

Annual Report

10CHILDREN 2021

In this year corona raged around the world and cultural life and therefore international exchange could only take place online. A great challenge to keep 10CHILDREN active, under the circumstances, in the two cities where we were researching and preparing 10CHILDREN projects: Cape Town South Africa and Curitiba/ Sao Paulo Brazil. We were looking for ways to provide some support to our partners during these times.

We launched and funded 10CHILDRENddocuments , allowing our partners to continue researching the issues in the respective cities. Articles, films, documentaries, literature and scientific studies were studied and filed in the 10CHILDREN documents folder. These could be used as inspiration for the artists and the discussions when the project could physically take place again. In Brazil, a beautiful article was written by Naine Terrena about the challenges and obstacles indigenous children face, especially in an urban environment. It was a humble way to keep the spirit of 10CHILDREN even under the difficult circumstances.

Meanwhile in Cleveland USA, work also continued on a low note, exploring which medical and social agencies were interesting to partner with. One of our major partners, Metro Health Hospital, had its hands full with the influx of patients due to the epidemic.

Nevertheless, we managed to set up some zoom meetings and even a network meeting, in which the partners of the different cities, met online and exchanged experiences.

The financing of the different projects and the contacts with different Funding Foundations also came to a halt during this period.

Everywhere it became clear that the population in the underserved neighborhoods became the biggest victims, both from the virus, but also from the loss of work and income. For many children this was a difficult time, as schools were mostly closed and children in the underserved neighborhoods in particular had little to no access to the Internet and therefore could not attend classes. Also the loss of daily school meals, had a great impact on the health of many children, because parents were not always able to finance these meals themselves.

A dark time.

Annual Report

10CHILDREN 2022

In 2022, the world is slowly recovering and we start building 10CHILDREN again. We have three projects in preparation in various stages of realization.

10CHILDREN Cleveland

After our first visit, where we spoke with lots of art institutions and social/medical organizations, we have found our main partners in Metrohealth Hospital, Cleveland Playhouse (CPH), Cleveland School for Film and Media Art (CSU) and the visual arts organization LAND.

On April 30, we fly to Cleveland to prepare the various components. Together with our partners from MetroHealth and CPH, we choose three neighborhoods on which to focus our research: the mixed-race Slavic Village neighborhood, the predominantly Hispanic Clark Fulton neighborhood and the predominantly black West Boulevard neighborhood. We have conversations with writer Lisa Langford about how to work. We have preliminary talks with CSU, and we meet the director Cigdem Slankaard, who will work with some students to make the documentary. We also have several conversations at MetroHealth Hospital with doctors, psychologists and school nurses. When we go home, the project stands. All of the organizations involved are highly motivated and it seems that through their efforts, the financing of the entire project is also in place. It is decided that for this first edition Liesbeth Coltof will direct the performance. For CPH this way of working is new and they would like our experience on board.

On October 30 Liesbeth flies to Cleveland again, this time to do research with new writer Eric Schmiedel and documentary filmmaker Cigdem Slankaard.

Metrohealth and Cleveland Playhouse have made contact with 9 families in the three different neighborhoods, all of whom are dealing with children's health problems to a greater or lesser degree. We are hosting a community dinner at CPH at the end of the day, for these families and also people from the community homes and hospital and the artists to get acquainted, explain the project and ask if they would like to become partners. Their cooperation is essential. CPH offers them a contract as community dramaturgs, and they are paid well for every hour they talk and work with us. After all, their story is their capital and there must be financial compensation in return. All the families pledge their cooperation

The rest of the week we visit an impressive amount of agencies such as Lead Poison Society, Crisis Rape Center, medical posts in the middle of neighborhoods, community houses, various schools, both primary and secondary. We go to food markets, where

people can pick up free food and clothing and get counseling. The extent of poverty in Cleveland becomes clear. Nearly 46% of the population lives in underserved communities and have great difficulty making ends meet. The houses, mostly rental, are very poorly maintained, with mold and leadpaint, with faltering water pipes and electricity and with often broken infrastructure as holes in floors etc. In many houses large families live together and take care of the children and income together. There are major medical problems related to the living environment, no access to healthy food (so-called food-deserts) and access to health care is limited. Many people are not insured. Money for transport is also often lacking, making it impossible to reach hospital appointments. It is mainly private organizations that are involved in helping these underserved communities and Metro Health also has an impressive amount of resources to assist people in all aspects of life.

CPH is also very present in the neighborhoods and schools, doing after-school care, teaching drama classes, but they also have a great social program, handing out clothes, going to the hospital, help with housing etc.

In the week after we get home, it turns out that writer Lisa Langford got a contract with Netflix to co-develop a serie and thus says goodbye to 10CHILDREN.

