



INTERPLAY EUROPE 2016
LJUNGSKILE SWEDEN

The oystercatcher (strandskatan)

The oystercatcher is a wader and the county bird of Bohuslän, where Ljungskile is situated. It is a bird of passage and as winter comes the oystercatchers leave the Swedish west coast, migrating southward to make their living.

Photo, cover: Hans Falklind (Co)

Interplay should be counted as one of the great wonders of the world or at least one of the great inventions. Just imagine, playwrights from 21 different countries, experienced as well as less experienced, travel to a small country in the far north, to a folk high-school. There, they get to spend their days and nights talking about drama, talking about theatre, talking about story-telling, talking about what they see around them, talking about the world. Imagine a conversation that keeps going, that won't stop by nightfall but that continues in your dreams, surprises you in the shower and drops in unannounced in your morning tea. It sounds like a dream but it's actually real.

This year is an interplay-year. That means that a chosen group gets to read each others' plays, benefit from each others' experiences and tell the stories of our changing world. With all the attempts to create oppositions, divisions, and to divide and exclude that are the hallmarks of our time, it is more important than ever to unite to collaborate and share. Interplay is about theatre but it's also about hearing initiated stories from different countries and cities. This is a place to make contacts, create networks and open up the world.

Theatre for young audiences has an important place in Swedish culture. We've let it influence this year's program. Many Swedish playwrights write for both older and younger audiences,

seeing it as a perfectly natural and enriching mix, as do many Swedish directors, actors, set designers, dramaturgs... We want to share these experiences with you. There will be lectures, seminars and discussions. There will also be a Nordic emphasis, never have there been as many Nordic Interplay participants as this year. But apart from that we think it will be business as usual. A continuous conversation about plays, and theatre and the world. It is an honour for Barnteaterakademin and ASSITEJ Sweden to welcome you to Interplay 2016, to Ljungskile, Bohuslän, Sweden.

Niclas Malmcrona

Director of ASSITEJ Sweden

Marie Persson Hedenius

Chair person of ASSITEJ Sweden

Kristina Ros

Project manager, Barnteaterakademin



I am pleased to welcome you to the 11th Interplay Europe – Festival of Young Playwrights 2016. We meet in a politically eventful time. In the eyes of millions of people Europe is the sought after continent of peace and prosperity. But Europe does not stand united in this situation. Between economic strength, national obstinacy and controversies about the humanitarian activities, Europe paints a contradictory picture.

How does the next generation of playwrights deal with this situation? What do the artists say? Which voice do they use? How do they reflect on the European society that they currently live in? Never before has an Interplay Europe Festival seemed so political and meaningful to me as this year.

I would like to thank ASSITEJ Sweden, Barnteaterakademin in Göteborg and all our Swedish colleagues for their willingness to host the 11th Interplay Europe Festival. I welcome you to the circle of Interplay organizers. You continue the tradition of this international festival, which encourages young writers whose goal is to write for the professional stage.

On behalf of all involved,
I cordially welcome you.

Henning Fangauf
Chairperson of Interplay Europe
Frankfurt am Main



The region of Västra Götaland emphasises and wishes to enhance art and culture and as a region we are encouraging meetings, believing that something always happens when we get together. Therefore we invite people from all over the world to come here to enrich our lives and hopefully to benefit from our culture.

Like all arts, the theatre as a medium is essential to address current issues and to discuss relevant questions. At your conference you will meet and discuss ideas, hopefully strengthening the future for writers. You come from different backgrounds, have unique experiences. Some of you are well established and successful, others are dreaming about a coming career. Together you have some days to communicate, to encourage, maybe establish lifelong relationships, and to plan for coming activities.

It is a great privilege for us in West Sweden to welcome Interplay Europe, for the first time in a Nordic Country. I wish to welcome you to our region and wish you great days while being here. And always welcome back.

Conny Brännberg
Regional minister of Culture
Region Västra Götaland

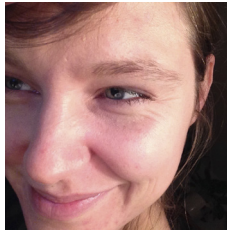


Interplay Europe Festivals, 1995-2016

1995, Mainz, Germany
1998, Berlin, Germany
2000, Warsaw, Poland
2002, Pécs, Hungary
2004, Athens, Greece
2006, Schaan, Liechtenstein
2008, Utrecht, Netherlands
2010, Ürkmez/Izmir, Turkey
2012, Mangirón/Madrid, Spain
2014, Bregenz, Austria
2016, Ljungskile, Sweden



Playwright Delegates



Anah Filou
Austria

Anah Filou, born in 1989, lives in Vienna, Austria. Is in the process of prolonging her master studies in Philosophy. Is part of FORUM Text, a writing seminar by DRAMA FORUM with uniT in Graz, Austria. Has experience in the fields of dance, visual arts and performance art, both theoretically and practically.



Andrea Imler
Austria

Andrea Imler, born in 1989, studied philosophy, art history and literature at the universities of Vienna and Innsbruck. Her master thesis on the phenomenon of transgression was rewarded with a scholarship for gender studies. While studying she worked as a literature and theatre journalist for public radio. In 2010 she made her theatre debut with *Fräulein Else* (Arthur Schnitzler), followed by several projects, e.g. the text installation *Masse Mensch* (Ernst Toller). Her play *Tschiep! Tschiep! Toter Vogel Flieg!* premiered in Vienna in 2012, directed by Kai Krösche. Further performance works followed at Kunsthalle Vienna and the museums Kolumba and Ludwig in Cologne. She joined Schauspiel Köln as an assistant director in 2013, to work with well-known directors such as Stefan Bachmann, Robert Borgmann, Simon Solberg and David Schalko. She herself directed three productions at Schauspiel Köln: *Philosophy in the Boudoir* (Marquis de Sade), *Herzstück/Mauser* (Heiner Müller) and *Nothing Hurts* (Falk Richter). She is directing the world premiere of her own play *Schlachtfest* in June 2016.



Kyril Buhowski
Bulgaria

Kyril Buhowski is a young Bulgarian playwright and actor. He was born in Sofia on 5th November 1990, and graduated from the National School of Fine Arts. Later, he became an alumnus of the National Academy of Art, where he took part in many experimental theatre performances. In 2013, he took a one year acting course at the National Academy of Theatre & Film Arts, as well as a summer course at the Royal Central School of Speech & Drama in London. Kyril has been writing from a very early age, and has worked as a story developer for Bulgarian National Television, but his big début on the stage came in 2015 with his play *We are Eternal!*, with which he won the first prize for Best New Play at the annual competition of the Sofia Theatre, where later the same year the play was staged to considerable success. *We are Eternal!* explores the lives of contemporary Bulgarian youth in unprecedented and rather shocking ways for the Bulgarian audience, relying strongly on realism and not shunning away from the unattractive aspects of the Bulgarian reality of today. He is currently working on a radio drama, called *The Tempest*, as well as on the script for a short film, called *The Abyss*.



