

Buster Keaton på månen
Ursga Klara
PHOTO: SARA P BORGSTRÖM



bibu

LEAVE NO ONE BEHIND MAY 17-22 2022

REPORT 2022





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All images in the report are approved for publication.

To finally meet again

bibu 2022 was a unique festival in several respects. Few events, if any, have brought together so many people who are passionate about the performing arts for children and young people. A total of 58 nationalities met in Helsingborg to chat, enjoy high-quality performances and exchange valuable experiences and contacts.

From bibu's board, Måns Lagerlöf, Chair:

BIBU 2022 WAS ALSO UNIQUE in that it was the first major performing arts gathering to be held after the pandemic. All who attended the festival could not help but notice the joy and relief that resulted from being together again in person. As well as seeing each other again, the festival had more programme events and more visitors than ever before. After two years of rehearsals, cancelled premieres, and working from home, meeting visitors from all corners of the world was almost surreal.

For everyone who helped put on the festival, for our owners and for us as a board, the relief was tremendous. The 2020 festival was cancelled, like so much else during the pandemic. The preparations for **bibu 2022**, which was also the host for the ASSITEJ Artistic Gathering, were affected by the pandemic. As recently as January, we were unsure whether our selected international productions would be allowed into the country. In May the restrictions were eased and to top it off the sun was shining in Helsingborg.

WE WERE GLAD TO WELCOME Minister of Culture Jeanette Gustafsdotter at our opening, and that she also participated in a seminar about ASSITEJ's report "Does it matter less?", about the unequal distribution of performing arts for children and young people in school. "The school as performance space" was also the theme for Teatercentrum at this biennale. Unfortunately, friends from several of our invited countries and productions were missing at the opening. This was not due to covid restrictions, but because several participants were denied visas on grounds that raised legitimate questions and engagement among the participants at the festival. After the festival, the visa issue was brought up with relevant authorities and other industry figures.

bibu and the owners ASSITEJ and Teatercentrum are all very proud of **bibu 2022**, and that it grew into a bigger festival than ever, attracting so many satisfied visitors from all over the world to Helsingborg. Preparations for **bibu 2024** are already underway. How will we live up to the trust we've been given? We promise that we will do our very best. See you in Helsingborg in May 2024!

From International ASSITEJ, Sue Giles, Chair:

"IN MAY 2022 THE ASSITEJ ARTISTIC Gathering, one of the most important events in the ASSITEJ calendar, was held as part of the Bibu biennale, in Helsingborg, Sweden, attracting international and Swedish delegates to celebrate and hold dialogues around theatre and performance for young audiences. It was an emotional and meaningful event after such a long time apart and in global circumstances that only offered continuing uncertainty and upheaval. There could not have been a more significant time to be together. The Festival was generous and complex, involving 38 productions, various seminars and workshops, a specific inclusive strand of programming, emerging artists in the Next Generation programme, youth delegates from eight countries, children involved in critical response, and strategic invitations bringing people new to ASSITEJ into the event, among many other delights on offer. The theme of the Bibu Festival 'Leave no one behind' was a call for action, and a challenge to our community – to stand up for inclusive practice, for equity and parity, and to embrace the focus on the UN Sustainable Development Goals across the whole gathering and into the future.

WITH THIS REPORT, WE CAN see how deeply this global community engages with ASSITEJ and with the chance to express, discuss and take action, for the rights of all children and young people to arts and culture and to self-expression, and in this particular instance, the urgent need to address sustainability in all its forms. I was deeply moved many times, I was transported many times, I saw the power of theatre and performance and the power of young people, I saw the inventiveness and commitment of artists and practitioners, and I saw daring and thoughtfulness in programming and I felt the care and compassion in our community. Thank you for this report. It's never easy to put in plain words the impact that people of all ages felt, or to make it real for those who weren't there. It was an extraordinary occasion that has created ripples of connection that will make everything we do stronger."

This is bibu

THE BIENNALE BIBU IS a multi-day industry gathering that has become Sweden's most important meeting place with, for and about professional performing arts for young audiences. The performing arts that are presented should be of the highest quality, and attract participants and visitors from all over the country, Scandinavia and the rest of the world. The focus is on a number of Swedish and international productions.

bibu also offers an extensive seminar programme that provides insight both into current issues and current research. The biennale's main task is to stimulate artistic development and raise the status of the field.

At the biennale, people who work with performing arts for children and young people have the opportunity to meet, have good conversations, exchange experiences and look ahead. We meet; performing artists, organisers, cultural developers, producers, teachers, technicians and more.

bibu also addresses the general public, adults and

children. Preschool, school and high school are important target groups under **bibu**.

The selection of performing arts productions, which are shown during the biennale, are made by a jury appointed by **bibu**'s board. Its mission is to highlight performing arts productions that stand out from an artistic perspective.

bibu 2022, which also hosted the ASSITEJ Artistic Gathering, took place in Helsingborg during 17-22 May.

The first biennale was organised in 2006, when the owning organisations and our clients established that there was a lack of a national forum for discussing performing arts for children and young people. A mission was formulated and **bibu** was created. The assignment also includes an international outlook.

The first four biennales were arranged in collaboration with Lund municipality. Since 2014, **bibu** has been located in Helsingborg and four biennales have now been held here.

bibu's VISION

bibu fizzes with energy; the performing arts meeting that changes the world

bibu's GOALS

- bibu strengthens relationships and interactions between performing arts, research, organisers and audiences
- bibu chooses forms of expression and methods that inspire development
- bibu creates national and international contacts in performing arts for children and young people
- bibu encourages debate on social issues that are relevant to children and young people

Decided on at the board meeting 11-02-2022



Fritt Spelrum
PHOTO: JOHANNES TEGNÉR



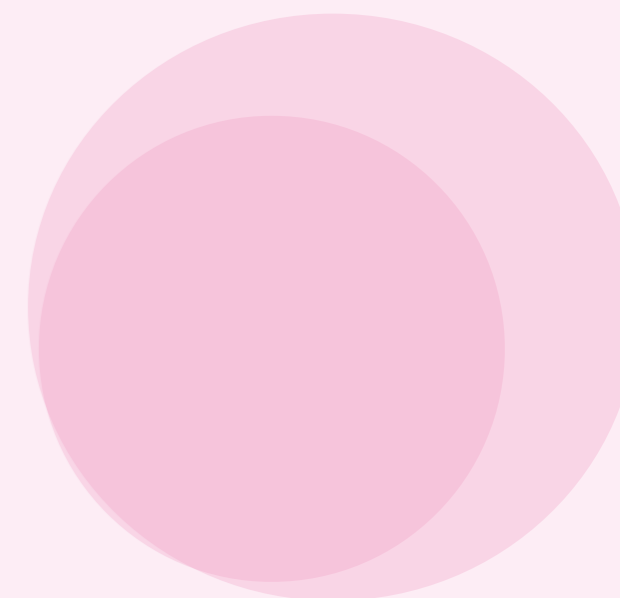
Programme content

THE SELECTED PRODUCTIONS at **bibu** and ASSITEJ Artistic Gathering 2022 showcased a selection of the diverse range of today's performing arts for children and young people, both nationally and internationally. In terms of content, the productions addressed widely different themes concerning our living conditions from both a sustainability perspective and societal considerations. In terms of form, we are starting to see technology play a more interactive role and not just be an interesting detail. There was a positive relationship between the approaches and aesthetics of institutions and the independent companies that led to exciting performances.

THE CONTENT AND RANGE of this year's seminar and workshop programme was particularly substantial. This was due to the thematic programmes of Research and Function, as well as 'The school as performance space', and the ASSITEJ Artistic Gathering, where the latter especially formed an international resource. Our overarching themes Restart, Accessibility, Sustainability formed a solid foundation for our meeting place. At **bibu** 2022, digital options were also available, both for simultaneous experience and as a way to view the programme afterwards.

THE PRODUCTIONS FORM the very heart of **bibu** and were chosen mostly by a biennale jury and an international selection committee (formerly the International Council). The jury/committee is composed of people with a wide range of skills and together they considered over 350 productions. A new jury is appointed by **bibu's** board for each biennale.

BOTH THE JURY AND the International selection committee were given criteria and instructions that they used to evaluate the selected productions. After each biennale, the jury's work is documented and evaluated. The selection was coordinated in the autumn of 2020 by **bibu's** acting Director of operations Jonna Wakeham Ölund and from January 2021 by **bibu's** CEO Niklas Borefors.





Selected Swedish productions

THE SELECTION FOR BIBU 2022 consisted of 15 jury-selected Swedish performing arts productions as well as 6 international entries from Australia, Canada, Norway, New Zealand, South Africa and Taiwan. The Swedish productions premiered in the years 2020-2021.

THE BIBU JURY members were:

Emil Nilsson Mäki, artistic director, director Skuggteatern, Umeå

Isabel Cruz Liljegren, playwright and director, Stockholm

Karin Helander, professor of theatre studies, Stockholm

Lars Eric Brossner, composer and director, Gothenburg

Mario Castro Sepulveda, general manager and producer Ögonblicksteatern, Umeå

Mira Helenius Martinsson, artistic director and CEO Skånes dansteater, Malmö

Nina Rajabi, method developer, producer/project manager and dancer, Gothenburg

THE JURY'S TASK IS to select productions of the highest artistic quality and relevance, preferably at the forefront of development, for children and young people aged 0-19. They must have been produced

during the last two years before the biennale. **bibu's** board appoints a new jury before each biennale. For **bibu 2022**, the jury consisted of seven people who represented the various areas of the performing arts industry, both professionally and geographically.

*We saw many interesting productions (some of them digital) from performing arts institutions as well as the free performing arts, discussed content and artistic design, thematics and craftsmanship, relevance, children's perspective and audience appeal. The ambition was that both each individual set and the range as a whole would be interesting and inspiring. The jury deliberated for hours and many difficult decisions had to be made, but in the end we were satisfied with the results. The selection for **bibu 2022** covered a wide range of genres, expressions and themes: children's perspectives on their world and circumstances, inventive puppetry, performing arts meetings of bodies and textiles, contemporary circus and poetry, young people's reflections, myth and dance theatre, technologically innovative sets with projections and 3D sound, interactive productions, urgent social issues, new stories and imaginative works of art.*

/ **KARIN HELANDER**

The jury's reasoning

Buster Keaton på månen **Unga Klara**

Stage art that is so well composed, it transcends its individual components to create something new. Interwoven performances with eccentric energy in a violent, larger-than-life world. The use of slapstick to portray child abuse is both a bold and effective approach. An intense theatre experience that literally gives both a slap to the face and a punch in the stomach.

Do as I say **Bobbi Lo Produktion**

The dancers' clean and consistent choreography is enhanced by their group dynamics, engaging the audience in a provocative and challenging interactive performance that shines a light on authority and bullying. The audience is presented with a number of difficult dilemmas and must then reflect on who is really in charge.

Ett frö i rymden **Marionetteatern**

A magnificent imagination-stimulating tribute to nature and our planet. Puppet theatre that provides a visual feast with magically beautiful images, evocative music and fairy-tale characters. A contemporary fable where a poetic world of shimmering jellyfish, shining shoals of fish, colourful animals and plants is threatened.

Fanfiction **Teaterambulansen**

It's like being invited into the most private room of an adolescent. A secret diary written in the moment, a paper collage carefully chiselled out that is then violently torn apart. With a projector, a lot of 90s nostalgia, humour and feeling but without sentimentality, a story and an art experience slowly develop. A story about intense longing for love and life, about obsession and projecting onto others to find oneself.

Hör så tyst det är **Regionteatern Blekinge & Kronoberg**

With small means, great tenderness and respect, the audience is immersed into a micro-world of sound. The everyday objects, the sound of the audience's bodies and voices provide the resonant basis for a common story that the audience and the ensemble create together. An interactive performance in the best sense of the word.

Mitt jag **Regionteater Väst**

Mysterious and warm-hearted yet allowing respectful room for one's own interpretations, without forgetting an audience that needs literal references. The dancers work skilfully with audience interaction, movements and surprising stage design elements made of different materials. The soundtrack, room and costumes further help to stimulate the imagination. Fresh, fun and innovative.

Mizeria **Kulturhuset Stadsteatern Husby**

A highly topical contemporary story is woven together with a production that is very relevant to its audience. It is a candid portrayal of the complexities of adolescence, of love for one's community and of the consequences of violence. The show's success depends heavily on the performances of its two leading actors, who play a variety of roles with great skill.



