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*Master thesis:*

New Forms of Theatre for Children:  
Recommendations for Belgrade Theatres *Little Theatre*  
*Duško Radović and Boško Buha*

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## 1. Abstract

“A child does not draw what he sees and how he sees it  
but what he has experienced.”

-Eugenio Barba

Children’s theatre represents idealistically and realistically a place for personal and social development. The utilization of different drama techniques such as playing roles, puppets, improvisation, drama games, dance, shadows, storytelling and pantomime, is argued to affect positively children’s self-confidence, self-actualization and communication skills as well as it is believed to strengthen their creative capital, team work spirit, empathy and motivation. Theatre, performing and applied arts for children and young people are very important in a society that seeks sustainable development, prosperity and a quality of life. Given that there are not so many researches and studies addressing the dramatization of modern dance in the theatre for children, the main aim of this research thesis is to depict, analyze and comprehend the importance of its incorporation in the theatre practices in Serbia.

Studying closely actors from the past and different cultural settings, performing an analysis of their behaviour on the stage and their techniques of action, will give us insight about what was happening when theatre people were facing with the rise of mass media and managed to initiate new forms of theatre language and to develop a different theatre identity. Due to this, we have to inspiringly incorporate the changes in accordance with the current demands of the contemporary society. Every discipline has to look back on its roots, to build a stable base for the future, as well as to connect with other similar disciplines. The problem has to be tackled from the unexpected and distant points (lateral thinking) as the basis of creativity links things and concepts that are not connected otherwise.

Based on the theories of reception, the theories of sociology, two case studies of two important children's theatres in Serbia, presentation and deep collaboration with Association of Theatre for Children and Young People, interviews with directors and actors and theatre plays that I have watched, researched and expressed in my thesis research I will reveal importance of dramatization of dance in children's theatres.

## 2. Résumé

“Un enfant ne dessine pas ce qu'il voit et comment il le voit  
mais ce qu'il a vécu.”

-Eugenio Barba

Le théâtre pour enfants représente idéalement et réellement un lieu de développement personnel et social. L'utilisation des techniques théâtrales différentes comme jouant des rôles, les marionnettes, l'improvisation, les jeux de théâtre, la danse, les ombres, les contes et les pantomimes, est soutenu à influencer positivement la confiance en soi des enfants, l'actualisation de soi et la communication ainsi que l'on croit que cela renforce leur capital créatif, l'esprit d'équipe, l'empathie et la motivation. Le théâtre, le spectacle et les arts appliqués pour les enfants et les jeunes sont très importants dans une société qui cherche le développement durable, la prospérité et la qualité de vie. Étant donné qu'il n'y a pas beaucoup de recherches et d'études portant sur la mise en scène de la danse moderne dans le théâtre pour enfants, l'objectif principal de cette thèse est de représenter, d'analyser et de comprendre l'importance de son intégration dans le théâtre serbe.

L'étude de près des acteurs du passé et de cultures différentes, l'effectuation d'une analyse de leur comportement sur scène et de leurs techniques d'action nous donnera un aperçu de ce qui se passait quand les gens du théâtre ont été confrontés à la montée des médias de masse et comment ils ont réussi à lancer de nouvelles formes de langue de théâtre et à développer une identité théâtrale différente. Pour cette raison, nous devons intégrer avec enthousiasme les changements selon les demandes actuelles de la société contemporaine. Chaque discipline doit se tourner vers ses racines, construire une base solide pour l'avenir, ainsi que de s'associer avec d'autres disciplines similaires. Le problème doit être abordé à partir des points inattendus et à distance (pensée latérale) puisque la base de créativité crée un lien entre les choses et les concepts qui ne sont pas connectés autrement.

Cette thèse et la recherche qui a été menée, ont été né de la nécessité de montrer l'importance du développement des enfants comme public artistique et culturel, en mettant l'accent sur la diversité des programmes dans le théâtre pour enfants et les différentes formes qui devraient être utilisées dans leur présentation en incluant les cas d'études de deux théâtres

serbe influents pour enfants: le Petit Théâtre Duško Radović et le Théâtre pour enfants Boško Buha.

En utilisant des méthodes théoriques et empiriques j'insiste sur trois hypothèses pertinentes pour ma recherche: *Le théâtre pour enfants développe les compétences sociales, La revalorisation psychologique du développement des enfants à travers différentes formes de théâtre* et *Les théâtres pour enfants ne collaborent pas afin de construire un marché qualitatif en Serbie*. Grâce à une approche interdisciplinaire j'ai utilisé les théories des sciences suivantes: les compétences sociales comme l'empathie, la résolution des problèmes, le contrôle des impulsions et la gestion de la colère, la communication, la gestion du stress, fournissant la résistance aux messages des médias, affirmation de soi, le développement du caractère, ce qui rend une résistance aux pressions sociales et aux théories de la sociologie. J'ai insisté sur des programmes de prévention pour les compétences sociales mentionnées comme les cours sur un sujet précis, une formation sur les compétences sociales, les activités parascolaires, la médiation entre pairs et la motivation et l'information des enfants. Le développement psychologique des enfants sera montré à travers des théories psychologiques et esthétiques du théâtre, ainsi que à travers les théories de Jean Piaget sur le développement intellectuel des enfants par les méthodes de résolution de problèmes et de la formation des concepts. Ces concepts sont importants afin de prouver et expliquer l'influence du théâtre pour enfants sur le développement des compétences sociales et psychologiques des enfants. La recherche qui a été faite comme entretiens semi-directifs avec les directeurs du Petit théâtre Duško Radović et le Théâtre pour enfants Boško Buha montre qu'une collaboration sérieuse n'a pas été établie entre les théâtres mentionnés et il n'y a pas d'objectif de le faire. Le théâtre devrait être ouvert vers les expériences et les pratiques d'autres théâtres. Non dans le but de se mêler dans les différentes façons de créer des pièces de théâtre, mais dans le but de découvrir des principes élémentaires communs qui pourrait en plus être étudiés, soutenus et développés. La troisième hypothèse sera illustrée par des études de culture et management dans la culture de ces deux théâtres pour enfants qui doivent se relier et collaborer davantage afin de réussir et de représenter les meilleures présentations du marché. Par conséquent, ce que je prévois de rechercher dans cette thèse est:

De nouvelles formes de théâtre pour les enfants âgés de 1-9 ans comme jouant des rôles, les marionnettes, l'improvisation, les jeux de théâtre, la danse, les ombres, les contes et la

pantomime en mettant l'accent sur l'importance du théâtre physique, les différentes langues que le théâtre peut utiliser pour présenter les complexités du caractère moderne, en suggérant également la participation des enfants dans les spectacles de théâtre. Je vais faire des recommandations pour les théâtres les plus influents de Belgrade, Le Petit théâtre Duško Radović et le Théâtre pour enfants Boško Buha, en soulignant la nécessité d'inclure la danse contemporaine et la mise en scène de la danse dans leur programmes et leur répertoires.

Les objectifs principaux de la recherche:

- Exploratoires - Objectifs descriptifs: *Définir les tendances actuelles de nouvelles formes de théâtre pour enfants, Les caractéristiques du théâtre pour enfants, La position du théâtre pour enfants dans la globalisation (lieu social) et Les formes du théâtre pour enfants - Le Petit théâtre Duško Radović et le Théâtre pour enfants Boško Buha*
- Analytiques - Objectifs explicatifs: - *Le Petit théâtre Duško Radović et le Théâtre pour enfants Boško Buha - Analyse du répertoire*
- Projet - Objectifs de modélisation: *Possibilité de présenter de nouvelles formes de théâtre pour enfants et Mise en scène de la danse*

Le développement techniques et la technologie conduisent à la libération des expériences individuelles et collectives de la personnalité. Aujourd'hui, l'existence humaine est mesurée par le mode de vie de la déshumanisation, la dépersonnalisation des relations humaines, le conformisme, la passivité et l'incertitude. Les humains sont des créatures créatives et ils, eux-mêmes, réalisent cela en développant dans cette direction. La psychologie de la créativité doit rechercher les conditions dans lesquelles, à travers la maturation et l'apprentissage, le potentiel créatif des enfants peut être gardé et développé jusqu'à réalisation. Il est nécessaire de découvrir les moyens de neutraliser l'influence négative de la socialisation. Nous devons encourager les enfants à s'intéresser aux arts, à s'exprimer de façon créative et à travers la résolution de problèmes, parce que l'expression créative représente la structure de l'individu à la fois de l'expérience et de la connaissance. Chaque théâtre pour enfants devrait inclure dans son programme et ses activités des exercices culturels et éducatifs soutenu par le caractère pédagogique de l'établissement. Le théâtre pour enfants devrait parler toutes les langues de théâtre. Son existence est nécessaire pour le développement culturel et spirituel de chaque enfant.

Le public des théâtres contemporains pour enfants se compose principalement des enfants qui ont passé une grande partie de leur enfance dans une atmosphère de haine et d'intolérance envers la différence. Les équipes artistiques, les praticiens et les institutions culturelles elles-mêmes doivent être conscients de la lourde tâche d'insuffler l'esprit des enfants avec les concepts de base de la réciprocité de la société et de la communication interculturelle dont une société civile sérieuse telle que la nôtre aspire à avoir. La compréhension de la pratique du théâtre, le mouvement et l'amour pour la danse contemporaine commence dès l'enfance, si les enfants ont la possibilité de regarder des pièces de théâtre et des spectacles de danse contemporaine qui répondent aux façons dont les enfants perçoivent le monde et les sujets qui les entourent.

Dans le cas de la Serbie, la considération majeure doivent être les enfants et les jeunes générations qui sont censés être le futur public fidèle. En raison de manque de ressources, l'instabilité des modèles d'organisation qui existent dans le passé et font face aux ceux d'aujourd'hui, le système de théâtre serbe n'est pas favorisée. Mais, de l'autre côté, nous avons l'art indestructible, la créativité, la nécessité de travailler parmi les artistes et de relancer leurs idées, ainsi que le public qui sent le caractère inéluctable vers le théâtre. Dans la période de la transition, les théâtres serbes ont fait face à diverses difficultés. Mais, comme la Serbie est devenue un pays candidat, cela signifie que le Processus d'intégration Européen la Serbie peut recevoir un meilleur système éducatif et culturel, une société plus tolérante, des travaux de recherches innovants, la solidarité sociale et un avenir assuré pour ses citoyens. Les intérêts que la Serbie avait envers les Intégrations Européennes ont été de l'aspect politique, économique et social, mais les améliorations peuvent être apportées en ce qui concerne les ressources de l'Union Européenne. Le théâtre pour enfants et jeunes représente un autre aspect des arts de scène qui souffre de marginalisation. Cette marginalisation provient de la domination du théâtre pour adultes qui préfère toujours la révélation, le prestige et le soutien. Il est si facile d'ignorer ce segment des arts de scène juste parce qu'il s'adresse aux enfants à qui il est facile à plaire. Par conséquent, dans de nombreux endroits pour ceux qui interprète pour les enfants bénéficient moins de la situation professionnelle que leurs collègues qui jouent pour le public adulte.

Les enfants doivent être traités avec respect et confiance. L'inclusion dans le théâtre pour enfants et jeunes signifie la disponibilité de l'art de qualité à tous, un défi pour les artistes à

rechercher, développer et évaluer leur travail et le mettre plus en pratique. En outre, il est très important d'avoir une participation active dans les arts qui est protégée et promue par différentes formes d'enseignement et formation professionnelle des artistes, d'échange d'expériences et de connaissances, des projets de partenariat et de collaboration au niveau local et international. Les émotions, la perception et l'attention sont essentielles lorsque nous construisons une forme d'art pour les enfants.

Le langage des gestes et des attitudes, de la danse et de la musique sont moins approprié que le langage verbal pour expliquer les caractères, d'exposer et d'interpréter leurs pensées et leurs l'états de conscience, mais la question est de savoir pourquoi il est souhaité de les exprimer plus dans le théâtre. Les mouvements, la mime, la liberté sur scène utilisés dans tous ses dimensions et dans l'inspiration spontanée sont des aspects de l'architecture spirituelle. "Le domaine du théâtre est physique et non psychologique." (Arto, 2010)

"Des études récentes montrent que la division des acteurs et des danseurs s'est passé au 17ème siècle, quand le ballet et la danse divisaient professionnellement l'acteur de la danseur." (Barba et Savareze, 1996:165) Eugenio Barba a écrit un guide sur l'anthropologie du théâtre et a souligné que *le théâtre* doit avoir comme signification théâtre et danse et le mot *interprète* doit avoir comme signification acteur et danseur. La distinction rigide entre la danse et le théâtre révèle une blessure profonde, un vide sans tradition qui menace en permanence d'attirer l'acteur vers un silence de l'organisme et le danseur vers la virtuosité.

Le théâtre a un rôle communicatif influent où le théâtre physique et la danse apportent eux-mêmes leur force. La liberté de mouvement est une sorte de liberté enfantine comme créature biologique et une condition pour le développement d'autres compétences importantes pour la vie et la créativité. Par des mouvements, l'enfant communique avec les objets de l'environnement, et est également en mesure de s'exprimer, ses idées, ses désirs et ses vibrations physiques et spirituelles.

En ce qui concerne les besoins du marché, les théâtres pour enfants ne collaborent pas assez sur l'enrichissement des formes de théâtre et l'unanimité de travail. ASSITEJ Serbie représente une association dédiée au développement du théâtre pour enfants et jeunes, qui sera présentée comme association influente dans le domaine du théâtre pour enfants. Comme Sanja Krsmanović Tasić, directrice du programme et actrice dans DAH le Centre de

recherche théâtral, a souligné, les enfants devraient participer aux interprétations théâtrales et cette inclusion doit être mise en œuvre à travers:

- a. L'interaction contrôlée et directe lors de l'interprétation
- b. L'inclusion et la participation des enfants dans les spectacles

La mise en scène de la danse comme nouvelle forme importante du théâtre pour enfants qui est étudié dans cette thèse, est considérée comme la forme la plus importante qui doit être mise en œuvre dans plusieurs théâtres serbes pour enfants. En Denis dans son livre *Le corps articulé - L'entraînement physique de l'acteur*, a souligné que le mouvement du corps ne doit pas être observé comme une compétence à part, mais comme partie de l'interprétation.

J'ai effectué cette thèse afin d'expliquer et de démontrer l'importance de la dramatisation de la danse dans les théâtres d'enfants. Pour cela, je me suis basée sur les théories de la réception et les théories de la sociologie, sur deux cas d'études d'importants théâtres pour enfants en Serbie, sur la présentation et l'étroite collaboration avec l'Association du Théâtre pour l'Enfance et la Jeunesse, ainsi sur les pièces de théâtre que j'ai eu l'opportunité de voir, et sur lesquelles j'ai fait des recherches. J'ai également eu la chance d'en être spectatrice avec les enfants, me donnant une image précise de leur relations avec les acteurs, leurs manière de comprendre ces pièces, leur comportement et leur réaction face aux scènes sérieuses, ainsi que leur façon de se reconnaître dans les rôles joués.

### 3. Introduction to the art form of children's theatre

The *Convention on the Rights of the Child* clearly states the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life including participation in the arts. Nowadays, cultural institutions especially the ones that work with and for children should stress out the unique and beneficial character of the theatre for children, make its products and services as specific as possible, challenge, confront and create for the public audience and for children a rich educational, inclusive and socially accessible cultural scene. Sadly, there are not many researches dedicated to cultural offer for kids and youth in Serbia.

The theatre for children responds to the social phenomena and institutions that exist over hundred and fifty years now. In the 17<sup>th</sup> century, the moment when young people entered into the history as active agents is defined as the result of their emotional maturity. New system of values made education the bridge between parents and kids. In the 19<sup>th</sup> and 20<sup>th</sup> centuries, in broader terms than family, education of young girls and boys through a complex system of educational institutions gained its importance. That was the beginning of thinking to connect kids' pedagogy with the arts suitable for their age. Children's theatres appeared in most European countries at the end of the 19<sup>th</sup> century when didactic theatre appeared in the school's curriculum.

Every theatre is part of a historical and cultural context from which it can't escape. Theatre can however possess diversity, an energy of its own by means of which it can translate, in its particular way, re-invent and even invert the world that is part of. Technology and techniques development lead to the release of both individual and collective experiences of the personality. Today's human existence is measured by hard-working lifestyles of mere dehumanization, depersonalization of human relations, conformism, passivity and uncertainty. Humans are creative creatures and they are achieving themselves by developing in that direction. The psychology of creativity has to research conditions in which, through both maturation and learning, children's creative potential can be safeguarded and further developed to fruition. "Various researches show that children's immediate creative expression is decreasing in the period between the age of ten and fourteen" (Panić, 2005:51). It is necessary to discover the ways of neutralizing the negative influence of socialization. We have to encourage children to engage with the arts, to express themselves creatively and through problem-solving, because

creative expression represents the individual's structuring of both experience and knowledge. It's a way for children's thinking to develop from concrete into abstract and vice versa.