Beatrica Kurbel
Croatia

Beatrica Kurbel was born in 1989 in Osijek, Croatia. In 2009, she started her undergraduate Dramaturgy at the Academy of Dramatic Art in Zagreb, Croatia, and graduated as a student of Film and drama writing in 2015. In 2011, she participated in the omnibus project Playlist at Nu:Write Festival, held at Theatre & TD in Zagreb. From 2012 to 2014, she wrote texts for youth drama groups at Zagreb Youth Theatre - ZKM and for the creative laboratory 4 rooms. In 2013, her play *About the last two months* featured at the dramatic student reading Desadu in Zagreb. The same text, directed by Renata Carola Gatica, was performed in 2014 at the International Drama Colony in Grožnjan. The same year she was a co-writer of a short graduation film *Alone*, directed by Lana Kosovac and produced by the Academy of Dramatic Art. Her play *The real players* submitted for the state prize in drama writing Marin Držić in 2014, was short-listed and recommended for theatre staging. She has also published poetry in Croatian cultural magazines: *Re*, *Aleph*, *Vijenac*, *Zarez*, *Republika* and poetry collection *Rukopisi 37*. Currently, she is writing a script for a feature film *Facilitated*.



Izel Seylani
Cyprus

Izel is the founder and Artistic Director of the South Mesaria Community Theatre which won the Promising Theatre Group Award 2014. In 2015 *Shaman* (written and directed by Izel) was awarded "best production" at Direklerarası Spectator Awards and performed at the International Bursa Theatre Festival for Children & Young People. He is also Artistic Director of the Awakening Ensemble Multicultural Theatre and Performance Group where he directed the trilogy *us from the past -2013*, *delusion -2014* and *chaos -2015* exploring the transfer of post-war trauma to the new generations as cultural heritage. Izel is also known for directing Shakespeare's *Othello* supported by the UN's Development Programme, where the performers were both Greek and Turkish Cypriots. Izel studied Acting/Theatre at Anatolia University State Conservatoire, Turkey, where he received his first degree, later receiving a Master of Arts in Theatre & Performance at the University of Manchester, UK. During his MA studies, he worked with James Thompson, co-founder of the Theatre in Prison and Probation Centre, who inspired Izel to make two theatre performance projects with prison inmates at the Cyprus Central Prison.



Alexandra Moltke
Johansen
Denmark

Alexandra Moltke Johansen has been writing for the theatre for eight years. In 2016 she graduated from The Danish National School of Performing Arts with a Master in Dramatic Writing. She has been working with political performances and theatre for children and grown ups. She has won the Play of The Year Award at Teater Fair Play and has been supported by The Danish Art Foundation twice. Her musical piece, *Songs for the System*, premieres in Denmark in November, 2016.



Maria Ulbrandt
Laumark
Denmark

Maria Ulbrandt Laumark works at Theatre House Filuren, where she is a director's and administrative assistant, and teaches theatre to children ages 6-15. She mostly develops the texts with the children: after a creative jump-off point, the children generate material that she then uses to write them a script. She's been writing drama for many years, for among others Filuren's Talent Programme and Randers Talent. She has also attended DramatikerLab and Dramatikby Aarhus, which are budding playwriting programmes in Aarhus, Denmark. In her dramatic works she is fascinated by poisonous relationships, honest performing styles, playing with and manipulating the audience's sympathy for the characters, and unreliable narration. She is fascinated by magic realist parallel universes, as a representation of our thoughts, dreams and memories.



Marite H Butkaite
Estonia

Born in the spring of 1988, Marite considers herself a freelance theatre critic, playwright, dramaturg and creative writing teacher. She studied theatre research and literature at University of Tartu (BA) and translations at Tallinn University (MA in the making). In 2008 she started studying at the freshly established creative writing school Drakadeemia. After a few years she started teaching adaptation theory and practice there. She also teaches short courses on the same subjects to groups of theatre- and literature teachers outside the school. Her original plays and other projects have been produced at both professional and non-professional theatres, both for children and grown-ups. In 2010 the play *My friends call me Paul* won first prize at the Children and Youth Drama Competition held by the Estonian Theatre Agency. Recent projects include: *Your unfortune is in your own hands* at state theatre Ugala, *Alone in the Nordic desert* and *The Wall* (based on the picture-book *Waterloo & Trafalgar* by Olivier Tallec) at Theatre Must Kast.



Mehis Pihla
Estonia

Mehis Pihla grew up in Kose near Tallinn. After high school he studied semiotics at Tartu University and received a bachelor's degree in 2011. In 2011/2012 he worked as an electrical engineer, creating construction drawings for street lighting projects. In 2010-2012 he studied playwriting at Drakadeemia – an independent school that teaches creative writing. In 2012 he began studying at the Estonian Academy of Music and Drama to become a dramaturg. He will finish his studies this summer. During these four years he has also studied directing and acting and has practiced both disciplines in professional theatres. In 2014 he was awarded the Voldemar Panso-prize for excellent results as a drama student.



Nina-Maria
Häggblom
Finland

Nina-Maria Häggblom is a writer, dramaturg and translator currently based in Helsinki, Finland. She will make her professional playwriting debut in October 2016 at the Swedish Theatre, with the children's puppet play *Reetu and Lola*. She is a recent Dramaturgy graduate of the Theatre Academy at the University of the Arts Helsinki. Häggblom also has a BA in Drama and Theatre Studies from Trinity College Dublin.



Eva Bondon
France

Eva graduated from her theatre baccalaureate in Valence in 2007. During her studies she had the chance to work with Valence's National Theatre, Le Bel image. Here she met, amongst others, Vincent Garanger and Pauline Sales, performers and writers, from whom she learned a lot. Those years affected her perception of the art of being a performer and writer and her artistic choices. After graduation Eva moved to Lyon to study acting at the drama school La scène sur Saône, practicing drama, burlesque, clown, classic and contemporary. Even if focusing on her studies, she never stopped writing essays, poetry, short plays and everyday observations. She left for New York in 2012, working as a nanny and taking theatre courses at the New School of Drama. Meanwhile, she started to write her first complete play, *Les mauvaises herbes* ("Weeds"). A year and a half later, back in France, she focused on her writing and was awarded a grant from the SACD-Beaumarchais Writing Assistance Programme. She decided to stage her own plays and in April 2015 *Les mauvaises herbes* was performed at Les Envolées. Since last year, she is splitting her time between France and Malta, writing her second play.



