



# THE EDERED HANDBOOK



**EDERED**

European Drama Encounters

Rencontres Européennes de Drama

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# NOTES TO EDERED MEMBERS/ ENCOUNTER ORGANIZERS

This Handbook is compiled from various reports, evaluations and mainly from experience.  
It is for guideline purposes.

Organizers include the EDERED Logo, their own Logo and all data relevant to their particular Encounter.

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The association EDERED e.V. is registered in the official register of associations,  
societies and clubs by the District Court of Osnabrück, Germany.





## HISTORY

EDERED was founded in 1985. The idea grew out of an initiative put forward by the Council of Europe in a seminar hosted by Sweden in Eskilstuna in 1979 under the title, "Children and Culture in Contemporary Europe".

The organisation consists of an executive board and a general assembly. Membership is open to those who have been responsible for the running of an Encounter in their own countries and to those who plan to organise one in the near future.

- The first Children's Encounter took place in 1982.
- The first Youth Encounter was held in 1987.

The Encounters usually last for two weeks and consist of an intensive inter-cultural workshop programme and planned social activities.

The Encounters culminate in a final showing/presentation.

Participants do not bring prepared theatre performances to the Encounters.

## PHILOSOPHY

The Encounter exists for the benefit of the participants and therefore all activities of the organisation have that focus.

To that end the following Six Principles of EDERED have been developed and they form the philosophical basis for all Encounters.

1. The Encounter is open-minded, welcomes diverse ways of working in drama/theatre and facilitates various approaches in methodology.
2. The Encounter provides opportunities for sharing these various approaches.
3. The environment of an Encounter is non-competitive.
4. The Encounter is a process of listening, inter-cultural co-operation and provides opportunities for children/young people/leaders to share their ideas and experiences in a safe environment.
5. Each Encounter recognises the unique opportunity provided for the social interaction of children/young people from diverse cultures.
6. It should be fun!



## CONTENTS OF THE ENCOUNTER

### THEME

Each Encounter has an overall theme, which is used, in the workshops and in the final performances. The theme is used both as an inspiration in the individual workshops and as a main line that connects the individual performances. The theme is also used as a tool to make the participants share and exchange views, stories and ideas on the theme, based on their individual cultural background and outlook on life.

The theme can be about an important issue or politically relevant to the current situation. It should be appropriate to the age group, interesting for the participants and fun to work with.

Examples of themes used in different Encounters: Changes, Dreamtime, Space, Chains.

### ANTHEM

Each Encounter has an anthem, created by professional musicians and the participants. The anthem can be used in the final performance.

The anthem is not supposed to be composed before the Encounter.

The anthem supposed to be possibly based on the national culture of the hosting country.

## WORKSHOPS

The workshop is the place where the participants and the workshop leaders work together in mixed groups, share their ideas and experiences and create a final performance by the end of the Encounter.

The workshops are normally held by two workshop leaders from two different countries.

The workshops should give the opportunity to use theatre as an international language to understand and express oneself by using body and voice for artistic interaction.

The work is non competitive.

## MORNING WARM UP

The morning warm up is the time where all the participants share a workshop together. Each warm up is directed either by students, workshop leaders or the different countries.

## NATIONAL EVENINGS

The National Evenings are a way to introduce the participating countries. Each country prepares a small show in order to show, present and tell something about their home country. The shows can be very different, either presented with a great deal of humor, beautiful pictures or a folkloristic dance.

National evening is not of competitive nature, but represents the participants' point of view of their own country and culture, using drama means.

## MARKET PLACE

A concept known as the 'Market Place' has evolved from past Encounters and has been firmly established. The idea is that each national group sets up a stall displaying aspects of their country...e.g. posters, food samples, local artefacts and/or instructs others in simple songs/dance. Participants are asked to bring food, music, posters, flags etc from their country and set up a stall to display these goods.

