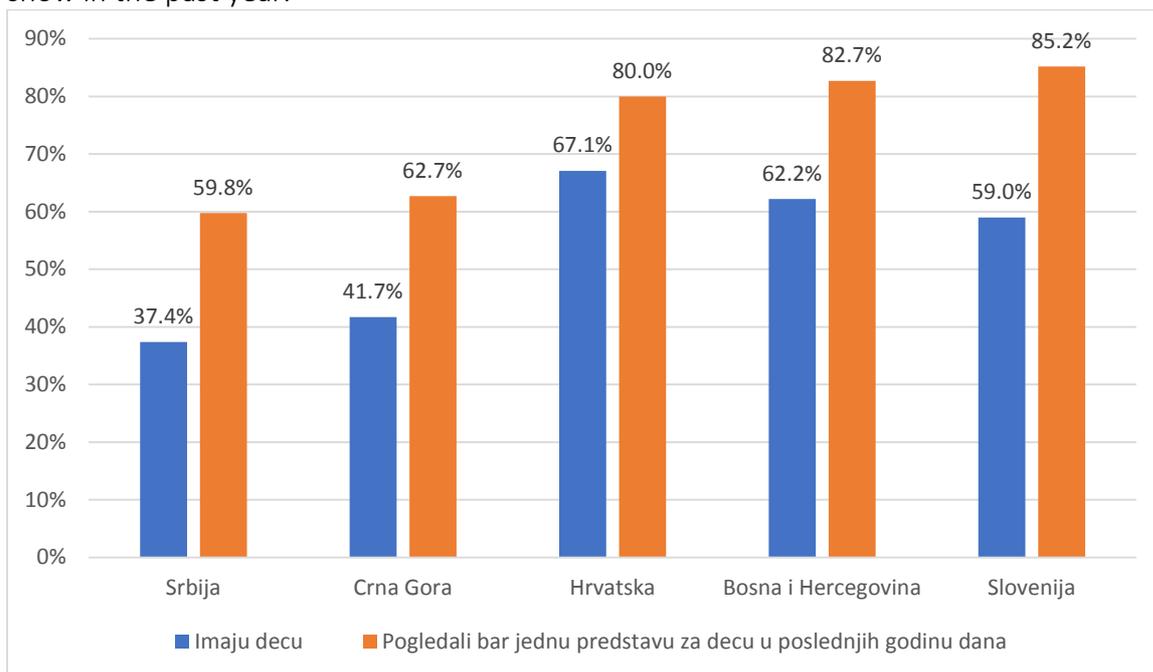
Country

Data were collected simultaneously in 5 countries (Serbia, Montenegro, Bosnia and Herzegovina, Croatia and Slovenia). Total of **678 general public respondents** participated in the survey, of which: **246 respondents from Serbia** (67,1%, female), **127 from Bosnia and Herzegovina** (62,2% female), **204 from Montenegro** (76,5% female), **140 from Croatia** (88,6% female) i **61 from Slovenia** (83,6% female).



The number of watched shows

According to the survey, a significantly higher number of respondents who don't have children, than the ones who do, stated that they have watched a theatre for young audiences show in the past year.



Survey results also showed that, on average, respondents from Serbia and from Montenegro saw 5 shows for young audiences in the past year, respondents from Bosnia and Herzegovina saw 3, respondents from Croatia saw 8, while the ones from Slovenia saw 6 TYA shows in the past year.