Yann Verburgh
France

Yann Verburgh is a French playwright. *Ogres*, his first play (Quartett Editions), on the theme of homophobia today throughout the world, received a writing grant from Association Beaumarchais-SACD and a production grant from the CnT. A favorite of the Comédie Française reading committee, the play has been translated to Romanian and Turkish, has had numerous readings, an upcoming production to be staged in France by Eugen Ionesco, and received an award from the Fédération d'Associations de Théâtre Populaire (FATP). In 2015, he wrote *La neige est de plus en plus noire au Groenland* on the theme of planned obsolescence - the play is part of the course curriculum of the United Nations International School in New York (UNIS); *Après CHARLIE* - directed by Catherine Hubeau, awarded special mention for the exemplary nature of the project by the Préfecture de Paris; and *ALICE*, for young audiences, which questions the role of the fairy-tale in the development of identity related to gender (translated and directed by Eugen Ionesco in Romania). Yann Verburgh is a member of the Traverse playwrights' collective and the Artistic Director of the Romanian theatre Company 28.



Sophia Hemberck
Germany

Sophia Hemberck, born in 1989, is studying Playwriting at the Berlin University of the Arts. Previous studies at Theatre and Media Studies (Ruhr University Bochum) and Performing Arts and Media (University of Hildesheim). She participated in a creative writing course at the Schauspielhaus Wien, was a tutor at the novel-writing workshop as part of the Graz literature workshop, as well as a tutor of the Young Female Dramatists Exchange at the Luaga & Losna Drama Festival for Children and Young People. Her first play was put on stage during her studies, titled *Soundtrack meines Lebens* ("Soundtrack of my life") and performed at the Filmriss Theater in Gevelsberg, and the second one, *I might as well live*, during her Erasmus exchange at WERK in Vienna. At the same time she shadowed Thomas Vinterberg during the production of *Die Kommune* ("The Commune") at the Burgtheater. Her third play, *Die Eroberung der Nutzlosigkeit* ("Idle Capacity") was performed at a production workshop run by Jessica Steinke at the Hans-Otto-Theater in Potsdam as part of the Wildwuchs-Festival in 2016. Together she and Svenja Reiner won 3rd place at the Munich Prize for Young Playwrights for the play *RENÉ POLLESCH #TWITTERGOTT*.



Fanny Sorgo
Germany

Born 1993 in Austria; graduated from highschool in Châtellerauld in 2011; participated in the writing class of Schauspielhaus Wien in 2010 and 2012; 2012-2016 studied playwriting at the University of Arts in Berlin; 2013 nominated for the Retzhof Drama-Award with the play *The sky-blue man*; the Federal Ministry of art and culture in Austria scholarship for playwrights; Research trip to Togo, Africa, to join a dance ritual with snakes; 2015 invited to the Austrian days of theatre in Paris with the play *World of the staggering/Monde de chavirants*; 2016 Research trip to Agumbe, India, to investigate Yellow Wattled Lapwings and the protection of the King Cobra. Her texts have been staged at the Hans-Otto-Theatre in Potsdam, in Berlin at the Ballhaus Ost and at the Box of the German Theatre. A libretto will be staged in 2017 at the German Opera.



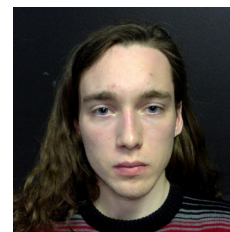
Sofia Orfanou
Greece

Sofia Orfanou was born in Athens and brought up in Tinos Cyclades. As a little girl she studied the piano and the guitar and took part in many performances in Greece and abroad with her teacher Mrs Gianna Akrivopoulou. As an adult she studied interior architecture and design at Middlesex University, London, where she was awarded an A-grade diploma. At the same time she started attending drama seminars and in 2011 she enrolled in the Drama School of Athens, Georgios Theodosiadis. Since 2014 she has been working as a playwright, assistant director and director. This year she has written and directed the play *Vi(ai)os*, which has been performed in Athens, as well as other cities in Greece and Cyprus.



Johanna Bertóti
Hungary

Johanna Bertóti was born in Baia Mare (Romania), studied teatrology at Babeş-Bolyai University, in Cluj-Napoca (RO) and earned a Master's degree in playwriting at the University of Arts in Târgu Mureş (RO). She's been working at the Waiting Room Project, an independent theatre company based in Cluj-Napoca. She plays an important role in the company's performances for young audiences: dramaturg for the object theatre show *paraFables*; co-author and songwriter of *The Pea Test* (adaptation after Andersen); adaptations of *The Cat that Walked by Himself* (after Kipling) and *Bánk bán? Present!* (after *Bánk bán* by Katona József). She worked as a dramaturg at two other Transylvanian theatres: Northern Theatre in Satu Mare, and the National Theatre in Târgu Mureş. Her first work as a playwright was an adaptation after *Nils Holgersson* at Harlekin Puppet Theatre in Eger (Hungary). Besides her theatrical activity, she writes songs and poetry, performs concerts and translates Romanian literature into Hungarian. In 2015 she got the audience award for her puppet play *The well of a droplet of self-confidence* written in 12 hours at the 2nd Competition of Puppet Theatre Playwriting in Békéscsaba (HU).



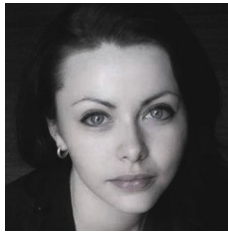
Matthías
Tryggvi Haraldsson
Iceland

Matthías Tryggvi Haraldsson, born in 1994, is a student of theatre and performance making at the Iceland Academy of the Arts. A few of his short plays have been staged at festivals for young playwrights in Iceland. He was the director of an independent production staging his own play, *bvottur*, and has taken part in other independent productions. He has also published poetry, worked as a journalist at *Morgunblaðið* and as a translator of scripts in Icelandic and English. He started writing at gymnasium, focusing first on poetry but stumbling upon the world of theatre within the school's drama club. There he and his friend Ingólfur translated *Doctor Faustus Lights the Lights* by Gertrude Stein, which premiered in 2013. This was done with much help and guidance from Brynhildur Guðjónsdóttir, who directed the play and subsequently hired the two as translators. In the meantime Matthías had started experimenting with short scripts of his own, having them staged at the Ungleikur festival for young playwrights. He now finds himself in great company at the Iceland Academy of the Arts, learning to approach the medium of live art from many different angles.



Ragnheiður
Harpa Leifsdóttir
Iceland

Ragnheiður Harpa Leifsdóttir is a writer and performance artist based in Reykjavík, Iceland. She grew up in California but moved to Iceland at the age of eleven. Since graduating from the Arts Academy in Iceland in 2011 she has been working in the fields of performance, theatre, choreography and installation. She studied abroad in Peru as a teenager, which had an immense affect on her as a person and later while in the Academy she spent six months at Theatre Studies in Falmouth, England. She is now pursuing a degree in Creative Writing where she has been playing around with different forms of writing. She writes short stories and poetry but always comes back to theatre. For her writing is a way of seeing, of being conscious of the the world around you, an attempt to understand the essence of humanity. The complex simplicity and imaginative world of children's theatre is what draws her in. It is a form of art for the most honest audiences.