Every theatre for kids should include in its programming and activities cultural and educational work supported by the pedagogic character of the institution. The theatre for children should speak up all theatre languages. Its existence is necessary for cultural and spiritual development of every child. In postmodernism, artistic freedom of expression became an imperative and human's creativity released classical and modern rules and boundaries. But, artistic work goes beyond everything. In the 20<sup>th</sup> century, scientific and technical development brought art into question. Everything is adjusted to a human from mechanical civilization of goods and services. Today, young artists are eager for fast success and material gain, instead of being completely dedicated to their work. Theatre is art that probably fastest and most directly reflects the social moment of one country and that is closest to the life. In that sense, it is significant to set up a repertoire with contemporary dramas that answer to the problems and challenges of the present.

“Recent studies show that the division on actors and dancers happened in the 17<sup>th</sup> century when ballet and dance professionally divided the actor from the dancer.” (Barba and Savareze, 1996:165). Eugenio Barba wrote a guide to the theatre anthropology and emphasized that *theatre* should be taken to mean *theatre and dance* and the word *performer* should be taken to mean *actor and dancer*. The rigid distinction between dance and theatre reveals a profound wound, a void with no tradition which continuously threatens to draw the actor towards a muting of the body and the dancer towards virtuosity. The theatre artist is expected to be able to master dance movement, ballet, rhythm, acrobatics as well as art animation. Art animation means that the actor has the ability to revive any material -puppet, subject, mask- and through different techniques of animation –movement, concentration and imagination- to make them more vivid and exciting.

Contact with the audience is irreplaceable and the abilities of theatre scene are inexhaustible. Involving the audience through different conversations mentally and emotionally during and practically mostly after the play, workshops for children, artistic offer for various target groups, contributes to the participation and the engagement of the visitors, especially of the kids. Kids are mostly interested in simple, commonly met, ordinary themes of real life such as problems that they are confronting every day in their societal relationships with family, friends and in school. Theatre should be open towards experiences and practices of other

theatres. Not with the aim to interfere with the different ways of creating theatre plays, but in order to discover common basic principles that would further be researched, supported and developed. Theatre anthropology scholars and researchers as mentioned in the book *The Paper Canoe-A Guide to Theatre Anthropology*, research the principles and possibilities of creating a common pedagogical basis upon which professionals can work collaboratively. “Sometimes, theatre workers should research new values and techniques that will prevent empty shells in the theatre”, emphasized Eugenio Barba in his *Guide to Theatre Anthropology*. In a cultural and social reality where we are *forever alone* (Terk1, 2010:33), where there’s lessened interpersonal communication, ethics or values awareness, we should think about theatre and its ability to change, ameliorate and redefine the expressing codes and modes of living that reality.

### 3.1. Subject of the research

The Audience of contemporary children's theatres is consisted mostly of children who have spent a significant portion of their childhood in an atmosphere of hatred and intolerance towards any difference. Artistic teams, cultural practitioners and institutions themselves have to be aware of the demanding task to infuse the mindset of the kids with basic fundamental concepts of societal reciprocal and cross-cultural communication which a serious civil society such as ours aspires to have. Understanding of the theatre practice, movement and love for contemporary dance begins from the very early childhood if children are given the possibility to watch drama plays and contemporary dance performances which respond to the ways children perceive the world and the subjects around them.

With the semi-directed interviews which I conducted with the actress of DAH Theatre Research Center, Sanja Krsmanović Tasić, I emphasized an important topic such as responsibility towards the chosen subjects that should be researched and presented in a theatre performance and the awareness that children are conscious of the reality more than we are informed, Damjan Kecojević director and actor of Little Theatre Duško Radović had similar arguments towards this phenomenon. Different issues such as social problems in the society, status symbols and sexual orientation ought to be seen in the theatre, but then parents and older audience doesn't want to accept the fact that their children do experience these issues either

directly or indirectly, and so, they judge negatively the performances that deal with this kind of issues.

Therefore, what I plan to research in this master thesis is:

New forms of theatre for children aged 1-9 years such as playing roles, puppets, improvisation, drama games, dance, shadows, storytelling and pantomime emphasizing on the importance of physical theatre, the various languages that theatre can use to present the modern temper's complexities, and also suggest the kids' participation in the theatre performances. I will make recommendations for Belgrade's most influential theatre institutions, Little Theatre Duško Radović and Children's Theatre Boško Buha, by pointing out the necessity of including contemporary dance and dramatization of the dance into their programming and repertoires.

### 3.2. Main goals of the research

- Exploratory – Descriptive Goals
  - Defining today's tendencies of new forms of the theatre for children
  - Characteristic features of the children's theater
  - Position of the children's theatre in the era of globalization (social place)
  - Forms of the children's theatre – Little Theatre Duško Radović and Boško Buha
  
- Analytically – Explanatory Goals
  - Little Theatre Duško Radović and Boško Buha- analysis of the repertoire
  
- Project - Modeling Goals
  - Possibility of presenting new forms of the theatre for children
  - Dramatization of the dance

### 3.3. Methodology of research

In the beginning of every academic research we have to tell the story upfront; to explain and represent the facts through the hypothesis's setting, to unravel the present situation and the

problems of the selected field of interest. In my research, I will use theoretical and empirical methods. In order to prove my hypothesis, which are: *Children's Theatre Develops Social Skills*, *Psychological Enhancement of the Children's Development Through Different Theatre Forms* and *Theatres for Children do not collaborate in order to build a qualitative market in Serbia*, I will base my research on the following methods: observation, content analysis, and deduction. There is the employment of literature which will be used in juxtaposition with my hypothesis and the collected research data and through the analysis I will revise the theory, confirm or reject it; also there is the employment of legal framework analysis and in-depth interviews.

Regarding the theoretical methods, I will use in an interdisciplinary approach theories of the following sciences: social skills as empathy, solving the problems, controlling the impulses and anger managing, communication, dealing with stress, providing the resistance to the media messages, assertiveness, character development and making a resistance to the social pressures are part of the first hypothesis, *Children's Theatre is Developing Social Skills*, which I will explain by using theories of sociology and demonstrate the preventive programs such as lectures about specific topic, training of social skills, extracurricular activities, peer mediation and children's motivation and information.

Second hypothesis, *Psychological Development of Children Through Different Theatre Forms*, will be demonstrated through psychological theories and aesthetic of the theatre, as well as Jean Piaget's theories about intellectual development of children through the methods of problem solving and concept formation. I will use these concepts in order to prove and explain the influence of the children's theatre on developing children's social and psychological abilities.

Third hypothesis *Theatres for Children are not collaborating in order to build a qualitative market in Serbia*, will be illustrated through the studies of culture and management in culture. Two specific theatres, Little Theatre Duško Radović and Boško Buha, will be interpreted and presented as two children's theatres that have to connect and collaborate more in order to succeed and represent the best productions at the market.

Different theories will improve my research and support my aim to explain the importance for the kids to visit the children's theatres because they will be able to utter their cultural needs and satisfy them, and it will help to indicate the significance and multidisciplinary of having new forms of theatre for children. In order to improve the story research, collecting data is necessary. Critical case study - empiric research, detailed and intensive analysis of the

example of Little Theatre Duško Radović (I will collect important historical, social and economic information and strategically oriented plans and aims in order to connect theory with reality) and Boško Buha (I will investigate precise statements about the present state, make a relation with Little theatre Duško Radović and construct recommendations). After the case study design, I will use also comparative design in order to ascend the more advanced level of the research.

I will organize a semi-directive and structured interviews with Diana Krznanić Tepavac (she is a member of ASSITEJ Serbia, which represent an association dedicated to the development of theatre for children and young people), Dalija Aćin Thelander (Choreographer), Sanja Krsmanović Tasić (Program Director and Actress of the DAH Theatre) Damjan Kecojević (Director of the Little Theatre Duško Radović), Jovana Savić (Marketing Manager and Organizer of the Theatre Boško Buha) and Milena Pavlović (Actress) in order to gain feedback and validate my qualitative research. All the questions will be connected to the present situation of children's theatres in our country, to human resources, the aim of lifelong learning, the children's participation in the performances and, at the end, to the new forms of the children's theatre but by stressing out the importance of the dance dramatization.

#### 3.4. Framework of concepts

***Cultural needs:*** are those needs through which a person is self-achieving as a human being that is different from all others and as a unique personality in the social and cultural environment. Through this sort of needs, a person is developing its personality (authenticity and individualization) in order to participate actively, produce, create material and spiritual values, and above all to communicate. Types of needs: the need for linguistic expression and communication, cognition, aesthetic experience and creative needs.

***Perceiving/Receiving a theatre play:*** the goal is to identify a range of possible reactions and interpretations at a particular moment. How the spectator defines herself or himself as a person and as a member of a larger society, affects how she or he will view the play.

***Children's Theatre:*** formal theatrical experience in which a play is presented for an audience of children. The goal of the children's theatre is to provide the best possible and age suitable theatrical experience for the audience.

***Audience:*** any person other than the original creators who come in contact with a novel act or product. All acts of social creativity must involve an audience. Creativity requires some sort of judgment on the part of the individual creator himself or herself and often by some audience. “Profit that is achieved due to number of the spectators in theatre is seen as the base of both funding system and distribution of income in theatres.” (Ikonomova, 1971)

***Dance:*** a sequence of selected, practiced, and aesthetically organized bodily movements (organized most often in rhythmic patterns) performed for a special purpose (for religious ritual, for social interaction, or for art/entertainment) and accompanied by sound and/or music. Often, though not always, dancers wear special costumes for the dance performance which is held in a selected and hallowed location suitable for dance.

***Creative Process:*** the act of creating, usually involving several stages or phases which include various dimensions of creative thinking and emotional expression or involvement.

***Creative Product:*** the result of the creative process which helps with the survival of social entities on different levels of a culture and/or civilization.

#### 4. Influence of children's theatre - theoretical framework

“Transition is itself a theatre culture. Every production must have three aspects: material production by means of particular techniques, biological reproduction making possible the transmission of experience from generation to generation, and the production of meanings. It is essential for the theatres to produce meanings. If it does not, it is not a good theatre practice.” (Barba, 1995:5) Following certain ideologies, theatre is a synthesis of several art forms, has a uniqueness of this type of art is in its strong influence in the real time; offers direct communication between both artist and spectator in the moment of emerging with the art, creates a unique exchange which depends on the place and current circumstances. But, theatre also has a delayed, prolonged effect of the experience, in the sense of reflection and astonishing images that we remember, as well as the atmosphere, relations, looks and movement that go deep into our memory and stay there longer than it seems. New theatre forms, that represent ideas of how children's theatre can be presented, are graphically expressed below:

### NEW FORMS OF CHILDREN'S THEATRE

Interactive theatre	Interactive theatre is a presentational or theatrical form or work that breaks the "fourth wall" that traditionally separates the performer from the audience both physically and verbally.
Socially engaged theatre	Plays that are written for the stage and explore a major social issue. (DAH Theatre Research Center deals with socially relevant topics in the projects such as <i>In/visible City (2011-2012)</i> , <i>Networking Memories (2011-2012)</i> , <i>This is who we are (2004)</i> , as well as following subjects <i>The role of the artist in the dark times</i> and <i>Theatre as a way of transformation</i>
Puppet theatre	Form of theatre or performance that involves the manipulation of puppets. Puppetry takes many forms but they all share the process of animating inanimate performing objects. Famous Serbian Puppet Theatre is Pinocchio.

Chamber theatre	A method of adapting literary works to the stage using a maximal amount of the work's original text and often minimal and suggestive settings. Performance <i>Verter</i> (2011) produced by Little Theatre Duško Radović is seen as great theatre play for young audiences.
Children's dance theatre	Represents a unique dance experience for children, based on the philosophy the dance for children should be both disciplined and liberating, building self-esteem as well as developing an appreciation for dance as a participant and observer.
Educational theatre	Theatre as artistic form should improve the learning environment in the society. Theatre should be part of lifelong learning. Educational development, teacher training, and advocacy make this aim sustainable.
Digital performance	It is a generic performance but with an extra element of incorporating and integrating computer technologies and techniques into the production
Theatre for babies	Music, puppetry, colorful costumes and wacky characters are important for human's senses. Babies discover the world by using visual observation. In Serbia great example for two theatre performances for babies would be <i>Certain very important matters</i> (2010) and <i>Book of Wondering</i> (2008).
Theatre of shadows	Represent an ancient form of storytelling and entertainment which uses flat articulated figures (shadow puppets) to create the impression of moving humans and other three-dimensional objects. ApsArt - The Center for Theatre Research have set the performance <i>Recycled Dreams</i> (2012) which is practically the first performance in the city in which the theater of shadows is used to create the world of comic strip with excellent visual range.
Improvisation	Represent music or theatre performance in which the performers are not following a script or score, but are spontaneously creating their material as it is performed.
Storytelling	It includes narrative point of view and represents the basic form used in Serbian theatre plays.
Playback theatre	Playback Theatre is an original form of improvisational theatre in which audience or group members tell stories from their lives and watch them enacted on the spot.

Contemporary theatre represents syncretism of all previously mentioned forms. Visual theatre, symbols and signs enriched theatre as an art form dedicated to human's perception.

In the case of Serbia, major consideration should be drawn on kids and young generations who are expected to be the future faithful audience. Because of the lack of resources, unstable organizational models that exist from the past and confront with the present ones, the Serbian theatre system is not favoured. But, at the other side we have the indestructible art, creativity, the necessity among artists to work and revive their ideas, as well as the audience which feel the inevitability towards the theatre. In the period of the transition, Serbian theatres faced various difficulties. But, as Serbia became a candidate country, that means that through the process of European integration Serbia can encounter for better educational and cultural system, more tolerant society, innovative research work, social solidarity and a secured future for its citizens. Interests that Serbia had towards European integrations were from political, economical and social aspect but the improvements can be made regarding the resources from European Union.

Children's theatre presents cultural prosperity and a lot of potential today. It is based on syncretism of various art forms drama, music, dance, and it has to become a participatory activity. Emotions, perception and attention are crucial when we built any art form for children. Despite the fact that through one theatre play we are sending a message, it has also to be fun for the kids. They have to understand the sense, but also to amuse themselves. Children present sincere audience because they still haven't adopted the regulations imposing to them to accept the assumed. But also, children can't be used for that and that's why we have to refer them at new aesthetics and concepts.

Creativity is increasingly important on personal and social level. Today, through the act of creation we are trying to understand the environment and the happenings around us and definitely to escape out of a routinized daily life which became very hard to keep up with. In a process that results to new ideas, products or performances, creativity is judged by some audience as something new, original, useful, and aesthetically pleasing. Creativity offers itself as an opportunity to escape from reality, imagine and find our inner peace.

Theatre for children and youth represents another aspect of the performing arts that suffers from marginalization. This marginalization comes from the dominance of the theatre for adults that always enjoy more exposure, prestige and support. Picturesquely explained, the most

evident example would be the fact that at this moment Little Theatre Duško Radović is being reconstructed after fifty years of its existence and on the other side all city theatres have been already renovated. Quality of the theatre for children and youth is an indicator of the maturity and the sophistication of a theatre culture in a given country, its sense of vision and responsibility and its deliberate investment in captivating the future theatre audience. It is so easy to ignore this segment of the performing arts just because it addresses children who are supposedly easy to please. Hence, in many places those who perform for children enjoy less of the professional status than their colleagues who play for the adult audience.

As Milan Marković said at the workshop that was organized this year by ASSITEJ and Pozorište Zvezdarište, in our country someone who works in the theatre for the kids means that he was not able to find the job in the theatre for the adults. Today, the major challenge of the theatre for children and youth is articulated in the context of globalization, technological innovation and migration, digitalization and digital culture. If technology, social networking media and Internet make children more introverted and socially and culturally isolated, pushing them in the virtual realms of childhood, they also enable them to communicate beyond their immediate surroundings with their peers elsewhere usually beyond geographical boundaries. Opposite to that, children have to be treated with both respect and trust. Inclusion in the theatre for children and youth means availability of quality art to everyone, challenge for the artists to research, develop and assess their work and practice more. Also, it is very important to have active participation in the arts protected and promoted by different forms of education and professional training of the artists, exchange of experience and knowledge, partnership projects and collaboration at both local and international level.

“Dance consists of multidimensional contents and as a sociological and cultural phenomenon is conceived as a communication channel, sport activity, form of dance and entertainment, primal and ancient art, social motive of socializing, and a specific form of healing.” (Vuksanović and Čalović, 2010) Much of the difficulties of the contemporary dance come from the fact that it is locked in the venues by depending on them and their programmers and that it consequently missing exposure by the competition of other forms that do better at the box office. To utter such an attitude to the world and make it graspable, most choreographers would benefit from a playwright, capable of articulation of the theme and its receptive context.