Moln
Kompani Giraff
PHOTO: JOSE FIGUEROA



Orfeus och Eurydike
Unga Dramaten och Unga på Operan
PHOTO: MARKUS GÄRDER

Moln
Kompani Giraff

Strikingly beautiful with a wonderful mix of adrenaline and vulnerability. Karin Boye's poems create tension in the exploration of the interfaces between the different expressions. No element is superfluous, everything interacts seamlessly. An enchanting experience with high integrity.

Orfeus och Eurydike
Unga Dramaten och Unga på Operan

Unga Dramaten and Unga på Operan invite you to a magnificent performance bursting with intensity and energy where the different art forms interact, and where the different disciplines have the chance to shine. The myth of Orpheus and Eurydice is given an inventive reinterpretation that inspires further conversations about death. All framed on a fantastic stage.

På ren svenska
Regionteater Väst

Entertaining but doesn't hold back. With cheerful humour, the ensemble takes us right into the heart of "Swedishness" and Sweden. The country where we

eat pork and speak Swedish, at least according to the two brothers ... The convivial atmosphere is spiced up with microaggressions and insidious reminders of how things are done here, which in the end will make your laugh stick in your throat.

Snö
Dockteatern Tittut

The audience is invited into a magical, mythical and spacious fairy-tale world. With a sensitive mix of mime and dance, set to atmospheric music, creaking snow and clinking ice, we travel through Sápmi's white landscapes. A poetic performance about animals and nature, with beautiful and integrated set design, where every detail has been carefully prepared.

Stora drömspelet
Helsingborgs stadsteater

With a great sense of discovery, the audience is treated to a theatrical all-round work of art with imagination as the guiding light. In this poetic odyssey, we are repeatedly surprised by wondrous creatures and fairy-tale places, sprung from everyday items found on retail shelves. A strange and beautiful dream that amuses, delights and inspires.

Våra viktigaste vuxna
Angereds Teater
PHOTO: JONAS KÜNDIG



Våra viktigaste vuxna Angereds Teater

With a solid textual background from in-depth interviews with children, the performance is insightful, brutal, funny, tender and uplifting. Without diminishing the complexity, the changing circumstances and relationships of both children and adults are portrayed in an evolving scene, which expands subtly and congenially as the stories and perspectives unfold.

Ögonvittnen – Lea och Stefan Unga Malmö Stadsteater

In a shadowy space crowned by a listening head, Unga Malmö Stadsteater tells the story of two of Sweden's last eyewitnesses to the Holocaust. With the defining framework of 3D sound and projections, and strong acting, we are reminded of what we must never forget - what we must continue to tell.



Čázevulošnieida
The Underwater Girl
Katarina Skár Lisa
PHOTO: KATARINA SKÁR LISA

Selected international productions

THE INTERNATIONAL SELECTION committee for **bibu** 2022 consisted of:

Alice Chiang, MFA management performing arts, Taiwan

Denise Bolduc, programme curator, Canada

Jacob Boeheme, performing artist, Australia

Jefferson J. Dirks Korkee, theatre-maker, South Africa

Åsa Simma, performing artist, Sápmi

Niclas Malmcrona, director of ASSITEJ Sweden

AS PART OF THE PREPARATIONS for **bibu** 2022 and the ASSITEJ Artistic Gathering, the **bibu** board discussed different directions and areas of focus, for the international performance selection. The aim was to find a selection that presented new areas of the performing arts field, and also responded to the festival's theme: 'Leave no one behind'. The international selection committee, coordinated by Niclas Malmcrona, was tasked with nominating international productions, created or produced, by and with indigenous peoples, and aimed at children, young people and families. We strived to create an international venue that showcased the breadth of contemporary productions created by indigenous peoples - encompassing theatre, dance, "storytelling/storysong" and transnational performing arts combining cultural and contemporary artistic expressions. The committee was asked to select six productions.

The choice of focus for the international selection was a challenge in itself, as it was the first time a major international festival really went "outside the box" in order to create new scenic encounters and experiences. There was uncertainty about how many registered productions would come in and uncertainty about whether we were reaching out to a part of the performing arts sector that was partly new to us, with new and unknown actors. With the help from contacts within the committee and our international networks, we received a steady stream of applications, and by the time registration closed, 101 applications had been received from 35 countries.

While the practical challenges were significant, we learned to deal with a new situation. Together, the committee created working forms and a common language to discuss productions of very different origins and with widely differing artistic expressions. The committee had long discussions about what defines indigenous performing arts in contrast to, for example, more traditional Western performing arts. The ambition of the final selection was to create a body of artistic expression with a wide geographical spread, coupled with the certainty that the entire selection would consist of six productions. Focusing on contemporary performing arts created by indigenous peoples, **bibu** broke new ground - the question is, how do we take it further?



Beyond Sensation
Tjucenglav Forum
PHOTO: DAVID HOU



Beyond Sensation
Tjucenglav Forum, Taiwan

An emotional, moving dance piece combined with live music and projection. This performance is in memory of the indigenous elders who are at the core of the culture. An heir to his Paiwan heritage, the young choreographer uses traditional funeral headdresses and black paint to represent his culture and to create a funeral atmosphere on stage. Four female dancers dance together, sharing stories of laughter and tears, surrounded by empty chairs. It gently reminded us to cherish what we have, while remembering what we have lost.

Cázvulošnieida / The underwater girl
Ķatarina Skår Lisa, Norge

Under the water there is a whole world of creatures, spirits and songs. This performance invites us into another dimension, the staging itself changes our mood as we enter the room, the movement of the waves and bubbles swinging over rocks, deeper and deeper into the sea. For a moment we visit the depths of life, deep down in a bottomless world, and remind ourselves that there are other beings that are close to us.

Mantis and the bee
Jungle Theatre Company, Sydafrika

This is a beautiful, thoughtful performance by and about the First Nations People of South Africa. The performance uses instruments and an indigenous

soundscape, images, movements and lighting that complement the narrative and create the combination of minimalist dialogue and expressive movement. The direction and script provide opportunities for inclusion beyond the boundaries of language and nationality. The theme is universal and therefore this performance works for an international audience.

Mistatim
Red Sky Performance, Kanada

Mistatim is a heart-warming story of responsibility, understanding and the truest friendship. Speck, a native girl on a Canadian reservation, and Calvin, a white boy on a ranch, are two 11-year-olds separated by a fence. This border separates their land and serves as a metaphor for their seemingly different worlds and the cultural divisions between them. The wild and mischievous horse *Mistatim* brings them together, and in their attempts to tame *Mistatim* they share their family stories and their struggles with adults. The trio's new bond eventually leads to an energetic release.

Saltbush
Insite Arts and Compagnia TPO, Australien

Saltbush is a plant found in Australia in almost all Aboriginal lands. Using the saltbush plant as a narrative thread, the work takes the audience on a journey through the Australian landscape and



indigenous mythologies. *Saltbush* skilfully weaves indigenous stories with infrared camera technology and sensors, to create a visual and immersive journey through the land for children and their parents. *Saltbush* provides a unique, interactive and engaging experience for audiences of all ages that transcends language and borders.

Shel We
Le Moana Dance, Nya Zeeland

Inspired by the American author Shel Silverstein's work "Shel We", this is a dance performance where the unexpected comes to the stage. From the intimate to the bold, from the serious to the silly, the six male dancers embrace sensitive masculinity on stage. The form is familiar, but the performance challenges the expected. With ghosts and fireflies, the show encourages new discoveries. It is elusive, sometimes difficult to understand, while inviting us into the familiar. Is it a life winding through time, or a ship sailing the sea?





Seminars, workshops and other events

THIS YEAR'S SEMINAR AND WORKSHOP programme offered content from a variety of perspectives. As in the past, a seminar committee was responsible for the programming. This year, events from the various thematic programmes and ASSITEJ Artistic Gathering were also added to the whole. It was an almost overwhelming programme that really showed the wide range of all participants in the sector and was further enriched by the international flavour. There were seminars, workshops, performance discussions, networking meetings, mingling etc.

THE BIBU 2022 SEMINAR COMMITTEE CONSISTED OF:

- Kristin Svensson Melander**, school arts officer, Sundsvall
- Marcus Lilliecrona**, regional director Teatercentrum Väst, Gothenburg
- Margreth Elfström**, municipal cultural secretary, Täby Municipality and chair of Manegen, Stockholm
- Mervi Jaako**, drama pedagogue and coordinator at Ung Scen Norr, Luleå
- Petra Bergström**, regional coordinator at KulturCrew Skåne and cultural coordinator, Vellinge
- Tanja Mangalanayagam**, project manager for the outreach programme Dialog at Skånes Dansteater, Malmö

Our different thematic programmes and collaborations

- FUNCTION
- RESEARCH
- THE SCHOOL AS PERFORMANCE SPACE
- YOUNG SWEDSTAGE
- ASSITEJ ARTISTIC GATHERING



Thematic programme: **FUNCTION**

TO WANT AND DARE TO CREATE PERFORMING ARTS FOR CHILDREN AND YOUNG PEOPLE WITH COMPLEX SPECIAL NEEDS

THE FUNCTION THEMATIC PROGRAMME was a collaboration between Folkteatern Gävleborg, the project Scen:se and **bibu**. The aim of **bibu** 2022 was to highlight perspectives on the inclusion of, and accessibility for, children and young people with functional diversity in the performing arts. It also aimed to inspire performing arts institutions and independent companies to create inclusive productions for this often-overlooked audience. A total of five productions were invited, three Swedish and two British, which were exclusively created for children and young people with complex special needs.

In addition, 17 seminars and two workshops were held within the Function thematic programme.

In order to achieve artistically complete experiences for the target group, the pedagogical work and collaboration with special schools are crucial. Therefore, a training package was offered to special education teachers, led by Dr Gill Brigg from England. The training provided tools to work with creative learning processes in the classroom and to understand the importance of preparatory processes before a visit to the performing arts.

Several of the international guests were impressed by the breadth and depth of the programme and the artistic excellence presented. They testified that this was the first time they had participated in a performing arts festival for children and young

people where works for people with special needs were given such a central place. Perspectives were raised not only on why, but also on how the performing arts can be more inclusive to all children and young people, regardless of functionality. It is also about spreading knowledge about artistic practice.

THE VISION IS THAT A FUNCTIONAL perspective should be a natural part of **bibu**, that no thematic programme should be needed. But much work remains to be done, and functionality and accessibility still need to be given a special place at future biennales. For example, more productions by and with performers with functional diversity need to be presented. Non-inclusive productions may also need to be made accessible, and accessibility perspectives should be included from the outset in programming, communication and in the various venues of **bibu**.

A working group has been set up to continue the preparation for the 2024 edition.

The thematic programme Function 2022 was made possible with the support of the Swedish Arts Council and Signatur Foundation Sweden
/ ANNA THELIN, PRODUCER, FOLKTEATERN GÄVLEBORG
EVA VON HOFSTEN, PROJECT MANAGER, SCEN:SE/ FOLKTEATERN GÄVLEBORG

Thematic programme: **RESEARCH**

RESEARCH ON CHILDREN'S CULTURE STRENGTHENS THE STATUS OF CHILDREN

FINALLY, WE WERE ABLE TO implement the thematic programme we have been planning and working on since The Centre for the Studies of Children's Culture and **bibu** started their collaboration for the 2020 biennale!

Children and young people take part in a wide range of cultural activities, both as consumers and producers. More precisely, what they consume and produce depends on a number of factors, such as where they live in the country, their age, their social context and so on. But what children are able to consume and produce also has to do with the adults they happen to have around them, and on politics and on contemporary ideals. The power perspective and the conditions of children's culture permeate both education and research on children's culture. Many researchers are interested in how these conditions are indirectly and directly expressed in both children's culture and cultural policy. But many researchers are also interested in how children themselves relate to culture. By increasing our understanding of how children and young people experience, use and talk about culture, we can both strengthen children's culture and increase our understanding of children and young people. Listening and giving space to young people's own stories about their lives is a way to empower them and strengthen their position in society.

Power, conditions and young people's perspectives

on culture were also common themes in the seminars organised by The Centre for the Studies of Children's Culture at the 2022 biennale. Five seminars were organised within the thematic programme and most of them were well attended. It was great to see the research perspective be given so much weight, and to be able to provide so many examples of how children themselves experience, interpret and learn about the culture they take part in. This is knowledge that is valuable for both policy and practice. But also the seminars that problematised and broadened perspectives on cultural policy, on how culture and research can interact for children's rights and on performing arts and migration were successful and felt highly relevant.