Sandija Kalniņa
Latvia

Born in 1987 in Riga, Latvia. Only 12 years old, she wrote her first play about a girl-housekeeper, who worked for a harsh mistress. And then it started... One play led to another. Sometimes she composed music to her text (she still does...)). Often she stayed alone in the woods to think about all live beings. About fairies, dwarfs, animals and their magic reality. Sometimes she heard them speaking (she still does...). Her parents noticed her aspiration to be a writer and sent her to study at the Latvian Academy of Culture. Now she is 28 years old. She received her bachelors degree in Theatre, Cinema and TV script writing in 2011 and a master in Theatre directing in 2014. From the age of 12 till now she has danced Bharata natyam (Indian Temple dance). This was her first stage experience as a performer, and this knowledge became her basics in Theatre Arts: in acting, stage movement and inner power development (it still is...). Theatre gives you this beautiful chance to be heard, to share your story with somebody who needs it. You must share the story, you must share the process you have been through, maybe it can help others, maybe it can inspire others! Inspiration in deeper understanding.



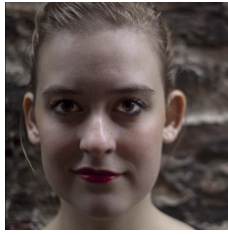
Oskars Polmanis
Latvia

Oskar started to learn playwriting just three years ago at Lauris Gundars' Darbņīcas. He has participated in the play concept competition 10 minutes of fame two years in a row and qualified for the final on both occasions. Playwriting is more than a hobby to him, and so he devotes most of his free time to it. He manages an establishment, which manufactures products with national symbols and writes plays, inspired from daily events – people do strange things, so he has no need to invent anything new.



Daniel Batliner
Liechtenstein

Liechtenstein-born writer Daniel Batliner was born on June 23, 1988, in Vaduz and grew up in Eschen. Besides his independent work he also writes for magazines, companies, governments and theatres. He is a member of the writer's associations PEN Liechtenstein and IG Wort. He studied Philosophy and Political Science at the University of Lucerne and European Integration at the University of Groningen. He wrote several plays (*Wodka Nicotschow*, *Einmal Oberland*, *bitte!*, *Schwarze Farbe auf Leinwand*). On many occasions he has performed on stage himself as a comedian, host or actor. He received international recognition when his short story, *A Malcontent's Monologue*, was published in the American anthology *Best European Fiction 2013*. In November 2012, he was awarded the Prix Kujulie, a prize for young artists in Liechtenstein.



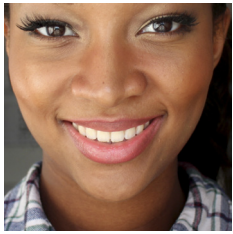
Sanne Schuhmacher
The Netherlands

Sanne Schuhmacher was born in the city centre of Leiden and grew up among the cows in Friesland. During the summer of 2013 she graduated from the Koningstheateracademie in Den Bosch, an institute for cabaret and stand-up. For her graduation performance she collaborated with Raf Walschaerts, who is part of the Flemish cabaret duo Kommilfoo. Currently she is studying Writing for Performance in Utrecht, advancing her skills in writing for film and theatre. Recently she completed an internship at the National Theatre in The Hague. She is a recent winner of the Musicpool Radio Play contest, a runner up at the Schager Cabaret festival and a contributor to the book *41 Brieven* (41 Letters).



Lotte Lola Vermeer
The Netherlands

Lotte Lola Vermeer, born in 1992, tries to catch the severity of existence in cosy language. In poetry as well as in plays. She is part of Het Pijp-collectief, that she started together with two other writers. They have made commissioned work, but the central idea is to invent new ways of performing their own work. They frequently combine high and low art. Lotte had an internship at musical theatre Orkater and the audio-visual platform VPRO Dorst where she focused on judging scripts and giving dramaturgical advice. Last year Lotte wrote different plays for graduating directors. There was also a dramatic reading of the play *The day after the day they decided life wont find its way* about three girls sitting next to the highway, waiting for things to start getting better. The play was translated into English for the Studio Européen in Avignon in 2015 where she took part in discussions about theatre for young audiences and also pitched a new play, which was been performed earlier this year. Lotte writes a lot about the dividing line between fantasy and reality. Musicality is a returning element in her work.



Agate Øksendal
Kaupang
Norway

Agate Øksendal Kaupang (1993) is a Norwegian born author and playwright. She has written two plays for young adults in the realistic drama genre: *Mozart in Mogadishu* and *Tabula Rasa*. Among her published work are also two monologues and a novel, *Hold your breath*, for which she was awarded the Sørlandets literature prize.



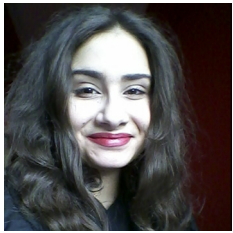
Daria Osipova
Norway

Daria Osipova is a Russian-born young playwright. She is currently studying Comparative Literature at the NTNU (Norwegian University of Science and Technology). Osipova has previously written a play titled *Un-* (Norwegian: "Uten") for Trøndelag Teater through the project Young Playwrights, with which she also attended the Scenetekstivalen 2016 in Tromsø, Norway. She has also acted as a playwright, director and producer for a local youth drama group in Stjørdal, Norway in 2015-2016. Daria Osipova resides in Trondheim, Norway.



Karolina Kaleta
Poland

Karolina is a 20-years old student of Inter-faculty Individual Studies in Humanities at the Jagiellonian University in Cracow. She grew up with the Theatre of Puppet and Actor in Opole where after a few years she started to work as a volunteer and later as translator and organiser during international projects and Puppet Theatre Festivals. At high school she won a Prime Minister Scholarship and a Prize of Minister of Education for her achievements in Philosophy, Law Studies, Polish Language and Literature. She started writing scripts when she was 17 and her first professional play will open in September (at the Theatre of Puppet and Actor in Opole). She is interested in puppetry, scriptwriting, philosophy and culture. At present she also writes theatrical reviews for the magazine *Fika*. She hopes that her future will be as connected to the theatre as her previous life.



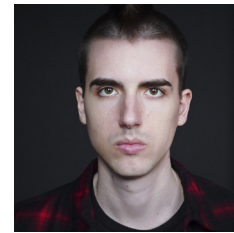
Neli Khachatryan
Poland

Neli is 17 years old and lives in Poland. She is an Armenian born in Poland. She has a sister Marina and the best dog in the world - Zuzia. She loves her mom, Lena, a lot.