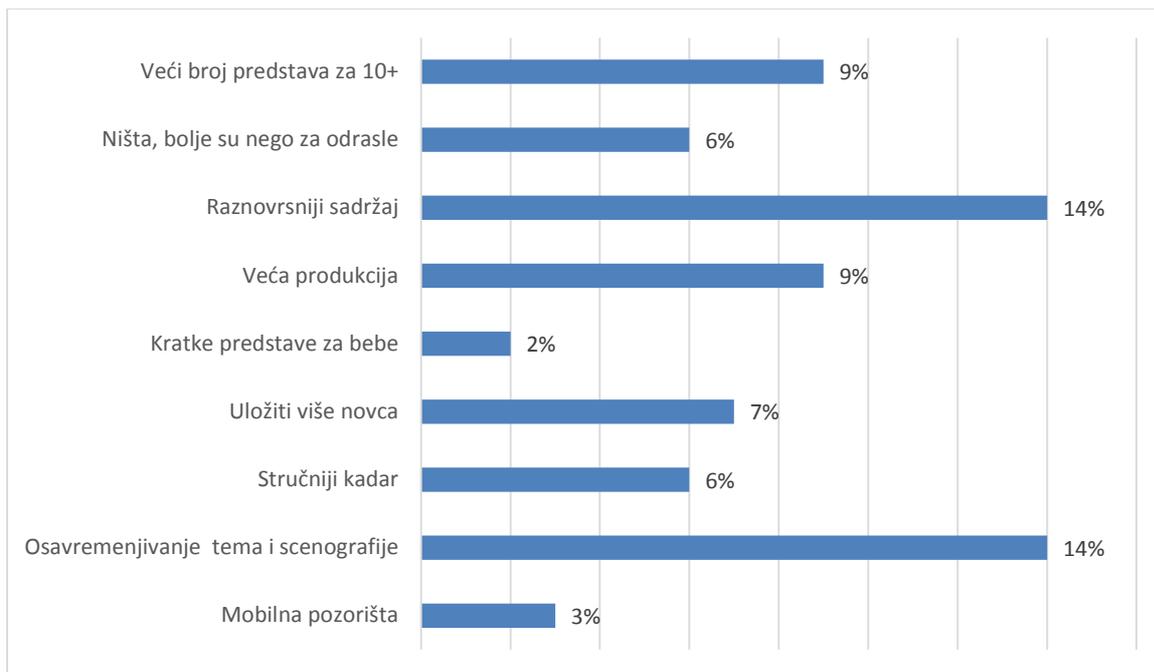
2.2. Quality indicators

2.3. Improvement and development possibilities in TYA

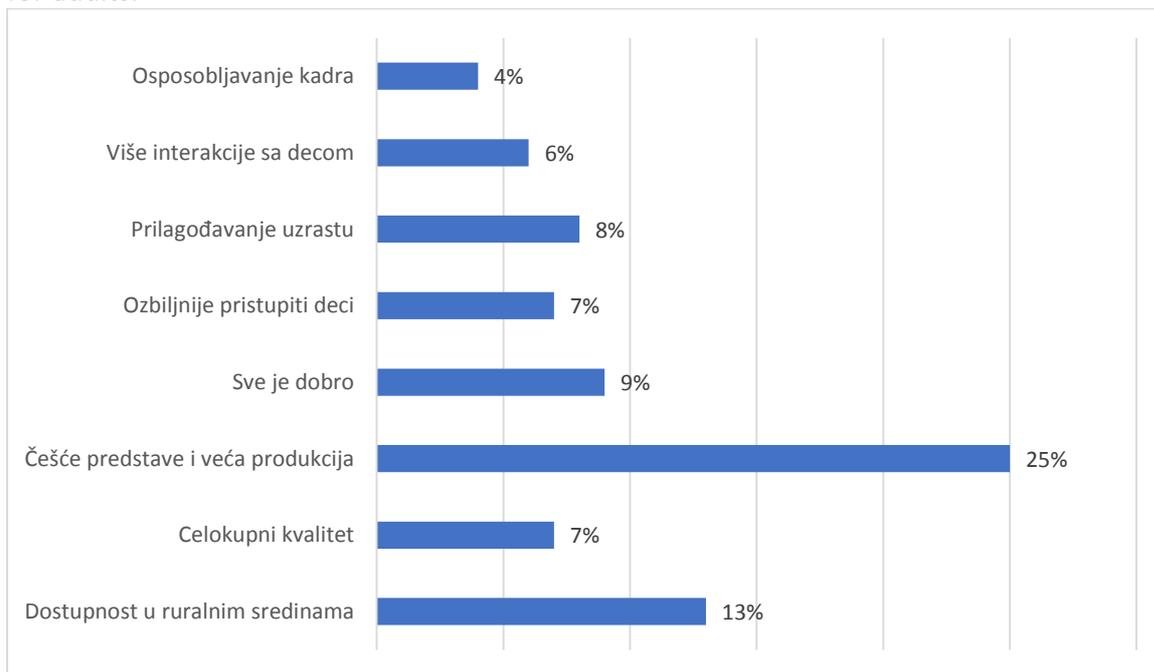
Respondents from Serbia most frequently stated that it is necessary to modernize content of shows hence make them more contemporary, as well as to adjust shows to the age-appropriateness, and not to underestimate the children as an audience.



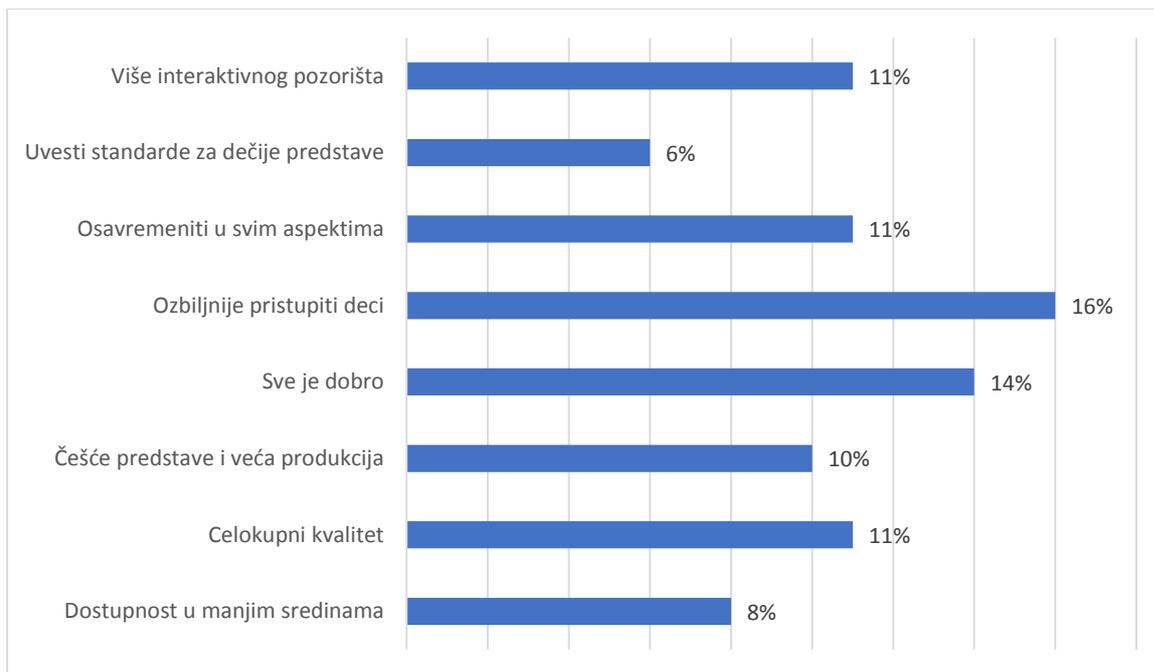
When asked about possible improvements in the field of TYA, respondents from Bosnia and Herzegovina suggested modernizing topics, costumes, and set-design, hence making the content more contemporary, but also making it more diverse („less of Pinocchios and Little Mermaids“). However, 6% of respondents stated that theatre shows for children are even better than the ones for adults.



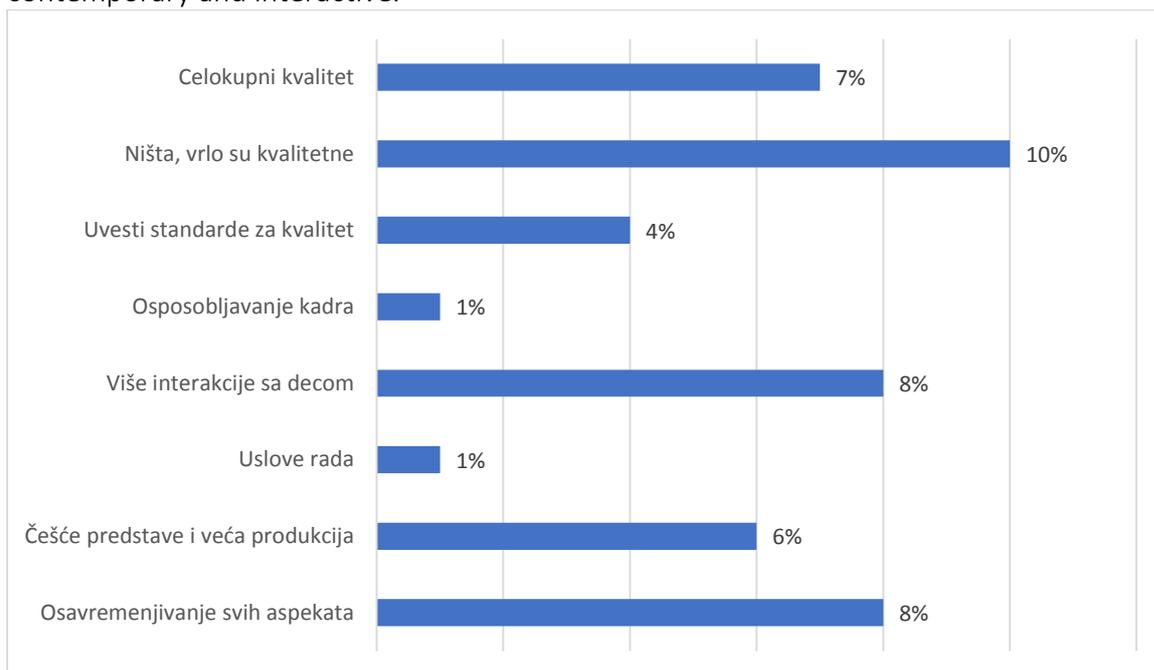
Respondents from Montenegro said it is important to increase the number of different shows, but also the number of showings, as well as making them more accessible for children from smaller and undeveloped communities. As many as 9% of respondents think that nothing should be changed and that theatre for young audiences is better than the one for adults.