We at The Centre for the Studies of Children's Culture feel very satisfied with the research area, all the meetings it made possible, and the cooperation with **bibu**. We also look forward to further developing the collaboration and research in future. There is simply so much to continue talking about, which is exciting and fun!

/ MOA WESTER, ADMINISTRATIVE DIRECTOR OF STUDIES, THE CENTRE FOR THE STUDIES OF CHILDREN'S CULTURE



Teatercentrum THE SCHOOL AS PERFORMANCE SPACE

THE SCHOOL AS PERFORMANCE space was organised by Teatercentrum in collaboration with **bibu**, schools and preschools in Helsingborg, and members of Teatercentrum. The vast majority of children and young people experience theatre in their everyday environment, in places where they feel at home and the theatre is a guest. For many of Teatercentrum's members, about a hundred independent professional theatres around the country, schools are one of the most important venues for meeting young audiences.

The aim of The school as performance space was to highlight the choices, strategies and problems or opportunities that come with having a school as a performance space.

For this year's performance programme, Teatercentrum selected four productions by members of Teatercentrum, all of which have toured schools and preschools in recent years. It was also important for the thematic programme that the productions could be performed in the environment for which they were intended, in schools in Helsingborg, and outdoors in Stadsparken, with children and young people in the audience, together with **bibu** participants.

Each production was played twice at each venue. There was a great interest from the school and preschool audience, as well as the **bibu** audience. The energy and engagement of the young audience

was evident, providing examples of how each performance was unique in its interaction with the audience.

AFTER EACH PERFORMANCE, the **bibu** participants were invited to a discussion where the theatres shared their choices and strategies for the particular performance's venue in the school or preschool. There were discussions on addressing and trusting young audiences, sensitivity to and interaction with the mood of a group of children, and mutual experiences between the theatres and the **bibu** participants on portraying difficult issues and frightening scenes using performing arts for children and young people.

The programme also included a seminar, 'Teatern tar plats', where participants from the theatres and representatives from the school discussed the working environment and artistic quality in these meetings between theatre and school. The discussion offered many insights into the different conditions for enabling a space for theatre in schools. Both sides shared examples of practical surprises, but also common experiences of the crucial importance that theatre can have for a group of children or individual pupils in schools and preschools.

/ LENA GUSTAFSSON, TEATERCENTRUM

ASSITEJ Sweden YOUNG SWEDSTAGE

SWEDSTAGE WAS FIRST organised in 2012 as part of the effort to promote Swedish performing arts abroad and has since been organised every two years. ASSITEJ Sweden and Scensverige, who together organised Swedstage, realised that there was a "gap to fill", as the existing festivals Scenkonstbiennalen and **bibu** have a slightly different purpose.

Swedstage makes the best of Swedish performing arts available to international organisers, and over the years the showcase has become Sweden's premier meeting place between Swedish producers and foreign festival organisers and guest producers.

In connection with **bibu** 2022 and the ASSITEJ Artistic Gathering, we developed the concept further, by organising Young Swedstage. The aim, as before, has been to give more Swedish productions and producers the opportunity to find their way onto international stages and festivals. The selection of performances for Young Swedstage was made jointly by ASSITEJ Sweden and **bibu** by the directors of operations Niclas Malmerona (ASSITEJ

Sweden) and Niklas Borefors (**bibu**). Karin Helander and Mario Castro Sepulveda served as artistic advisors, to help with the selection.

THE PRODUCERS AND productions presented in the framework of Young Swedstage were:

- Bobbi Lo Production *Do as I say*
- Regionteater Väst *Häxor*
- Big Wind *Into the roots*
- Johansson pelargoner och dans *Koreografin*
- Claire Parsons Co *Lilla Svansjön*
- Kompani Giraff *Moln*
- Ola Stinnerbom Production *Saajva – the other world*
- Dockteatern Tittut *Snö*

Do as I say, *Moln* and *Snö* were included in both Young Swedstage and **bibu** selections by the Swedish jury.

By organising Young Swedstage at **bibu**, we created more opportunities for exchange, reflection and conversation between our foreign guests and Swedish practitioners. In addition to offering foreign visitors the opportunity to see more

Swedish productions than those selected by the jury, it was also important to deepen relationships and networks, to work on skills development and exchange of experience. Young Swedstage contributed to this.

The idea of organising Young Swedstage jointly between **bibu** and ASSITEJ Sweden at **bibu** was also to create added value by sharing equipment, logistics and premises, which worked as intended and planned. The **bibu** platform gave Young Swedstage a visibility that would have been difficult (or more costly) to achieve in other ways, while at the same time strengthening **bibu**'s international impact.

/ NICLAS MALMCRONA, ASSITEJ SVERIGE



Workshop with pupils
Jungle Theatre Company
PHOTO: SUSANNE BARREGREN

ASSITEJ ARTISTIC GATHERING

THE ASSITEJ ARTISTIC GATHERING (AAG) is a major international meeting held each year between ASSITEJ World Congresses and organised on behalf of International ASSITEJ.

The aim of an AAG is to create a forum for artistic discussion and to be an international meeting place for performing artists. Great importance is attached to the local and regional grounding of the host organisation in order to make the AAG a door opener for meetings between local, regional and national performing artists and the international visitors.

The choice of host is made by a vote by present delegates at the ASSITEJ Congresses. At the ASSITEJ World Congress in Tokyo in May 2020, **bibu** was chosen to host the 2022 event.

bibu and ASSITEJ Artistic Gathering 2022 became the first and largest international performing arts festival after the pandemic. Preparations were marked by uncertainty about the pandemic's development, and as late as February 2022 there was uncertainty about whether international productions would be able to come at all. When the travel restrictions to and from Sweden were lifted on 31 March, the last uncertainty also disappeared, enabling participation from all over the world.

ORGANISING A LARGE FESTIVAL with international participation is always challenging. As a festival organiser, we have sometimes experienced visa rejections, but this year there were many more

and in a way that affected the whole event. We see a pattern of visa rejections mainly from those coming from the Middle East and Africa. We believe that this is a problem that affects Swedish international cultural exchange and cooperation.

Overall, **bibu** and the ASSITEJ Artistic Gathering 2022 were a great success. As an organiser, we wanted to present Helsingborg as an important cultural city and Sweden as a performing arts country at the highest international level. By presenting Swedish and international productions in all genres, we showed that performing arts for children and young people are transnational and at the forefront of artistic development.

Next Generation

THE NEXT GENERATION residency programme is an initiative of International ASSITEJ and aims to support artistic and cultural exchange and collaboration between international practitioners under the age of 36 who are interested in working in the performing arts for children and young people.

As host of the ASSITEJ Artistic Gathering, the organisers are committed to holding a Next Generation Residency, and for **bibu** 2022 we invited 15 actors, directors, set designers and producers from all over the world. The selection of participants was made by International ASSITEJ, but the structure and content were designed by **bibu** in cooperation with ASSITEJ Sweden.

For the 2022 Next Generation programme, we chose "placemaking" as our theme. Placemaking is a method of developing a site. The method is used both to develop a site in the long term and to make direct changes on the ground in the short term. Placemaking is based entirely on using local, human

needs and experiences to develop a public place to strengthen local relationships and social sustainability. The residency allowed us to explore what this meant and how it related to our work with performing arts for children and young people.

Participants from Colombia, the Philippines, Bangladesh, Israel, Cuba, Germany, the United Kingdom, Brazil, Canada, Uganda, Germany, Russia, Mozambique, Denmark and Sweden attended the residency.

The residency was led by Vivian Doumpa, an urban planner and geographer from Greece, who had previously worked in Helsingborg. The artistic "eye" was Bengt Andersson, stage director and former artistic director of Riksteatern Unga. ASSITEJ Sweden was responsible for the practical organisation.



Time Loops
Skånes dansteater
PHOTO: JACOB STAGE



Hästborttagningen
Estrad Norr
PHOTO: SANDRA LEE PETERSSON

Other productions and events

IN ADDITION TO SELECTED productions and productions from our different thematic programmes, biennale participants were given the chance to experience a regional production, a local one, and a production from one of our more northern counties: *Time Loops* with Skånes dansteater, *Tigern i magen* with Helsingborgs stadsteater and *Hästborttagningen* with Estrad Norr.

THE INVITATION – During the opening speech, the Chair of **bibu**, Måns Lagerlöf, also pointed out the unfortunate fact that some thirty guests and participants were unable to attend due to very late refusals of visa applications. This became particularly apparent when recorded greetings to **bibu**'s and ASSITEJ Artistic Gathering's participants from

people in different parts of the world were shown in Helsingborg. The evening began with a live performance – a sample of Ola Stinnerbom's dance work *SAAJVA – the other world*. A brass quintet from Helsingborgs Symfoniorkester also performed two works: *Dance Suite* by Leonard Bernstein and *Fanfare* from "La Péri" by Paul Dukas arr. Wayne Barrington. In addition, an extra greeting from the hard-working project team was presented through filmed footage of one of **bibu**'s staff cycling across the city frantically trying to find the lost opening ceremony ribbon, the ribbon that was to be cut by the Minister of Culture. At the last minute the situation was saved by the children! Some twenty children came in live with the recovered inaugural ribbon which the Minister

of Culture was able to cut, and declare **bibu** and ASSITEJ Artistic Gathering 2022 open!

BIENNALE PARTY – The closing party was held on Saturday at The Tivoli. When the doors opened, to everyone's delight visitors were greeted by music chosen by two DJs from Helsingborgs stadsteater's ensemble, Cecilia Borssén and Nils Dernevik - an appreciated reprise from the 2018 closing party of **bibu**.

bibu CEO Niklas Borefors thanked everyone who made this year's edition of **bibu** and the ASSITEJ Artistic Gathering possible and awarded diplomas to all productions selected by either the Swedish jury or the international selection committee. Two prizes were awarded during the party: The Dance

Prize 2022 from the Cooperation Council for Regional Dance Development where the winners were Dans i Blekinge, and Prix d'ASSITEJ 2022's honorary prize for Performing Arts for Children and Young People, where the winner was Barnteaterakademien. Finally, Barnkultur i Sverige (BAS) announced that a cultural prize has been instituted and will be awarded to a deserving person or activity at **bibu** 2024.

In addition to the DJ duo from Stadsteatern, there was also a live band from Malmö, Tummel, and Tivoli's own DJ. The dance floor was full of positive vibes, thanks to the wonderfully groovy music, inspired by Klezmer and other Eastern European folk, rock and Arabic music. To top it all off, there was a photo booth where anyone who wanted to could take photos to take home as a souvenir of the festival and party.

Digital bibu



IN THE RUN-UP TO BIBU 2022, there was a desire to investigate how **bibu** could expand its digital presence through various initiatives. The aim of this was to raise awareness of **bibu** as a platform for performing arts aimed at children and young people, increase accessibility and be able to interact with stakeholders on an ongoing basis before, during and after the festival. We also wanted to take advantage of the digital tools that have become more prevalent during the pandemic years.

Among the tools that were developed and worked on were

- A digital festival
- Increased social media presence (see section under Press and social media)
- Livestreaming via facebook

DIGITAL FESTIVAL

Prerequisites:

- Create a portal exclusively for participants with a pass
- Create the possibility for participants to buy access without a festival pass
- Collection and curation of materials
- Possibility to develop the accessibility aspect

A digital portal - bibu2022.assitejonline.org - could be created within the framework of the temporary

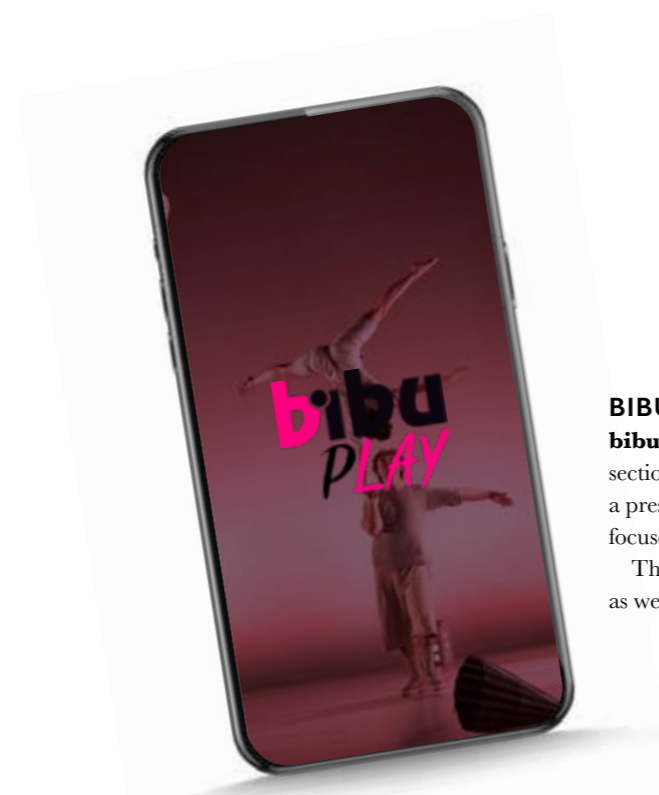
international cooperation with ASSITEJ International, which already had a tool developed for online festivals, and which could meet the prerequisites.