Mina Ćirić
Serbia

Ever since Mina was a little girl she wanted to be involved in the arts. She went to music school and played the piano for eleven years, but decided that practicing the piano wasn't something she wanted to do for the rest of her life. She attended an acting school for five years, but acting just wasn't enough. She went on to an art school in order to prepare for costume designing at the Faculty of Applied Arts, but eventually realised that designing costumes for someone else's theatre characters wasn't enough either. This was when she realised that playwriting and screenwriting requires knowledge of every type of art she ever took interest in. Now she's in her third year at The Faculty of Dramatic Arts and she's happy. At the faculty everybody's connected and constantly involved in everybody else's work. Sometimes she's satisfied with her writing. Sometimes she's not, but she knows she will be eventually. Last year she wrote her first play for children, an adaptation of the novel *Sophie's World*. That play, and the whole process of writing it, made her realise that writing for children is something she would love to do for the rest of her life.



Pavle Lazarevic
Serbia

Pavle Lazarevic was born on February 4th, 1992 in Belgrade, Serbia and is currently a fourth-year student of Dramaturgy at the Faculty of Dramatic Arts in Belgrade. He has been working on a project called Stories from the Lunch Break, for ASSITEJ Serbia. *Galaxy X* is a short play for young teenagers that came as a result of that project. In 2013 he was a participant of a screenplay workshop held as a part of Film Screenplay Festival in Vrnjacka Banja, Serbia. He is a devoted horror fan. Writes because he was silent when he needed to speak.



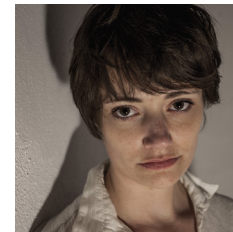
Isabel Cruz Liljegren
Sweden

Isabel Cruz Liljegren is a playwright, performance artist, and director. She has written plays and musical theatre works for, among others, The Swedish Radio Drama Theater, Folkteatern in Göteborg and The Royal Opera House. Isabel is the initiator and artistic director of the free performance art and theatre groups Per.får.mens and hi! art. She is also a queer activist. She is born in Stockholm and worked as a dancer in musical theatre before she studied to become a playwright. She is interested in philosophy, politics, sexuality, girls and escapism. Hates everything that is boring and normal. Wishes to change the world and/or be legendary.



Hanna Nygren
Sweden

Hanna Nygren lives in Stockholm and works at a musical theatre company for people with mental disabilities. She started writing for the theatre during her time at university where, instead of studying, she spent most of her time with a student comedy theatre group. She has written plays in many different genres but for the last three years most of her writing has been aimed at younger audiences. However, thematically many of her projects have been about people's inability to connect to each other. How people can be very far away from each other even though they are having a conversation. She likes working with theatre in many different ways and enjoys all kinds of collaborations. She very much enjoys the creative process of trying to write together and of sharing thoughts and ideas. She is one half of the small theatre group Teater Akut (roughly translated: The Emergency Theatre). They create theatre through association and improvisation and give themselves very limited time frames. Their last play/performance was created from scratch during two intense weeks.



Annika Nyman
Sweden

Annika Nyman is a PhD student at Malmö Theatre Academy, where she also teaches at the dramatist programme. She is the artistic leader at the independent, Malmö based teater mutation, for which she has written and directed a number of pieces. For Teatr Weimar she has made a number of text-sound compositions together with different composers.



Jennifer Sameland
Sweden

Jennifer Sameland about Jennifer Sameland: This is a presentation about Jennifer and Her Career. She has always been herself, so it's hard for her to take a step back and say who she is. So, she will tell you about the more obvious things: Age: 29. Sex: Female. Nationality: Swedish. Live: Stockholm. Work as a: Writer, Artist and shop assistant. Hobbies: Walk and talk. Jennifer's work is very concrete in one sense, she puts a letter after another on a paper. She hasn't always been writing. People often say that they have always been writing, but for her it actually came as a shock. In 2011, Jennifer suddenly started noticing that she was writing instead of doing videoart. This was during the second year of her Bachelor in Fine Art at the College of Art in Stockholm. She still does videoart and she doesn't feel the need to separate her work in "art" or "text", for her it's all about telling stories and finding a medium that fits the story. In 2016 Jennifer wrote and performed the monolog *Jennifer Sameland goes to a job interview*, for The Swedish Radio Theatre. The text is based on all her favourite topics, such as capitalism, post-humanism, language-games, feminism and humour.



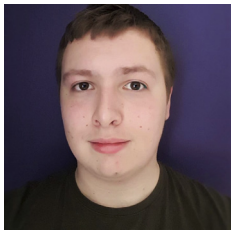
Irem Aydin
Turkey

Irem graduated from Istanbul University with a degree in Spanish Language and Literature. She participated in the Studio Players where she studied Performative Acting methods. She worked as a Director's Assistant at GalataPerform Theatre with several projects. She went to Spain for her Master in Theatre Creation at Carlos III de Madrid University. She wrote and directed her final project in Madrid. She performed in Sussurantes/Whisperers project as part of Literature Festival Eñe. She translated the play *Archimedes' Principle* by Josep Maria Miro. She is currently working independently with her own collective where they write, direct and perform together. She writes for movies and shoots short films as well.



Joseph Cornall
Bishop
United Kingdom

Joseph Cornall Bishop is 21 years old, born in Manchester and currently living there. He is four and a half years clean and sober and proud member of fellowships associated with sobriety. At the age of 16 he moved to South Africa for three years, initially he went to attend a rehab facility and he ended up enrolling in a local school, getting a job, an apartment and stayed until he was 19. He left South Africa as he couldn't get the healthcare he needed over there on account of his skin colour. After moving back to England, he became a member of the Young Everyman Playwrights programme which he is still attending. He has spent a summer attending USC in Los Angeles on their scriptwriters programme. He is also interested in performance not just the writing, last summer he got to the final rounds of schools such as RADA, LAMDA and Guildhall in London for acting, unfortunately he was not offered a place.



Ryan Leder
United Kingdom

Ryan Leder is a theatre maker from Northamptonshire, England. He is Co-owner and Project Manager at Naughty Corner Productions (winner of The Sunday Times National Student Drama Festival (NSDF) Emerging Artist Award 2014). He also came runner up in The Fifth Word Award for Most Promising Playwright for his apocalyptic stage play *Still Here*. His other credits include *BUS* (Co-written with Kevin Dyer in association with Action Transport Theatre) and *Truth, Light, Bliss* (in association with The Core @ Corby Cube as part of Contact, Manchester Contacting the World Festival 2014). Ryan is also currently studying Creative Writing as a student at Edge Hill University.

Invited lecturers

Margareta Sörenson – freelance theatre critic and chair person of the International Association of Theatre Critics
Henrik Köhler – director of the Danish Teatercentrum
Sofia Fredén – playwright
Kristian Hallberg – playwright
Åsa Lindholm – playwright

Extra invited guests, friends of Interplay Europe

Harriet Abrahamsson – Ung Dramatik (Young Drama), Finland
Maud Lazaroms – Utrecht School of the Arts, Writing for Performance

Study visit at Regionteater Väst

Hosted and introduced by Jan-Owe Ericsson, technical director.