The Market Place has a very special atmosphere of people trading goods, learning songs and dances and tasting national dishes like Finnish licorice, Turkish kebab, Belgian chocolate and German meatballs.

If possible make an effort to relate your display to the Encounter theme chosen by the host country.

The host country provides facilities, space, stand/table etc.

The Welfare and Workshop Leaders have the responsibility for the 'Market Place'. It forms the official opening of the Encounter at which visitors will be present.

The importance of the marketplace should be emphasized to each national group before the Encounter.

National groups inform the host organization of their needs for the marketplace before the Encounter.

National groups should have enough time to prepare their stand during free time.

National group leaders ensure that every participant has the opportunity to explore other stands while sharing the responsibility of operating their own.

Marketplace should have the spirit of sharing, not bargaining.



## SKILL WORKSHOPS

During the Encounter either group leaders or national artists who can impart special skills can give one or more skill workshops.

The workshops should work towards developing the theme of the Encounter.

Workshop leaders should not be forced to give a skill workshop; Artistic Director should brief the skill workshop leaders to make sure that they teach a specific skill.

Information about the different skill workshops should be given beforehand.

Skill workshop leaders could introduce their workshop in a short presentation.

## FINAL PERFORMANCE

The performances illustrate the process that the groups have been through during the two weeks.

The final performances are usually born from a variety of improvisations from the workshops. The participants work with gestures, text, music, objects and voice, create images and impulse related to the theme. The participants will experience and share different meanings of the theme. The performance is constructed and shaped by the participants and the workshop leaders.

The Final Performance should be in the spirit of EDERED – respecting the work of the workshop leaders.

Technical equipment should be of high quality; staff should be technically competent.

It is the choice of the hosting country where, when and how speeches are made, and who is invited to speak. This happens in close co-operation with the EDERED board or else with nominated EDERED members who are able to advice and/or are involved in that Encounter.

The key, as a symbol is given from one hosting country to the next one.

Basic requirements should be provided during the final presentation. Whether the requirement is refreshments or extra-props the organization team should be able to provide them.

The space used needs to be a busy or big location in order to attract a bigger audience.

The final presentation should be advertised in advance.

## FINAL PARTY

A final party should be held in order to give the young people enough time to celebrate their successful performance, chat and dance.





## GUIDELINES FOR THE ORGANIZATION OF AN ENCOUNTER

This general retro-planning is not exhaustive but can be used as a frame to plan activities before, during and after the Encounter.

### CONNECTIONS | Two years before

The main organizing Institution in the country.

The country's Ministries, Town or Commune, local authorities, sponsors... etc

The Artistic Director, the artistic team, the volunteers.

The patrons of the Encounter : President, Minister, artists...

The owner of the space, where the Encounter is planned to be.

The EDERED Board/General Assembly.

# DAY-730





## DECISIONS | One year before.

# dAy-365

The budget.

The time of the Encounter, Board-, Preliminary-, General Assembly- and Evaluation meetings.

The space.

For the children or youth.

## PLANS | Eleven months before

# DaY-335

The operation plan for the whole project.

The artistic plan for the Encounter/theme, opening, final, workshops, skill workshops...

The invitation letters to the CoE countries, AITA-centres, national organizations and GA members.

The selection of the countries.

## ACTIONS | Ten months before.

# DAY-305

The publicity before and during the actions.

The board meeting in the autumn.

The preliminary meeting for the workshop leaders in the spring.

The Encounter in summer.

The General Assembly meeting in summer.

The evaluation meeting in the autumn for the leaders, if necessary.

## MATERIALS | Nine months before.

# DaY-275

Preparing the information of the hosting country/videos, maps, history...

Preparing the Encounter poster and program.

The timetable of the Encounter and the General Assembly.

The timetable of the participants and GA member's arrivals and departures.

The rules of the Encounter. Silence, smoking, alcohol...

The needed props during the Encounter.

## AFTER THE ENCOUNTER | One month later.

Collecting feedbacks from the participants.

