

Document in Progress – version May 28<sup>th</sup> 2026 – Jibbe Willems – [www.ipya.online](http://www.ipya.online)

## INVENTARISATION DUTCH THEATRE FIELD FOR PLAYWRIGHTS FOR YOUNG AUDIENCES

*Disclaimer: I've used ChatGPT for the translation of this text (I know, shame on me). I hope there will be a little budget in the future so I can arrange a professional, human translation. In the meanwhile – please be aware of possible lingual and/or cultural mistakes ).*

The Netherlands has a population of approximately **18 million**. According to the most recent figures, from 2024, performing arts venues (excluding music) received around **11 million visits** across more than **32,000 performances**, with an occupancy rate of 68%. This includes dance (900,000), cabaret (2.9 million), and music theatre (3.5 million).

Looking specifically at theatre (plays), this accounts for about **1.7 million visits** and roughly **10,200 performances**.

## **THE DUTCH THEATRE LANDSCAPE**

In the Dutch theatre landscape, which is diverse and relatively egalitarian, there is no strict division between youth theatre and theatre for general audiences.

### **BIS-gezelschappen (Cultural Basic Infrastructure)**

(The National Theatre (HNTjong), and the big (touring) City Theatres)

The largest, nationally prominent companies (also for youth theatre), funded by the Ministry of Education, Culture and Science (OCW).

### **FPK Companies (Performing Arts Fund NL)**

A broad group of small to medium-sized theater, dance, music, and circus ensembles, funded by Het Fonds Podiumkunsten (Performing Arts Fund NL), the main national cultural fund.

### **Independent Producers (the 'free' or 'commercial' producers)**

Independent producers operate outside the structural funding system of both the BIS and the multi-year FPK framework. They work on a project basis, combining different financing sources such as co-productions, commissions, ticket income, private funding, and occasional public grants.

### **Presenting Institutions (Theatres and Festivals)**

Venues and festivals that primarily present and co-produce work rather than maintain a permanent artistic company.

### **Municipal and Regional Organisations**

Companies, production houses, and cultural institutions supported primarily by cities and regional governments. They form an important layer for artistic development, local cultural ecosystems, talent development, and audience engagement, often in combination with national funding.

### **Observation – international exchange after COVID**

I have the impression that international exchange was not merely put on pause during COVID, but that the entire infrastructure and network surrounding it collapsed. And now, six years after the beginning of COVID, tentative feelers are slowly being extended across borders again. At the same time, much has changed in the world: there is, for example, a greater awareness of the ecological impact of international touring, as well as a deeper focus on one's own environment and community. That is a positive development. Yet at the same time, I believe we should not lose sight of the international perspective and the desire to look beyond our own borders. This mapping exercise is an attempt to explore what possibilities for international collaboration might exist.

### **Observation – reinventing the wheel**

The danger of initiatives like this is that we keep reinventing the same wheel, because undoubtedly several similar initiatives already exist (or have existed).

At the same time, I believe these kinds of gatherings remain important. First of all, because the information needs to stay continually renewed for new interested audiences — the greatest shortcoming of these inventories is keeping them up to date, so in that sense it is not really a problem to reinvent the wheel again and again.

More importantly, we need to continue meeting each other in ever-changing times and constellations — ultimately, this work is about the people who collaborate. Let us not only seek the exchange of information, but above all the opportunity for people to get to know one another and to explore possible collaborations together. Let this be the beginning of invitations.

One of the earlier “wheels” was created by ASSITEJ International: a website full of useful information for internationally oriented playwrights. Our own contribution could go into greater detail for each individual country:

<https://assitej-international.org/2025/03/17/international-tya-script-information-library/>

### **Observation – the Dutch theatre landscape**

In the Dutch theatre landscape, which is diverse and relatively egalitarian, there is no strict division between youth theatre and theatre for general audiences. This distinction may exist for marketing purposes, but not for the creators themselves. Writers and directors do not necessarily specialize in one of the two; there is significant overlap between creators and genres, and people are rarely confined to a specific category.

### **Observation – On the difficulty of making contact.**

I was repeatedly advised that it is not effective to “shoot with a shotgun” by sending generic emails to companies or directors at random. Instead, it is important to research the work of a director or company, understand their mission and vision, and offer something that genuinely fits with that. Additionally, you should only introduce yourself if you truly admire a director or producer artistically—not simply because you are looking for work.

This is, of course, valuable advice. However, it is also challenging, especially because it can be difficult to understand what is relevant or current in another country, let alone within specific theatre companies. Conversely, companies and producers often find it difficult to assess what writers are available and what they have to offer. There is therefore a kind of grey area: both sides are interested in connecting, but it is not always clear how to make that happen.