Respondents from Croatia are the most satisfied when it comes to the current situation in TYA, and mostly suggest that children should not be underestimated as an audience.



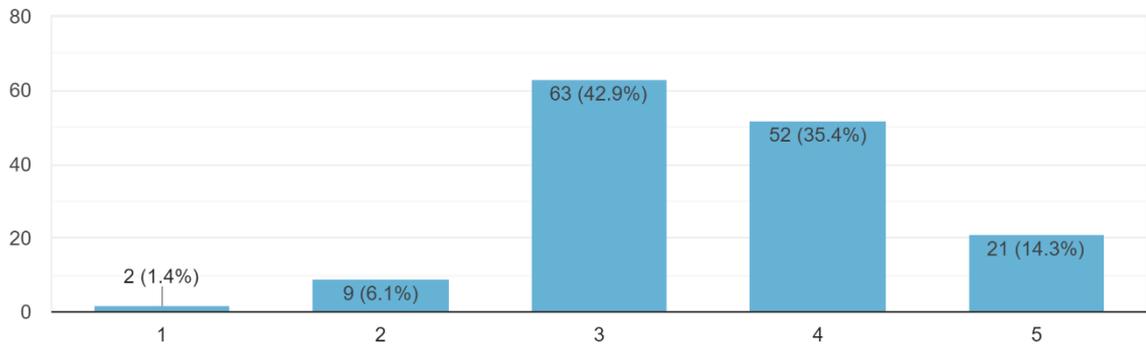
According to the majority of the respondents from Slovenia, nothing should be changed, but they stated there is a room for improvement when it comes to making the content more contemporary and interactive.



2.4. The average quality of TYA

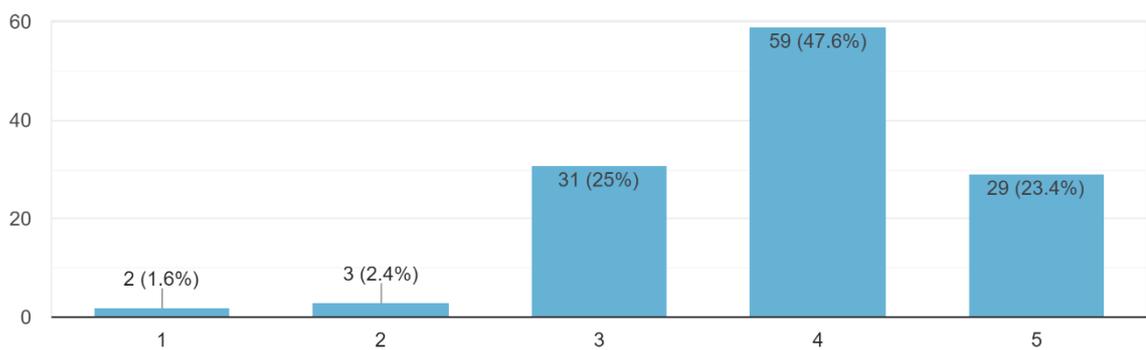
When asked to rate the quality of theatre for young audiences in their country on a scale from 1 to 5, respondents from Serbia gave it an average of 3.5, while more than one-third of the respondents rated it even higher.

Na osnovu predstava koje ste pogledali do sada, ocenite generalni kvalitet pozorišta za decu:
147 responses



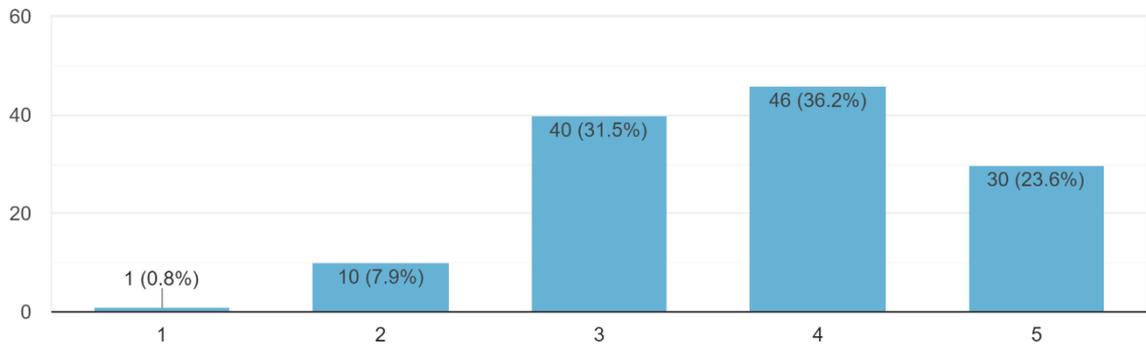
The average rate of TYA according to the respondents from Bosnia and Herzegovina was 3.8, while two-thirds of the respondents rated quality with high marks.

Na osnovu predstava koje ste pogledali do sada, ocijenite generalni kvalitet pozorišta za decu:
124 responses



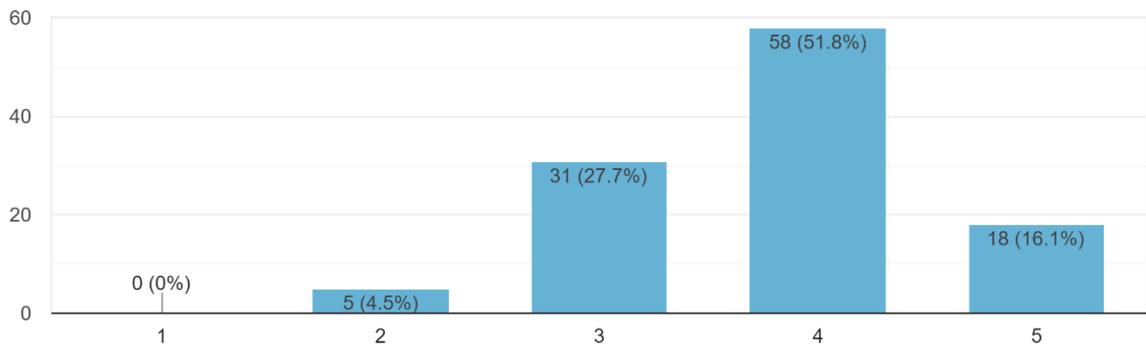
Respondents from Montenegro, gave it an average of 3.7, and just over half rated quality with high marks.