Collecting press clips, video, TV and radio materials.

Remember to thank the sponsors.

Creating the written document and the video of the Encounter.

Sending the documents to the countries and sponsors.

Organizing a good party for all who worked for the success of the Encounter.

# 30dAysafter

## BUDGET

The budget for hosting an Encounter is very different, depending on the prices for accommodation and food in each country. The size of the budget also depends on the size of the Encounter, whether the workers are paid or not, the quality of the food, accommodations and so on.

Example of two different budgets from two different Encounters :

### Example 1 :

Office supplies, telephone, fax, photocopies	2.800€
Preliminary meeting	7.700€
Staff	5.380€
Local transport	12.500€
Premises hire, equipment hire	9.800€
Subsistence (accommodation, meals)	50.960€
Skill workshop leaders	1.200€
Theatre materials	1.400€
Final performance	2.500€
Cultural programme	2.900€
Follow-up meeting (accommodation, meals)	7.700€
Follow-up material (Brochures, video)	4.000€
Printing expenses (T-shirt, logos, leaflets)	8.000€
TOTAL	116.840€

### Example 2 :

Hosting	30.778€
Meals	70.638€
Transport	15.473€
Administration	36.328€
Insurances, translation, medical assistance	41.503€
TOTAL	194.720€



## PRELIMINARY MEETING

### PARTICIPATION

The preliminary meeting for workshop leaders is compulsory – it must be stated in the contract and in the contract sent from the hosting country to the invited countries.

It is not the decision of the workshop leader whether or not she/he will attend.

The national organization is responsible for sending the workshop leader. If he/she doesn't attend the preliminary meeting, their place in the Encounter will be offered to another country on the waiting list.

The workshop leaders supply curriculum vitae so that the Artistic Director can make use of their specialized skills.

### CONTENT

The workshops at the preliminary weekend are designed in such a way that the Artistic Director can investigate the talents and strengths of the workshop leaders.

The workshops can demonstrate different methods of working.

The workshops can start the process of investigating the theme of the Encounter.

The Artistic Director leads these workshops.

### CHOOSING A WORKSHOP PARTNER

If possible it is a good idea to have a male/female partnership

If possible there should be a cultural mix involved i.e. Eastern Europe with Western/North and Southern Europe.

The choice of partner should not be made verbally in the presence of others.

The selection can be done as a written process, the workshop leaders being offered a choice of three possible partners and then being asked to choose in order of preference.

# THE ARTISTIC DIRECTOR

The Artistic Director is an artist working in theatre.

The Artistic Director is an experienced workshop facilitator and perhaps he or she has been a workshop/group leader at a previous Encounter.

The Artistic Director has to communicate in English and preferably also French.

The Artistic Director is experienced in working with young people using drama and theatre.

The Artistic Director is adaptable to the financial and artistic circumstances that arise.

The Artistic Director is experienced in organizing and coordinating a large production under special conditions.

The Artistic Director always has a flexible plan, with regard to the final showing of the work, as we can never rely on good weather etc.

The Artistic Director is a good team player and respects their fellow artists/animateurs.

The Artistic Director has an overall vision regarding the theme of the Encounter but is prepared to allow their fellow artists to influence that vision and respect their ideas and work.

The Artistic Director should have the support of a mentor who has been an Artistic Director at a previous Encounter.

# THE WORKSHOPLEADER

Supplies a curriculum vitae.

Has a good standard of English but also be able to explain their ideas in a non-verbal way and have patience with participants whose English is not developed.

Establishes pre-Encounter communication in order to function as a team and find a common ground for their different styles.

Regards warm ups and name games as a key element in the initial interaction process.

Is open to suggestions and flexible while working with participants.

Does not impose their own concept of what the final performance should look like but allows it to derive from action and activity during the session.

Is experienced with working with theatre and children/young people.

Signs a contract with the National sending Organization and the hosting country.

Has social and artistic skills.