For example: how do you enter a network, attend relevant performances or festivals, or connect with interested creators? How do you know which productions are being made and by whom? From the perspective of a company, it may seem logical to focus your efforts—but from the outside, that is difficult if you do not know where to aim. In that case, sending out many general inquiries can feel like the only option.

Initiatives like this document are therefore valuable. It might also be helpful to include short descriptions of each company’s work and mission, along with links to productions or additional information, to create a first, more passive introduction. Another recommendation would be to organize networking events for international writers at national (youth) theatre festivals, allowing for initial exploration and connection.

Several companies also indicated that when they commission new work, they tend to prioritize Dutch playwrights.

## **INSTITUTES**

### **ASSITEJ NEDERLAND – ELLEN BLOM [ellenblom@assitej.nl](mailto:ellenblom@assitej.nl)**

Assitej Nederland ([www.assitej.nl](http://www.assitej.nl)) is connected to the global network of ASSITEJ International. As a National Centre, the Dutch branch is relatively small. Its board members are involved on a voluntary basis, alongside their respective jobs in youth theatre. In this context, has served as coordinator for the past three years, for approximately four hours per week.

Due to these limited resources and time constraints, ASSITEJ Nederland primarily focuses on informing and mediating on behalf of its affiliated Dutch members. These consist mainly of theatre companies, along with a number of venues, agencies, and festivals — around forty organisations in total. The website provides a useful overview of all members.

When a playwright working in theatre for young audiences wishes to get in touch with the youth theatre network in the Netherlands, they can contact at [ellenblom@assitej.nl](mailto:ellenblom@assitej.nl).

Ellen can forward the request either to all affiliated Dutch members or to a more specific selection, depending on the nature of the inquiry. She can also offer advice regarding possible contacts, although playwrights are equally welcome to approach theatre companies directly.

## **DUTCH CULTURE**

[www.dutchculture.nl/en](http://www.dutchculture.nl/en)

As a cross-sectoral institution, Dutch Culture operates somewhat further removed from the day-to-day practice of playwrights writing theatre texts directly. However, there are European projects in which they can offer advice, although this more often takes place through institutions rather than through individual makers outside the Netherlands.

Dutch Culture is essentially a collection of initiatives with various activities related to internationalisation. These include Creative Europe schemes, TransArtists – the residency platform, and Dutch Culture’s role as an implementing body for international cultural policy. It works with focus countries and embassies and mainly provides advice in that capacity to Dutch artists and makers who are (or want to be) active abroad, for example through the Mobility Info Point.

Most countries have comparable organisations that can provide advice to playwrights or makers from those countries themselves. Dutch Culture is also part of a European network of similar organisations. If you want to work internationally, the first step is usually to approach your own network and national organisation.

This does not mean that makers or playwrights are not allowed to contact Dutch Culture; they absolutely can, and the organisation is happy to think along with them. The question remains whether this is practical, and in practice it does not happen very often. If you do want to get in touch, it is better to have a specific question rather than a general one. The more specific, the better. Contact can be made through the website.

## **FPK – Fonds Podiumkunsten – Performing Arts Fund**

[www.fondspodiumkunsten.nl/](http://www.fondspodiumkunsten.nl/)

The Performing Arts Fund does not have funding schemes or promotional activities specifically for international authors. Each country finances and promotes its own translations. For German translations, for example, you would turn to the Goethe-Institut; Sweden has its own fund for Swedish translations, and so on.

## COMPANIES

**HNTjong (The Young National Theatre)** [www.hnt.nl/en/wat-wij-maken-jh84](http://www.hnt.nl/en/wat-wij-maken-jh84)

*Open to international writers who can enter through existing work and develop new material collaboratively.*

Contact: Dramaturg Daniëlle Wagenaar – [daniellewagenaar@hnt.nl](mailto:daniellewagenaar@hnt.nl)

HNTjong is certainly open to new writers and the company values being exposed to different perspectives, especially in a global context. However, it can be challenging to connect a writer from another country to the Dutch style of making theatre—though this is also seen as enriching and exciting.

One important aspect for Daniëlle Wagenaar is the use of humor as a way to approach heavy or serious themes. This is not about “comedy” in a traditional sense, but about using humor as a reflective tool when dealing with pain or complexity. Humor is highly specific and difficult to define, yet essential.

In the Netherlands, directors typically prefer to collaborate closely with playwrights from the beginning of a project. Rather than staging pre-existing texts (except for classic repertoire), they usually work on newly written pieces developed together with the writer.