In that way, dance works would have a chance to ensure intellectual and conceptual reinforcement.

Most significantly, dance is expected and has to develop in the local communities; it should secure the funding commitment of local authorities, spread dance education in schools, elevate the competence and the status of its teachers, enhance co-productions and collaborations from the local to the international level, intensify touring, reduce the gap in funding, increase the opportunities and exposure between the dramatic and music theatre with their solid institutionalized infrastructure and dance.

Theatre long ago was quite different than the theatre we witness today. Theatre first came from the cultures of primitive societies through dance. It is thought that the members used dances to calm the supernatural powers they thought they controlled their lives. The supernatural powers were believed to have power over the events needed for their survival. Other dances were thought to get rid of evil spirits that caused disease and also to make the souls of the newly dead, depart the world of the living. The performers in these dances wore masks, which represented the spirits. Today, Damjan Kecojević director and actor of Little Theatre Duško Radović emphasized that theatre shouldn't be seen divided such as drama theatre, physical theatre, shadow theatre, puppet theatre. The environment and practice themselves are able to bring children closer to the multimodal nature of the performance and thus the children become aware that what they experience is a mixture of expressive theatre with dancers, actors, musicians etc.

At the scene, we are dreaming about its possibilities. Theatre performances represent the life, human's life before all through mimesis and the identification effect. In the theatre experience, there shouldn't be only a writer-artist relationship where ideas and intentions are imposed to the audience by the forms and codes of that relationship. Neither only the actuality of passive audience present in order only to consummate the art work. Theatre shouldn't represent only the topics that we are willing to see. As a means of renewing the relation between art and life, theatre has to discover the internal analogies that are present among humans and objects from the outside world. This art form shouldn't use only word for expression in order not to lose its magic. Physical and based on the signs, true, active, receivable through the senses and effective language, as a new form of it should contribute to the feeling of "cruel necessity of creating." (Arto, 2010:54)

In today's developed society, children try to defend themselves from the outside world by accelerated maturing and therefore as stronger persons they are confronting the world which is imposed and not a product of their own choice. We are living in the civilization of pictures that have an effect at children. But, awareness through pictures is easier than through the words that are most often converted into the pictures. Drama and dance, presented in the theatre are also the way of presenting the pictures of movement and body language. "Art is the condition and a means of development of one versatile individual" (Jovanović, 1998:17). Theatre is the closest one from the arts to the children, so if it's approachable to them than it supports making an active relation between both the kid and any other art form.

The scene represents a physical and concrete space that supposes to speak its own language designed for the senses. The language of movements and attitudes, dance and music are less than verbal language appropriate to explain the characters expose and interpret their thoughts and state of consciousness but the question is why it's desired from the theatre to express them more. The moves, mime, stage freedom used in all its dimensions and possible planes and spontaneous inspiration are aspects of the spiritual architecture. "The field of the theatre is physical, not psychological" (Arto, 2010:60). The question is: does in the field of intellect and thoughts the attitudes that the words can't interpret and where the moves can describe with more security exist?

The essence of the word in theatre has to be changed. It shouldn't be seen as a tool for leading human characters to their outside goal, because in the theatre it's important how the feelings and the passion, as well as humans in their lives, are confronting each other. Changing the meaning of the words in the theatre means attempting to combine the meanings of each in a puzzle. At the moment when one form is used, it induces to the searching of a new one and the theatre is the only place where one performed movement can't be repeated twice.

Our famous Belgrade's drama writer and director Milenko Misailović believes that "children games are equal with making art forms in that period, and that those games are divided into conflict games (where the child is presenting himself) and drama games (where the child is emulating someone or something else) with a message as a mutual knowledge, as goal. Besides these two, he is emphasizing also dramatized games where the child is transforming into the characters, animals and objects. Those are the games important for esthetical education and

development of a kid” (Jovanović, 1998:22) Misailović has a right with pointing out the game, which shouldn’t be understood as a (artistic) goal, but as a means of cultivation for art too.

When a child witnesses a theatre performance, first s/he partially perceives the elements and some details, especially the characters in order to later on perceive what is happening with those personalities. After that, he is taking into the characteristics of those individuals and their interpersonal relations which all represent children’s high level growth of consciousness. Children’s performance observation always has two paths which indicate the reciprocity of both observation activity and impression activity. Drama and dramatized children games make possible entering a child into a theatre art to be fruitful, and contribute not only to the ethical and aesthetic education process but also the education process of thinking, looking, reasoning and perceiving. In the beginning, children do not experience the performance as artistic one, but as a reality of a life. Later on, they are able to understand it as ethical or esthetical happening through the ability to empathize into the characters and occurrence. Theatre performances are expanding the self-consciousness of the children, then children’s early consciousness rises to the level of community consciousness and by wakening the social and collective consciousness child is able to judge ethically the behaviour or activities of characters and dramatic events.

#### 4.1. Children’s theatre is developing social skills

“Emotions: They have their origin, coast and mouth” (Jevtović, 2009:16). At the stage performer can live multiple lives. Their impulse to perform lies in necessity for greater liberty. It is necessary to build the strategy and create more participative forms, shifting theatre for youngsters into a theatre with youngsters. That way we accept aesthetic and emotional experience and the children’s theatre can develop the social skills of the kids.

Social Skills	Acknowledgements
Empathy	Appreciation and understanding emotions of others and own once. Acknowledgement of people’s opinions and impressions
Solving the problems	Knowledge about different ways of solving the problems Prediction of possible consequences of

	various actions Choosing the best way of operation Successful implementation of the process of solving the problems
<b>Controlling the impulses and anger managing</b>	Understanding the ways of anger development Learning personal techniques of anger controlling
<b>Communication</b>	Developing the ability of active listening Understanding of nonverbal communication Expressing the opinions and emotions at stable and calm way
<b>Dealing with stress</b>	Learning the adaptive strategy of dealing with stress Practicing the strategies of anxiety, overcoming the stress and relaxing
<b>Providing the resistance to the media messages</b>	Acknowledgement of the media messages that are glorifying violence and behavioural disorders Developing the resistance to the negative media messages
<b>Assertiveness</b>	Learning non aggressive techniques for achieving personal goals and adequate responding in provocative situations
<b>Character development</b>	Acknowledgement with a way of how personal believing are influencing our decision making Improvement the process of individual decision making
<b>Making a resistance to the social pressures</b>	Understanding of the way how social influences are affecting behavioural disorder Developing the techniques of giving resistance to the peers negative influence

Through different forms – storytelling, improvisation, playback theatre, theatre of shadows, puppet theatre, contemporary dance theatre, interactive theatre, educational theatre, digital performance, socially engaged theatre, theatre for babies, chamber theatre – theatre communicates with audience and children’s social skills are being developed. Children should have their own opinion about what is good and what is bad, and base their judgement on their ability to choose. In order the kids to familiarize themselves with theatre, diversity of languages

should be used. The relationship kid-parent has to be reconstructed appropriately to the subject and age of children, identification of children manipulation and targeting to introducing children to theatre.

There's some risk for negative consequences on children because of today's lacking of sense for values. Children are exposed to negative influences and they do not have enough experience in the real life to arm them with wise. They find themselves with weak emotional, cognitive and moral development. Disappearance of childhood is present today mostly because the television is taking the leading role in the children's lives. Kids seem to discover the world mostly by watching the media and in the same way television is affecting their naive childhood. Kids are growing up with feelings of helplessness, distrust and they lack structured boundaries. We have to research and evolve this cultural field *for* children and *with* children. The socialization of a child is primarily the responsibility of the parents, but today, except the schools, we have to include the cultural institutions and their significant role at influencing positively the youth.

Theatre has an influential communicative role where physical theatre and dance bring in themselves their strength and in the theatrical scene there are personalities that are able to interpret their strength of the movement that has been made. Both sport and creativity are unique human activities with which personal insecurity and self-doubt can be easily overcome. Through dancing we feel alive, we involve body movements and through the syncretism of music, emotions, sometimes spoken text and body language dancers are performing dances which are choreographed by the choreographer. Dancers also utilize their creative capability, because they literally recreate the choreographer's idea as part of their performance.

#### 4.1.1. Affect of the preventive programs to the progression of psychological skills

Preventive interventions in this research are directed to the children, peers and youth. Prevention represents the engagements of preventing the actions that, in the case of their realization, would be harmful. Implementation of the prevention is possible by the incitement of knowledge, competencies and abilities, self-esteem and confidence, through the systems of school, family, social support and healthy environment in the community. I will emphasize several actions of prevention in the case of children participating more in the theatre as both

audience and performers, and pointing out the importance of the effects the theatre has at children.

The target group, in this case children, can be well informed about social psychology as a field that researches questions about human's social behaviour. Social psychology represents a scientific research about individual's behaviour in the society. Social observation, as observing others, observation of different social situations, especially cognition and evaluation of persons we are in touch with, should be explained and separated as a specific topic. Humans are observing other individuals as active persons who have feelings, desires, and wishes. In that way, through different *lectures about the specific topic* kids would have the opportunity to learn more and pose questions. Social attitude, as another topic, is also very important. Attitudes present integration and connection of three main mental functions: cognitive, emotional and voluntary. All of these three functions are expressed in our attitudes that can be formed especially through the theatre as a source.

The social nature of the human's motivation is present in the fact that human's necessities and motives are mostly connected and built as the result of human's social life. The majority of the human's motives can be satisfied by direct contact with other people or they assume the existence of the society and social institutions. For the compensation of some social motives it is required to be in touch with other people spiritually, emotionally, mentally and physically as well and not only to have direct contact with them. Motives for company are good example. It is reflected in human's tendency to be in the company with other people, to avoid long-term loneliness and to seek the presence of other humans. Social motives, as another specific topic, help kids to comprehend the basic theatre's characteristics that emphasize the art as resource for social changes. It is important to stress out the fact that not all social motives contribute to the development of good and harmonious relationships among people. Aggressiveness is manifested in the inclination and satisfaction to attack other people physically or verbally often to cause harm to others.

*The training of our social skills* would develop and strengthen a number of children's emotional, behavioural and cognitive abilities and skills. The ultimate goal would be the amelioration of children's social and emotional consciousness. Emotions such as joy, grief, love, sympathy, pride, shame, gratitude, care, expectation, hope, arrogance, malice, fear represent only a few expressions for various emotional conditions. When we are talking about

emotional reacting, some changes in our organism happen such as changes in our moves especially facial movements (mime), body (pantomime) and voice.

Influence of the theatre can be emphasized through the aesthetical emotions. Several emotions can be included in the group of emotions that incorporate the evaluation of the values of something. Aesthetic emotions imply the feeling of pleasantness caused by our estimation that something is beautiful. Parents have the important role in forming the children's moral consciousness because primarily through them social beliefs and social ethic principles are transferred to the child. An important role also has the influence that other persons that are in contact with a child have on him/her as well as the influence of the social institutions and organizations.

“Joy Paul Guilford, American psychologist, emphasized the characteristics of artistic thinking and those are: originality (the ability to produce new, original ideas), flexibility (the ability to simultaneously propose a variety of approaches to a specific problem), fluency (the ability to produce great number of ideas or problem solutions in a short period of time) and elaboration (the ability to systematize and organize the details of an idea in a head and carry it out)” (Rot, 1974:68). Therefore, through *extracurricular activities*, such as creative thinking, they can contribute to the acknowledgment of some new original solutions. Artistic works are the result of this kind of thinking.

In order to solve the problem, we have to comprehend the relations and connections between these concepts. We are presenting and talking about the problem when the goal is familiar to us but we do not know the appropriate path to reach the goal. Every one of us belongs to the various numbers of different groups; these groups affect the development of our personality. “Many authors point out that peers have in childhood and youth period, important role and influence on constructing various personal characteristics” (Rot, 1974). In general, to be friends with others is an important instrument of the individual's socialization process. *Peer mediation* contributes to the development of sociability, adoption of a new social standpoint, normal children's evolution, avoiding unusual and eccentric behaviour and incitement of personal independence and feelings of liberty as it affects the person's ideals, interests, dressing style, talking, opinions and choices of having fun.

Forming a child's personality is subject to social factors. Social conditions, mainly the contact with other humans and products of human's activity, are necessary in order for a person to develop into a human being. As I already mentioned, in April Association ASSITEJ organized 10<sup>th</sup> edition of the Festival Zvezdarište where I participated in the workshop "New forms of the theatre for children". With a choreographer Dalija Aćin Thelander we discussed about various subjects and as a crown of three days of work, we wanted to incorporate a *manual for the professors* in Belgrade's schools. Children's theatre has to be a participatory activity and that was the standing point. Our starting point was the theatre manual "Go That Way..." edited by Cultural Centre of Pančevo and written by two professors. In this way, children have the opportunity to learn basic facts about what goes on behind the stage and understand the elementary order that has to be followed on the other side of the curtain.

The first manual showed the techniques of creative drama for drama teachers and was edited as a part of the project Intercultural Drama Education and Learning financed by European Union through the program "Support to civil society". The moment of implementing creative drama in the educational system of Serbia is still far away, but this is the proof that it will come to fruition soon. Problems that are solved through the arts have some correlation with psychology. For example, any motive that encourages human on various activities as well on artistic creativity is a subject of psychology. Any type of skill used in human's activity is a subject of psychology. All other factors that, directly or indirectly, can affect the creator, the creative process and product, as well as have an impact on the reception by others, represent a constant challenge for the development of the psychology of creativity.

*Information and motivation* as two more important preventive programs for the progression of psychological skills have an important place in the hierarchical scale of the values. "Creative individuals differ from the less creative in motivational patterns. The motivational prerequisites for creativity are: curiosity, willingness to take risks, tolerance for ambiguity, dedication, stamina and fascination for the task" (Runco and Pritzker, 1999:340). Intrinsic motivation is necessary for children, where they are motivated by their own curiosity and their fascination for an issue, events, a problem, or an activity and are thus encouraged to invent, innovate and branch out on the basis of their own imagination and fantasy.

#### 4.2. Psychological enhancement of the children's development through different theatre forms

When we are very young, our mind is not yet fully developed and we are not able to understand some abstract thoughts. Reflective thinking becomes manageable after five years after birth. It is necessary from that very beginning to teach children some essential values. Also, it is necessary to develop their character and convictions and teach them how to control anger. We have to protect children from the potential risk of negative influence. Children should be thought to make a difference, to distinguish good from bad things. Presenting to them all essential and important situations, relationships, behaviour through forms of the theatre, kids will become comprehensively developed personalities. Through potential games, kids understand theatre art and gain their own theatrical expression.

Drama and dramatized children's games are biological, psychological and social phenomenon. Today, we can notice that children feel threatened from the outside world and they oppose to whatever they are because they wish to grow and this is happening way too fast for them to comprehend and control and they confront the world which is not a product of their own choice but something we impose onto them.

To deal with that, the elaboration of images is easier than of words. The theatre image can motivate and animate children to, through their imagination and spirit, objective absence convert into subjective presence. Art is a state of mind and a way of developing a versatile personality. People are interested in the values that are engaged with their psychological energy. Psychology has both practical and theoretical importance regarding psychological reality. In this part, I will point out and elaborate the significance of psychology to demonstrate how the psychological processes are progressing, how the children's psychological characteristics are constructing in order to reveal the causes of some psychological phenomenon and explain human actions and influences. In my research, I will focus on theoretical approach where psychology gives useful information for solving various problems that social sciences are dealing with such as observation and perception, motivation and the process of thinking and imagining.

Three fields of psychology that are important for this research and are to be emphasized are the following:

*General psychology* researches about the main psychological functions of a human such as, observation, motivation, emotions, learning and memory, thinking and the psychology of personality.

*Social psychology* researches about individual and group behaviour in relation with social environment. Questions about the socialization of human, human's social motives, observation and evaluating other persons, exploring human's behaviour in the group and researching social attitudes.

*Pedagogical psychology* which explores the psychological side of education and behaviour.

Every human's is defined on the basis of activities and the specific *environment*. For the development of complex abilities and other characteristics, environment and personal experience has the important role. Social environment, more than natural one, has a big influence on the evolution of psychological life of people. Human's characteristics do not form by the environment's simple and passive influence, but with humans being active in the specific environment. One person has to invest in its own development of specific characteristics such as different talent types and temperament feature.

The periods in the development of one individual are childhood, youth, adulthood and nursing time. For this research, kids at their 7<sup>th</sup> and 8<sup>th</sup> year are still in their childhood period and "in the beginning of the infancy, accept of biological factors, social factors have a decisive role" (Rot, 1974:46). Childhood and youth are the periods in which personality is cultivated, identity is created and moral values are established. Among social effects, significant for children's growth, parent's methods, extent of love and attention, are pointed out also.