Na osnovu predstava koje ste pogledali do sada, ocijenite generalni kvalitet pozorišta za djecu:
127 responses



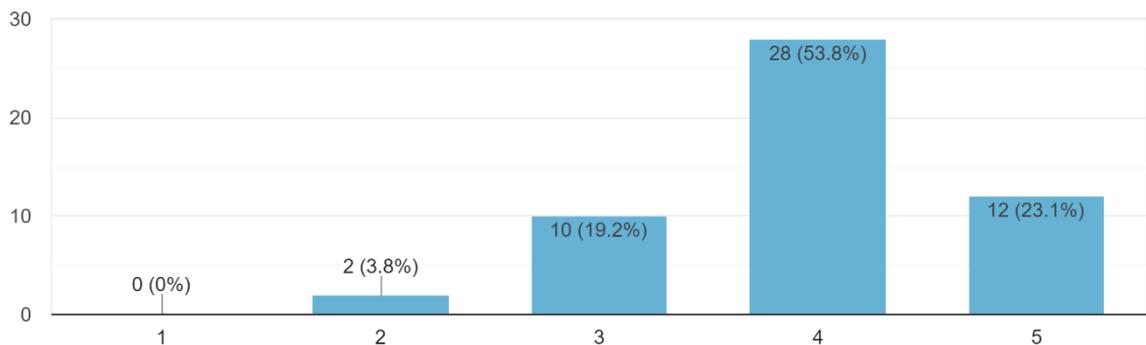
In Croatia, the average quality rate was 3.8, while only 4.5% of respondents gave low marks.

Na osnovi predstava koje ste pogledali dosad ocijenite generalnu kvalitetu kazališta za djecu:
112 responses



In Slovenia, the average quality of TYA was rated highest, with an average of 3.9. More than two-thirds of the respondents rated it very high.

Na podlagi do sedaj gledanih predstav ocenite splošno kakovost gledališča za otroke:
52 responses

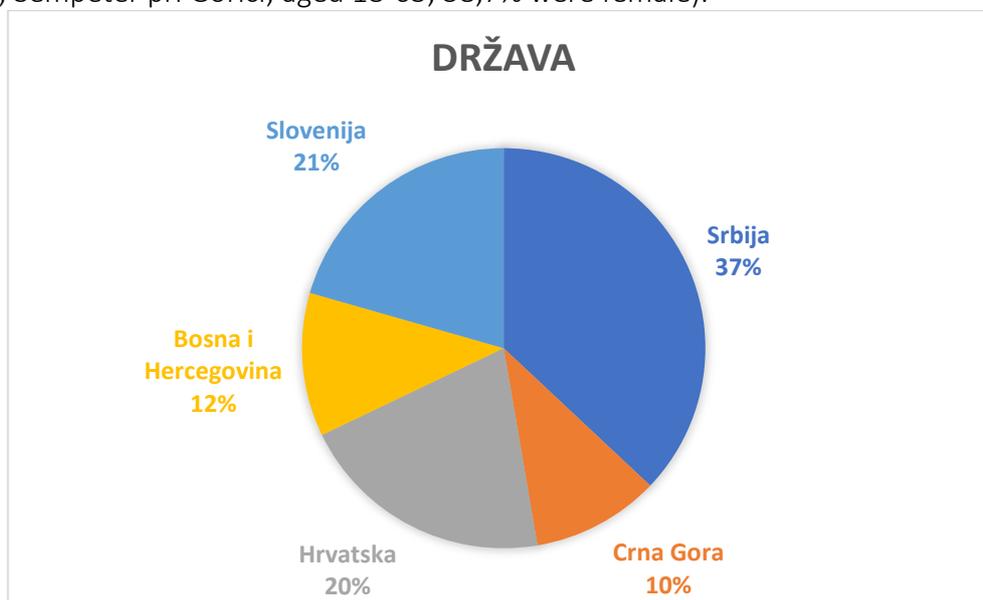


3. Sample description – theatre professionals

3.1. Demographic characteristics

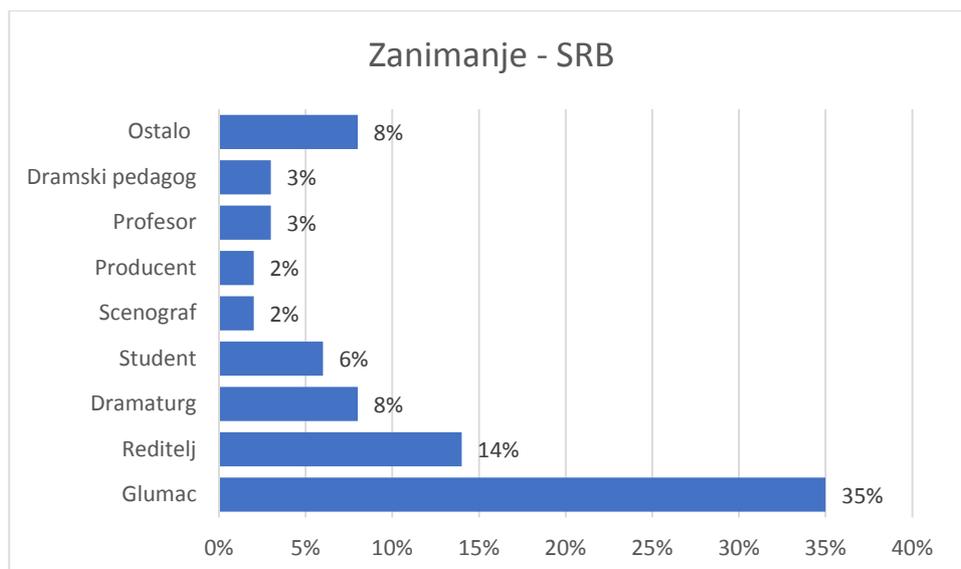
Country

Data were collected simultaneously in 5 countries (Serbia, Montenegro, Bosnia and Herzegovina, Croatia and Slovenia). Total of **224 theatre professionals** participated in the survey, of which: **83 respondents from Serbia** (Belgrade, Novi Sad, Kragujevac, Subotica, Rekovac, Niš; aged 19-63; of which two-thirds, 66,3% were female), **26 respondents from Bosnia and Herzegovina** (Banja Luka, Brod, Foča, Lukavac, Prijedor; aged 20-76; 57,7% were female), **23 respondents from Montenegro** (Golubovci, Herceg Novi, Kotor, Nikšić, Cetinje, Podgorica; aged 21-58; 56,6% were female), **46 respondents from Croatia** (Čakovec, Zadar, Osijek, Dubrovnik, Požega, Rakitje – Sveta Nedjelja, Sisak, Velika Gorica, Veliko Trgovišće; aged 22-60; 60,6% were female) and **46 from Slovenia** (Ljubljana, Maribor, Kranj, Jasenice, Bruselj, Vrhnika, Šempeter pri Gorici; aged 18-63; 58,7% were female).