Tutor Delegates



Flo Staffelmayer
Austria

Flo Staffelmayer is a writer and director and holds writing workshops. He grew up in France, Morocco and Austria. After studying economics and spending several years as an actor, he now works since 2009 as a playwright and director of his own works. He has received several awards including: Award from the ministry for women and education (2015); nominated for the German Jugendtheaterpreis (2013); Stella*13 for *Pietro Pizzi* (2013); Jungwild for *Pietro Pizzi* (2012); Track'5 for *Der China Wagen* (2012). His works can be seen at: Dschungel Wien, Landestheater Salzburg, Landestheater Vorarlberg, Staatstheater Oldenburg, Junges Theater Heidelberg, Schauspielhaus Wien and many more.



Ivan Dimitrov
Bulgaria

Ivan Dimitrov, born in 1983 has a degree in Bulgarian Philology. His short stories were nominated for the Ars publishing house's debut book award. His works include *Local foreigners* (short stories), *Life as a missing spoon* (novel) and *Poet on a portrait* (poetry). In 2011 his play *The eyes of the others* won the New drama contest in Shumen. In 2012 Angela Rodel's English translation of the play was one of the nine chosen plays from among 430 entries from all over the world to be included in the official program of HotInk at the Lark International Festival in New York. There, in March 2012, the play had its stage reading in New York. In September the play was produced at the New Ohio Theater under the direction of Samuel Buggeln. The same year his play *The Alien* won the Bulgarian play of the Absurd contest in Blagoevgrad and is scheduled to be produced there. His latest play *Time disease* won the Youth play contest in 2012, organised by Youth theatre Nikolay Binev in collaboration with the National Theatre in Belgrade, and had its world premiere in Belgrade in 2013. His play *The Alien* was produced at the Theatre Vazrajdan in 2014. In 2016 he published his second novel *Sofia Duet*.



Mihkel Seeder
Estonia

Mihkel Seeder works as a) a dramaturg at VAT Theatre (www.vatteater.ee) b) an active playwright and c) a playwriting teacher since 2011. These roles mean that he is constantly on the lookout for fresh and powerful ideas and authors. He enjoys seeing the creative process of others and to help people through the theatre-maze to satisfying texts and productions.



Pauline Peyrade
France

Pauline Peyrade studied directing at the Royal Academy of Dramatic Art (London). In 2012, she joined the Playwriting Department of ENSATT (national drama school), supervised by Enzo Cormann and Mathieu Bertholet. That same year she also created the review *Le bruit du monde*. Her plays include *Zéro Six Quinze*, translated into English, selected by Cross Channel Theatre 2014 and broadcast on France Culture radio in 2016; *Vingt centimètres*, read at the Mousson d'hiver in 2014 and at the Théâtre National de Toulouse in 2015; *Ctrl-X*, directed by Cyril Teste at the Théâtre POCHE/GVE in 2016 and published by Les Solitaires Intempestifs together with Bois Impériaux, laureate of the Aide à la création du Centre national du Théâtre in 2016. In 2015, she also wrote *Est*, starring Justine Berthillot, for the Sujets à Vif of the Festival d'Avignon, and *Tir [je n'étais pas amoureux de toi]*, presented by the Projet Binôme. In 2016, she becomes associated artist at the CDN de Montluçon-Auvergne, led by Carole Thibaut, and starts teaching playwriting at ENSATT's and Ecole du Nord's (national drama school's) Playwriting Departments.



Henning Fangauf
Germany

Henning Fangauf is the Deputy Director of the Children's and Young People's Theatre Centre in Frankfurt am Main, the Federal Republic of Germany. He studied German Literature and History in Hamburg. From 1981 to 1989 he was in-house dramaturg for the City Theatres in Coburg, Osnabrueck and Bremen. The current focus of his work is the promotion of playwrights and international exchange in children's and young people's theatre. He is a member of the board at the theatre department of the Goethe Institute as well as member of several juries. In 1995 he founded Interplay Europe, a society for the promotion of young European dramatists. In addition, Henning Fangauf has published several books of dramatic literature for young people. He is also editor of the Theatre Library Series for the textbook publishing house Klett Verlag in Stuttgart.



Anne Richter
Germany

Anne Richter has been working as a dramaturg for TYA for more than 20 years in Germany. She has been running the Junges Nationaltheater Mannheim with director Andrea Gronemeyer since 2013, and is the theatre's dramaturg since 2009. In Mannheim she has worked with many authors and stage directors on new literature and new theatre formats for young audiences between the age of 8 weeks and 108 years. She is a member of several juries for children's drama and literature. Three times she has lived abroad and is experienced in international theatre collaborations.



Alexandra
Charalambidou
Greece

Alexandra Charalambidou is a professional Greek actress. She lives and works in Athens. Besides her Drama diploma, she also has a Bachelor's degree in Management and Public Relations. She has worked in both theatre and television. She has written theatrical plays (*Dancing elsewhere*, 2004 at Topos Allou Theatre, and *Giannis-X=Stranger*, performed in schools 2015, both plays directed by Nikolas Kamtsis), stand up comedy acts performed by herself, and fairytales. At the present she is working on a play based on the painter Montigliani. She is teaching drama in schools and amateur groups, as well as directing theatrical plays. Some of Alexandra's productions and attended seminars, 2009–2016: *Lysistrata's Party* (by Demetra Foundouki), *Gerda* (by Nikos Drossakis), *Who will save the planet* (by D. Foundouki), *Conte Camela* (by Carlo Goldoni), *The Comrades* (by August Strindberg), *Nietzsche-Wagner a play about fascism* (by Nikolas Kamtsis); Summer Theatre Academy in Prespes respective Lesvos in 2001 and 2002. Alexandra loves reading, listening to music, singing and dancing – especially with her ten year old twin children!



Judit Cziráki
Hungary

Judit Cziráki has studied English and Comparative literature at ELTE University in Hungary and American literature at UC Berkeley, California. She works for the Budapest Puppet Theatre as a dramaturg, and international affairs manager. She organises international projects, foreign tours and festivals for the company. She writes original plays, classical adaptations, translates dramas and British or American film scripts for dubbing. She specialises in plays written for children's theatre and puppet theatre. Being the chair of Interplay Hungary she has organised playwrights' meetings and drama workshops for young people in Hungary and abroad. She also used to set up training programmes for puppetry students. In 1997 she established her independent children's theatre company, DNS Theatre, which has been noted for its international collaborations.



Hlin Agnarsdotir
Iceland

Hlin Agnarsdotir has studied theatre, drama and directing in Uppsala, Stockholm and London. She has a M.A. in comparative literature from the University of Iceland and has worked in Reykjavik, Iceland, as a drama teacher, theatre director and playwright since 1981. She has written more than 15 plays for the stage, radio and TV. Has also worked as a tutor at The University of Iceland in Creative writing and has published three books, two novels and one autobiographical essay.