The psychological processes are observation, learning and memory, emotions and motivation, thoughts, as well as a few types of personality characteristics as temperament, character features and abilities. Humans in the same period perceive and evaluate the things they are observing and thinking about. The thing one human has observed, provokes inside him specific feelings and encourages him to the action. Thanks to the function of memory and learning we have the ability to retrieve the previously observed in our consciousness and to evaluate leaving space for new experiences.

Imagine how much the theatre performances can influence the children's understanding of the world. The psychology of creativity researches three main fields: creator's personality, artistic work and spectators. Psychology explores *psychological factors in the process of*

*production and reception of the product.* Children, as spectators, are influenced by one artistic product, and this transmission is elaborated through psychological principles. The psychology of creativity has to research terms in which during maturation and learning children's creative potential can be protected, saved and developed in the future.

A larger number of researches show that "immediate creative expression of a child is disappearing in the period between ten and fourteen years old. Just in small number of individuals creative potentials stay saved and keep developing in the future." (Panić, 2005:51) It is essential that children's creative skills should be more appreciated. Negative influence of their socialization has to be on various ways neutralized. Constant orientation towards children's discovering of new solutions and suppression of their individual expression by known solutions is necessary because creativity is crucial to the perceiving of experience.

#### 4.3. Psychology of perception in children's theatre

"Spectators are the most important for understanding the arts because meanings that arise from interpretation of art and the way it is used depends on the recipient not on the creators."

-V D Alexander

People accept culture with according to their personal "horizon of expectations." (Aleksander, 2007:284) That means that art doesn't represent an isolated phenomenon but nevertheless it has to be understood according to people that are consuming it. "During seventies of the 20<sup>th</sup> century new understanding model of the culture consumption has been established due to media researches. It indicates on the fact that when it comes to art reception audience is taking the *active* role while consuming culture." (Aleksander, 2007:285) This kind of experience for children is influential to their senses and observations. "Theory of reception implies that every person by watching the performance will interpret it personally which means that there are as many interpretations as readers." (Aleksander, 2007:300) There are spectators for whom the theatre is essential precisely because it does not present them with a solutions, but knots.

"By using the Gestalt principle of similarity, humans are able to appropriately transfer skills learned in one situation to others. But, successful problem solving may require that when

previously learned ideas are inappropriate, they must be modified or reorganized. Instead of merely relying on reproduction of previous thoughts, the thinker must produce new solutions by altering perceptions. Even though memories remain constant, perceptions may be altered by emphasizing different aspects of memory.” (Runco and Pritzker, 1999:726) According to the previous mentioned book, perception is explained as the process of translation of sensory stimulation into meaningful concepts. Broadly defined, perception involves responses that are associated with sense organs either directly (as in the case of observing natural scenes or artworks) or indirectly (as in the case of dreams).

Theories of reception in sociology and perception in psychology will not be explained more profoundly because that is not the subject of this master thesis.

#### 4.3.1. Movement and balance senses

“The physical exercises are always spiritual exercises.”

-Eugenio Barba

Three very important types of human’s feels, important for their activities are: kinaesthetic, static and organic feel. Kinaesthetic senses are the ones that we have during the movement of several body parts for example legs, arms and fingers. These senses provide us with the ability to realize different complex movements during the work. Static senses are informing us about the position and changing positions of our body and head. Because of that, we have the ability to maintain a balance and to feel different kinds of body movement as horizontal, vertical and rotational.

Creative children’s games are various but I will emphasize in this research the importance of the both *movement and body games*. Freedom of movement is a first kind of children’s liberty as a biological creature and a condition for the development of other skills important for both life and creativity. Using movements, the child communicates with subjects from the surrounding environment, as also is able to express himself, his ideas, desires, and its physical and spiritual vibrations.

The importance of body movement in the theatre practice is something that Sanja Krsmanović Tasić emphasized during our interview. She stressed out the importance of the system of Vsevolod Meyerhold's Biomechanics. As one of the most important achievements in the theatre of the 20<sup>th</sup> century, it was created in the 1920s in Russia under the influence of German Expressionism, Italian Futurism and the Russian Classical School. Contemporary theatre preserves the basic elements of Biomechanics and its application is met in the practice of actors and directors when creating a performance. Exercises in the field of Biomechanics, as the basis of the theatre practice, contribute to the actor's ability to have a sense of conscious movement. These refer to the physical development of the body, rhythm, the principle of constructing the movement, because with a movement everything begins. The main rule of Biomechanics is that, the whole body has to participate in every movement. All physical exercises are actually spiritual exercises part of the overall development of one individual and person's training for its both physical and mental energy to provide the possibility to be both seen and controlled. *Biomechanics* makes it possible to create an original and interesting action on the spot based on a literary text. Every actor attracts the attention of the spectator with his own abilities to construct a scenic action. An actor introduces the spectator into the system of biomechanics through his actions on stage and not solely by verbal communication.

#### 4.3.2. Attention, memory and observation

Every moment, a lot of stimulations are affecting us. Therefore we are making a choice, a selection between those multiple stimulations and by our senses we are registering only a limited number of them. This management of our mental activity to the limited number of stimulations between multiple numbers of given ones, is called attention. There are two groups of factors that direct our mental activities to specific stimulations. First group is consisted of the stimulation's feature- his size, intensity, movement, his difference from other stimulations. The other group is constructed from inside factors - the needs, interests, given task.

Memory is a complex process that is consisted of several various psychological processes: *maintaining* of what we have learned, *forgetting*, because what we have learned doesn't maintain completely, as well as *identification* and *resuming* of the content we have

learned. There is a division on motor and mental memory. In this case I will point out the importance of motor memory that refers to maintaining and renewing of the learned moves.

The objective of the choreographer/director is to guide the spectator's attention. To direct or choreograph means steering the spectator's perception by using the performer's actions. Every single expressive means used on the stage – dance, pantomime, diction, set design, lights, music, and costumes – has its own effectiveness. For us as spectators, there is nothing more suggestive than traditional or contemporary performance seen in the open air with a large and reactive audience, with a constant musical accompaniment which captivates the nervous system, with sumptuous costumes which delight the eye, and with performers who embody the unity of actor-dancer-singer-storyteller.

By observing, we learn about things that are immediately affecting our senses. Without observation, we wouldn't have the information about the world, that's why it's the basis of our overall awareness. But, observation is not enough for the accumulating a complete knowledge about reality. In order to successfully manage and understand the reality around us, we need to elaborate on the process of thinking. By means of thinking we are aware of the relations and connections between the occurring phenomena. We are capable to have a judgment about the subject we are observing as well as about his characteristics.

## 5. Children participating in the theatre performances

All the types of children's drama expression resemble game and playing. Taking that into account, they represent important factors for children's socialization developing their personalities and articulation. Children's spontaneous game during which they imitate different circumstances in everyday life resembles drama games. That is why children's necessity for playing should always be encouraged and nourished for their life experiencing. In all kind of drama games, triple verbal communication exists between its participants. Firstly, children are prepared for their roles that also have to be specified, they imagine the scene, arrange the props and through the process they gain the experience of immediate verbal communication. In that way, kids that are shy overcome themselves and participate in the process. Second is the drama part when children identify themselves with their roles, and in third communicative part children are sharing their impressions about the play they performed.

During the performance kids are moving their body, express their emotions through the mime, gesticulation and pantomime. During performing, the children want to change roles. They should be supported because, in that way, their sense of justice is satisfied; kids are dealing with various interactive communicative situations and managing different language circumstances. That gives them the opportunity to rehearse their pronunciation and dialect; they expand their lexical variety, change sentence construction etc. We have to find completely new ways to communicate with the audience. Audience needs the surprise of watching an interactive performance for the first time, the awareness that something is really interactive. The ambition is to hit precisely the right creative spot that moves the audience.

Through my research, I wanted to contact all relevant artistic workers and institutions in the field of children's theatre and organizations that deal with research in that field of theatre. I had the opportunity to talk with Sanja Krsmanović Tasić who is program director and actress in the DAH Theatre Research Centre. With background in ballet dancing she was eleven years involved in working with children and teaching them to dance, and in the next nineteen years she saw DAH Theatre as a place to research the movement with meaning, as she explains it. She emphasized that dance can be seen only as a decoration in the play, so it's better to say nonverbal communication implemented in the plays. The energy of the human's body is communicated to the kids and through the movement children's attention is occupied. But if dancing in the

performance represents only a choreographed illustration, pure animation of the story and the subject of formality, then the communication isn't achieved naturally. The body energy that transmits from the actor towards the audience has bigger influence on the children than just the practice of verbal theatre. The movement of the body has sometimes only an aesthetic value because the thought value is missing. But when both of them are present, as she said movement with a thought, is purely recognized by children. She pointed out two main factors for the field of children's theatre:

a. Controlled direct interaction during the performance

Both physical and verbal interaction is significant. DAH Theatre made children theatre play *"Two Grannies, Four Cats and a Scooter"*, where actors, during the performance, were leading children intellectually. The performance was constructed in three main questions on which, in the period of theatre play, children had to answer and give their opinions. Actors asked them: *What makes you happy, What is art and What can't be purchased.* Both Sanja Krsmanović Tasić and Maja Mitić as directors followed the idea that happiness can't be bought. Clown expression and lot of physical movement and choreography were applied. Children are smart and able to solve many questions which adults don't know the answer and children shouldn't be exposed to the degraded contents.

b. Inclusion and engagement of children in the performances

The edge is small when it comes to the liberation of children's participation. If we permit them to participate and gather on the stage, then we lose the control until the end of the performance. Every employment dedicated for children has to have the highest artistic level. Including professionals such as actors (children's attention has to be attracted by their presence), directors, technicians, set designers have to have the skills required for creating and designing the theatre performance. Their responsibility has to be harmonized with the role the contemporary theatre has in the contemporary world. Professionals such as Jožef Nađ, Saša Valc, Eugenio Barba and Ježi Grotovski are masters in their work, and in the future, theatre should be flexible and it should change regarding physical expressions and forms, but at the same time, to stick to the ethical imperative which is in its basis.

It is pleasure for the children's senses to go to the theatre, to find themselves in the atmosphere of performing arts, shadows and people gathered and united in the audience. The opportunity to be with other people, feel a bond with them, sharing something, fills the individual's sensation which resonates from their senses and subconscious. If one of our senses is mutilated, the others become sharpened. Through the theatre's influence, children are culturally active and their childhood is being enriched in meaningful experiences. As Sanja points out, parents today pay attention to children's clothing and nutrition, but they don't consider as important the contents that are presented to their senses and intellect. Serious subjects are necessary to be presented and embraced by the children's senses and visual knowledge. The theatrical play is an experience for all the senses which enriches and feeds children's personality in both intellectual and spiritual senses. One performance after another, as the years go by and the children absorb detail by detail the tangible fulfilment of the theatre's adventure.

## 6. Dramatization of the dance as an important new form of children's theatre

“Physical movement is the most powerful medium of the theatre expression.”

-Vsevolod Meyerhold

Human beings have combined dance and creativity as far back in history as there are records of any kind. Cave paintings from the late Stone Age found in Europe, Russia and Africa show what appear to be dancing human figures with hunted and valued animals. Dance is difficult to define and in some cultures it may not even be identified or named as a separate activity or entity by its participants. Its social, ritual and art/entertainment functions in human societies are complex and overlap.

En Denis in her book *Articulated body – The physical training of the actor*, emphasized that body movement shouldn't be observed as a separate skill, but as an integral part of acting. Actor's body illustrates his instrument for expressing mental survival on the stage. That instrument has to be utilized skilfully and imaginatively. All the rules of diction – *punctuation*, *accent* and *articulation* – have important place in the research process of the physical expression on the stage. In order to be articulated, actor has to enrich himself with various methods and procedures. Actor's body shouldn't represent a boundary for him, but a part of abundance of the materials. The actor's body has to be prepared for clear, precise and detailed expression of the creative work. He has to understand the physical expression, how the body functions and what its function in the theatre space is.

Body movement, rhythm and energy are his means of communication. Every actor's movement is a consequence of a dramatic need. Elements of the body movement are *rhythm* (accents and lengths through which relations between the movements are expressed), *intensity* (amount of tension given to the moment or movement) and *design* (aesthetic use of the space). Movements used by actors, should be new and unknown in order to prepare body to think and respond. Body movement is defined by breathing, coordination, counter-balance, diction of the movement, energy, inner rhythm, isolated movement, relaxation, self-consciousness, dramatic space, strength, stretching, trust exercises, the walk, as performing skills represent actor's physical skill to express his ideas on theatrical way. Body has to express the actor's intentions. For an actor, the instruments to articulate the ideas he wants to express are very necessary.

Every theatre performance is enriched by the body movement of the actor making it a physical theatre. Damjan Kecojević emphasized that it can not be seen separately. Emotion that comes from every movement provides the spectator with the possibility to understand and accept the significance of the witnessed experience on its own way. Damjan prefers non-verbal theatre and he would like it to be used more frequently. As it is implemented in the theatre practices in the world for long time now, only recently it started to be implemented in the theatre practices in Serbia.

Theatre creators such as writers, actors, directors, set designers, directors of the physical expression and choreographers have to find a way to work and create together. Responsibility towards shown work on the stage is common. Movement on the stage is not a replacement for the words, and words are not only a play's decoration. "Dancers work with "themes", "emotions", with vague and abstract sensations, relying often on codified models, on an explicit extra-daily technique. The learned codification, which is a technical stereotype, is not enough to give a personal life to their theme or pure dances. A narrative logic can help the dancer personalize each action and give it a profile. But, there is the danger that the dancer will then "do theatre", by illustrating the situation" (Barba, 1995:168).

In the time when overlapping arts are emphasized, theatre needs performers skilled enough to build collaborative and stimulating work. Non verbal theatre presents visual explanation. En Denis emphasized that lot of actors don't succeed in managing it, so that's why it's so important for them. The actor's body movement is always motivated by dramatic moment. Searching the movement harmony is equally important for both actor and dancer but always towards their language of communication. Some parts of the rich dancer's language can be included in the lessons of the physical expression. Dancing ballet for one actor is a valuable skill. Adequate skills in that should be an integral part of the actor's training such as observation, concentration, giving and receiving and analysis. Using his only instrument, his body, the actor has to learn how to manage with it on both a creative and a responsible way. The performer has to be trained to create clear visual images and statements. In order to make that possible, the actor's body has to be concise, good positioned, under control and he has to breathe correctly.

Theatre anthropology is a science about social, cultural and philosophical behaviour of human beings in the situation of one performance. Certain performers carry with themselves the quality of the presence which instantly attracts spectator's attention. Eugenio Barba in his book

*Dictionary of the Theatre Anthropology*, points out that he thought the reason is the specific technique that is used but actually the utilization of the body is a description in terms of the mentioned technique. The stage performer is using unusual techniques. All dancing techniques are based on vertical division of the body into two equal halves and on uneven distribution of the weight. This *balance dance* is actually revealed in all basic principles of all performing types. In the mentioned book written in 1991, Eugenio emphasized, even then, that increasing the effort of making a distinction between drama and dance is characteristic of our culture and it reveals a deep wound and gap without the tradition. Vocal activity without being physical activity in the same time doesn't exist, and the same happens between both physical and mental activity.

There exists a necessity in building the bridge that connects both mental and physical practice in the creative process. "Development of the physical body doesn't have a point if it's not followed by development of the mental body." (Barba, S. and Savareze, N., 1996:58) A dance is an entity, a physical activity in which one or more people participate. Dance is also an academic field about knowledge of the body. Dancing plays take part in social activities such as recreation and courtship and in other cultural art/entertainment activities such as drama, opera, musical theatre, and, in this century, film and video performances. Artists, whose medium is movement, perform dances to express their artistic ideas. Dancers who perform these dances also utilize their creative capability because they literally recreate them in their performances. The greatest dancers recreate them at a level of interpretative excellence that is often called artistry.

"In psychological studies of the creative capacity of dancers or potential of dance students, researchers have found that, like other creative individuals, dancers and dance students are above average in intelligence. Dancers and dance student have wide interests and are often competent in one or more arts other than dance." (Runco and Pritzker, 1999:400) The theatre for children through the dance performances should have the aim to spread a high quality of modern dance focusing on children and young adults. Choreographies should challenge the dancer at every level physically as well as mentally. Every routine should be experienced as surfing with the emotions.