Occupation distributions

Most respondents from Serbia are engaged in acting. In the *Other* category there were answers such as: Programme organizer, Teacher, Ballet Pedagogue, Editor, etc.



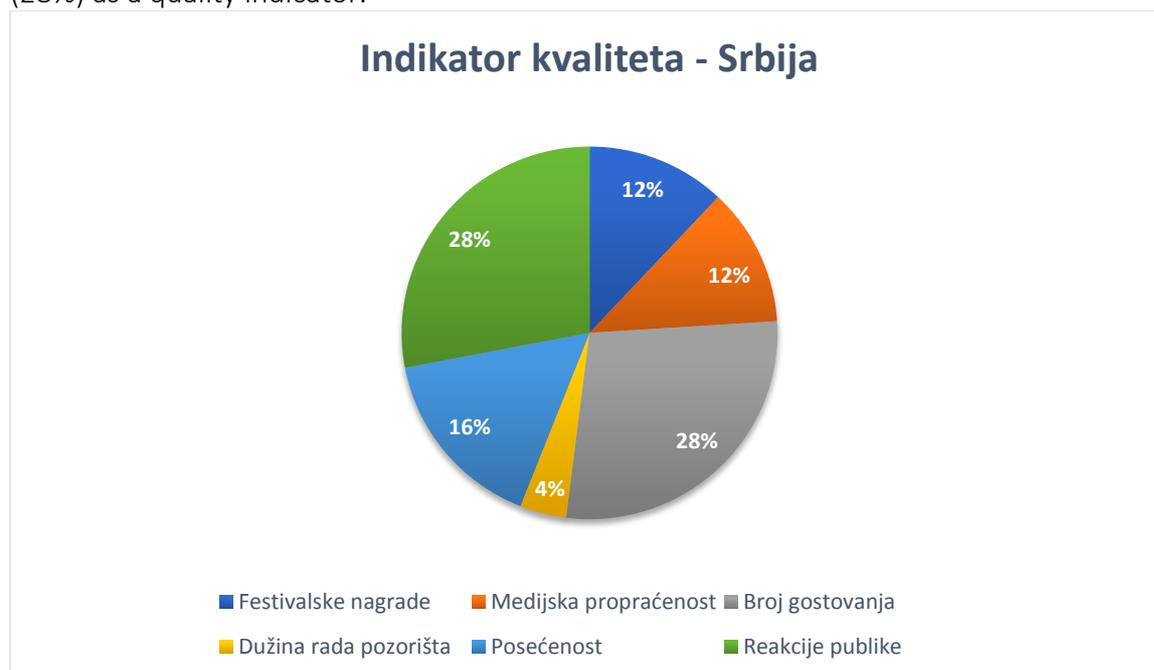
Number of theatre professionals in TYA

According to the survey results, of the total number of respondents, the number of ones engaged in Theatre for Young Audiences is 82,9% in Serbia, 88,5% in Bosnia and Herzegovina, 87% in Montenegro, 82,6% in Croatia, and 78,3% in Slovenia.

3.2. Quality indicators

Qualitative data were collected, which means it was possible for respondents to write their own answers.

In Serbia respondents mostly rely on audience reactions (28%) and the amount of touring dates (28%) as a quality indicator.



In Croatia, respondents mostly rely on audience attendance (35%) and reactions (24%).

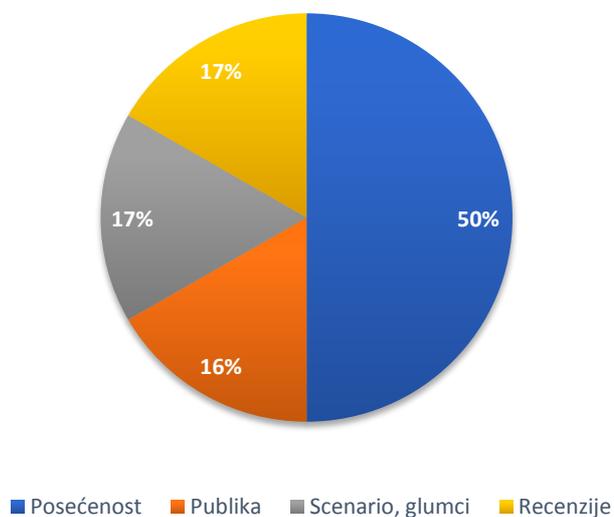
Indikator kvaliteta - Hrvatska



In Montenegro, the only answer was the number of awards from theatre festivals and the number of spectators.

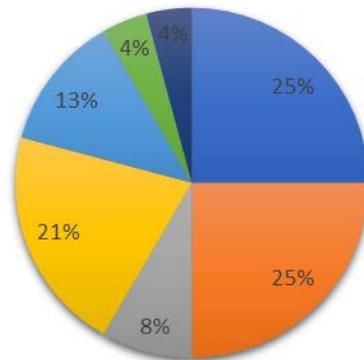
In Bosnia and Herzegovina, it is mostly the audience attendance (50%).