At HNTjong, there are multiple directors (such as Belle van Heerikhuizen, Nina Spijkers, and Gavin-Viano), and there is also a talent development program linked to Zaal 3, the more experimental space of the National Theatre. A writer can introduce themselves through existing work, which may lead to a commission for a new text.

### **How to contact HNTjong**

E-mail Daniëlle Wagenaar ([daniellewagenaar@hnt.nl](mailto:daniellewagenaar@hnt.nl)) with a theatre text and a motivation explaining your interest in Dutch theatre or performing in the Dutch language area.

Target audiences are mainly ages 4 to 14, though age classifications differ between countries.

Writers can contact her in English, German, or French, and texts can be submitted in these languages. A short introduction and CV are recommended. Initially, she prefers to read the text itself rather than watch recordings.

There are no strict thematic preferences, but it is important that writers take young audiences seriously—avoiding overly educational, explanatory, or simplistic approaches. A good writer, in her view, combines originality in form, language, and subject with a personal connection to social or universal themes.

**BonteHond** <https://www.bontehond.net/en/homepage/>

*Seeks genuinely motivated, reciprocal collaborations focused on creating new work with a clear artistic match.*

Millie Lijbers – millie@bontehond.net

BonteHond has little experience working with international writers but is open to it. They are particularly interested in developing new work together rather than simply translating an existing text. Collaboration should involve exchange and mutual engagement.

They are broadly interested in themes, but their work often centers on the perspective of the child and feelings of being seen or unseen. In terms of style, they prefer direct, musical language with rhythm and space for physical imagery.

To get in touch, a synopsis (in English is fine), visual material, and especially a clear motivation are important. It is essential to demonstrate why you want to collaborate specifically with BonteHond.

They emphasize that collaboration must feel right on a substantive level—something should naturally lead to working together. International collaboration takes time and often requires additional funding, so early contact and long-term investment in relationships are important.

**De Toneelmakerij** <https://toneelmakerij.nl/en/>

*International collaboration is possible, but requires prior connection and alignment through earlier work or projects.*

Paulien Geerlings – paulien@toneelmakerij.nl

The Toneelmakerij is open to international collaboration, but commissioning a writer typically requires prior familiarity with their work and shared themes or working methods. In short, there needs to be a relationship first.

They have long participated in international projects such as *Young Europe*, which focuses on writing for classroom performances. These kinds of collaborative frameworks are seen as a good way to get to know writers without immediately committing to a full production.

They work with audiences from age 4 and up. As with other companies, it is important that writers are well-informed about their work and have a clear reason for wanting to collaborate.

**Het NUT – Utrecht** [www.het-nut.nl](http://www.het-nut.nl)  
[info@het-nut.nl](mailto:info@het-nut.nl)

Het NUT primarily works in Dutch and generally collaborates with local writers and makers. Therefore, if a collaboration with an international writer were to take place, a translation would first need to be made. In addition, at least within our current four-year artistic plan, we are working with the same writer for our youth and family productions. We expect to continue this collaboration over the next four years as well. This means that our youth productions are already planned four years in advance.

In short, collaborating with an international youth theatre writer is not currently one of our priorities. However, that does not mean the door is completely closed. If a project aligns thematically with our annual theme, there could potentially be some room within our “Free Space” — a budget we reserve for new initiatives that come our way.

A synopsis or text excerpt would, I think, work well, as it quickly gives an impression of the writer’s style. Ideally — at least in our case — this text would be in Dutch. However, that would mean the writer already incurs translation costs, and we understand that this can be difficult. The option of providing a recording is helpful, but since we also like to collaborate with emerging makers, there is not always an existing recording of their work available. We understand that as well.

We would like to know something about the writer’s background and previous work, as well as how the writer would like to develop further and how we, as Het NUT, could support them in that process. What kind of mutual learning trajectory could this writer undertake together with us?

**Toneelgroep Maastricht** <https://www.toneelgroepmaastricht.nl/>

*Open to proposals, primarily interested in timeless, human-centered stories that fit their artistic vision.*

Toneelgroep Maastricht primarily produces theatre for general audiences, though they create one classroom production each year for ages 13–16.

They are open to new ideas, especially for smaller-scale productions. For larger venues, they often work with adaptations of well-known works or texts that have proven successful abroad. Smaller venues allow for more experimentation with new writers and directors.

Their productions focus on a humane, compassionate view of people, avoiding topicality, moralism, or activism. Instead, they aim for timeless themes that audiences can relate to.

Writers can send a synopsis and/or text fragment (in English is fine), along with a CV and information about previous work.

A key piece of advice: do not send generic emails. Take the time to understand the company and tailor your approach.