Children have to experience the pleasure of movement which can be colourful and sparkling. Everything can be converted into a dance storytelling. Children and young adults must have the opportunity to try what it's like to dance, move and express themselves through their bodies. Performances can be linear and systematic, as well as flickering and chaotic. Children's

imagination is ought to be challenged by visually beautiful, melancholic, mysterious and funny performance. All the productions should surprise the audience, develop the abilities of co-workers and elevate the status of children's culture. The dance experience should be of the highest quality. Theatre should represent the place that connects music (composed and live played), acting and dance and encourage the artistic development of children, young people and adults, and by that to design the social future out of artistic impulses.

Dramatization of the dance should be used to improve the artistic performance and influence of the theatre and point out some completely new possibilities that can emerge from it. It is considered to be a powerful new device which is able to significantly change the outlook of contemporary theatre. It is seen as dancing feature capable of altering the whole artistic language of the theatre. Dance should be comprehended as an issue which, in essence, is about inscribing and making meaning and therefore is significant in helping students to develop their own observation stands point of view. As an art it has the possibility to enrich student's lives by providing an outlet for their creative expression, developing their aesthetic sense, opening their minds to the full range of human experience and helping them to see and feel the beauty inherent in shape, colour, harmony and movement.

Vocal activity without being physical activity in the same time doesn't exist, and the same happens between both physical and mental activity. There exists a necessity in building the bridge that connects both mental and physical practice in the creative process. "Development of the physical body doesn't have a point if it's not followed by development of the mental body" (Barba, S. and Savareze, N., 1996:58). Body movement is a very important element in human nature and dance literacy requires the development of skills, knowledge and understandings in at least three interconnected domains: the kinaesthetic, choreographic and critical.

In the theatre we can see how actors feel on the stage. Every performer is unique with personality characteristics such as sensitivity, artistic intelligence and social persona, and if he/she possesses a quality of energy, he will stimulate the spectator's attention even when he is giving a cold, technical demonstration. The physical training exercises make it possible for the performer to develop a new behaviour, a different way of moving, acting and reacting and a specific skill. "But this skill stagnates into a one-dimensional reality if it does not reach down into the depths of the individual." (Barba, 1995:88)

Seeing it through their non verbal communication on the stage, it can be aesthetically more influential. In the 10<sup>th</sup> edition of TIBA Festival, one of the members in the international jury was Mojca Horvat, Slovenian creative and productive choreographer in performing arts and media, who has been besides her creative work, is a devoted and passionate teacher for generations of dancers or dancing actors and singers. The possibility of networking through this Festival is priceless and collaborations between the choreographer as Mojca Horvat is, and theatre creators and researchers, is necessary in order to emphasize the importance of lifelong learning that is undisputed the most important practice in the institutions.

### 6.1. The Creative Processes of Dance

“Twentieth – century dance critic and theorist John Martin (1893-1985) identified three elements for any art form including dance.” (Runco and Pritzker, 1999:471):

*The Instrument - training the body* (in order to train their bodies dancers attend their classes. Modern and jazz ballets are in their base very different and they require different dance experiences and techniques. Dancers have to master this part in order to be able to perform. Here performers can't be innovative by trying to perform specific jump in their own way. Dancers usually imitate their leaders/choreographers and repeat these techniques many times for many years until they become automatic.)

*The form – composing the dance* (interesting fact in group working is that after some time of practicing together performers built their own group vocabulary of dance movements. Composing can be done also by improvising, which Tamara as a modern and jazz choreographer usually does, and that represents part of choreographic method. These natural movements help performers to actually build their own dance. For example to compose a dance about being scared. Someone can start running fast as much as he can, to crawl or to stand in one spot without the possibility to move. Through this kind of creative process, new ways of expressing our feeling and emotions can be presented in dances.)

*The medium – performing it for the spectators* (dance performance includes emotion, motivation, focus, dynamics and movement texture which represents the art elements. The focus of the mind is as important as gravity is to the body. Also, it is important existing of the feedback. In this case that would be feedback of both dancers and audience.)

These three components are elements of first creating and then presenting the performance as a way of connecting with audience and I will compare them with communication which is possible to be established by the next three elements, source, message and destination. As in everyday life and communication, in dancing communication is also required for realization of collaboration between dancers and choreographer as well as choreographer and understanding his idea and imaginary movements. The reception of the message is the most important, considering the fact that we have to understand it in order to be able to use it. It's the same in dancing.

*Talent* is necessary for this kind of sport, but if we include lot of effort and commitment, going forward is just inevitably. The development of talent and creativity goes through at least three stages. In the first phase in childhood the individual develops a strong interest for an area, topic or field and becomes motivated to explore it. In adolescence the individual engages in intensive study and acquisition of knowledge in a field and in the third phase the individual is motivated to seek the highest level for creative achievement in the field. Gifted children have high potential for the development of creative processing skills, as well as creative adults who are cognitively equipped and motivationally oriented to create. So we can see that the psychological growth of an individual is very important and it starts from the very beginning of our growing up.

*Concentration* is also inevitably part of every member of the group. Concentration has to be utter and complete from the beginning of the performance to the end. It's under the influence of the emotion, which is also very important in creative process as well as affect.

Dancing as a creation of *Nonverbal Communication* implies expressing ourselves without words. Through body movement we are expressing our internal emotions, and by group work and support, dancers are together performing for the same aim as well as presenting different choreographies through collaboration and unity. "If there's no nonverbal expression of our "real nature" than we are expressing our so called "fake nature", which is by someone's opinion artificial." (Mandić, 2003:71) Fake smile, excessive kindness and aggressiveness can contribute to non-verbal estrangement, but in field of dancing and performing, those are exact expressions that are required.

The passion of performing and sparks that exist everywhere around gives a performer the feeling of power, the ability to (re)present something which is characteristic only to this

particular person, and the feeling of being better and more capable than others as well. Art is a path to self-discovery. The ability to keep learning and performing is a goal of one artist. People have a great capacity for creativity. When we talk about self-actualization, this kind of person is comfortable with himself and with others. *Self-actualization* promotes experiencing and enjoying life fully, while producing valuable and creative work. People must accept themselves as they really are. This self-acceptance only comes from positive, accepting experiences with others. Experiences of love and acceptance throughout life can promote psychological growth. This comes from the days when a person was young being member of a family and gaining love.

## 7. Possibilities of developing human resources through the concept of lifelong learning

The development and enhancement of the human resources is the main topic of management in culture. There are not many scientific researches in this field dealing with human resources in artistic organizations and cultural institutions. Education of the artists for specific disciplines as dance, music, drama should start very early. In the same time, an educational system for choreography, ballet pedagogy, and folklore pedagogy doesn't exist. The field of culture requires almost all levels of education. It is important that the professional improvement isn't only a matter of good will or the management of the institution and cultural policy. That means that each person has to take care of its own development as well as the obligation of every institution to have the strategic plan and resources for professional education of its workers.

Every cultural worker has to build the necessary broad skill base, conceptual and practical. Through all learning activities undertaken throughout life, with the aim of to improve knowledge, skills and competence, within a personal, civic, social and employment related perspective, persons improve their personal development which provides them with opportunities to develop self-knowledge, personal mastery, self-esteem, opportunities for high quality jobs and successful careers, full and creative lives, prosperity, and strong and resourceful communities. The concept of lifelong learning is designed for the professionals in the cultural institutions, non-profit and non-governmental organizations where through short educational courses focused on the specific field, people would improve their level of education by learning something new every day.

Lifelong learning represents the transfer of knowledge throughout all the life with an aim to improve the knowledge, skills and abilities in the sense of personal, social, business and civil perspective.

Formal education leads to the qualifications. It represents the education acquired at the Universities and schools and those are rarely practical, but more primary knowledge.

Non-formal education presents structured and organized learning, but it can't be accredited and it doesn't lead to any qualifications.

Informal education as intergenerational education exists through family, social or community life but not necessarily.

In the case of the theatre as an art form and of the artists themselves, the performance skills, including improvisational skills and skills to choose aesthetical signs by diminishing, enlarging, distorting, or stylizing in a way, that inspires the audience to connect to a more general story, as well as to a personal story, in the theatre, the person is considered to be meaning seeking and meaning making. The physicality and the movement promote thinking and feeling, but the aesthetic expression is not based only on perfect body control, but on the knowledge about the forms, dramaturgy, storytelling, the ability to transform a life story into an artistic expression, improvisation and multimodal communication, the signs of the theatre and it's multimodality that makes the story performed rich and sometimes also deep, sense of timing, rhythm, and the essence of the story and to use sound, movement, music, verbal language in acting as a cluster of expressions in one unit. Through the lifelong learning, artists can fully engage the brain, heighten physical activity, and maintain healthy social relationships.

In Serbia's theatrical practice only team work and unity among school pedagogues, theatre researchers, cultural creators and workers, as well as both teachers and professors can contribute to the enrichment of the exchange of knowledge with each other and to the training of future young researcher in this field. This year, the new executive board of ASSITEJ Serbia was created and created the ASSITEJ's *Knowledge Bank* that includes Internet and library research and analysis of the theoretical works in the field of development of theatre for children and young people.

Unthinkable contribution to this idea, as an example of lifelong learning program, would be united work of all mentioned workers and creators. I addressed to Ms. Diana to take part in their organization in order to gain experience and more information in this domain and she has instantly made me an active participant and wanted to me to get involved in the activity that would be useful for my thesis research. Ms. Diana, Tatjana Nikolić (assistant of the association) and I, as *developing expert /assistant /volunteer* who will contribute to the design, development and concept of this pilot program, started a pilot program in June in which I will take part during the next six to ten months. The idea is to gather cultural workers and involve them into several activities:

- Researching, gathering, systematizing and distributing the information, knowledge and examples of good practices in the field of children's theatre such as titles of articles, books, essays, research works that are dealing with both problems and questions from the domain of

artistic creativity in the professional theatre for children and youth, on a research, theoretical and scientific basis. This activity has the goal to present, to get interested researchers in this field, arrange content of the titles that exist and are available on the Internet, various books, publications such as proceedings of Faculty of Dramatic Arts, titles of both master and doctoral thesis from the University of Arts, as well as in both libraries and virtual libraries.

- Collecting texts and reports of cultural policies, social phenomenon and researches, contact points of other disciplines to the artistic practice.
- Gathering information about the projects, actions organized in Serbia with a wide social significance and influence, examples of meaningful and good organized practices in the field of children's theatre, but not only the performances, also the idea that indicates on the necessities and future importance of this field and its influence on the changes.

This type of the program engagement has various aims of:

- Facilitating the access of young scientists and creators to the knowledge and information
- Advancing the knowledge level about the theatre for kids and youth in Serbia
- Facilitating the exchange of information, knowledge, experiences, examples of good practice, discoveries and achievements between cultural workers
- Developing long lasting motivation in scientific and cultural society

Through this example I wanted to stress out that artists have to be challenged to research, develop and assess their work and practice in a new way, to actively participate through different forms of professional training and be encouraged to exchange skills and experiences.

## 8. Does a qualitative market for children's theatres exist in Serbia?

Regarding the needs of the market, the children's theatres do not collaborate enough at the field of cherishing theatre forms and unanimously working for the best supply. The most important features of the drama for kids are: metaphoric, conciseness, excitement, the ethics, humanism, poetic and universality.

One of the important subjects we had, during this master program, was *Cultural Policy and Cultural Rights* on which we, among other activities, had to prepare the comparative analysis of one legislative/cultural policy issue in a chosen cultural domain, the Employment Policy in my case, while referring to Compendium website. Choosing and comparing two EU countries, which in my case are: *United Kingdom and Finland* and two non EU countries: *Serbia and Croatia*, as a conclusion I wrote recommendation for policy makers of Serbia, on January 2012. I will interpret needs and instruments, based on observed problems and examples of good practice that are relevant for the research of this master thesis.

While analyzing Serbia's Cultural Policies (short and long term goals) directions and her instruments (actions that are implementing), topics that will also be included are education, tax policy, sources of funding etc. that are also affecting the status of an artist and especially the conditions of employment. As I, previously, also pointed out the importance of the concept of lifelong learning program, development of human resources in the field of culture in Serbia, existence of a qualitative market for children's theatres and the necessity of Networking among existing children's theatres in Serbia, the following chapters will contribute to the explanation of mentioned characteristics.

Political and economic issues are the reasons why in some regions in the world, and now in most of them, conceptual and practical problems that can put our existence in question exist. In cultural systems there can also appear critical period, as a result of economic and political crisis and put the same cultural system in question. Especially in Serbia and Croatia, in time of war, where crisis of cultural market and cultural participation was extensive, this was prominently noticed. It should be taken into account that the present system of institutions, arts groups and even artists had been created and developed throughout the ex-Yugoslavian territory, especially in the City of Belgrade, when decentralization and institutional self-government were

key characteristics of cultural policy. With the collapse of ex-Yugoslavia, cultural productions lost their audiences, readers and markets.

The culture of one nation can't be analyzed without a study on the social, economic and political circumstances. From the end of the Second World War, Serbia (Social Federative Republic of Yugoslavia) went through few fazes: Social Realism; Democratization and Decentralization of the culture; Phenomenon of Nationalism; War in Bosnia in 1990 which was the reason of disintegration of the state; Period of Milosevic regime, after which one we are still in the period of the transition.<sup>1</sup> The cultural market in Serbia was ruined during the 1990s due to huge inflation rates and decreasing standards of quality of life. "During the past decade, about 10.6% of the population fell below the poverty line and 20% of people are barely at the poverty line."<sup>2</sup> "Employment Policy in cultural field is interdepartmental and inter-ministerial field of great importance for cultural life and developing." (Đukić, V. 2010:336)

Inter-ministerial cooperation on the level of the Serbian government has not been institutionalized. However, for specific projects, links have been established sporadically. On many occasions, the necessity to create inter-ministerial working groups (even inter-ministerial funds) has been underlined, especially regarding links between culture, education and science. Furthermore, common ties between tourism and culture, also between the cultural industries and the economic sector, have not yet been sufficiently recognized and publicly debated. Intercultural dialogue is also important for development of one nation at both national and regional level. Until 2008, there were no government programs to support trans-national intercultural dialogue, nor any specific government support for the trans-national activities of young people.

Culture industries and the media have not been included in the 2002 strategic document by the Serbian Ministry of Science, Technology and Economic Development for the period up to 2010. There are no specific and systematic training and educational programs available for cultural industry professionals.

We can see that in the last ten years, Serbia finds herself combating with a process of redefining the values of culture. Decision-maker of cultural policy thought that there are too

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<sup>1</sup> *Serbia Cultural Policy Profile*, Compendium: Cultural policies and Trends in Europe, *Historical perspective: cultural policies and instruments*, 12th edition, 2011; Available at <http://www.culturalpolicies.net/web/serbia.php?aid=1> [17 Jan 2012]

<sup>2</sup> *Serbia Cultural Policy Profile*, Compendium: Cultural policies and Trends in Europe, *Cultural consumption and participation*, 12th edition, 2011; Available <http://www.culturalpolicies.net/web/serbia.php?aid=821> [17 Jan 2012]

much employers working now in the cultural institutions. The New *Law in Culture* brought resistance between artists because of the unclear ideas. These several problems are still present and eminent:

- In Serbia there is no systematic support for cultural industries development, mostly because there is no public awareness on the importance and economic impact of this sector for the development of the economy.
- There is no coherent cultural policy or instruments to foster links between the cultures of the minorities and the culture of the majority. Also, social cohesion has not yet been acknowledged as a part of the cultural policy issue in Serbia.
- There are no special working groups or committees that are supporting entrepreneurship in the cultural sector.
- Constant “brain drain” of both artists and professionals working in the cultural field is contributing to the overall potential of our country and its success.
- Lack of partnership between culture and tourism. It would contribute to a greater financial and organizational independence of the cultural institutions and organizations throughout the country as well as to the decentralization of culture.

Art and society are directly related. Process of constructing a theatre performance and creation of repertoire modelling theater policy can be observed and researched from the aesthetic point of view. But, state's relation towards theatres defines theatre's institutional and production model. Formation and development of Serbian theatres was followed by social, cultural, political and territorial discontinuity. From the very beginning, up to now, the state is main creator of repertoire modelling theatres which is dominant form of theatre's organization. In cultural policy of Serbia still doesn't exist a Law on Theatre which would regulate categorization and macro-organizational network of the theatres. According to the production modelling, theatrical institutions are classified as *National Theatres*, *Regional Theatres* and *City Theatres*. Widespread network of city theatres represent a dominant production modelling of domestic theatres. City theatres can be defined as permanent repertoire modelling theatres that are founded by the city or municipality. Important problem is constant political leadership that is present in the institutions. As the government is sporadically changing, management in theatres is also

transforming and that leads to the inability of having constant improvement and clear and permanent strategic plan.