Indikator kvaliteta - BiH



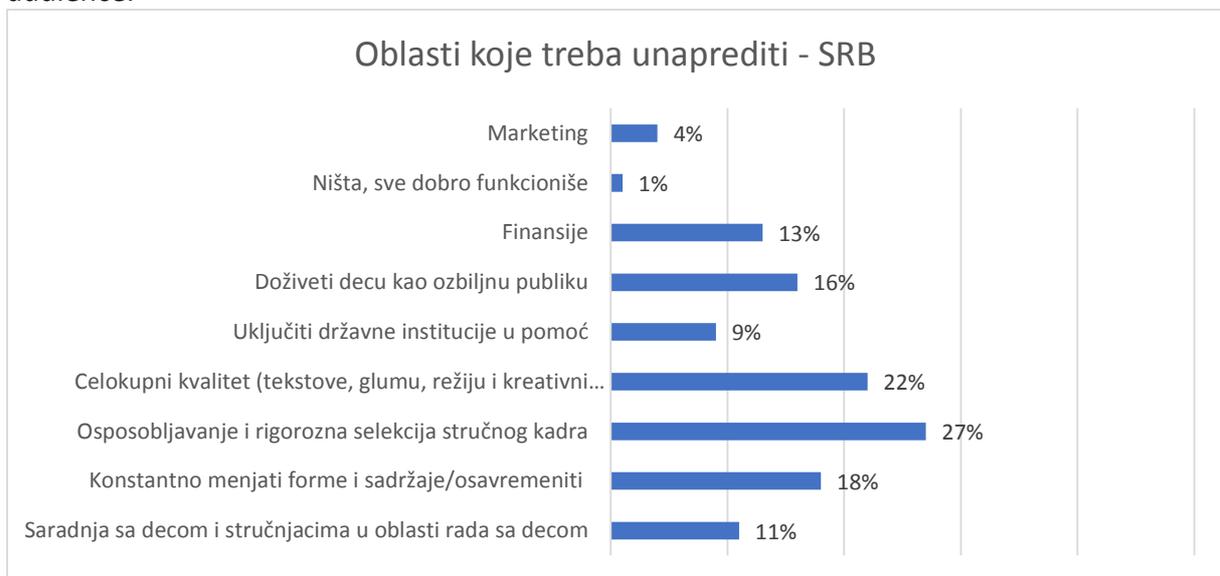
In Slovenia, the most frequent answers were audience attendance (25%) and audience reactions (25%), while 21% of respondents stated expert reviews as a quality indicator.

Indikator kvaliteta - SLO



3.3. Improvement and development possibilities in TYA

The answers of 83 respondents from Serbia could be divided into 9 categories, with the most common being: training and rigorous selection of professionals engaged in TYA; improving overall quality; modernizing forms and content; changing the attitude towards children as an audience.



According to 26 respondents from Bosnia and Herzegovina, we identified three most common responses: creating new future audience through education (eg. introducing Drama as part of the school curriculum); more developed marketing; motivating parents in creating children's habits of going to the theatre.

Oblasti koje treba unaprediti - BiH

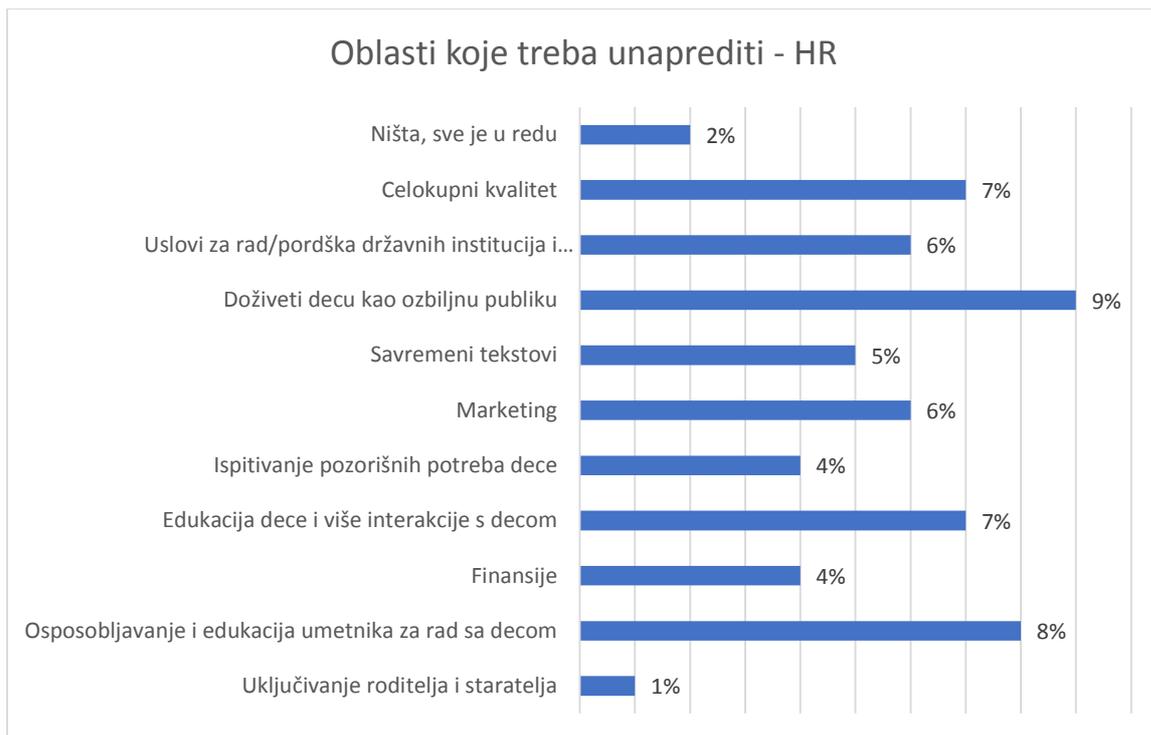


Respondents from Montenegro (n = 23), pointed out larger repertoire and bigger choice of TYA performances, contemporary topics in TYA plays, improving overall quality, as well as modernizing content and forms.

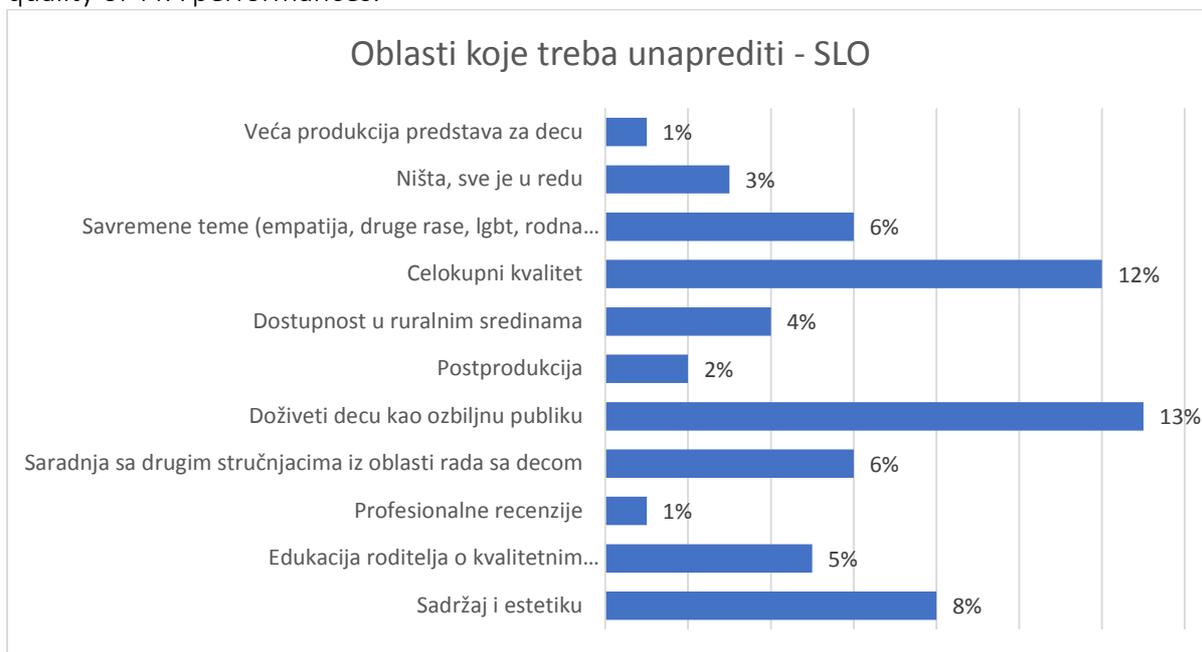
Oblasti koje treba unaprediti - CG



According to the responses from 46 respondents from Croatia not underestimating children is the most represented category, followed by educating children as an audience, and involving them more during performance.