November 27 Liesbeth flies to Cleveland again. This time to begin the research in depth. Together with writer Eric Schmiedel, she conducts several interviews with the families. They are invited into their homes, and streets, some we speak at their children's schools. With each of them we have long and impressive conversations. They tell us their life-stories, the problems they encounter, especially with a sick kid. We notice that the families are not used to being listened to, so building trust is essential. We go slowly and with a lot of respect for their boundaries. But after a few conversations we do have contact. Liesbeth gives workshops at the three different school in theater-school program. The children reenact for her their home situation and very nice and honest conversations arise. We can use the network of CPH, which has people in many schools working for the children and their families. We go back to some agencies to get more information such as the Lead poison foundation and talk to some school psychologists. We also start auditions for the professional actors. Which go very well and soon we have a nice and diverse group together. We also do the auditions for children and Liesbeth and Pamela Di-Pasquale, head of education of CPH work in some of our neighborhoods a morning or afternoon with the children. Many children from the neighborhoods come, which is very nice and it is not very difficult to choose 6 children to participate. Later, 4 more children are added as understudies, because the family situation of the children can change from day to day. We pay the parents to bring and pick up the children and also the children get paid for the performances.

With Cigdem Slankaard, we determine the focus of the documentary; she will mainly focus on the problem of Lead Poisoning. Through Metrohealth, she will have contact

with children and families, get permission to follow and interview doctors, and also film at construction companies, homeowners, and building authorities.

10CHILDREN Curitiba/Sao Paul

Our first partners in Curitiba are creative producers Michelle Menezes and Bebe de Soarez. Bebe de Soarez lives and works in Germany and is very active bringing companies from Latine America to the attention of programmers. She is very aware of what is happening in the cultural world. We face the task of getting in touch with indigenous artists and communities, teachers and scholars and organizations. In these communities, made wise by many violations of their rights, there is a great distrust of initiatives that do not originate from their own community. We are going to see if it is possible to win their trust and make it clear that not we, but they are in charge of the content and form of the project.

On September 20, we fly to Sao Paulo at the invitation of the Paideia Festival. We have been asked to give a presentation of 10CHILDREN and Liesbeth Coltof will give a 4 day workshop for directors and actors and Dennis Meyer a lecture on Dutch youth theater. Furthermore, we are following the festival.

We are taking advantage of the fact that we are in Sao Paulo and visit the Dutch Embassy, as well as a number of funds to bring the project to their attention at this preliminary stage. The project is received with enthusiasm, important that we can generate the interest of the indigenous community and their artists. We also talk to a few representatives of the indigenous community. Among them Andrea Duarte who represents many indigenous artists. Not of indigenous descent herself, she lived with the Kamayura people for 5 years as a 16-year-old girl. Impressive was the conversation with Prof. Emerson Oliveira about the situation in which many indigenous children live in the city. He himself is a teacher at a school with indigenous children and teaches culture to non-indigenous teachers in the city. The culture of indigenous children is often trampled on, their customs ridiculed and their own language completely ignored. It is very difficult for indigenous children to be successful in the city's schools. He organizes for us to visit an audeia on the outskirts of town. On a walled plot of land, a small village has been built with houses and a large community center, where the children eat together, where the little ones are taken care of when the parents go to work. And the older children do their homework and other activities. There is a very motivated team working there and despite the fact that there is great poverty there is a connection between the people.

After the festival, we fly to Curitiba, where we talk to a very large number of organizations and artists. Meeting with visual artist Gustavo Caboco Wapichana was impressive. He told us the story of his mother. She was taken away from her parents as a child and placed in a white Brazilian family. That happened and unfortunately still

happens a lot. It is the best way for a culture to disappear. He incorporated his mother's search for her roots and her re-entry into the tribe into his work. We also talk at the university with an organization that guides indigenous students in their life in the big city. They have, after much insistence, their own space in the university where students meet and support each other and there is space for their own traditions and discussions about decolonization.

We talked with the community, with filmmakers, photographers etc. we notice that especially the indigenous partners are very friendly but also expectant. They absolutely do not want to be in a situation where they cannot pursue their own path. And have experienced that all too often. We become very aware that we as Western white people are viewed with some distrust about our intentions. The question of ownership plays an important role.

Cape Town

Meanwhile in Cape town, Faye Kabali-Kagwa and her team from the ASSITEJ, South Africa are conducting workshops at a number of schools in the township of Vrijstaat. They work with children for two weeks on the theme of family. There is sculpture work, talking, playing and writing. Children show the composition of their family and the place everyone has in it. The material is put into the hands of the actors after the weeks and four one-act plays are created that are partly written by the children, partly based on their stories. These small performances are given back to the children. It is a great process , which we would like to extend to families. Unfortunately, funding in Cape Town is very difficult and we can't really start.

Düsseldorf

We begin initial discussions with Dusseldorf about an edition on the topic of food. We think it is important to make an episode in Europe soon in the series. Especially to disprove the cliché that poverty only occurs on other continents. Also in the western European world an increasing number of children live in very difficult financial circumstances and do not have enough to eat every day.