All participants with a pass were offered a free login, regardless of the type of pass. Information on the digital pass was distributed in newsletters and social media both nationally and internationally.

The proceeds from the digital pass went to International ASSITEJ, which was behind the development of the digital platform, to cover production costs. Any surplus would be shared with **bibu**.

The material included most of the Artistic Gathering seminar programme, including networking events. Among the contents of **bibu** were 6 lectures within the Research thematic programme, an artistic/research talk with Suzanne Osten, and a panel discussion on the performing arts' relationship with schools - 'Giftas III'. All material was recorded by a team from ASSITEJ International, as well as by Hippmedia. The material was made available 2 days after the event took place, and the entire portal was available from the start of the festival until June 5.

An international production represented the performances - *Beyond Sensation* from Taiwan. The lack of more productions was due to copyright issues and the technical conditions for sharing public links within a closed portal.



BIBU PLAY

bibu play was developed as a live streaming channel, with interaction in the comment sections. Of the original 3 planned broadcasts, 2 took place. The first broadcast was a presentation of the artistic content and the jury-selected productions, the second focused on collaborations and seminar content.

The broadcasts were carried out by Hippmedia and enabled participation via Zoom, as well an option to follow the broadcast via Facebook.

ASSITEJ INTERNATIONAL contributed with digital accessibility during the ASSITEJ Artistic Gathering and **bibu**, with the support of the EU and the management of Chris Blois-Brooke and the following team:

FREELANCERS

Melissa Hekkers (Cyprus) – Freelance Journalist-in-Residence & Editor

Nishna Mehta (India) – Freelance Project Co-ordinator

Ryan Bruton (USA) – Freelance Production Assistant

VOLUNTEERS

Eleanor Potter (United Kingdom) – Placement Student from The Royal Central School of Speech & Drama

Ailbhe Noonan (Ireland) – Strategic Invitee/Journalist

NAF TEAM

Nicci Spalding (South Africa) – Technical Director, NAF

Daniel Bailey (South Africa) – Web Developer, DevLabs

Akhona Daweti (South Africa) – Box Office Manager, NAF

Ryan Bruton (USA) – Production Manager, NAF

Abby Thatcher (South Africa) – Meeting Controller, NAF

Benjamin Mills (South Africa) – Meeting Controller, NAF

Andiswa Kene (South Africa) – Customer Services Assistant, NAF

The biennale was also visited by a team of journalists from ASSITEJ International who provided daily articles and updates for the international audience in Sweden, and professionals following the event remotely.





bibu and ASSITEJ Artistic Gathering 2022 in figures

Six days, 1,383 participants (of which 354 came from outside Sweden), 38 performing arts productions, 132 performances, 129 seminars, workshops and other programme items such as the opening ceremony, mingle, biennale party etc.

bibu and ASSITEJ Artistic Gathering included the following in terms of representation, regarding the 15 Swedish productions selected by the jury: (Several match more than one criterion)

- Genre: 13 dance, 4 music drama, 17 theatre, 1 circus, 3 puppetry and 6 others
- Age target group: 7 preschool, 10 primary school, 12 middle school, 5 lower secondary school, 4 upper secondary school
- 9 institution (Swedish jury's selection)
- 6 independent companies (Swedish jury's selection)

Concerning the 6 selected international productions:

- Genre: 1 puppetry, 1 music drama, 4 dance, 1 theatre
- Age target group: 3 preschool, 2 primary, 4 middle, 2 lower secondary school, 2 upper secondary school

SALES AND UNIQUE VISITS

The number of biennale passes were 1,294, with 14,037 unique visits to productions, seminars and other events, including 185 visitors (adults and children) from the general public.

CHILDREN AND YOUNG PEOPLE

1,074 children and young people from preschool, lower secondary school, upper secondary school participated in the audience and were from Helsingborg and surroundings.

HOTEL STAYS

bibu and ASSITEJ Artistic Gathering is estimated to have generated around 3,900 hotel stays (nights) and the cooperation with the city's hotels and hostels was great. The calculation is based on the fact that the average participant stayed about 3 days and the majority stayed in a hotel during their stay in Helsingborg.

INTERNATIONAL PARTICIPANTS

bibu and ASSITEJ Artistic Gathering had visitors from 57 different countries in addition to visitors from all over Sweden. Visitors came from Australia, Austria, Bangladesh, Belgium, Brazil, Burkina Faso, Canada, Chile, Colombia, Croatia, Cuba, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Finland, France, Germany, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Latvia, Liechtenstein, Lithuania, Mozambique, Namibia, the Netherlands, Nigeria, New Zealand, Norway, Peru, the Philippines, Poland, Rwanda, Russia, Senegal, Serbia, Singapore, Slovakia, Slovenia, South Africa, Spain, Taiwan, Tanzania, Thailand, Turkey, Uganda, Ukraine, the United Kingdom, and the United States.

With the financial support of the Swedish Institute and the Swedish Arts Council, ASSITEJ Sweden invited a group of international guests. In total, this year's biennale had 354 international guests.

Compilation of participants' survey

The survey was sent out to 922 participants and we received 162 responses, giving a response rate of 18%. The responses of the 162 participants are presented below.

AGE, RESPONDENTS

under 26	1.9 %
26-35	14.9 %
36-45	24.8 %
46-55	34.2 %
56-67	21.7 %
67 and over	2.5 %

- 31.1 % were first-time visitors
- 64.2 % Info about Bibu via colleagues/ workplace
- 43.8 % Info about Bibu via Social media/ Website/Newsletter

OUR RESPONDENTS CAME FROM

Stockholm	34.4 %
Other Sweden	22.3 %
Västra Götaland Region	19.0 %
Skåne	16.5 %
Southern Sweden excluding Skåne	7.6 %

- 84 % travelled to Helsingborg by train
- 86.9 % stayed in a hotel, hostel or Airbnb in the city

AVERAGE RATING IN SURVEY RESPONSES SCALE 1-5

Seminars and Workshops	3,9
Site	4,2
Availability	3,7
Staff	4,1
Cost of biennale pass	3,1
Pre-visit info	3,7
The event as a whole (Scale 1-10)	7,9

ABOUT THE PRODUCTIONS:

Overall, **bibu** received high praise for the wide and varied range of productions. The different thematic programmes were also appreciated, especially Function, which was described as important and an eye-opener. The Artistic Gathering of International ASSITEJ during the **bibu** days was also appreciated, with many interesting meetings and artistic discussions with people from the rest of the world.

"Great to have international productions and ASSITEJ on site. It really lifted the whole Bibu. The selection felt like a coherent curated content rather than just "the best that has been done". I liked that I could see thematic threads through productions and seminars, but also samples of very different approaches and expressions."

"Wonderful to have so many international and national productions."

"High artistic quality throughout the stage productions"

"Incredibly good selection"

"Many great productions and good themes."

"The selection of productions was fantastic! One of the best Bibus I've been to from that perspective."

"Many fine productions. Especially the function theme."

There were also those who had thoughts about the selection in terms of geographical spread and the distribution between institutions and free groups.

"This year one theatre had three (very good) productions, and although they were very good, it would have been interesting to see something from another theatre instead."

"... would have liked to have heard more about the jury's thinking process. There was clearly common themes but I found many things to be a bit tame. Would prefer performing arts for children to be more edgy, more spread between institutions and independent actors."

"The programming lacked "punk-feeling". And WHERE was the circus? An art form that's really buzzing. I only found one circus production."

ABOUT SEMINARS & WORKSHOPS:

The rich seminar programme during **bibu** received both positive and negative feedback from the participants. Several think that it was too extensive and could have been coordinated so that several seminars with similar themes could have been merged into one. It was also noticeable that several people wished for more workshops.

"Good mix of formats/workshops - round-table discussions, lectures, panel discussions, workshops etc."

"Even the workshop I attended was good." "Would have liked to have seen more hands-on workshops in the programme."

"The seminar programme is too large and spread out."

"Larger seminars with more panellists. Missed the discussions and polemics between contributors. Too much consensus and very weak topics."

"I found the seminars I attended to be uneven in quality and relevance. The programme description did not always live up to its promise."

ABOUT THE TICKETING SYSTEM:

The vast majority praise the ticketing system with its personal programme updated directly "in your pocket" and that it was so easy to book or rebook productions directly on your mobile.

"The app and ticket! Smart solution."

"Good to have an app/website with the programme so that one could easily find the right item."

"Great that it was so easy to cancel and reschedule shows with the festival ticket!"

"Convenient to be able to book and cancel tickets on the go and nice to avoid paper tickets!"

Many had suggestions on how to make the ticketing system even better. For example, more information about the productions linked directly to the ticket. Authors, performers, producing theatre, etc.

It was also appreciated that the system did not allow double booking of either time or performance. What was considered more complicated was that the whole programme was not released at the same time. In many cases, early bookers missed out on interesting programme items that appeared after the biennale booking had opened.

"Develop trippus! info about the show should be linked. Have your personal QR code on your biennale pass so you don't have to fiddle with your mobile. Also there is high risk of a phone ringing during the show when people forget to turn on silent mode after their ticket was scanned."

ABOUT FESTEN & BAREN:

"FANTASTIC party"

"The closing party was so much fun, with music you couldn't keep still to."

ABOUT THE MEETING PLACE:

"Warm atmosphere, good content and a great meeting place, excellent!!"

"To finally meet the people behind the theatres, productions etc."

"Dunkers as a meeting place. Such an inviting, pleasant and creative place."

"Radisson Blue was not at all functional as a meeting place/bar. Badly prepared and indifferent about their role."

"The meetings! Encounters with the performing arts. Meetings with researchers. Meetings with colleagues and the conversations and discussions that came up."

ABOUT THE CITY:

"Helsingborg is a perfectly-sized city because most things are within walking distance. However,

I chose to skip some items because of the distance. It's nice that it's obvious there's a festival in town."

"Helsingborg worked well as a host city"

ABOUT VISIBILITY AND DISTANCE

"The arena is quite boring as a site and is a bit off the beaten track although I, being from the countryside, think it's close. I also understand that it is needed with the wide range of options available."

"If it's possible then include time for transport between venues, sometimes it wasn't possible to get a schedule together due to time constraints."

"Great to have a festival centre at Dunkers."

"Venues scattered across the city. Clearer info about time it takes to move. Better info about buses. It would be great to have a bus pass on the biennale pass!"

ABOUT THE STAFF

"Nice and helpful staff who tried to solve everything even if they didn't always have the right/same information to convey."

"Everyone working on site has been so nice, helpful and fun!"

"Superb stage technicians."

"Good technical staff."

"The staff were professional, sensitive and friendly."

"Communications. Ushers were hard to find and sometimes invisible and uninterested if you wanted to find them and sign up for the waiting list. There could also be more reference to facilities that were more hidden, using signs or people pointing the right way."

"Train volunteers better. They seemed to have very little knowledge, and that's not their fault."

ABOUT THE WHOLE

"The organisation and the atmosphere! Welcoming and nice program!"

"Naturally, the performing arts for children and young people are highlighted, and it's an

important meeting place for all of us who work in these arts."

"Appreciate the context, the conversations and the exchange."

"Inspiring meeting place with a focus on children and young people. It's important that children's culture is visible!"

"The program and its variety, the possibility to rent a bike, the closing party, the environmental focus."

"Great variety and strong programme."

"There was a lot to choose from and there were always available seats, even when you had to queue."