If culture is financed in order to achieve cultural-specific goals, opportunities of them to become real are high. But, in the other hand, if culture is financed only to provide working places, then the expectations will not be met. Employment in culture is an issue of economic, legal and organizational instruments of cultural policy. These instruments differ from country to country and, because of that, it is impossible to recommend unique legislation on European level. Because of that, every country should find the solution that corresponds to its cultural system and is most suitable to the needs of current nature and of prioritized importance. Also, countries should analyze experiences and good practices from each other, and to carefully consider of implementing the most efficient and effective ones to improve the mal-established conditions. In Serbia, an action plan which would align the education of young professionals with the specific market needs in the culture should be strategically designed and sufficiently implemented. Also, there should be established a system which will provide information about the offers of the labour market to the cultural production and consumption cycles. In that way, the necessary information will become available for cultural theoreticians and practitioners to consult and significantly benefit from grasping and contemplating it.

#### 8.1. ASSITEJ Serbia

The international network Association of Theatre for Children and Young People (ASSITEJ) was established in 1965 and the representatives from SFRY also participated. After the breakup of Yugoslavia and the sanctions in 2003, the national ASSITEJ centre of Serbia and Montenegro was established. Now, as Montenegro has declared its independence in 2008, the centre exists under the name ASSITEJ Serbia, the association for development of theatre for children and young people. Diana Kržanić Tepavac, as a president of the ASSITEJ Serbia board since 2007 and a leading enthusiastic participant, involved me into this important organization which gathers a team that built a base for a great both theoretical and practical knowledge about children's theatres in Serbia.

Due to its members, theatres, cultural institutions, festivals, playwrights and dramaturges, directors, actors/actresses, honorary and affiliate members and founding members, ASSITEJ

Serbia presents an association dedicated to the development of theatre for children and young people. Activism through the theatre practice should contribute to cultural links between children of various nationalities living in Serbia and drive them to further development of variety and tolerance as guarantee for future stability of modern Serbia that is a multiethnic and multi-denominational state.

Emphasizing the importance of being responsible towards artistic contents that are dedicated for children and teaching kids about the fundamental notions on which a serious civil society should rely, ASSITEJ Serbia as a nongovernmental organization have a general intention to change the attitude of the general public to theatre for children and young people. An association, like this one, has over fifty members such as professional theatres for children and young people, institutions, festivals, groups and the individuals in Serbia professionally working in the field who are involved only on a voluntary basis.

ASSITEJ Serbia is active member of the international ASSITEJ network that has 85 national centres located worldwide. The importance of this organization is traceable and evident in its activities. ASSITEJ Serbia provides information for professionals and educates general public on the issues of the importance, influence, achievements and possibilities of theatre for children and young people. Through various practical activities such as, conferences, symposiums, panel discussions, roundtable discussions, workshops, seminars, visits and lectures by both domestic and foreign authors, and post-performance discussions with audience, ASSITEJ Serbia represents the organization where both theoretical and practical information and knowledge can be gained. The association also takes part in organizing several festivals such as: the Festival of Children's Theatres Pozorište Zvezdarište, TIBA Festival, BITEF Polyphony and FESTIĆ with no permanent income. It can be noticed that this is a great example how collaborations are possible in our country, when the activity is based on the responsibility.

Creators are motivated by their own curiosity and their fascination for the field of action, for the events and are thus encouraged to invent, innovate, and branch out on the basis of their own imagination and fantasy. Intrinsic motivation is necessary, so in order to motivate theatre workers in the field of theatre for children and young people and increase social visibility of its activities, ASSITEJ Serbia has established three awards, and one of them is connected with the TIBA Festival and it is given as Artistic Achievement Award that is established in 2006 and is awarded annually, within the main selection of TIBA Festival, by a three-member jury appointed

by the ASSITEJ Serbia executive board. During the long tradition of TIBA's Festival, performances such as *The Little Prince* from the Little Theatre Duško Radović and *Alice and The Lord of the Files* from the Theatre Boško Buha were gifted by this award.

This year, new executive board of ASSITEJ Serbia was established and in the next four years artists and cultural workers as Diana Kržanić Tepavac, Milena Depolo, Damjan Kecojević, Slavica Vučetić and Milan Marković will contribute to the future theatre workers, creators and cultural managers that very often, due to unsystematic literature, contact ASSITEJ Serbia for various information, advices and books for their research. The first initiative was stressed out in June, after which ASSITEJ's *Knowledge Bank* was created as an innovative response that includes Internet and library research, analysis of the theoretical works in the field of development of theatre for children and young people. Diana Kržanić Tepavac got involved with me during my internship and invited me to participate in this pilot program.

ASSITEJ Serbia is actually proposing to unite theatres, organizations and individuals throughout the country, dedicated to theatre for children and young people. ASSITEJ Serbia exists because of a deep and long-standing belief in the necessity of theatre in the lives of children and young people. It seeks to foster a healthy, vibrant and collaborative community of artists, administrators and educators that reaches across cultural and international boundaries. Taking this into consideration, the theatres for kids in our country have to develop the strategies of linkage and networking in order to provide the best for the future which are our kids with the tools to navigate this brave new world. Workshops and seminars for young theatre workers, organization of a competition dedicated to writing an original drama text for youth and kids on Serbian language, organization of a campaign "Take a Child to the Theatre Today" in order to celebrate the *World day of theatre for children* contribute to the fact that ASSITEJ Serbia establishes activities which develop children's social skills.

Little Theatre Duško Radović and Boško Buha are respectable Children's Theatres in Belgrade and should collaborate more. Both of them face organizational, financial and human resources difficulties which delay their development regarding the set up of new forms of the theatre for children. Bad conditions of working space, constant change of directors, and insufficient motivation of the actors to participate in the work of these theatres also affect the ability of these institutions to launch new theatre forms.

## 8.2. TIBA Festival 2012

This year was the 10<sup>th</sup> edition of the festival and as a jubilee year things have only just started happening, problems are only just being noticed and dealt with, ideas are being born, and the Festival is gradually growing. The festival's organizer is the Boško Buha Theatre which came up with an idea for the necessity of having an international festival of theatres for children and young people. Theatre can truly be an active participant in creating the future of the country we live in and points of view of the people that are living in it. The 10<sup>th</sup> TIBA Festival hosted theatres and companies from Israel, Germany, Sweden, Spain, Italy, Slovenia, Croatia, and Serbia. I was present at this year festival and I will point out several performances that are important and related to my research.

Firebird Theatre from Croatia and their performance *Gang of Pero Kvržica* aimed for kids aged seven years and up, presented the novel that speaks about the values not so familiar to the young generations today such as the meanings of unity and selflessness. It introduced to us a theatre language that is quick and familiar to the sensibility of the kids of today. Without the idealization of the world they live in, characters are ultimately showing that by joint effort, solidarity and readiness to tackle various difficulties, it is possible, even on short term, to make something better than what we currently have. Children do various things that the adults are not capable of doing and children are our future, so in that sense this show emphasized social skills, peer mediation, all levels of reciprocal communication, moral and ethic values.

The performance *Eagle to Hawk* played by the Consol Theatre from Germany, was dedicated to the kids aged four years and up. This performance was the example of a good idea, of a great collaboration and of undoubtedly some terrific performing skills. During the 45min duration of the show, children could enjoy watching the adventures, fights, wild races and a midnight party on the stage. Here, we can see the participatory characteristic that theatre encourages, because the actors were trying all the time to involve the kids in the performance and to animate them to imagine that both audience and actors are actually engaging with the performance.

We can't underestimate the precious and rich impact of live performance. To be engaged with anything happening lively and on the spot is fundamental to our growth and happiness. To be engaged as an audience in an experience of a theatre performance can help us engage more

completely with other aspects of life. Theatre is an experience of the community. We gather together to watch something about ourselves. Live theatre groups develop children's aesthetic sensibilities, promote educational objectives and offer learning opportunities that enhance social awareness and skills. Children who attend live theatre learn about the behaviour expected from an audience and theatre etiquette. They also learn about both history and different styles of the theatre.

The most important one for my research was *AB3* performance played by Norrdans Dance Theatre from Sweden. The Norrdans Company is dedicated to popularize modern dance of high quality in Sweden. With a target group of children aged seven years and up, the play presented us the things that surround us and explained us why they are the way they are. It challenged the audience and stimulated the wildest imagination of the people. It was a visually beautiful, melancholic, mysterious and funny performance that challenged the children's imagination and elevated the power of movement. Here, we can notice the power of the dance theatre and the influence it has on the observation and perceptive mechanisms of the kids. In the Swedish cultural system, we can notice that the cultural practitioners are interested in finding and creating a new audience which will be highly perceptive and responsive to dance.

### 8.3. Performances of the Little Theatre Duško Radović: *Book of wandering, You are lying, Melita, Strange affections, Maja and me and Maja and Captain John Pipifax*

#### a. *You Are Lying, Melita*

Premiere: 23 October 2008

Directing: **Bojan Đordev**, Dramatization: **Sena Đorović**, Stage design: **Siniša Ilić**, Costume design: **Maja Mirković**, Movement: **Čarni Đerić**, Music: **Marko Grubić**, Costume design assistant: **Sanja Aćimović**; Cast: Melita **Vladislava Đordević**, Brother **Jovo Maksić**, Dad **Dimitrije Ilić**, Mom **Marijana Vićentijević Badovinac**, Friend Verica **Dušica Sinobad**, Friend Šilja **Nenad Radović**, Painter **Sena Đorović**, Dog Badža **Čarni Đerić**.

The issue of children trying to lie is explored and presented in the performance *You are Lying, Melita*. Children lie to manipulate and mislead others, to get what they want, but perhaps simply because they can and it is easy to do so. The ability of lying is one of the most exciting discoveries of childhood. Imagination is one of the most important capabilities of the human

soul. By combining experienced and reflective content it helps us to know the world better and modify it in a desired fashion through the driving force of creativity. Like all the other capabilities, imagination is not equally developed in all people. This is most evident in children, “who spend a large part of their childhood imagining until they discover real world”<sup>3</sup>.

*b. Strange Affections*

Premiere: 23 October 2011

Script: **Maja Pelević**, Directing: **Đurđa Tešić**, Stage and costume design: **Zorana Petrov**, Music: **Anja Đorđević**, Stage movements: **Dalija Aćin Thelander**; Cast: Ant, Rabbit **Jovo Maksić**, Wolf **Damjan Kecojević**, Dog, Lion **Miloš Samolov**, Mouse, Turtle, Raven **Jelena Petrović**, Fox **Vladislava Đorđević / Dubravka Kovjanić**, Cricket **Jelena Ilić**, Stork **Sandra Rodić Janković**.

Everything that happens in nature happens to us, too. Humans depend on nature. We are all also well aware that nature equally depends on us. Everything humans do, reflects on nature. The theatre play *Strange affections* points out that while busy working and constructing their world, humans have often neglected nature. For a long time they had not even noticed that they were in fact destroying it.

*c. Book of Wandering*

Premiere: 4 June 2008

Author and choreographer: **Dalija Aćin Thelander**, Playwright: **Maja Pelević**, Stage and costume design: **Zorana Petrov**, Composer: **Vladimir Pejković**; Cast: **Damjan Kecojević**, **Dalija Aćin Thelander** and **Ana Ignjatović**.

In the *Book of wandering* we can see the unusual world of wondering, imagination and peacefulness. The choreographer Dalija Aćin Thelander made this inventive performance, even though it's for babies aged one year, it's suitable for every age group. This performance is an example of how from the very beginning kids should sense and participate in the theatre's fascination. This intimate dance spectacle through the synergy of recognizable elements of humans, animals and surreal creatures, gives the impression of the assimilation of phenomena and triggers the conception of identity issues. Through the dance and movement communication

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<sup>3</sup> Little Theatre Duško Radović, Available [www.malopozoriste.co.rs](http://www.malopozoriste.co.rs) [8 July, 2012]

between both dancers and kids, we treat children with a new field of perception and when continuity exists then we can really make a difference.

Through the communication of body movement, as something interesting for the kids, they involve themselves in the communicative process because the physical contact rises in them curiosity. As the closeness and trust goes together with the behaviour of the children, they just open themselves for the correspondence which in the traditional theatre is not often possible.

There are definite advantages for inviting as young as possible the kids to the concept of experiencing theatre. If you inspire a love for theatre early on, there's a better chance that your child will develop creative gifts and maintain a lifelong appreciation for the performing arts. Although limited by their age, children experience life's joys and sorrows as powerfully as any adult. One play should get children to question the character's values, behaviour and choices. The interaction between the audience and the characters is active which makes it a captivating way for children to learn. In the children's theatre imagination is more important than knowledge and that is what makes it the most powerful educational experience imaginable. Theatre respects integrity, beauty, balance and humanity. It achieves all this through a constructed cultural product that is purely imagined not only by the creators but by audience as well.

*d. Maya And Me And Maya*

Premiere: 4 June 2012

Director: **Anja Suša**, Text: **Milan Marković**, Dramaturgist: **Saša Božić**, Choreographer: **Ksenija Zec**, Set designer: **Maja Mirković**, Costume designer: **Maja Mirković**, Music: **Igor Gostuški**; Performers: **Maša Dakić**, **Nevena Jovanović**, **Jelena Ilić**, **Miloš Isailović**, **Damjan Kecojić**, **Strahinja Lacković**.

Theatre performance *Maya and me and Maya* presents a regional theatre project depicted on the picture-books about Maya with which numerous generations grew up and the novel *Maya and I and Maya* by Sreten Ugričić. During the research for the culture of childhood memories in Yugoslavia, this performance also points out that every memory in our childhood's mental deposit and some little wounds that every each one of us have are important because as we are growing up they make us stronger and we have to conquer them.

In real life we are facing with a loss of the values which is also presented in the play through both dance and drama. This performance doesn't have as target group the kids, but I

want to stress out this kind of approach in the theatre where basically all important feelings both positive and negative are presented through the dance really drives the audience into a catharsis which is very rewarding. Here, it would be important if adults are viewing dance performances along with children. Responsibility towards children has to become an imperative for all cultural workers, institutions, pedagogues and parents.

*e. Captain John Piplfox*

Premiere: 5 April 2012

Concept and choreography: **Isidora Stanišić**, Direction and adaptation: **Jelena Bogavac**, Music: Igor **Bostuški**, Set design: **Igor Vasiljev**, Costume: **Ivana Vasić**, Animation: **Marija Milanović Lazarevski**, Doll production: **Katarina Bulajić**; Performers: Dancers of the Bitef Dance Company: Captain John Piplfoks: **Ana Ignjatović Zagorac**, Pirates: **Milica Pisić**, **Miona Petrović**, **Nevena Jovanović**, **Luka Lukić**, **Miloš Isailović**, **Nikola Tomašević**, **Strahinja Lacković**, Lane the journalist: **Milan Pajić**, Tane the cameraman: **Milan Tankosić**, Students from the Highschool of Ballet Lujo Davičo: Girls from Havana, Cave, Dragon: **Andrea Simić**, **Jana Milenković**, **Katarina Reščanski**, **Mina Kontić**, **Nataša Šmelc**, **Tamara Pjević**, **Vanja Mijajlović**.

In a production of Bitef theatre and Children's Cultural Centre Belgrade, theatre dance performance for kids and youth *Captain John Piplfox* showed us how theatre connects to the importance of reading. A play has the ability to flesh a story out of the page and bring it to life. What's happening on stage is very similar, in a way, to the play acting and role playing all children do. It's a live experience and good plays are just a little bit incomplete because they need the audience to complete them by participating and responding emotionally, and thus, they slightly change because of the audience.

While plays wish to jumpstart imagination, they also lengthen the attention span. Sitting still in a darkened room may not feel natural for children. But that's precisely why it's important. Because TV is such a popular form of entertainment, kids aren't used to focusing for longer than an hour. Kids today see a new image every 3-4 seconds. They're used to constant change. And they don't listen as well. I have chosen this performance in order to point out that the choice of a theatre play has to be of artistic value, accessible to children and youth and appropriate to their age and responding to their interests and abilities to experience its true value. Theatre demands

high-level thinking, plays engage the mind, body and spirit of their audience. Performances include respect for different and diversified points of view, creative problem solving, risk taking and creative thinking. Children's rich inner emotional lives are often ignored or played down to in popular entertainment.

As I talked with a dancer and choreographer Dalija Aćin Thelander, during my workshop at Pozorište Zvezdarište, she explained to me that working with and for children has to be understood with a high level of responsibility towards the kids. In this dance performance this kind of approach is lacking. Creativity involves several factors: knowledge, thinking skills, motivation and personal properties" (Runco and Pritzker, 1999:556) which in this performance are not expressed in a highest level.