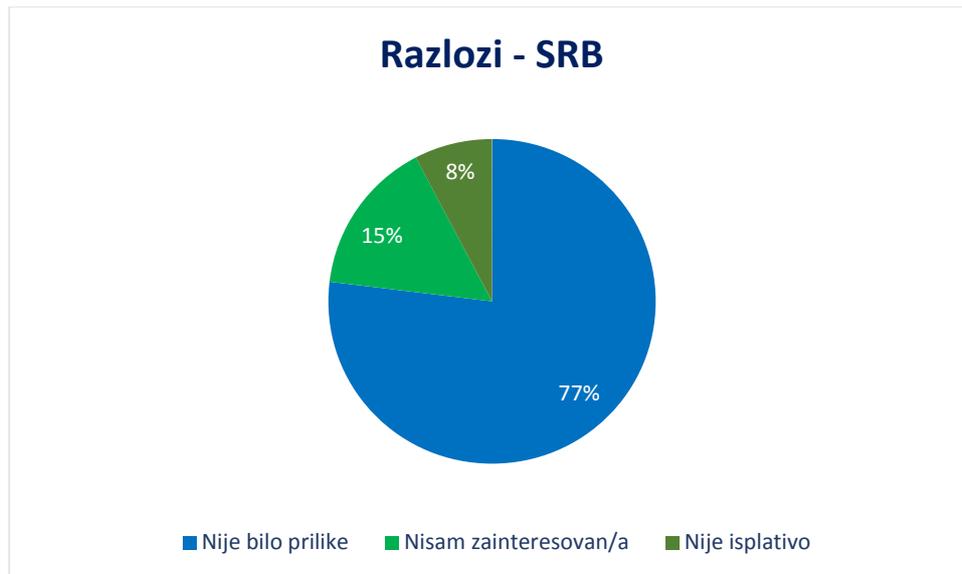


In Slovenia, 46 respondents answered this question, and the most frequent answers also relate to the need of not underestimating the children as an audience, as well as improving the overall quality of TYA performances.



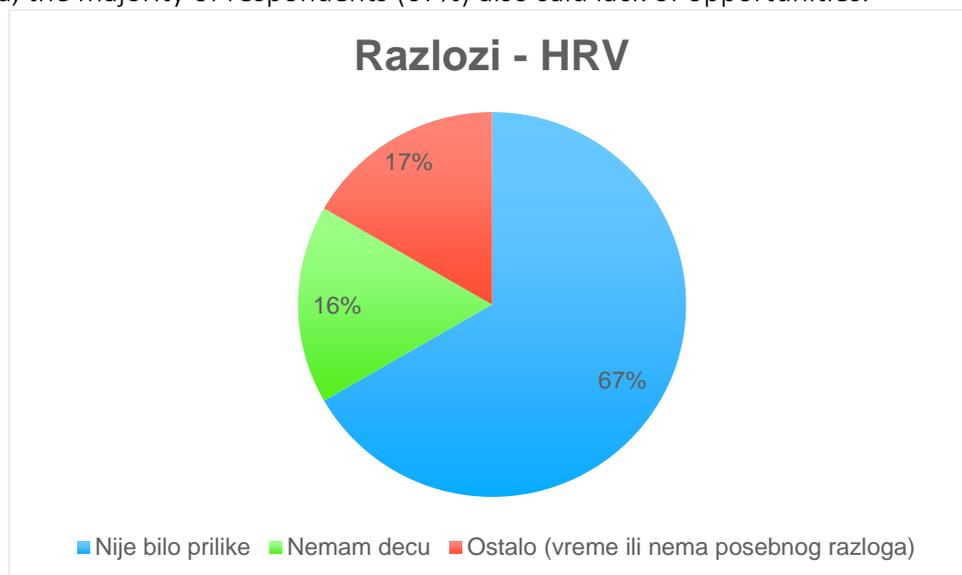
3.4. Reasons for not engaging in TYA

In Serbia, the majority of respondents (77%) stated lack of opportunities as the main reason.

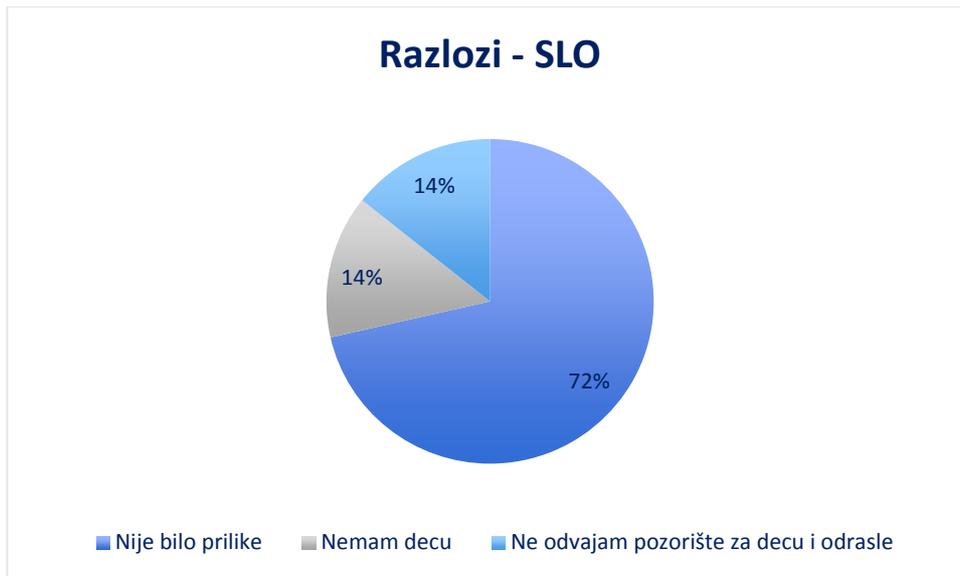


In Bosnia and Herzegovina total of 3 collected answers stated lack of time, or lack of access. In Montenegro, two respondents have stated that TYA isn't their field of interest, while one said TYA is not part of the theatre institution in which they work.