"More dance next time!"

"Nice and exciting to meet people from (almost) all over the world."

"Really nice performances, FANTASTIC party and all the opportunities to network, be inspired and reflect through performances and seminars."

"The range of shows, the mix of international and Swedish, the jury selection and other productions."

"That some productions were so far away that they were skipped."

"...The most important voices and seminar, the one where young people from the Nordic/Baltic countries told, reflected, analysed, about their experiences of the performances they had seen, you put at Tryckeriet?! It was too far away!"

ABOUT THE ORGANISATION AND INFO

"Good information about Helsingborg before arrival, both about weather and places to eat."

"The booking app worked great!"

"A well-organised welcome."

"Nice and well-organised, and good facilities."

"Well done."

"The printed material could have had a better map, would have made it easier for us outsiders. The barcode should have been on the name tag, so you wouldn't have to open the app to view the barcode. It was the same barcode even if you changed the performance. Digital didn't always work, felt bad for the officials, it was stressful. In the library, the queuing system didn't work very well, a bit chaotic and there were delays."

"Better possibilities to see the distances between the different venues when booking your ticket for those of us who are not familiar with Helsingborg."

"Communication from Bibu needs to work better and premises need to be adapted for the activity. Prefer fewer activities so more people can meet."

"Logistics and information need to be improved. Productions need to start on time and there needs to be information about the distances between venues so that people can plan and can make it in time. The app/the personal programme could have included more information about the programme events, at least which group/institution has produced the work. Information on casts should also be available. Ushers and volunteers need to be able to answer basic questions, such as how to get from one place to another."

"Programme and venues ready when ticket booking opens. Difficult to reach out, info in many separate emails with corrections."

"Incredibly well organised, nice with the Bibubar, the absolutely fantastic atmosphere and world-class productions. The breadth of the programme was superb. So professionally arranged. The mix of children, students, 'old hands' in the audience was appreciated."

"Info, programme, talks, productions, organisation. Really good!"

INTERNATIONAL PARTICIPANTS

The survey was sent out to about 300 international participants and we received 59 responses, a response rate of 20%. These 59 participants' responses are presented below.

AGE, RESPONDENTS

under 26	15.3%
26-35	15.3%
36-45	30.0%
46-55	15.3%
55-67	13.6%
67-	1.7%

- 48 pers 81.4% were first-time visitors
- 36 pers 61.0% got info about bibu via colleagues/workplace
- 16 pers 27.1% got info about bibu via social media/website/newsletter

OUR RESPONDENTS CAME FROM

Europe	72.4%
Africa	10.3%
Asia	10.3%
Oceania	3.4%
North America	3.4%

- 57.6% travelled by train
- 95% stayed in a hotel, hostel or Airbnb

AVERAGE RATING IN SURVEY RESPONSES SCALE 1-5

Seminars and Workshops	4.2
Site	4.5
Availability	3.9
Staff	4.2
Cost of biennale pass	3.3
Pre-visit info	3.8
Info on site	4.0
The event as a whole (scale: 1-10)	8.2

INTERNATIONAL PARTICIPANTS

Thanks to the cooperation with ASSITEJ International, this year's **bibu** saw a significant increase in the number of international participants.

INTERNATIONAL VOICES

When asked what was really good about **bibu**, we let the survey responses of two international participants describe what many expressed.

"It was amazing to meet other artists with a passion for children's theatre from all over the world, to see their work and socialize. I loved the night appreciating the indigenous groups, learning parts of their culture and feeling part of such a big & wonderful community. I also felt this about the party on the last night- being able to mingle and appreciate others work and celebrate together."

"The quality of the shows I saw as well as the quality of the events and conversations was excellent throughout. The final party was brilliant - beautiful venue and excellent music. A real celebration to end off a fantastic week. Wonderful that you were able to get the Swedish Minister of Culture to open the event. The app worked very well, and once I had worked out the ticket system, that worked well too... I was concerned that I hadn't been able to book tickets for the things I wanted to see beforehand, but I was able to access most of what I had hoped to see through the waiting lists. The city of Helsingborg is very beautiful, and the main venues were largely within easy walking distance."

The thematic programmes were also very popular with the international guests. And everyone stressed the importance of meeting, making contacts, and being inspired by productions and seminars. Several also mentioned that the ticketing system on the web was good, and the possibility to book programme events spontaneously during the festival. When asked what could be improved for the next biennale, the extensive seminar programme was mentioned. Too many programme events at the same time and therefore sometimes few participants.

"Continue with the great program! Especially interesting and high-quality seminars." Although there were maybe 10 seminars too many - too many overlaps and "fear of missing out" and some of the seminars were left empty or almost empty."

Overall, the venues were appreciated, but the distance to the Arena and especially Tryckeriet became a logistical problem. People did not feel they had time to move between the programme sessions.

PHOTO: JOHANNES TEGNÉR



Press and social media

As in previous biennales, **bibu** was covered by the mass media; internationally, nationally, regionally and locally in newspapers and magazines as well as on the web and social media.

SOCIAL MEDIA

THE BIBU TEAM FOCUSED ON increasing its presence on Facebook and Instagram, where the majority of **bibu**'s audience are regular users. In addition to increasing the number of followers, the aim was to broaden representation beyond the geographical boundaries, increase interactivity (sharing) and work with targeted advertising, with the aim of raising awareness of **bibu** in general. A content calendar was created as a planning tool to provide ongoing information about **bibu**'s activities, share important news ahead of the festival, disseminate collaborations and important events in the sector, as well as share other news from the world and highlight issues important to **bibu**. We can see that our efforts to activate and develop the social channels have had a positive outcome, with numbers increasing in all places. The year's increase is shown in brackets.

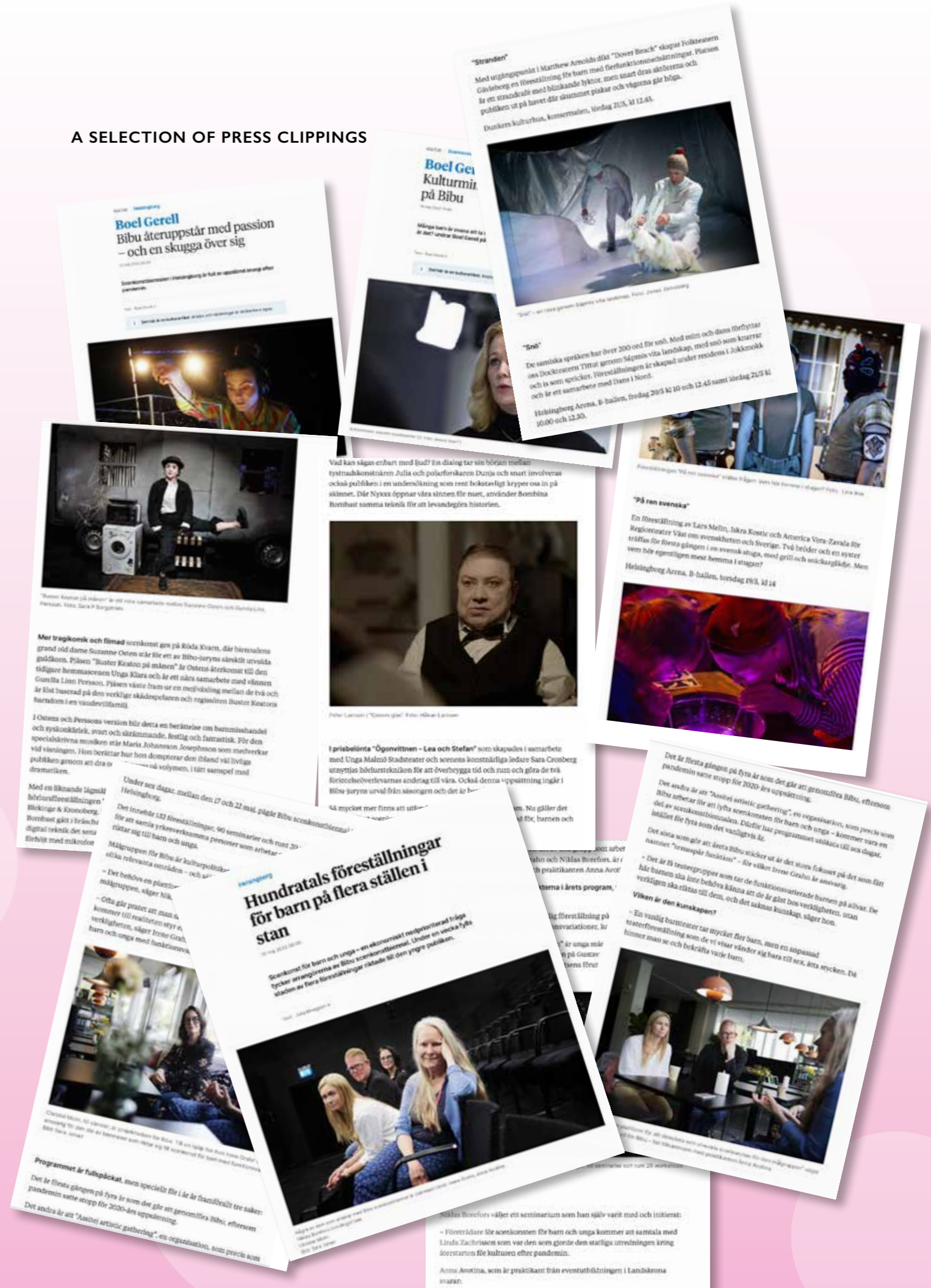
INSTAGRAM:
1,499 followers (+275)

FACEBOOK:
1,934 likes (+295)
2,284 follows (+364)

134 check-ins (+95)

bibus' challenge is to keep up the work and publish interesting and engaging content even between festivals. It is important to follow up and set a plan for how **bibu** can keep social media active with relevant material until the next **bibu** festival in 2024.

A SELECTION OF PRESS CLIPPINGS

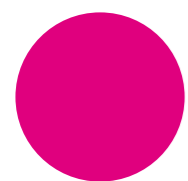




Seminarium med Lucy Rugman
PHOTO: JOHANNES TEGNER



Seminarium med Dalija Acin Thelander
PHOTO: JOHANNES TEGNER



Partners, governing group and committees

DURING THE PREPARATION OF **bibu** and the ASSITEJ Artistic Gathering, the activities have continued with a governing group, with representatives from each partner in Helsingborg. The governing group, with representatives from Helsingborg Arena & Scen AB, Dunkers kulturhus, Kulturförvaltningen, Helsingborgs stadsteater and bibu AB, has met regularly during the project and coordinated the ongoing work. International ASSITEJ has had a number of committees working on issues such as sustainability, accessibility and other important areas

that the organisation prioritised and wanted to be reflected in the preparation of the festival as well as during its implementation. Niklas Borefors, Susanna Fredén and Niclas Malmcrona have represented **bibu** in these committees. Helsingborgs stadsteater, Dunkers Kulturhus, Helsingborgs Konserthus, Tryckeriet and Helsingborgs stadsbibliotek have contributed with facilities and staff during the biennale. Helsingborgs stadsteater provided office space for the activities before and during the biennale.

The marketing department at Helsingborg Arena

& Scen AB, together with **bibu**, collaborated on marketing and communication. **bibu** received help with strategies, design of visual material and production of all material related to **bibu** and ASSITEJ Artistic Gathering 2022.

Tickets for the general public were being sold via the ticketing system used by the cultural institutions, which acted as retailers for **bibu** 2022, as part of the process of identifying and reaching the various audiences of **bibu**, with the general public as a key target group.

The City of Helsingborg was involved in several areas during the preparation and planning of the biennale, e.g. Volontärscenter, VisitHelsingborg, Citysamverkan, Kulturförvaltningen, Fritidsförvaltningen, Evenemangsenheten and others.

These made it possible

THIS WAS MY FIRST FESTIVAL AS CEO of the performing arts biennale **bibu**. In total there were more than 1,300 participants, including over 350 international participants from 57 different countries outside Sweden, 38 productions from 8 different countries spread over 5 continents... many seminars, workshops and discussions on top of that. Magical! Meeting all the fantastic colleagues from all over the world, both on stage and in the audience, makes me realise that **bibu** IS a necessary meeting place for both the artistic conversation and the social life surrounding our work with performing arts for children and young people.