Dance is synonym for sharing and exchanging, and my goal is to familiarize everyone, from amateurs, professionals, young to the less young, with contemporary dance. It is important for cultural workers and institutions, parents and kids themselves to provide children with the access to choreographic culture for young, to encourage their perception of contemporary dance, facilitate transmission of their knowledge and to familiarize the overall population with contemporary dance by raising the awareness about different dance languages. Many times it's written and spoken that the future of every country and society lies in its young people. Their ambitions, sensibilities and values represent the major foundation on which development of one country will be built. Culture and the arts also create the necessary conditions for social cohesion, individual development and critical thinking about the outside world.

Therefore, it's particularly important that young people are regularly exposed to the arts and culture and often encouraged to pursue their own creative activities in their childhood and teenage time. Aesthetic and creative activities have the central role in the lives of young people. Children and young people must be given the opportunity to acquire skills needed for understanding, appreciating and bringing high culture closer to them in interesting and unconventional way. The arts help children develop higher-level skills such as creativity, problem solving, communication and critical thinking. Not only are these skills essential for success in the classroom, but they are also essential for achieving success in the workplace. Students who receive an arts education are more motivated to learn. In the field of the contemporary dance, we cope with very complex phenomena that are consequently more interesting. This form of art is slowly evolving and it is not being sufficiently recognized in

cultural institutions worldwide, contrasted to the theatre, known by its long history and tradition. The mediation is one of the methods for promoting the field of dance, despite all the obstacles, to find its proper place on the public scenes and create its own.

A great influence upon the children's culture seems to have the family environment. How artistically motivated is a child and which cultural products s/he prefers depends on the education, profession and cultural participation of the parents. Therefore, to have a clear picture and begin analyzing children and youth culture in Serbia, it is necessary to look and have an overview on cultural needs and habits of their parents. Improving the quality and equal distribution of programs that contribute to the more active participation of the young people, is one of the ways to achieve that goal.

The *Article 6* of the new *Law on Culture* (2009) emphasizes the importance of *Supporting Children's Creativity and Creativity for Both Children and Youth in Culture*. As a part of *General Interest in the Culture*, this article elaborates in previous chapters through the presentation of both Association ASSITEJ and TIBA Festival which contribute to the mentioned both aim and activity in our country. Also, as this master thesis researches the field of children's theatre, I will point out that the "*Article 8* which is *Theatrical Creativity and Interpretation (drama, opera, ballet and dance)* stresses out the important part of *Cultural Activities and Fields of Cultural Activities*"<sup>4</sup> in the Serbia's *Law on Culture*.

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<sup>4</sup> *The Law on Culture*, 2012, Belgrade, Available  
<http://www.pravamanjina.rs/attachments/ZAKON%20O%20KULTURI.pdf> , [13 August 2012]

## 9. Recommendations

### 9.1. Case study - Little Theatre Duško Radović

This theatre was founded in 1948 as Puppetry Theatre of National Republic of Serbia. After the death of our great poet Duško Radović, the theatre becomes Little Theatre Duško Radović in 1984. This theatre is one of the best known and most acclaimed children's theatres in Serbia, with repertory consisting of productions intended for both children and young people in general. The fundamental program concept of this theatre relates to projects whose contents address subjects of educational, social and primarily urban character. By introducing the terms such as human rights, tolerance (between religious, ethnicities and cultures), the right to difference, acknowledging and respecting differences, into the vocabulary of young people from Belgrade who are theatre's audience.

The important interview with director and actor of the Little Theatre Duško Radović, Damjan Kecojević, much contributed to this research in the field of both children's theatres and their perception, as this actor also deals with both choreography and stage movement. He emphasized that theatre enriches and exercises the children's both imagination and perception mechanisms and that it also contributes to the children's creativity and the way of seeing reality. Children are offered the opportunity to exercise the ability to understand art in a broader sense, not only the theatre as an art form, but as well as in interplay with fine arts and cinematography. For the last eight years director of Little Theatre Duško Radović was Anja Suša who applied the Scandinavian model in Radovic's performances, which is recognizable by the performances that are dedicated for not more than fifty spectators, also establishing previous research and correspondence with psychologists, pedagogues and teachers and then setting of one production. Little Theatre Duško Radović cherishes the practice which sets the performances which are not finished and spectators are given the opportunity to participate in their end part. Due to that, kids develop both mental and narrative growth of the play. As the theatre is financed from the City budget, Little Theatre Dusko Radovic doesn't have the goal to justify the budget, but to educate people that come to see the performances. Therefore, Damjan as present director aims to bring this practice to a higher level.

Little Theatre Duško Radović tries to contribute to cultural links between children of various nationalities living in Serbia and point them to further development of variety and tolerance, as guaranties for future stability of modern Serbia that is multiethnic and multi-denominational state. This theatre sees the importance of being responsible towards artistic contents that are dedicated for children, and therefore it teaches kids about the fundamental notions on which a serious civil society should rely. Radović Theatre has become a theatre that offers opportunities to young creative theatre people to produce unconventional, fresh and innovative performances thanks to the significant artistic freedom they enjoy. The program structure of Radović's Theatre shows that this theatre has a clear and specific long term goal of its activities. Sanja Krsmanović Tasić emphasized that this theatre's practice can be compared with a Scandinavian. Performances that can be seen in this theatre contribute to the existing system and society, and have an aim to change the world and make a difference.

During my research work, I had the opportunity to communicate with actress Milena Pavlović. At the beginning of our interview she emphasized that in the theatre practice, the hardest task is working with children. It is important to transmit a message, to hold the children's attention and keep them awake during the play. In the last few years she has been working as a theatre director, and in the Children's Little Theatre Snail, interactivity is at the first place of its strategic working plan. She mentioned Branko Milićević a person recognizable through its work of long duration with children. In the plays, where he has the leading role, during the performance he is talking with children, he poses them questions, sings with them, and asks them to come up on the stage. That is the device that has to reach and captivate the children's attention. Parents have an important role also since they have to feel the theatre's magic and talk with their children about the play and both actors and characters in order for the children to understand and obtain more knowledge about what they saw in the theatre.

As Damjan pointed out, the forms used in presenting children's plays should be unenclosed and wealthy with signs and symbols, in order children to have their own attitude and vision of the situation. The inclusion of interaction during the play is important, especially when it comes to the kids that are not going in the primary school yet. Through the game children are experiencing how the performance is setting up, but in contrast it's also acceptable the practice in which children are actually keeping their thoughts and comments for themselves and then finding their own type of feedback. Interactivity in the sense of including children into the

narrative flow by answering *yes, no, you are lying, you are not lying* can be counterproductive because that kind of interaction doesn't include implicitly their full attention. Damjan stressed out that as the interactivity should be vocal, it should also be live in a sense of both physical and visual response. Through narrative interaction is the easiest to be established because it organizes children more simple than other ones. This example should be implemented also in schools, in both relation and communication between kids and older people where children would feel respect towards the mentioned individuals, someone's work, position or physical condition.

Furthermore, I asked Milena Pavlović her opinion about the practices that are used in both Little Theatre Duško Radović and Children's Theatre Boško Buha and she pointed out that Children's Theatre Boško Buha doesn't use the method where, through the theatre performance, children would be educated about the specific topic. Performances in this theatre don't reveal a particularly specific message, but she highlighted that that is acceptable too. In that way, children have the opportunity to form their own conclusion. Opposite to what was just mentioned, Little Theatre Duško Radović is actually researching the influence of both every theatre performance and presented topic. Previous director of the theatre, Anja Suša, always organized round tables where she was exploring and discussing with pedagogues, psychologists, teachers and professors about the subjects that are important to be presented to children. She also analyzed the relevant subjects for the teenagers, because teenage period is really important to be researched and pointed out by all theatres for young audience, as Milena Pavlović emphasized. Ms. Milena explained that Anja started and developed this approach in a good way, and that it should be further cultivated by future directors of this theatre.

Little Theatre Duško Radović is an example of the practice I think that it should be expanded and accepted by other children's theatres in Serbia. During my interview with actress Milena Pavlović, I asked her about the quality of today's children's theatres in our country, and she claimed that the offer is rich in variety and quality and that the parents have the opportunity to choose theatre performance in which their child will most probably participate actively as a spectator. Taking their children in the theatre, parents are also gaining new knowledge on the field of both the psychological and pedagogical influence of the theatre practice on pedagogy.

Little Theatre Duško Radović is the only one that is using various forms in order to present the subject to its spectators. With great affection and sincere responsibility, they access and deal with various fields important for the kids and youth. What I am underpinning here is

physical theatre and the importance of the dramatization of the dance in the children's performances in order to develop in them different social skills, Ms. Milena Pavlović agreed and emphasized that physical theatre, as one type of the forms used in the theatre practice, should be employed, but among several others, not as single one. If the performance would use only body movement as expressive codes, we would be witnesses of the spectator's saturation. That's why she supports Little Theatre Snail as the theatre which is successfully mixing various forms in children's theatre and also that physical theatre is important and that the actors have to be prepared for the transformation if it's necessary. When it comes to the contemporary dance performances dedicated to children and the implementation of the dance and various body movements into children's theatres, Damjan explained that Serbian theatres and their practices are way behind from the realities in the world. He mentioned that he participated as a spectator on Festival of Contemporary Dance for Children in Vienna eight years ago, where clear division between performances for children of every age was obvious. Damjan emphasized that the performances that are constructed with various subjects, forms and actor's skills, are spreading spectrum of children's interpretation of a specific work of art. Performance *Book of Wondering*, which was presented previously in one of the chapters, Damjan stressed this out because it is set for not more than thirty spectators. In productions like this one, in a financial sense it is not an enviable product but in an artistic sense it has a significant influence. In performances like this one, actors can make direct contact with every child in the audience.

In order to present the highest quality of the performances, the professionalism of the staff has to be ensured, but due to the situation we have been in for the last twenty years, it has led us to the moment when theatre education has ceased from being under attention for some period of time. Damjan explains that networking, collaboration with foreign artists and implementation of different practices has to be constantly presented to our human resources in the fields of both theatre and culture in order to gain new experiences and knowledge. Theatres as institutions are able to fund their workers, but according to the budgets and financial structure, that is not quite possible. The artists have only the opportunity to manage and invest in their learning process themselves. Due to the turbulent situation in Serbia with the period of transition after several wars, the people are not interested and don't seem to have enough will to change current situation and problems, so they are complaining about financial problems and economic crises with which they learned to live with and it became an excuse for every obstacle to possible

innovation. Some of the possible solutions for these problems that Damjan sees are the potential generation shift, multiple guest performances in Serbia and the appearance of foreign artists as part of collaborative projects.

#### Recommendations for improvement

- By working together, both schools and theatres can invent new ways which will guarantee that spectators are given the opportunity to experience live theatre and that the arts continue to play a pivotal part in our lives.
- All the performances should be choreographed in a way to be presentable in different, surprising environments.
- Little Theatre Duško Radović should take more risks especially with choosing the subjects. Young creators should be given a chance to research and work in the theatre. (Director Damjan stressed out that he wants to be more radical when it comes to the children's theatre).
- Every performance should end with a dance workshop together with children.
- Production of a teacher's theatre guide.
- Theatre for young audience is neglected. A gap exists between the children's theatre and the theatre for adults. The teenage period is not contemplated enough and it should be researched more through interviews with psychologists, teachers, sociologists in order to devote more on setting theatre performances for this target group.
- Networking of both Little Theatre Duško Radović and Children's Theatre Boško Buha

As Jovana Savić pointed out, Boško Buha Theatre and Little Theatre Duško Radović didn't establish any collaboration, because the theatre concept of these two institutions is different. Networking on the level of these two theatres would be possible in the case of a project that big that would be spectacle type of the performance which requires the collaboration of these two significant institutions.

## 9.2. Case study - Children's Theatre Boško Buha

Theatre is founded in 1950 as a first professional children's theatre in Serbia. The artistic team of this institution made theatre recognizable by its adaptations of both fairy tales and classic works. But, young audiences should be introduced to the theatre practice and the concept of responsible theatre, one that is aware of the social realities and the issues it raises. Lot of diverse generations have worked among the theatre's team such as artistic, technical, marketing and management, and according to that stage adaptation are either classic, or contemporary with a notion of surrounding reality, history and life itself. The theatre is both classic and contemporary, with a profiled repertory, and it creates the theatrical poetry and magic.

“Boško Buha Theatre has qualitative theatre plays, but the theatre as such is not making any bigger shifts in its achievement”, Sanja Krsmanović Tasić pointed out in our conversation which I agreed. Both plays *The Mandrake* and *The Taming of the Shrew* represent simplifications of Shakespeare's plays. That isn't a sustainable and valuable practice even though dedicated, well-educated and competent young actors are employed. On the scene for young audiences, plays should present the topics that are vital to maturity and crucial for any youngster's development.

Primary aesthetic fact is that Theatre Boško Buha sets performances based on fairy tales. With a commitment to the traditional program, due to the contemporary state and current social development, Theatre Boško Buha now also deals with socially engaged subjects as Marketing Manager and Organizer of the theatre Jovana Savić points out that, life is not only about fairy tales. Costumes, set construction and wigs design are colourfully contributing to the visual essence and experience. But, the quality of the performance is not specified by the luxury transparent on the scene. As an important aim that theatre has is, educating the public in a new direction and sense, mostly focusing on the passive relation teachers in schools have towards the children.

Communication between both theatres and schools, precisely with the professors, is not on a progressively high level, professors don't prepare students for the theatre, don't talk with them after the performance about its message and importance, neither summarize their impressions. During the TIBA Festival, these ten years Theatre Boško Buha organized various seminars for the education employees, pedagogues, theatre creators and managers, where they

could gain experience of teaching through drama in the schools. In the 8<sup>th</sup> edition of the Festival, theatre have organized seminar “*Socially responsible theatre for children and young people*”, which gathered theatre creators and school pedagogues. They had the chance to discuss the issues of direct concern to both these institutions, schools and theatres, are equally responsible for the development of young generations, as the theatre has a great potential, from a pedagogic and psychological aspect, but only if approached in an adequate manner. In the seminars like this one, issues such as the role of the theatre institutions in the society, the potentials of theatre in the social integration of young people, the role of theatre in socio-cultural segments, the theatre as a socially-involved institution and the language of the contemporary theatre for children and young audiences, are researched and I want to stress out the importance of the dramatization of the dance and the implementation of the physical theatre in the children’s plays.

The TIBA Festival, organized by Boško Buha Theatre, is the most significant when it comes to the practical implementation and knowledge of human resources in this theatre. Ten years ago people in Serbia were not able to travel and meet other cultural workers, practices and institutions. With existence of this Festival, artists, creators and researchers are able to compare existing experience with the practice in the Europe. As the representatives of the international association ASSITEJ are coming and contributing to its development, various ideas are being established. According to the constituted performances, during these ten years, ideas for the Boško Bauhaus plays are risen and lot of the performances that we are seeing today, are the product of the TIBA’s tradition and influence.

During this Festival, in 2009, Boško Buha Theatre had the chance to collaborate with association ASSITEJ from Denmark and Danish Theatre Batida, as a Scandinavian country with high level of cultural policy system. The Danish cultural policy is designed to serve democratic objectives and to guarantee artistic freedom by subsidizing the arts and to promote equal access for all by funding centralized and decentralized cultural institutions. The high degree of public funding of the cultural sector is a characteristic paradigm of the Nordic cultural architect model. But, as Jovana also stressed out, the present government gave high priority to improve the ticket-income of the institutions and to stimulate private investment and funding of cultural life. According to the Danish Cultural Policy Profile, compared to the rest of Europe, Denmark and the other Nordic countries have higher cultural participation rates and higher use of public cultural institutions.

In the Danish society happened that teachers in the schools have initiated the change in theatre's working policy and program orientation. Hence, now in the Danish Theatre Batida, through the plays, they are revealing important subjects from everyday life, significant for children's both social and psychological development. In Denmark, the political and cultural education of the people is raised to a matter of national interest. In the case of Serbia, unfortunately, teachers keep passive behaviour towards the theatres as institutions.

Danish theatre practice is recognizable by the performing liberty and freedom. Fundamentally different system than the existing one in Serbia, as Jovana have noticed. First of all, Danish cultural policy system supports private troops and the state gives benefits for expanding of this kind of idea and work. As Jovana had the chance to travel through Denmark, as Boško Bauhaus plays were guest performances, she pointed out that every village in this country has its own theatre, and that children that are living at the village are regularly visiting theatres, which isn't the case in Serbia. She added the fact that those children, with great attention and interest, are watching the performances which represents the level of their cultural and social behaviour.