Rasa
Bugavičute-Pēce
Latvia

This will be Rasa's fifth year as a playwright, and the first as a dramaturg at Liepājas theatre. She graduated from the Latvian Academy of Culture with a degree in playwriting. She also has two master's degrees – one in culture management and one in creative writing and communication. Ever since she caught the playwriting bug she's tried to do everything the field has to offer. For the last four years she's lead an association of Latvian playwrights, and for the last three years she's taught playwriting at Liepājas University and Lauris Gundars' Darbnīcas. Most of all though, she loves to write. Her plays have been staged in almost every theatre of Latvia, and have been nominated in different categories of the national Latvian Spēlmaņu Nakts-awards. She loves to collaborate with directors and actors in the process of staging her plays, and a few times she's done her writing during the rehearsal process, letting the written play and the performance be born at the same time. This is in her opinion an incredible experience and best school of playwriting. She has no intention to ever stop writing and strives to make everyone understand the wonderful experience of playwriting.



Lauris Gundars
Latvia

Lauris Gundars is a playwright, screenwriter, director, creator and head of Writing for the Theatre, film and TV Program at the Latvian Academy of Culture, head of Lauris Gundars' Writing Workshop, tutor at numerous European international writing workshops and associate professor. Author of the award winning book on writing for theatre and film *DRAMÁTICA or Rational Poetics* (two editions). Author of 32 plays and adaptations, 14 full-length feature scripts, two TV serials and two novels. Staged 21 performances as a director, several of them awarded or nominated for best theatre production of the season.



Don Duyns
The Netherlands

Don Duyns is a playwright, director and screenwriter born 16 April 1967 in Haarlem. He studied theatre at the university of Amsterdam and worked as a theatre critic and director. He has written over forty plays, four screenplays and several pieces for television. He wrote his first play, *the illness called muzak*, in 1988. Though he has worked as an actor, director and scenario writer, Don Duyns' main focus is on his work as a playwright. His work has been translated into French, German, Italian, Portuguese, Greek and English. His plays mainly focus on actual political, social and cultural developments. He has written three novels, the latest of which is called *Buigen*, and is about the theatre. Duyns is also a teacher, for example at the Dutch film academy (in Amsterdam).



Edy Poppy
Norway

Edy Poppy, born in 1975, grew up on a farm in Bø, Telemark, Norway, but has spent several years in Montpellier (France), London and Berlin, before moving to Oslo. She has a varied professional background encompassing theatre, film, performance and art and has published a number of texts in anthologies and periodicals. She made her literary debut in 2005 with the novel *Anatomy.Monotony* which won a contest for the best love story. It was published in Germany (Goldmann), Italy (Bompiani), Finland (Otava) and Poland (WAB). In 2011 her second book, the short story collection *Coming.Apart*, came out. Its opening story *Dungenes*, was selected for the prestigious American anthology *Best European Fiction 2015*. Both books are awaiting the American translation with Dalkey Archive Press. Edy Poppy is now working on several theatre plays and teaches creative writing.



Adam Biernacki
Poland

Adam Biernacki is a theatre director (graduated from the Theatre Academy in Warsaw), screenwriter/playwright, theatrical instructor. He also graduated from Inter-faculty Individual Studies in the Humanities at the Silesian University. He works as a teacher at H. & J. Machulski's Acting School and a theatrical instructor at the Machulski's Drama Centre in Warsaw. He is also the general secretary of Polish ASSITEJ and coordinates the young playwright competition Looking For The Polish Shakespeare. His great passion though is directing. He has directed over 25 performances including musicals, operas and plays for children. As a theatrical instructor he works with children, youth, students and seniors – because he really likes people. His workshops focus on playwriting and directing, and he loves to share his experience. Last, but not least: he composed a trumpet call for the capital city of Silesia – Katowice.



Milena Depolo
Serbia

Milena was born in 1981 in Belgrade. She graduated from the Faculty of Drama Arts in Belgrade in 2006. She is employed as a dramaturg at Boško Buha, where she has focused on theatre for children and youth. She was selector at the TIBA festival and is a member of the ASSITEJ Serbia board. Her plays include: *Who is Laurette?* (Little Theatre, Duško Radović, 2009), *They Wanted Something Entirely Different* (IN Stage, 2009), *The School of Rock'N'Roll* (Boško Buha, 2011), *The Ant and the Grasshopper* (Pinocchio, 2011), *They Have Suffered* (BDT, 2013), *Fear is a Great Inventor* (Boško Buha, 2014), *Turtle, Rabbit & Co* (Theatre Toša Jovanović, Zrenjanin, 2015), *The Wizard of Oz* (Boško Buha, 2015), *Circus Mario&Neta* (Duško Radović, 2016). She has also written scripts for television and film. She has been awarded the Josip Kulundžić prize at the FDA in 2004, the FCS prize for the script development in 2006, and the best play award for *The Ant and the Grasshopper* at the festival Zvezdarište in 2012. The play *They Have Suffered* received many awards in 2014 (the Yearly Award of Belgrade Drama Theatre, The Sterija Audience Award, the Step Towards Courage Award in Banja Luka...).



Marie Persson
Hedenius
Sweden

Marie Persson Hedenius is mainly working as a dramaturg in the field of theatre. She graduated from Dramatiska Institutet, University college of film, theatre and radio in 1990. She has been working in various theatres in Sweden, in combination with teaching and free lance assignments in dance theatre. Since 1997 she is employed at Uppsala City Theatre. The work there involves artistic advising, dramaturg in productions, repertory planning and developing of new plays. She has been the artistic director of two programmes introducing new Swedish playwrights and new Swedish plays. During the years she has held a series of workshops in playwriting aimed toward young audiences in different countries. Another branch of her expertise is dramaturgy in dance-theatre. In collaboration with the choreographer Birgitta Egerbladh she has created 16 productions. She has written a couple of plays and made some adaptations. Her work has been staged in Sweden, Denmark and Norway, and produced for radio in Finland and Sweden.



Kristina Ros
Sweden

Educated in linguistics, cultural studies and theatre theory and praxis, Kristina's entire professional life has been devoted to theatre and to the dramaturg profession. After a past in the student theatre of the University of Göteborg, different independent projects and a few years at the city's municipal theatre, she is now an experienced dramaturg, playwright and member of Masthuggsteatern, one of Sweden's largest independent companies, producing theatre for all ages. In addition the dramaturg work she has done some translations and written a few plays, the latest being *Hem* (Home). *Hem* is the first step in a social, pedagogic and artistic project carried out by Masthuggsteatern in collaboration with a school situated in a socially exposed suburb of the deeply segregated city of Göteborg. Kristina has been active in Barnteaterakademin since its start, both as a board member and as a tutoring dramaturg. Since 2013 she is also Barnteaterakademin's project manager.