At the core stand all the productions chosen by the Swedish jury, by the international selection committee, by our owners ASSITEJ Sweden and Teatercentrum, in the important thematic programme Function and from our partners. The productions are the hub of the festival. Thank you to everyone on stage, behind the scenes and working around all the productions for the great work you do. Special thanks to the boards of ASSITEJ Sweden and Teatercentrum for their commitment during the biennale itself.

But for a festival to work, it takes effort from so many different places, by so many people:

International ASSITEJ gave **bibu** the opportunity to host the world's most important meeting place ASSITEJ Artistic Gathering resulting in a fantastic

expansion of seminars and workshops... both on site in Helsingborg and digitally. Key conversations were facilitated by industry representatives in both Function and Research themes and were carefully curated by seminar advisors and a number of organisations.

All the city's local and regional partners and the people who put in the very special effort that makes Helsingborg such a great festival city. All the people behind the stage, behind the info desks, all the volunteers, all the ushers and all the students and teachers who visited us, small and big contributors!

A resounding huge thank you to everyone who worked on, contributed to, visited, participated in, experienced, felt and was touched by the 2022 edition of **bibu** and ASSITEJ Artistic Gathering.

NIKLAS BOREFORS
CEO BIBU

PROJECT TEAM

Christel Molin, project manager communication and marketing, school bookings, seminars
Irene Grahn, project manager Function thematic programme
Mattias Gullin, project manager infrastructure, volunteers & social media
Mattias Jonsson, project manager, technical equipment and facilities
Niclas Malmcrona, project manager ASSITEJ Artistic Gathering
Sofia Thulin, volunteer coordinator
Susanna Fredén, project manager digital platform, booking system, accessibility
Ylva Skoglund, site manager Helsingborg Arena

TRAINEES

Anna Avotina, Event Coordinator Training, Landskrona
Linnea Lidberg, Cultural Studies Programme, Stockholm University
Linn Mattson, Service Management, Malmö University of Applied Sciences

OTHER STAFF

Ambre Andriamanana Rasoamiaramanana, usher
Johan Hatje, usher
Jonas Mattsson, technician
Martin Rausér Porsback, technician
Rasmus Wessman, technician
Vanessa Schmidt, usher

MARKETING DEPARTMENT, HELSINGBORG ARENA & SCEN AB

VOLUNTEERS

Abigail Atgins
Alice Barte
Alice Jannerfjord
Britt Törnvall
Camilla Paulsson
Christel Odervall
Christina Rahmqvist
Eva Sjöstedt
Iolanda Rincon Marcos
Karin & Affe Rådestig
Karin Suairup Liljekvist
Kent Åke Hellgren
Kristina Jernmark
Lillemor Haglund
Manta Chakrabarti
Margareta Nilsson
As well as a large number of students from Rönnowska skolan, Nicolaiskolan, Drottning Blankas Gymnasium and St Jörgenskolan.

THEMATIC PROGRAMME RESEARCH

The Centre for the Studies of Children's Culture:
Malena Janson, PhD, Director,
Moa Wester, Project Manager
The speakers:
Ellinor Lidén, PhD
Karin Helander, professor
Margareta Aspán, PhD
Rebecka Brinch, PhD
Rebecca Örtman, playwright and director
Ylva Lorentzon, PhD

THEMATIC PROGRAMME FUNCTION

Anna Thelin, producer, Folkteatern Gävleborg
Eva von Hofsten, project manager, Scen:se/
Folkteatern Gävleborg

Frida Fagerström, project assistant
Barrowland Ballet
Bamboozle
Fritt Spelrum/ Lucy Rugman
Kollaborativet
Borgmästarskolan – Paul Engdahl
Elinebergsskolan – Nina Prahl Johansson
Filborna Gymnasieskola – Sandra Clintståhl, Åsa Strand
Påarps skola – Nadja Filander
Västra Berga skola – Lena Engqvist, Ylva Nyman,
Cecilia Trädgårdh
Gill Brigg, drama teacher
Ellie Griffiths / Oily Cart Theater
Anki Celander, FUB HBG
Rebecca Nordén, AB Öresundstolkarna
Åsa-Cecilia Cromwell, AB Teckenspråkstolkarna

THE SCHOOL AS PERFORMANCE SPACE

Mittiprickteatern
Profilteatern
Skuggteatern

Unga Roma
Anneroskolan – Ida Dahl, Tomislav Blazevic
Introduktionsförskolan – Malin Karlsson
Raus Planterings skola – Maria Nordh Hansson
Västra Ramlösa skola – Inger Fuchs, Zsolt Schwabli
Stadsbiblioteket – Jonas Rösing
Karin Westholm

PARTICIPATING THEATRES AND COMPANIES NOT MENTIONED ABOVE

Angeredsteatern
Big Wind
Bobbi Lo Produktion
Claire Parsons Co
Dockteater Tittut
Estrad Norr
Helsingborgs stadsteater
Insite Arts And Compagnia TPO
Johanssons pelargoner och dans
Jungle Theatre Company
Kompani Giraff
Kulturhuset Stadsteatern Husby
Katarina Skår Lisa
Le Moana Dance
Marionetteatern
Red Sky Performance
Regionteatern Blekinge & Kronoberg
Regionteater Väst
Skånes Dansteater
Stinnerborn Production
Teaterambulansen
Tjucenglav Forum
Unga Dramaten & Unga på Operan
Unga Klara
Unga Malmö Stadsteater

ARTISTIC GATHERING / ASSITEJ

Bengt Andersson
Chris Blois-Brooke
Louis Valente
Linnea Lidberg
Maja Kihlberg
Nina Nguyen
Torben Sigelius Kulin
Sue Giles
Vivian Doumpa
Zara Zimmerman

CONTRIBUTORS

Evenemangsfonden i Helsingborgs Stad
Event in Skåne
Helsingborg Arena & Scen AB
Kulturrådet i Helsingborgs stad
Kulturrådet
Region Skåne

PARTNERS

Allaktivitetshuset Tryckeriet
Dunkers kulturhus
Helsingborgs Konserthus

Helsingborgs stadsbibliotek
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 Imre Zsibrik – teknisk koordinator HBG Arena
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 Malmö Stadsteater
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 Tylö Sound

DIGITAL BIBU

Chris Blois-Brooke & team
 Daniel Abrahamsson, Hippmedia
 Fredrik Fischer, IT Konsult
 Michael Johansson, Tolkverksamheten VGR
 Tina Weidelt, Audiosyn.se

LOCAL THIRD PARTIES, ORGANISATIONS, PREMISES, ETC.

Ann Wilson Dance Academy
 Biograf Röda Kvarn
 Folkets Hus
 HBG City
 Helsingborgs volontärcenter
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 The Tivoli

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Organisation & boards

THE FIRST BIENNALE WAS HELD in 2006 in Lund and started as a collaboration between Teatercentrum and ASSITEJ Sweden. **bibu** is a limited company and is jointly owned by Teatercentrum and ASSITEJ Sweden. The board includes representatives from the two owner organisations and two additional members. Måns Lagerlöf has been chair since spring 2019.

Teatercentrum organises the free, professional theatre arts in Sweden and has nearly 100 member theatres spread across the country. ASSITEJ Sweden is the Swedish branch of the international network ASSITEJ International. The network covers some 80 countries worldwide and works with and for children and young people's right to high quality performing arts in all forms.

THE PRACTICAL PLANNING AND implementation of the biennales is managed by a biennale office, on site in Helsingborg since 2014 at Helsingborgs stadsteater. The work for **bibu** 2022 was led by CEO Niklas Borefors who started his employment on 1 January 2021. **bibu** 2022 was held in collaboration with Helsingborg Arena & Scen AB, Helsingborgs stadsteater, the city of Helsingborg, Dunkers kulturhus and Helsingborgs Konserthus.

THE BOARD OF BIBU CONSISTS OF:

Måns Lagerlöf, Chair (independent)
 Anna Berg, member (ASSITEJ)
 Anders Widell, member (Teatercentrum)
 Astrid Davidsson Assefa, member (independent)
 Lena Gustafsson, member (Teatercentrum)

Michael Cocke, member (ASSITEJ)
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 Lovisa Pihl, deputy (Teatercentrum)

GOVERNING GROUP:

Helsingborg Arena & Scen AB
 Kajsa Giertz, theatre manager Helsingborgs stadsteater
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 Gunilla Lewerentz, COO Dunkers kulturhus
 Mats Hallberg, deputy head of administration
 Ola Jacobson, strategist, children and young people's culture and national minorities
bibu
 Niklas Borefors, CEO/director of operations

ASSITEJ INTERNATIONAL EXECUTIVE COMMITTEE

bibu 2022 would like to thank the following people in particular for entrusting us with organising the ASSITEJ Artistic Gathering:

Sue Giles, Chair
 Louis Valente, Secretary
 Bebê de Soares, Vice-President
 Seok-hong Kim, Vice-Chair
 Pamela Udoka, Vice-President
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 Shoaib Iqbal
 Julia Dina Hesse
 Paulo Merisio, adjunct member

IN CO-OPERATION WITH:



SUPPORTED BY:



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THE ASSITEJ INTERNATIONAL EVENTS WERE:



Contact & follow us

E-MAIL
info@bibu.se

FACEBOOK
bibu

INSTAGRAM
bibubiennial

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www.mynewsdesk.com/se/pressroom/bibu-se

WEBB
www.bibu.se

Stranden
Folkteatern Gävleborg/ Sence.se
PHOTO: JOHANNES TEGNER



bibu statistics

NUMBER OF PARTICIPANTS eight biennales

PARTICIPANTS	2006	2008	2010	2012	2014	2016	2018	2022
biennale participants	480	882	1 040	927	830	976	953	1 282
jury	-	-	6	6	6	9	8	6
board members	6	7	5	7	7	7	7	6
speed dating only	-	-	21	10	-	-	-	-
biennale staff	70	60	61	86	15	11	14	18
other personnel	-	-	-	-	43*	45*	-	71
TOTAL	556	949	1 133	1 036	858	1 003	982	1 383
of which participating	**	378	393	362	376	349	126***	155****
of which press	10	10	12	12	10	13	8	6
of which international	45	82	180	117	91	62	58	354*****

*technicians, ushers, partner institutions - the rest of the staff did not have biennale passes in 2014 and 2016

**same figure for 2006

*** not a complete figure as many participants had open passes which were not registered in the booking system. Volunteers, technicians, staff included in the biennale participants above.

****Swedish participants

***** of which 106 were contributors

PROGRAM & PUBLIC EVENTS eight biennales

	2006	2008	2010	2012	2014	2016	2018	2022
programme events	94	104	124	139	127	125	156	261
public	ca 6 800	7 522	7 984	9 263*	7 952	7 693**	8 195**	14 037

*Lund entered into an agreement with Bibu AB regarding the purchase of tickets for children and young people.

**diverse mingling meetings and screenings to be added

	2006	2008	2010	2012	2014	2016	2018	2022
performances	31	35	34	22	23	23	24	38
game times	55	63	70	68	75	75	107	132
public	ca 5 000	5 775	5 926	6 424	6 401	6 630	5 931	9 408
of which children	ca 1 000	ca 550	ca 700	ca 1 540*	1 313	1 479	1 254	1 074

*Lund entered into an agreement with Bibu AB regarding the purchase of tickets for children and young people.

	2006	2008	2010	2012	2014	2016	2018	2022
seminars/workshops	39	41	54	51	50	50*	49*	129**
public	ca 1 800	1 747	2 058	1 065	1 551	1 063	2 264	4 629

*including opening ceremony, party and mingling meetings

**of which 31 organised by ASSITEJ Artistic Gathering

SWEDISH AND INTERNATIONAL PERFORMANCES

PERFORMANCES	2006 Share	2008 Share	2010 Share	2012 Share	2014 Share	2016 Number	2016 Share	2018 Number	2018 Share	2022 Number	2022 Share	Total Number	Total Share
swedish	71%	80%	58.8%	73%	78.3%	16	69.5%	20	83.3%	30	79%	140	72.9%
international	29%	20%	41.2%	27%	21.7%	7	30.5%	4	16.7%	8	21%	52	27.1%
TOTAL						23		24		38		192	

BY GENRE*

PERFORMANCES	2006 Share	2008 Share	2010 Share	2012 Share	2014 Share	2016 Number	2016 Share	2018 Number	2018 Share	2022 Number	2022 Share
dance/perf. dance	16.1%	25.7%	23.5%	40.9%	30.4%	9	27.3%	10	30.3%	13	34%
puppetry	6.5%	8.6%	8.8%	0%	4.4%	0	0%	3	9.1%	3	8%
mime	3.2%	5.7%	0%	0%	0%	0	0%	1	3.0%	0	0%
music drama	12.9%	5.7%	5.9%	9.1%	8.7%	4	12.1%	4**	12.1%	4	11%
theatre	58.1%	37.1%	52.9%	45.5%	47.8%	16	48.5%	12	36.4%	17	45%
circus	-	-	-	-	-	-	-	1	3.0%	1	3%
other	3.2%	17.1%	8.8%	4.5%	8.7%	4	12.1%	2	6.1%	6	16%
TOTAL						33		33		44	

* Several sets are included in more than one genre form.