The performance *Alice in the Wonderland* is a play where through the physical theatre, music and game, play is contributing to the cognition of the world by children's eyes. This theatre performance as a guest performance travelled throughout the world, but in our social circle it was defined as a "mute" play, as Jovana stressed out. The main problem she emphasized is the willingness of the teachers to engage themselves in building children's knowledge about the theatre performances, significance of the theatre as an institution and cultural developed both personalities and behaviour, in the children. Without the mentioned volition as the main product reveals the children's ignorance to behave in the cultural institutions, which as a problem in the society such as Danish, can't be seen. On this example (and several others pointed out earlier through this research) we can conclude that physical theatre and dance movement in children's theatres, are either researched and presented in the wrong way in the case of the theatre practice in Serbia, or audience in Serbia is not educated, well-informed, or enough interested to involve themselves in accepting this form of the theatre method.

Theatre Boško Buha, in the period of its long tradition, doesn't organize seminars and workshops dedicated to children. Also, interactivity during the performances isn't the practice this theatre supports. But, in 2010, Theatre Boško Buha presented at its Evening Stage the play

*Look Here!*. The subject was discrimination of Roma population in the society, and our difficult acceptance of anything different from what we are used to. The specificity of working on this play was that all participants went through workshops organized by the Centre for interactive arts In Stage, whose ideal ground point is that the theatre is a powerful instrument for societal changes. Also, this is one of the plays of the Boško Buha Theatre after whose performances there are direct discussions with the audience, joint by the authors and actors, as well as psychologists. As Jovana Savić emphasized, young audience liberate and pose various incredible and unexpected questions, where psychologist represent the moderator of the discussion.

In Stage, an association that promotes civil society values and stimulates personal development through art and creative expression, represents an example of good practice in the case of approaching new forms of both presentation and research, in the children's theatre. Using theatre techniques in work as a form of non-formal education for young people and the development of flexible and creative approach of professionals in work with young people and in solving problems and conflicts in the community, present the main activities this association deals with. The theatre techniques they use, to prosper in these activities, are masks, the theatre of improvisation, theatre for development, the theatre of the oppressed and slapstick. In the 9<sup>th</sup> edition of TIBA Festival, the eminent as a starting point for the implementation of new and valuable ideas and projects performance *Look Here!* was also presented.

Theatres have various management, marketing, technical and artistic problems. The problem, which Boško Buha Theatre solved in the last seven years, is the ignorance that is present among our citizens, about the existence of *Young audience stage* that was four times re-established, the last time in 2005. During these seven years, its stability is considered as a great success of Boško Buha Theatre. Theatre Boško Buha doesn't cope with marketing and ticket sales problems due to its established and reputed tradition. The problem reveals whilst protecting cultural heritage and the tradition of fairy tales, the theatre tries to present something new, different and unexpected. Then, qualitative and invasive PR Marketing is necessary in order to gain people's attention.

Jovana Savić pointed out that if the artists are pandering audience and market demand then all the choices of experimenting and creating something different and unseen is useless. In the case of Boško Buha Theatre, with bigger funds and support, the theatre wouldn't be in the position to work under the imperative of creating commercial products in order to survive at the

market. The artists are forced to choose among the art itself and the creativity and to comprehend the fact that the seats in the audience will be empty or to make commercial products and earn the money getting involved in such activities.

#### Recommendations for improvement

- Organization of children's seminars and workshops.
- Cooperating with other children's theatres in Belgrade.
- Serious research work in the field of new forms of children's theatre, interactivity during the plays and children's participation in the performances (Theatre research in this field is necessary as well as art projects where the kids would participate).
- Working and gaining artistic value of the performances and avoiding megalomania.
- Theatre for children should address issues of various natures from the children's life.
- Professional education of the existing human resources. Extensive pedagogic opportunities should be offered in the form of workshops, creative dance projects and dance education.
- The experience of the physical theatre, the joy of body movement and creativity should be at the foundation of the pedagogic projects in our theatres.
- Productions have to be innovative and unusual.
- Make one production in 2013 so as to give the maximum, to present it to a limited number of spectators in order to deepen the communication. By doing so, spatial and emotional relationship can be established with the audience and a meaningful dialogue can be initiated.

## 10. Conclusion

“When the machines rule, look instead for that which  
is alive. The entirety of life represents a complex  
phenomenon of balance.

Here it is not important to establish a conceptual

Image about it, but rather to ask yourselves:

this life we are living, is it enough?”

-Jerzy Grotowski

Theatre - like no other art in history which has proven itself - has the tendency to undertake the role of a “total” art, *the* art, which while embracing all other media, will be able to produce an unseen, unique, and “total” aesthetic experience. Due to this totalising nature theatre absorbs all other media in order to enhance its expressivity. Prof. Vesna Đukić in her work *Five arguments for lifelong learning* emphasized that the influence of continuous education on the quality of the human resources in institutions and the expansion of employment and self-employment opportunities is of utmost importance. Lifelong learning must take an adequate place in the process of creating cultural policies in Serbia.

In the case of Serbia, major consideration should be drawn on kids and young generations who are expected to grow to be our future faithful audience. Because of the lack of resources, unstable organizational models that exist long ago and still have to confront the present difficulties, the Serbian theatre system is not favoured. But, on the other side we have the indestructible art, creativity, the necessity among artists to work and revive their ideas as well as the audience which feels the inevitability towards theatre. During the transition, the Serbian theatres faced various difficulties such as safeguarding tradition, operating a bureaucratic system of institutionalized organizations, funding regulations, the existence of project modelling theatres with not a repertoire modelling as well as the insufficiency of clear-cut and earnest legislation framework to support all action. So, we can see that Serbian theatre market has a great potential wealth but due to influential

But, as Serbia became a candidate country, that means that through the process of the European integration Serbia can dedicate time and energy to a better educational and cultural

system, a more tolerant society, innovative research work, social solidarity and a secured future for its citizens. By becoming a member of European Union Serbia would gain more funds from the European fund, collaboration between both foreign and domestic artists would be increased as well as information and experience exchange, guest performances, development of theatre network and more research work dedicated to the field of children's theatre would be expanded. Interests that Serbia had towards the European integrations were from political, economical and social aspects but the improvements can only be made if first considering the resources from European Union. We can see that Serbian theatre market has great potential but due to influential difficulties from the past on its quality not only artists, but whole society has to work on.

From the artist's point of view, the most important thing is that at the end the audience should become aware of the real-time exchange of human experiences. Theatre should be “research center” (Grotovski, 2006:5) emphasized Jerzy Grotowski. An actor will never gain permanent “completed technique” (Grotovski, 2006:26) because s/he has always to confront with new challenges, overcoming her/his hidden barriers and new technical issues at a higher level. Decisive factor in this process is her/his psychological insight technique. An actor has to be concentrated in a special “theatrical way” (Grotovski, 2006:27) by including minimal level of a good will. Grotovski in his book *Towards a poor theatre* emphasizes the importance of giving yourself in acting. The person has to commit to the art fully confident all parts of her/his being whether intimate or not. The overcoming of the above mentioned barriers can be achieved if the actor gives herself/himself gracefully to the art without resistance. Working in the children's theatre requires these kinds of engagements, dedications and achievements from the actor in order to leave a true mark and make an honest relation with the kids.

We are all posing the same rhetorical question: *Is theatre necessary?* But, actually we are posing it in order to be able to give an answer: *Yes, theatre is necessary, because it is the type of art that is always both young and essential.* Theatre audiences organize themselves in a broad sense, but for film and television audiences no one arranges anything. No one would notice for days if someday all theatres would be closed. There is one element that both film and television could not obtain but the theatre does. And that is the “closeness of living organisms” (Grotovski, 2006:30). That is why every distance between the actor and the spectator should be eliminated and all borders lowered down. “Let the transaction happen face to face. Enable the spectator to be reachable to actor, to feel and sense his breath and sweat” (Grotovski, 2006:30). This signifies

the necessity for *chamber theatre*. Afterall, why do we need mass theatre? Today, theatres are not absolutely essential. If necessity exists it's only because of the spectators with particular requires. Let the theatre be for the “spectators who are developing in restlessness” (Grotovski, 2006:30).

Based on the theories of reception, the theories of sociology, two case studies of two important children's theatres in Serbia, presentation and deep collaboration with Association of Theatre for Children and Young People, theatre plays that I have watched, researched and expressed in my thesis research in order to explain more the subject and reveal the importance of my aim which was the dramatization of dance in the children's theatres as well as the opportunity of being together with the kids who were the spectators of the plays I have researched. This unforgettable experience gave me an insight and made me directly a picture of the relation between children and actors, subjects of the plays and children's way of understanding it, children's behaviour and the change of it when it comes to serious scenes and recognizing themselves in characters. Considering the interview I had with Sanja Krsmanović Tasić, I realized that my thesis topic is important as she emphasized that serious researches about this subject was not present in the previous years and that young researches like me express the value which needs to be cherished and supported taking into account the fact that we are the future cultural workers. She, as ballet dancer and pedagogue on this field, made me more convinced that dance, physical movement and body movement on the stage are much relevant to the way the children's perception function in a performance. Synthesis of the new forms of children's theatre as part of the contemporary dance theatre as well as post dramatic theatre and current “representational culture” as professor Maja Ristić emphasized, is essential for the future productions and ideas dedicated to children and their observation.

Based on the performances *Book of Wondering* and *Captain John Pipifax* I could make a comparison and reveal the importance of the responsibility towards children when it comes to the approach of both directors and actors, forms that are implemented in the plays, concepts, subjects and will and desire of artists to be involved in the projects for children. The performance *Book of Wondering* and its concept of interactivity and multidisciplinary, implementation of physical theatre enabled me to confirm the impression that this type of approach empowers children's attention, memory, good qualities, manners and ethics. Also, it can be argued that the existence of different characters educate children about social, cultural and behavioral values.

Moreover, Damjan Kecojević emphasized the importance of puppet theatres because puppets are able to present every idea and puppets don't have any obstacle on that road. Actors have to be educated to work with puppets and Damjan stressed out that on the Faculty of Drama Arts department for puppet theatre doesn't exist, furthermore, sadly its not yet an important part of the learning program. In my fruitful communication with my menthor Maja Ristić proffesor on the Faculty of Drama Arts, she pointed out the problem of nonexistence of the Pinokio Theatre as a Puppet Theatre anymore. The main problem is to be recognized in the professional aim of present actors which is income and success.

The first obstacle that I see as the most important one is the nonexistence of a clear-cut theatre legislation in Serbia. Verified document in this art field would lead current theatre system to appovement that have existed as an intention years ago. It is necessary that the philosophy of political structures changes having as a goal to start seeing culture, especially children's theatre, as a potential of economic development, not only as a public expenditure. For example, regional authorities could develop special programs that would attract young entrepreneurs in culture into rural areas. The Ministry of Culture, Ministry of Tourism and Ministry of Economy by networking should contribute to this aim and built a base and a networked platform of communication, cooperation and collaboration for creating acceptable market for children's theatres. Also, cities and municipalities should take actions and make some changes on local level such as making it possible for young entrepreneurs to use some objects that belong to the city for free during the first year of work and also to offer some office equipment for them such as puppets and costumes.

My first hypothesis, *Children's Theatre Develops Social Skills*, is confirmed and seen as influential one in the research. Qualitative theatre market in Serbia has to exist and be implemented in order to support mentioned skills valuable for children. By including children's participation in the plays, organizing meetings with actors, psychologists and pedagogues where children would stress out their opinions, believes and fears also teaching children about the necessity of visiting theatres and educating them to be serious spectators starting with the age of three, our society including teachers, parents, peers, relatives would participate in preventive programs and also in constructing the base for children's social skills.

Harmonization of both number of young artists and professionals showing up in cultural market with necessities of labour market is indeed necessary. The Ministry of Culture, Labour

and Education are the ones whose work should be coordinated among them, but in Serbia, for years, there has been a lack of this kind of collaboration. The important problem is the young generations which obtain education but their aspirations fail to secure them a working position and especially in the children's theatres when there has been a constant gap between the artists and their will to involve themselves into this profession.

The essential goal of the cultural policies of Serbia should be the organization of highschoools for theatre. Youth is an valueably important period of growing up and as it is significant for the preparation of one professional actor, dancer, musician it is also important for the education of future theatre spectators. As previously emphasized in this research, the children's theatres in Serbia operate without any high support, guidance or acknowledgement from the society. I stressed out in this master thesis the importance of Association ASSITEJ that deals with theatre practices dedicated to children. *Article 1* of the *Statute ASSITEJ International* stresses out the importance of “unification of children's theatres, organizations and individuals around the world that deal with this art form”<sup>5</sup>.

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<sup>5</sup> *Statute ASSITEJ International*, 2011, Belgrade, Available <http://www.assitejsrbija.org.rs/srpski/onama.html>, [4 September 2012]

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## 12. Appendix

### **Interviews:**

Interview with Jovana Savić (*Marketing Manager and Organizer in Children's Theatre Boško Buha*)

#### Questions:

1. Due to which characteristics Theatre Boško Buha is recognizable and different from others theatres practices in Serbia?
2. What are aims and mission of this theatre?
3. How is the program structure defined and what are the subjects this theatre emphasizes in its performances?
4. What is the message theatre wants to send to its audience according to its plays?
5. Does human resources of this institution researches the field of children's theatre?
6. Does Theatre Boško Buha organize seminars and workshops where children would participate and gain knowledge in this field?
7. Does this theatre emphasize the importance of interactivity and children's participation in the performances?
8. Is physical theatre and body movement important to be implemented in theatre's performances?
9. Does Theatre Boško Buha has a marketing strategy, and as the target group are kids, is the progress noticeable in the sense of number of loyal audience, interest and demand towards the plays in this theatre?
10. Does Theatre Boško Buha participate in collaborations on both national and international level?
11. Is TIBA Festival important for this theatre, and which educational skills, knowledge and practices from this Festival should be used and emphasized in Serbia's theatre practice too?
12. According to you what are the main problems this theatre has to deal with and changes that should be applied?

Interview with Sanja Krsmanović Tasić (*Program Director and Actress in Dah Theatre Research Centre*)

Questions:

1. Is dramatization of the dance in the children's theatre performances important as one of the theatre form?
2. What is the influence artist make towards audience through the physical energy and movement?
3. How children can be involved in the performance and participate in the artistic work?
4. What kind of interaction can be achieved with children during the performance?
5. What is art for children?
6. According to you, who are the masters in the field of physical and non verbal theatre?
7. What are the subjects that should be processed and revealed through the children's theatre play?
8. What is the influence of children's theatre?
9. According to you, what is your assess of the practice of both Little Theatre Duško Radović and Theatre Boško Buha?
10. Taking the example of "Book of wondering", Radović's theatre play where Dalija Aćin Thelander did the choreography, according to you is this an example of children's theatre practice that should be followed in the future?

Interview with Milena Pavlović (*Actress*)

Questions:

1. Importance of the children's theatre for the perception of both kids and young audiences?
2. Is interactivity in children's theatre important?
3. What is your opinion about the practice of Serbian children's theatres?
4. What is opinion about the practice of specifically Little Theatre Duško Radović and Children's Theatre Boško Buha?
5. Is physical theatre as a theatre form, important for children's perception?

Interview with Damjan Kecojević (*Director and Actor in Little Theatre Duško Radović*)

Questions:

1. What do you think is the importance of the children's theatre to the perception of both kids and young audiences?
2. Is interactivity in children's theatre important?
3. Which theatre forms are implemented in Radović's performances?
4. Is physical theatre, as a theatre form, important for the children's perception?
5. Is physical theatre seen as an important tool which enriches children's both imagination and perception?
6. Are the plays supported by previous research of the field?
7. What is your opinion about the practices implemented in the children's theatres of Serbia?
8. Is collaboration between Little Theatre Duško Radović and other children's theatres in Serbia possible?
9. Can you say that in Serbia exists a qualitative professional staff that works in this field?
10. What would you change in Radović's working policies?
11. What is seen as the most important problem of Little Theatre Duško Radović?
12. What do you think about the theatre practice in Scandinavian countries? Tell us more about the collaboration that Radović has with theatres from Denmark?

**Photographs:**

*“New Forms of the Theatre for Children,”* ASSITEJ Serbia and Festival Pozorište Zvezdarište, Belgrade, 2012.



*“Theatre Culture for Children and Youth, and Projects for Better Prospects of Young People in the Region,”* ASSITEJ, Belgrade, 2011.





### 13. Curriculum Vitae

Born and raised in Belgrade, Milena Todorović holds her Bachelor degree from the Faculty of Culture and Media of the *Megatrend University*. Currently, she is in her Master studies in Cultural Policy and Management - Interculturalism and Mediation in the Balkans in the *University of Arts in Belgrade* joint *Université Lumière Lyon II*. As a professional, well-educated and experienced dance teacher of ballet and contemporary dance for teenagers and children, Milena is aware of how pedagogy and the arts complete each other. She is particularly interested in management in order to gain and validate knowledge necessary for supporting her professional work and academic development. Armed with experience, dedication and passion she hopes that this research thesis will open new horizons for her and any other cultural practitioner who is sincerely interested in the same field.