Is of sound moral behavior in keeping with a person who is responsible for the wellbeing and welfare of young people.

Is prepared to work in partnership with another artist.

Is informed of the EDERED structure, its aims, philosophy and process. He/she is also informed also of the final showing of the work and the finale.

Is aware the ethos of EDERED is completely non-competitive in development, process and finale.

# CONSEQUENCES OF BREAKING THE CONTRACT

This is a problem for the Artistic Director and there must be several meetings organized to deal with it.

If the problem is not solved to the satisfaction of the Artistic Director, the workshop leader should be asked to leave in accordance with the wishes of the Artistic Director.

# THE WELFARE/GROUP LEADER

Supplies a curriculum vitae.

Has a working knowledge of English.

Is experienced with working with children/young people.

Signs a contract with the hosting country.

Must be informed of the EDERED structure, its aims, philosophy and process. He/she should be informed also of the final showing of the work and the finale.

We recommend that a contract is drawn between the Workshop Leader – National Sending Organization and the Hosting Country.

## CONSEQUENCES OF BREAKING THE CONTRACT

This is a problem for the Artistic Director and there must be several meetings organized to deal with it.

## GUIDELINES FOR SELECTING PARTICIPANTS

The ages of the participants must be within the decided age limit.

Participants are not an already established group, but come together for the purpose of this Encounter.

Participants represent different parts of the participating country.

The participating countries make efforts to send equal numbers of males/females.

Participants have some experience in theatre work.

The participants are expected to be familiar with the principles of EDERED Encounters.

It is advisable that the group meets, to prepare for their participation, prior to departing for the ENCOUNTER.



## WORKSHOPLEADER CONTRACT

Logo and website

As a participating workshop leader you agree on the six Principles of EDERED Encounters.

Therefore as a workshop leader you are expected to CO-OPERATE with:

- The artistic team of the Encounter
- Your colleagues in general
- Colleagues in particular leading a workshop
- The children/young people in your workshop
- With the production of a performance during the Encounter

Date/ Place. Xth European Children/Youth Encounter

Surname.....

First Name .....

Address .....

..... Tel. ....

Fax/E-mail.....

Male ☐ | Female ☐

Please write a brief note on your background in children/youth drama/theatre.

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Please tick the areas in which you can lead workshops.

☐ Improvisation | ☐ Devising short plays;

☐ Mime | ☐ Dance | ☐ Music;

☐ Visual aspects of Art & Design (e.g. Mask Making);

☐ Other please state .....

Have you been on a previous European Children/Youth Theatre Encounter? Yes ☐ | No ☐

If yes, in which country?.....

Please tick the languages in which you are proficient: ☐ German | ☐ French | ☐ English | ☐ Other please state:

.....

Have you any special dietary requirements? Yes ☐ | No ☐ | If yes, give details (e.g. vegetarian):

.....

I hereby allow EDERED to use photos, for website and documentation, taken of me during the Edered Encounter.

Thank you for completing this form.

Please sign.....

Date .....

## WELFARE/GROUPLADER CONTRACT

Logo and website.

As Welfare/Group Leader you are expected to:

- Take responsibility for your national group and provide support for each member of your group.
- Act as a channel of communication between the organisation and your national group.
- Co-operate with colleagues.
- Contribute to the building of a positive team spirit.
- Assist in the realisation of the social programme.
- Attend frequent briefing meetings during the Encounter.
- Assist in the realisation of the final spectacle/performance.

Date/ Place. Xth European Children/Youth Encounter

Surname.....

First Name .....

Address .....

..... Tel. ....

Fax/E-mail.....

Male ☐ | Female ☐

Please write a brief note on your background as a leader in children/youth work.

Please state if you have experience in Children/Youth drama/theatre.

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Have you been on a previous European Children/Youth Theatre Encounter? Yes ☐ | No ☐

If yes, in which country?.....

Please tick the languages in which you are proficient: ☐ German | ☐ French | ☐ English | ☐ Other please state:

.....