** incl opera

BY AGE GROUP

ASSIGNMENTS	2006 Share	2008 Share	2010 Share	2012 Share	2014 Share	2016 Number	2016 Share	2018 Number	2018 Share	2022 Number	2022 Share
6-24 months	0%	0%	5.9%	4.5%	0%	0	0%	1	4.0%	0	0%
2-5 years	19.4%	22.9%	26.5%	13.6%	26.1%	1	4.3%	9	36.0%	7	18%
6-9 years	32.3%	31.4%	26.5%	27.3%	30.4%	4	17.5%	0	0.0%	10	26%
10-13 years	32.3%	34.3%	17.6%	27.3%	4.4%	2	8.7%	8	32.0%	12	32%
14 years and over	12.9%	11.4%	20.6%	13.6%	30.4%	15	65.2%	6	24.0%	5	13%
all ages	3.2%	0%	2.9%	13.6%	8.7%	1	4.3%	1	4.0%	4	11%
TOTAL						23		25		38	

INTERNATIONAL PARTICIPANTS 2022

COUNTRY	NUMBER	OF WHICH PARTICIPATING NUMBER	LAND	NUMBER	OF WHICH PARTICIPATING NUMBER
Australia	8	4	New Zealand	9	8
Bangladesh	2	1	Peru	1	0
Belgium	7	2	Polen	2	0
Brazil	5	3	Rwanda	2	0
Burkina Faso	1	0	Russia	3	1
Chile	2	0	Senegal	1	1
Colombia	2	1	Serbia	3	1
Cyprus	1	1	Singapore	2	0
Denmark	31	11	Slovakia	1	0
Egypt	2	0	Slovakia	1	1
Estonia	12	3	Spain	5	1
Philippines	2	1	United Kingdom	46	22
Finland	17	2	South Africa	10	2
France	6	0	South Korea	6	1
India	2	2	Taiwan	4	4
Iran	2	1	Tanzania	2	0
Ireland	5	1	Thailand	1	0
Iceland	7	3	Czech Republic	5	0
Israel	2	1	Turkey	2	0
Italy	9	1	Germany	18	3
Japan	1	0	Uganda	2	1
Canada	13	6	Ukraine	2	0
China	2	0	United States of America	7	0
Croatia	7	0	Austria	2	0
Cuba	4	3			
Latvia	7	4			
Liechtenstein	2	0			
Lithuania	11	4			
Mozambique	2	1			
Namibia	1	0			
Netherlands	4	0			
Nigeria	2	1			
Norway	36	7			
			TOTAL	354	106

COUNTRY CODES	LB – LEBANON
AT – AUSTRIA	NL – NETHERLANDS
AU – AUSTRALIA	KZ – KAZAKHSTAN
BE – BELGIUM	MD – MOLDOVIA
BF – BURKINA FASO	MZ – MOZAMBIQUE
BY – BELARUS	NO – NORWAY
CA – CANADA	NZ – NEW ZEALAND
CZT – CZECH REPUBLIC	PL – POLAND
DE – GERMANY	RW – RWANDA
DK – DENMARK	SE – SWEDEN
FR – FRANCE	TW – TAIWAN
GB – UNITED KINGDOM	ZA – SOUTH AFRICA
GH – GHANA	UA – UKRAINE
IN – INDIA	US – UNITED STATES OF AMERICA
IS – ICELAND	

INTERNATIONAL GUEST PERFORMANCES AT EIGHT BIENNIALS

A total of 230 different productions have been performed at the 2006-2022 performing arts biennales. **230** different productions, including **170** from Sweden and **60** international guest performances from **29** countries.

INTERNATIONAL SPECIAL PERFORMANCES FROM	NUMBER	COUNTRIES + NUMBER OF PERFORMANCES THEY HAVE PARTICIPATED IN
Australia	1	Australia 1
Belgium	6	Belarus (co-production) 1
Burkina Faso	1	Belgium 6
Denmark	10	Burkina Faso 1
Finland	1	Denmark 10
France	2	Finland 1
Ghana	1	France (incl. co-productions) 5
India	1	Ghana 1
Iceland	1	India 1
Italy	2	Iceland 1
Italy/Sweden	1	Iceland 3
Canada	3	Canada 3
Kazakhstan	1	Kazakhstan 1
Lebanon	1	Lebanon 1
Mozambique	1	Mozambique 1
Moldova/Belarus/Ukraine	1	Moldova (co-production) 1
Netherlands	6	Netherlands 6
Norway	2	Norway (incl. co-productions) 6
Norway/Czech Republic	1	New Zealand 1
Norway/Czech Republic/France/United Kingdom	3	Rwanda 1
New Zealand	1	United Kingdom (incl. co-productions) 6
Rwanda	1	South Africa 1
South Africa	1	Sweden (incl. co-productions) 170
United Kingdom	3	Taiwan 1
Taiwan	1	Czech Republic (co-productions) 4
Germany	3	Germany 3
United States of America	1	Ukraine (co-production) 1
Austria	3	United States Of America 1
		Austria 3
TOTAL (number of performances)	60	TOTAL (number of countries) 29

PERFORMANCES 2006–2022

YEAR	PERFORMANCES	GROUP/COMPANY	GENRE	COUNTRY
2022	Beyond Sensation	Tjucenglav Forum	Dance/Performance Dance	TW
2022	Buster Keaton på månen	Unga Klara	Theatre	SE
2022	Čázevulošnieida – The Underwater Girl	Katarina Skår Lisa	Dance/Performance Dance, Theatre	NO
2022	Do as I say	Bobbi Lo Produktion	Dance/Performance Dance	SE
2022	Ett frö i rymden	Marionetteatern Kulturhuset Stadsteatern	Puppetry	SE
2022	Fanfiction	Teaterambulansen	Theatre	SE
2022	Fritt spelrum	Lucy Rugman	Music theatre	SE
2022	Fångad i ett nätverk	Unga Teater Roma	Theatre	SE
2022	Hästborttagningen	Estrad Norr	Theatre	SE
2022	Häxor	Regionteater Väst	Dance/Performance Dance	SE
2022	Hör så tyst det är	Regionteatern Blekinge & Kronoberg	Other	SE
2022	Into the roots	Big Wind	Dance/Performance Dance	SE
2022	Jag är tid, jag är rum – En sinnlig upptäcktsresa	Kollaborativet	Other	SE
2022	Johanssons pelargoner och dans	Koreografin	Other	SE
2022	Lilla Svansjön	Claire Parsons Co	Dance/Performance Dance	SE
2022	Mantis and the Bee	Jungle Theatre Company	Puppetry	ZA
2022	Mistatim	Red Sky Performance	Music theatre	CA
2022	Mitt jag	Regionteater Väst	Dance/Performance Dance	SE
2022	Mizeria	Kulturhuset Stadsteatern Husby	Theatre	SE
2022	Moln	Kompani Giraff	Circus	SE
2022	Mysteriet på gården	Mittiprickteatern	Theatre	SE
2022	Nätet	Profilteatern	Theatre	SE
2022	Orfeus och Eurydike	Unga Dramaten och Unga på Operan	Music theatre	SE
2022	Playful Tiger	Barrowland Ballet	Dance/Performance Dance	GB
2022	På ren svenska	Regionteater Väst	Theatre	SE
2022	Saajva - The Other World	Sinnerbom Production	Dance, Other	SV
2022	Saltbush	Insite Arts and Compagnia TPO	Dance/Performance Dance	AU
2022	Shel we	La Moana Dance	Dance/Performance Dance	NZ
2022	Snö	Dockteatern Tittut	Puppetry Dance/Performance Dance	SE
2022	Stora drömspelet	Helsingborgs stadsteater	Theatre	SE
2022	Storm	Bamboozle	Theatre	GB
2022	Stranden	Folkteatern Gävleborg/Projekt Scen:se	Theatre, Other	SE
2022	Tigern i magen	Helsingborgs stadsteater	Theatre	SE
2022	Time Loops	Skånes Dansteater	Theatre	SE
2022	Vara	Skuggteatern	Theatre	SE
2022	Våra viktigaste vuxna	Angereds Teater	Theatre	SE
2022	Ögonvitten - Lea	Unga Malmö Stadsteater	Theatre	SE
2022	Ögonvitten - Stefan	Unga Malmö Stadsteater	Theatre	SE

*could not be shown at the biennale

YEAR	PERFORMANCES	GROUP/COMPANY	GENRE	COUNTRY
2018	5114 dagar*	Backa teater	theatre	SE
2018	Bak-å-fram-på	Big Wind	dance	SE
2018	De Passant	Laika	dance performance	BE
2018	East Side Stories	East Side Stories	music theatre	SE
2018	Glängtan*	Backa teater	theatre	SE
2018	Guldet	Charlotte Engelkes / Kulturhuset Stadsteatern Skärholmen	opera, dance	SE
2018	Hela familjen*	Kulturhuset Stadsteatern Skärholmen	theatre, dance	SE
2018	I am here	PotatoPotato Scenkonst	theatre	SE
2018	Kabaret de Poche	Jean Francois Verdout	puppetry	FR
2018	Konferenz der wesentlichen Dinge	Pulk Fiktion	theatre, interactive	TY
2018	Koreografin	Johanssons pelargoner och dans	dance, Interactive	SE
2018	LÅR	wecollective	dance	SE
2018	Mamman	Teater Tribunalen	theatre, puppetry	SE
2018	Mellan oss*	Folkteatern Gävleborg	dance performance	SE
2018	Myriader av världar	Unga på operan, Kungliga operan	opera, dance	SE
2018	Offline	Gothenburg Englist Studio Theatre	theatre	SE
2018	Oorlog	Theater Artemis	theatre	NL
2018	Papper	Marionetteatern, Kulturhuset stadsteatern	mime, puppetry	SE
2018	Rapport från ett omklädningsrum	Västmanlands teater	theatre, dance	SE
2018	Sagan om Sverige	Helsingborgs stadsteater	theatre	SE
2018	Signalisterna	Masthuggsteatern	dance performance	SE
2018	Sissy Bomb	Dansstationens Turnékompani	dance	SE
2018	Smashing	Dunkers kulturhus	dance	SE
2018	Totto, Otto och deras bästa vän Lilla	Helsingborgs stadsteater / Kompani Kanalje	contemporary circus, theatre	SE
2018	Tyst	Teater Jalada	theatre	SE
2018	Törnrosa	Estrad Norr	theatre	SE
2018	Åskådaren	Skuggteatern	theatre	SE
2018	åååå snälla följ mig <3<3<3	Riksteatern	musical	SE
2016	Chotto Desh	Akram Khan Company	dance	GB
2016	Duda	Associação Moçambicana de Teatro para Infância e Jovens (AMTIJ)	theatre	MZ
2016	Echoa	Comapagnie Arcosm	dance, music	FR
2016	Girls will make you blush	Unga Klara	theatre, dance	SE
2016	Game Over	Banditsagor	theatre	SE
2016	HOLD	Erik Lingham, Anton Borgström och Robin Sundberg	dance	SE
2016	JUCK	JUCK	dance, performance	SE
2016	Kan själv!	Teater Pero	theatre	SE
2016	Pavlovs Tispe - ett slag ståuppteater	Den mangfaldige scenen AS i samarbete med Brageteatret och BUL/Nynorskens Hus	theatre	NO
2016	Pim & Theo	Odsherred Teater och NIE (New International Encounter)	theatre	DK
2016	Propreté	Regionteater Väst Dans	dance	SE