In Croatia, the majority of respondents (67%) also said lack of opportunities.



In Slovenia, lack of opportunities has also been stated as the main reason (67%).

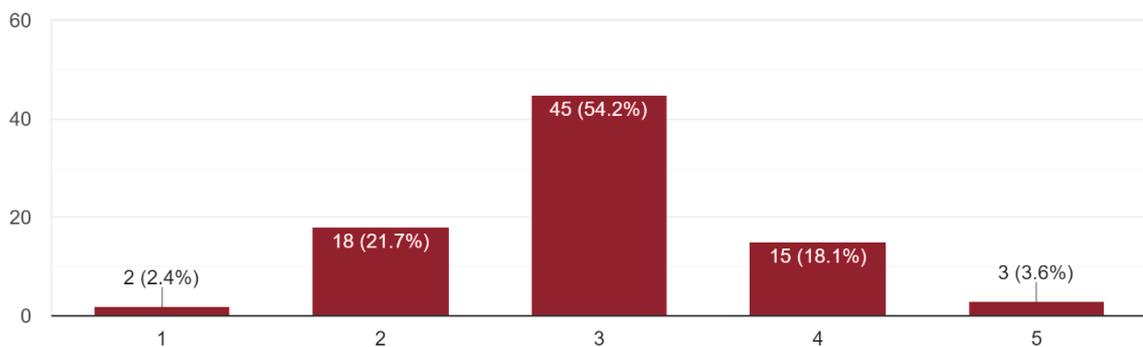


3.5. The average quality of TYA

More than half of the respondents from Serbia rated the quality of TYA on a scale from 1 to 5 as 3, while almost 25% of respondents rated it even lower.

Ocenite generalni kvalitet predstava za decu u Vašem okruženju.

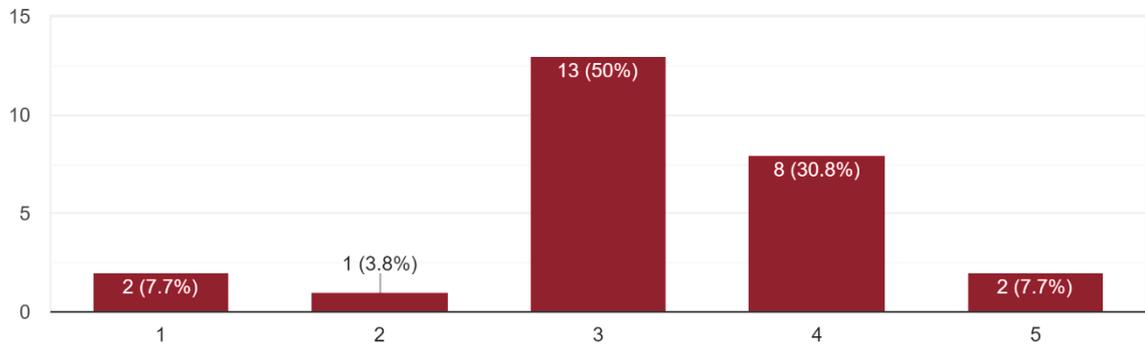
83 responses



Similar rating was also given by the 50% of respondents from Bosnia and Herzegovina, while 38% of them rated quality higher than that.

Ocijenite generalni kvalitet predstava za djecu u Vašem okruženju.

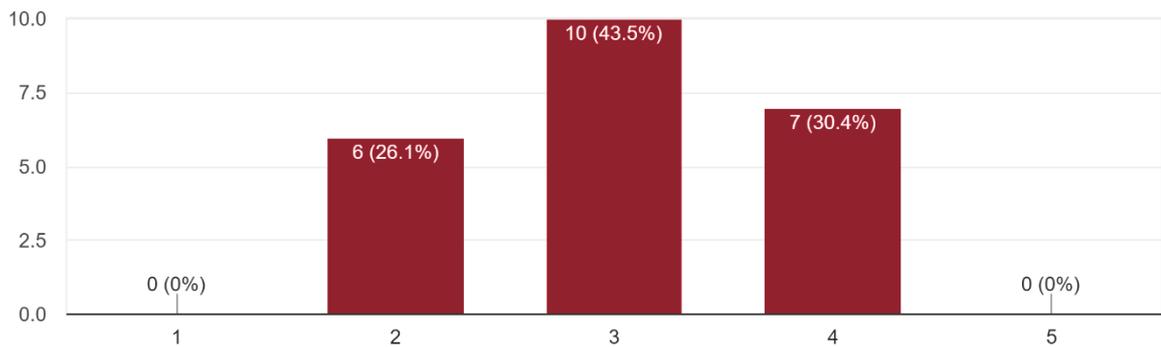
26 responses



Respondents from Montenegro gave a slightly more uniform rating, so almost half of them gave it a 3, while 30% rated it higher than that.

Ocijenite generalni kvalitet predstava za djecu u Vašem okruženju.

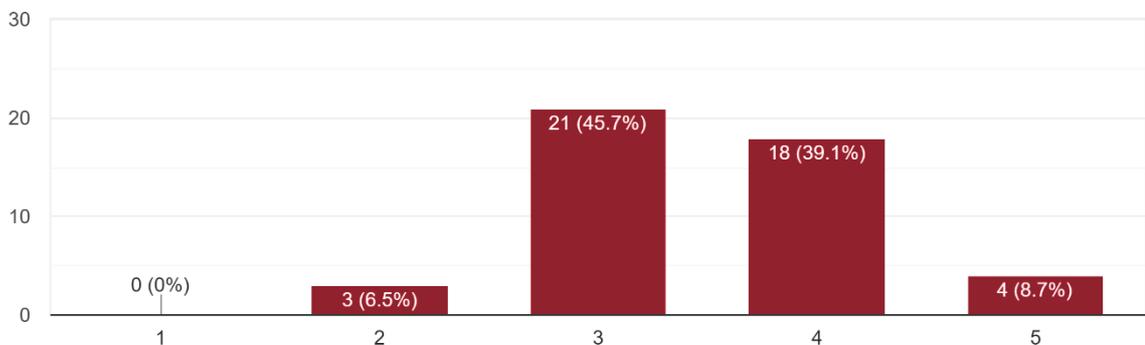
23 responses



In Croatia only 6,5% of respondents rated the quality as low, while 47% rated it as high.

Ocijenite generalnu kvalitetu predstava za djecu u Vašem okruženju.

46 responses



In Slovenia quality of TYA performances was rated highest. Two-thirds of the respondents rated it as 4, while 10% of respondents rated it even higher.

Ocenite splošno kakovost predstav za otroke v vaši bližini.

46 responses