Have you any special dietary requirements? Yes ☐ | No ☐ | If yes, give details (e.g. vegetarian):

.....

I hereby allow EDERED to use photos, for website and dokumentation, taken of me during the Edered Encounter.

Thank you for completing this form.

Please sign.....

Date .....



## PARTICIPANT CONTRACT

Logo and website

As a participant you agree on the six principles of EDERED Encounters which you have read or have had explained to you.

Therefore as a participant you are expected to:

- Act responsibly at all times
- Be willing to co-operate and to work hard respect the advice of your Welfare Leader
- Observe the rules of the host organisation
- Take full part in all aspects of the Encounter
- Be sensitive to the needs of others
- Be open to mixing with others
- Contribute to the development of a happy atmosphere
- Enjoy yourself

Date/Place. Xth European Youth/Children Encounter

Please affix identity photo here x 2

Xth European Children/Youth Encounter

Country.....

Surname.....

Name.....

Address .....

..... Tel. ....

Fax/E-mail.....

Nationality..... Sex: Male ☐ | Female ☐

Passport N° .....

Health Insurance .....

Insurance N°.....

Contact person in case of emergency .....

Telephone .....

Fax/E-mail.....

Special Medicine .....

Special diet, e.g. Vegetarian .....

Further relevant information .....

Please tick the languages in which you are proficient ☐ German | ☐ French | ☐ English | ☐ Other please state:

.....

Please complete and return this form before.....

to .....

For parents: I hereby allow EDERED to use photos, for website and dokumentation, taken of him ☐ | her ☐ during the Edered Encounter.

Date .....

Signature.....

# THE EUROPEAN DRAMA ENCOUNTERS

1979	ESKILSTUNA, SWEDEN. COUNCIL OF EUROPE SEMINAR
1982	MARLAGNE, BELGIUM. CHILDREN
1984	NEUCHATEL, SWITZERLAND. CHILDREN
1986	VORDINGBORG, DENMARK. CHILDREN
1987	STRATFORD, GREAT BRITAIN. YOUTH
1988	VIENNA, AUSTRIA. CHILDREN
1989	BONN, GERMANY. YOUTH
1990	ECHTERNACH, LUXEMBOURG. CHILDREN
1991	DUBLIN, IRELAND. YOUTH
1992	BEKESCSABA, HUNGARY. CHILDREN
1994	VALETTA, MALTA. CHILDREN
1995	ANKARA, TURKEY. YOUTH
1996	HANNOVER, GERMANY. CHILDREN
1997	BESANCON, FRANCE. YOUTH
1998	HELSINKI, FINLAND. CHILDREN
1999	VIENNA, AUSTRIA. EVALUATION CONGRESS
2000	JERUSALEM, ISRAEL. YOUTH
2001	VILJANDI, ESTONIA. CHILDREN
2002	BUDAPEST, HUNGARY. YOUTH
2003	PAZIN, CROATIA. CHILDREN
2004	VIENNA, AUSTRIA. YOUTH
2005	CORK, IRELAND. CHILDREN
2006	LINGEN, GERMANY. EDERED GENERAL ASSEMBLY
2007	HELSINKI, FINLAND. EDERED FUTURE
2008	PARIS, FRANCE. EDERED GENERAL ASSEMBLY
2009	ZVENIGOROD, RUSSIA. CHILDREN
2010	LINGEN, GERMANY. EDERED GENERAL ASSEMBLY
2011	KASTERLEE, BELGIUM/FLANDERS. CHILDREN
2012	SEFERIHISAR, TURKEY. CHILDREN
2013	IPSWICH, GREAT BRITAIN. YOUTH
2014	BRUSSEL, BELGIUM. EDERED GENERAL ASSEMBLY
2015	RÜDLINGEN, SWITZERLAND. YOUTH
2016	JOACHIMSTHAL, GERMANY / GRYFINO/MASZEWO, POLAND. YOUTH