Hasan Erkek
Turkey

Professor Hasan Erkek (PhD) has worked as a playwright, poet and professor of drama. He has been awarded more than 18 prizes and published 25 artistic and scientific books in 12 different countries. His academic work focuses on the art of drama. His plays have been performed by more than 38 theatres in different countries, including primarily Turkish National Theatres. Furthermore, he has written poems, radio plays (approximately 20 of his radio plays have been broadcast by national radio in Turkey) and screenplays (of which several have been filmed). One of his specialist fields is theatre for children. Hasan Erkek has taken part and presented papers at many international theatre festivals, and he has published more than a hundred articles in various journals and newspapers. He has given play readings and taught dramaturgy, dramatisation, creative writing, drama techniques and contemporary theatre at various faculties. In his role as president of the Turkish Playwrights and Play Translators Association and as Head of the Department of Performing Arts at Anadolu University, Hasan Erkek acted as an Executive Board Member and Vice-president of ASSITEJ Turkey.

Base Groups

Base Group 1

Karolina
Fanny
Nina-Maria
Oskars
Irem

Marie
Flo

Base Group 2

Isabel
Matthías
Johanna
Sanne
Mina

Lauris
Anne

Base Group 3

Mehis
Andrea
Pavle
Lotte
Eva

Rasa
Adam
Kristina

Base Group 4

Annika
Marite
Anah
Neli
Yann

Henning
Hlín

Base Group 5

Ryan
Maria
Izel
Hanna
Beatrica

Edy
Ivan
Alexandra

Base Group 6

Joseph
Jennifer
Sophia
Alexandra
Daria

Judit
Pauline
Don

Base Group 7

Agate
Ragnheidur
Sofia
Daniel
Sandija
Kyril

Hasan
Milena
Mihkel

Monday 27 June

Tuesday 28 June

Wednesday 29 June

Thursday 30 June

Friday 1 July

Saturday 2 July

	08:00 Breakfast	08:00 Breakfast	08:00 Breakfast	08:00 Breakfast	08:00 Breakfast
	09:30 - 12:30 Base Groups	09:30 - 12:30 Base Groups	09:30 - 12:30 Base Groups	09:30 - 12:30 Base Groups	Departure
	12:30 - 14:00 Lunch	12:30 - 14:00 Lunch	12:30 - 14:00 Lunch	12:30 - 14:00 Lunch	
	14:00 - 15:00 Base Groups	14:00 - 16:30 To write for both children and adults	14:00 - 15:00 One to one chat	14:00 - 15:00 Base Groups	
16:30 Arrival, check in	16:00-17:00 Performance		15:00 Excursion to Uddevalla Regionsteater Väst: Performance Lecture Boat tour with dinner	15:30 - 17:00 Preparation for presentation	
17:00 - 17:45 Tutor Meeting	17:00 - 18:00 Performance discussion	17:00 - 18:00 One to one chat			
18:00 - 19:30 Opening - drinks/ dinner	18:30 - 19:30 Dinner	18:30 - 19:30 Dinner		18:30 - 19:30 Dinner	
19:30 - 21:00 Introduction to Interplay week Lecture: Swedish Children's Theatre	19:30 - 21:00 Discussion: Children's theatre in Nordic/Baltic countries	19:30 - 21:00 European issues Discussion about topical themes		19:30 - 23:00 Final presentations of the participants plays	
21:00 Get together					

Performances, Interplay Europe 2016

Kaninkraschen (The Rabbit Crash)

Teater 23 – Malmö, Sweden

A small play about a big crash and a rather big white rabbit.

By: Sofia Fredén Cast: Josefin Larsson, Gustav Bloom,
Willy Pettersson Director: Gunilla Andersson
Set design: Hansson Sjöberg



Photo: Amelie Herbertsson



Photo: Christian Strömqvist

Dödsängel (Angel of death)

Teater Jaguar – Göteborg, Sweden

A play about our closeness to evil and the constant fight to do better.

By: Torben Sigelius Kulin Cast: Torben Sigelius Kulin
Director: Viktoria Folkesson Set design: Ida Elisabet Liffner,
Torben Sigelius Kulin

Teater 23 and Teater Jaguar are both independent theatre companies that mainly produce theatre for young audiences, performed both on tour and at their respective venues in Malmö and Göteborg.

Barnteaterakademin - Children's Theatre Academy

Barnteaterakademin (BTA) is a non profit project based in Göteborg, initiated in 2005 with the aim of stimulating the growth of new drama for young audiences and with the ambition to further enhance the quality of the field. Since the start, 28 dramatic texts (of various length) have been produced, of which eight have been staged at professional theatres throughout the country.

In addition to this central mission, BTA has a role of connecting the different actors of children's culture and providing a space for reflection and research. During the years BTA has arranged several seminars, debates and talks on current topics, and has produced four publications.

BTA has a slim organisation and is well rooted in the local and regional theatre field. The work is lead by a project manager supported by a board with solid representation of different artistic professions and theatres. BTA is mainly funded by The Culture Committee of Göteborg, formal principal partner is the Angereds Teater.

Barnteaterakademin
Angereds Teater, Triörgatan 1, 424 65 Angered
info@barnteaterakademin.se
www.barnteaterakademin.se

ASSITEJ Sweden

ASSITEJ Sweden is the national centre of international ASSITEJ consisting of more than 100 member countries worldwide. The organisation is a platform for everyone working with or having an interest in performing arts for children and youth. Our members include theatre- and dance groups, organisations and institutions, critics and cultural journalists, programmers, amateur theatres, organisations and associations as well as actors, directors, set designers and playwrights.

ASSITEJ Sweden works to spread knowledge of Swedish performing arts for children and youth by organising exchanges, performances, festivals, workshops and seminars.

ASSITEJ Sweden is an owner of Bibu – the Swedish performing arts biennial for children and youth. Bibu offers a selection of Swedish stage productions together with international guest performances.

ASSITEJ Sweden and Swedish ITI are organisers of Swedstage – a showcase with the very best of Swedish performing arts for children, youth and adults. At Swedstage we present exclusively selected Swedish performances, able to tour and available for an international audience.

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Interplay 2016, Ljungskile

Project-group: Niclas Malmcrona, Kristina Ros
Programming: Niclas Malmcrona, Marie Persson
Hedenius, Kristina Ros

Imprint

Published by: Barnteaterakademin/Angered's Teater
and ASSITEJ Sweden
Editor: Kristina Ros
Proofreader: Samuel Ek
Design: Karolina Westenhoff
Print: Göteborgstryckeriet, Göteborg 2016

Editorial deadline 10:06:2016
Subject to alterations

Interplay Europe 2016 is funded by:



SWEDISH
ARTS COUNCIL



norden

Nordic Culture Point

The German delegation is funded by:



Bundesministerium
für Familie, Senioren, Frauen
und Jugend



GOETHE
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The French delegation is funded by:



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