PERFORMANCES 2006-2022

YEAR	PERFORMANCES	GROUP/COMPANY	GENRE	COUNTRY
2016	Racist?	Global Stories	theatre, performance	DK
2016	Revolution	ung scen öst	theatre	SE
2016	Rhapsody in Black	Actors Studio/Bardavon	theatre	US
2016	Six drummers på Opera- verkstan	Operaverkstan	music	SE
2016	Smålands mörker	Regionteatern Blekinge Kronoberg	theatre	SE
2016	Teater Smuts startar punkband - Motstånd- strategier i ett fascistiskt Europa	Teater Smuts	music, theatre, dance	SE
2016	Troll i utkanten av sam- hället	Regionteater Väst Teater	theatre	SE
2016	Ursäkta, skulle ni kunna svälta lite tystare, vi försöker faktiskt skapa lite ekonomisk tillväxt här bort!	Profilteatern	theatre	SE
2016	Vahäk	Ögonblicksteatern	music, theatre, dance	SE
2016	Vår klass	Helsingborgs stadsteater	theatre	SE
2016	Vårt förakt för svaghet	Kulturhuset stadsteatern Skärholmen	theatre	SE
2016	ÖFA: MONSTER	ZebraDans & ÖFA: KOLLEKTIVET	dance, performance	SE
2014	BOOM!	Teaterhögskolan i Malmö & Banditsagor	theatre	SE
2014	Boys don't cry	Theater Foxfire/Dschungel Wien	dance	AT
2014	Den magiska fjädern	Riksteaterns Tyst Teater	theatre	SE
2014	Den unge Werthers lidanden	Örebro Länsteater	theatre	SE
2014	Det röda trädet	Folkteatern Göteborg	theatre	SE
2014	Die eine im Park	Wilderness & Partner	location specific	AT
2014	Drömställe	Clowner utan gränser	circus	SE
2014	Faunan och jag	Minna Krook Dans	dance	SE
2014	Författarna	Unga Klara	theatre	SE
2014	Gargantua	Skuggteatern	theatre	SE
2014	Kicktorsken	Backa teater	theatre	SE
2014	Krifs krafs hoho plask	Teater 23	theatre	SE
2014	Krimradio	Backa teater	theatre	SE
2014	Le Bal Des Rêves	Subito Presto Collective & Khayal Arts & Education	theatre	LB/FR
2014	Les Moutons	Corpus	dance	CA
2014	Lillan & Pappa August	Marionetteatern, Stockholms stadsteater	puppetry	SE
2014	Marmelad	Claire Parsons Co.	dance	SE
2014	Schlaf gut, süsser Mond	Dschungel Wien/Iyasa	music theatre	AT/ZW
2014	Spyflugan Astrid mitt i musiken	Helsingborgs symfoniorkester	consert	SE
2014	Spåra	Livekonstkollektivet MELO	dance	SE
2014	Third Generation	Schaubühne Berlin/Habima Theatre, Tel Aviv	theatre	DE
2014	Tänja tid & kröka rum	Christina Tingskogh	dance	SE
2014	Parizad	Teaterhögskolan i Malmö & Teater JaLaDa	theatre	SE
2014	Prick och Fläck	Helsingborgs stadsteater	theatre	SE
2014	Utopia	Backa teater	theatre	SE

YEAR	PERFORMANCES	GROUP/COMPANY	GENRE	COUNTRY
2012	Bartolomeo	Carrasco Dance Company	dance	SE
2012	Bruce/Brenda/David	Regionteater Väst	theatre	SE
2012	Det började som en skakning	Teater 23 & Varietéteatern Barbès	theatre	SE
2012	Historien om en flicka	Teater Fenix & Östgötamusiken	music theatre	SE
2012	Hop	Nevski Prospekt	dance	BE
2012	I See You	Kabinet K	dance	BE
2012	Jag blir en bubbla	ung scen öst	theatre	SE
2012	Jalada	Teaterhögskolan i Malmö, samarb. Teater Foratt	theatre	SE
2012	Lövet	Månteatern	dance performance	SE
2012	m2	Cie Ea Eo	contemporary circus	BE
2012	Max - pjäsen om Bollen, Bilen och Lampan	Teater Sagohuset	dance performance	SE
2012	Mira går genom rummen	Unga Dramaten	theatre	SE
2012	Murikamification	Erik Kaiel/Archeopteryx	dance	NL
2012	Om hon var en kille skulle jag vara kär i henne	Ögonblicksteatern/Juntan	theatre	SE
2012	Parade	Het Lab	dance	NL
2012	Svansjön	Scenkonstbolaget	dance	SE
2012	Trash	Memory Wax	dance	SE
2012	Tresteg	Regionteatern Blekinge Kronoberg, samarb. Riksteatern	theatre	SE
2012	Twist	Kopergietery & NIE	music theatre	BE/NO
2012	Uppfostrarna & De Uppfostringsbara	Unga Klara	theatre	SE
2012	Vikarien	Regionteater Väst	theatre	SE
2012	What's Up Sápmi?	Giron SámiTeáhter	theatre	SE
2010	4018 dagar	Backa Teater	theatre	SE
2010	A B 3	NorrDans	dance	SE
2010	African Cinderella	National Theatre of Ghana / Riksteatern	theatre, dance, music	GH
2010	Ah Hallo Bebis	Minna Krook	dance	SE
2010	Allt man vill	Zebra Dans	dance	SE
2010	Att vara och inte vara	Högskolan för Scen och Musik i Göteborg	theatre	SE
2010	Bakom ögonen (Diagnos: Ung i Europa)	Spykens gymnasieskola	theatre	SE
2010	Barfotaproppet	TURteatern	theatre	SE
2010	Dansa dina dinosaurier	Månteatern	theatre	SE
2010	Dominos and Butterflies	Busy Rocks	dance	BE
2010	Efter Orden	Kulturcentrum Skåne	theatre, dance, music	SE
2010	En natt i februari	Samiska Teatern	theatre	SE
2010	En är ilsken, en är rädd...	Riksteatern	theatre	SE
2010	End of Everything Ever	NIE	theatre	NO/ CZ/FR/ GB
2010	Förödelsedagsbarnet	Jämtlands läns teater / Riksteatern	theatre	SE
2010	Il Giardino Dipinto	TPO	dance	IT
2010	Katten & Måsen	Teater Sagohuset	theatre	SE

PERFORMANCES 2006-2022

YEAR	PERFORMANCES	GROUP/COMPANY	GENRE	COUNTRY
2010	Kings&Queens&Other bosses	LAVA Dansproduktion	dance	MD/BY/UA
2010	Lilla Babyns Hemliga Liv	Byteatern	theatre	SE
2010	Limpan eller Lampan	Alice kollektiv	musical performance	SE
2010	Love och Circusfågla	Teater Sagohuset	theatre	SE
2010	Made in Sweden	Dansstationens Turnékompani	dance	SE
2010	Mig, Dig, Os	Aaben Dans	dance	DK
2010	Mikä-mikä kuoriutuu?	Teatteri Sudenenne	puppetry	FI
2010	My Long Journey Home	NIE	theatre	NO/CZ/FR/GB
2010	Nangijala	Teaterhögskolan i Malmö	theatre	SE
2010	Nils - Resan mot norr	Teateri / Teatro all'improvviso	puppetry and story theatre	SE/IT
2010	Opsang	Baggårdsteatret / Mungo Park	musikteater	DK
2010	Past Half Remembered	NIE	theatre	NO/CZ/FR/GB
2010	Porslinsneger	Månteatern	theatre	SE
2010	Sindri Silfurfiskur	Islands Nationalteater	puppetry	IS
2010	Stirraren - en kärlekshistoria	Teatr Weimar/Unga Dramaten	theatre	SE
2010	Storia di una famiglia	Compagnia Rodisio	theatre	IT
2010	Stranden	ZeBU	theatre	DK
2008	1000 och en natt	Teater Sagohuset	theatre	SE
2008	Armida = grymt snygg	Underjordiska Barockensemblen	music theatre	SE
2008	Best of...	JEERK	dance	SE
2008	Blah blah blah	Teater Rio Rose	theatre	DK
2008	Bröderna Grimm - sagor för barn	Uppsala Stadsteater	theatre	SE
2008	Coraline	Mittiprickeatern	theatre	SE
2008	Dollans dagis	Dockteatern Tittut	puppetry	SE
2008	Drömström och Rundlund	Unga Dramaten	theatre	SE
2008	Du må vare en engel Hans Christian	Gruppe 38	installation/theatre	DK
2008	Gadusch!	Uttryckslobbet	performance	SE
2008	Gasellpojken	Dockteater Sesam	dockteater	SE
2008	I skuggans land	Memory Wax	dance	SE
2008	ID-handlingar	Christina Tingskog	dance	SE
2008	Inget växer - förutom Stig (och Molly)	Malmö Teaterhögskola	theatre	SE
2008	Kamuyot	Riksteatern	dance	SE
2008	Korri pirri	Teater Halland	theatre	SE
2008	Livet och döden och alltihop	Kulturum	puppetry	SE
2008	Lur live	Erik & Jonas	performance/concert	SE
2008	Medeas barn	Malmö Teaterhögskola	theatre	SE
2008	Midwinterdagdroom	Merkx & Dansers	dance	NL
2008	Måsarna skrattar sig hesa	Alexander Salzberger	performance/stand-up	SE
2008	Panik panik kom inte hit	Malmö Teaterhögskola	theatre	SE

2008	Pepparkakeland	Rani Nair	dance	SE
2008	Portiernia	Teater Åttonde Dagen	theatre	PL
2008	Rwanda my hope	Mashirika	theatre/dance/music	RW
2008	RÄDDisor	Zebra Dans	dance	SE
2008	Sag(o)likt sa bröderna Grimm	Riksteatern	mim/teater	SE
2008	Sailor & Pekka	Teater Tre	mime/theatre	SE
2008	Slagmark	Teater Rio Rose	theatre	DK
2008	Som det var...	Månteatern	theatre	SE
2008	Svårast är det med dom värdelösa	Teater Västernorrland	theatre	SE
2008	Tre farbröder som inte ville dö	Helsingborgs stadsteater	musical drama	SE
2008	Var god ta plats	Öfa kollektivet	dramatic collage	SE
2008	Vi som fortfarande lever	Dansstationens Turnékompani	dance	SE
2008	Überschung	Dschungel Wien	dance	AT
2006	"@ngst"	Danstheater Aya	dance	NL
2006	Alkohålet	Helsingborgs stadsteater	theatre	SE
2006	Back in U.S.S.R	ART&CHOCK Theatre	theatre	KZ
2006	Dagen då Leopold blev ond	Varietéteatern Barbès	theatre	SE
2006	Dan då Dan dog	Jämtlands läns teater	theatre	SE
2006	Desert Dream	Théâtre Le Clou	theatre	CA
2006	Det talande trädet	Théâtre Fali	puppetry	BF
2006	Det är något annat som tar över	Dalateatern	theatre	SE
2006	Elefantguden	Teater Sagohuset & Varietéteatern Barbès	theatre	SE
2006	En framrusande natt	Dramaten	theatre	SE
2006	En helt vanlig diskbank	Masthuggsteatern	music theatre	SE
2006	Energi	Corona/La Balance	dance performance	DK
2006	England	Dansstationens Turnékompani	dance	SE
2006	Hallihallå	Teater Tre	mime/theatre	SE
2006	Hux och Flux får Flax	Dockteaterverkstan	puppetry	SE
2006	Hyllning till alla nyfikna	Unga Riks	theatre	SE
2006	Nebensache	Junges Ensemble Stuttgart	theatre	DE
2006	Past Half Remembered	Teater NIE	theatre	NO/CZ
2006	Pojken med de gröna fingrarna	4e Teatern	music theatre	SE
2006	Poul sine høns	Gruppe 38	music theatre	DK
2006	Pudhana Moksham	Natana Kairali	theatre	IN
2006	Raudra-Åsa	Aktör	theatre	SE
2006	Rättpojken	Månteatern	theatre	SE
2006	Sandro Olof Larsson	Regionteatern Blekinge Kronoberg	theatre	SE
2006	Sitta Kvar	Teater Västernorrland	theatre	SE
2006	Snopp och Snippa	Unga Riks	theatre	SE
2006	Sov Du?	Embla Dans & Teater	dance	SE
2006	Sälskinnet	Operaverkstan	music theatre	SE
2006	Vad går du på?	Månteatern	theatre	SE
2006	Vi är dom	Orienteatern	dance	SE
2006	Zeina & Nalle	Teater Martin Mutter	theatre	SE



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17-22 MAJ



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