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**NITE / Club Guy & Roni** - <https://clubguyandroni.nl/en/>

*Works interdisciplinarily on urgent themes and expects writers to collaborate openly within the creative process.*

Contact: [friederike@nite.nl](mailto:friederike@nite.nl)

NITE works with urgent themes and always in an interdisciplinary way. Text development happens collaboratively with the company and other disciplines, requiring openness from the writer.

They mainly produce new work and rarely stage texts that have already been performed elsewhere. Writers can reach out in English, German, or Dutch.

**Oostpool** – [www.theateroostpool.nl](http://www.theateroostpool.nl)

**Fanne Boland, dramaturg:** [info@theateroostpool.nl](mailto:info@theateroostpool.nl)

For our regular programming, Oostpool mostly works with texts from the UK or the US (if we work with international texts at all), and almost always with texts that have already been successfully staged. For our youth programming — which only makes up a small part of our work — we often collaborate with Theater Sonnevanck from Enschede, which specialises entirely in theatre for young audiences. We make truck performances that are performed in a truck trailer on school playgrounds. The target groups are 12+ (1st and 2nd year of secondary school, and exceptionally 3rd year) and 14+ (from the 3rd year of secondary school onwards). Sometimes we also make classroom performances, but not as a standard practice.

For the school performances, we are always looking for makers who have a strong feel for the themes currently relevant to “our” young people. But these are equally themes with international resonance: the relationship between online and offline worlds, neurodiversity, the urban-rural divide, climate change, AI, racism, queer emancipation, social polarisation, sex education, and social representation — all topics that are certainly not exclusively Dutch. In terms of language, we always look for a form that is very close to the lived experience of young people, so we do expect a sensitivity to that, although perhaps this can also be incorporated in other ways. Our creation processes are always conducted in Dutch, so that is also something to take into account. It is also important to know that we always start with a director and their ideas, and only afterwards look for a match with a writer.

That said, I do not want to discourage potential writers, because experience shows that we continually have to search for the right match, so having more writers on our radar is always a good idea.

If a writer gets in touch, it is essential for us to feel that this person has familiarised themselves with our work and profile and is able to substantiate a substantive or artistic connection. Including a text excerpt, a recording, and, if necessary, a short video in which the writer introduces themselves, is absolutely helpful. Preferably in English (or Dutch, of course), because outside the dramaturgy department one cannot assume that German or French are sufficiently spoken.

What we want to know is: does this writer fit Oostpool’s “bold,” humorous, and urgent profile?

An email can simply be sent to [info@theateroostpool.nl](mailto:info@theateroostpool.nl) or to one of the dramaturgs (see [www.theateroostpool.nl](http://www.theateroostpool.nl)). Communication lines are short, and all requests are always forwarded to us internally.

**DE ZAAK AA – Annelies Appelhof <https://dezaaka.nl/>**

*De zAAk AA creates philosophical and imaginative theatre performances for young audiences, often exploring social, ethical, and existential questions through playful and visually inventive storytelling.*

Annelies usually creates and writes her productions herself, and therefore is not likely to actively seek collaboration with another playwright. However, she notes that if a writer works from a perspective of children's philosophy, from an international or non-Dutch point of view, and feels an affinity with the themes and artistic practice of De zAAk AA, then sending an introductory email is never a wasted effort from the outset. In that case, contact can be made via: [vrAAGAAandezAAkA@dezAAkA.nl](mailto:vrAAGAAandezAAkA@dezAAkA.nl) or [annelies@dezaakaa.nl](mailto:annelies@dezaakaa.nl)

**Het Filiaal** <https://hetfiliaal.nl/filiaal-en/>

*Rarely works from standalone texts and develops material collaboratively across disciplines.*

Contact: [info@hetfiliaal.nl](mailto:info@hetfiliaal.nl)

Het Filiaal rarely creates productions based on fully written, standalone texts. Writing is part of an interdisciplinary process involving directors, designers, and composers.

They work with a wide range of age groups, from young children to teenagers. For school performances, they target ages 6–14, with additional formats for younger audiences.

For collaboration, it is essential that writers are familiar with the company's work and share information about their own practice. Initial contact often happens through meetings at festivals with an international focus.

**Het LAAGLAND – Inèz Derksen <https://www.hetlaagland.nl/>**

*Het Laagland creates socially engaged theatre for young audiences, combining new writing, community involvement, and philosophical reflection with a strong connection to the Limburg region.*

Since COVID, there has been much less international exchange at Het Laagland. Before 2020, Het Laagland was fairly internationally oriented, partly because of the belief that international exchange is inspiring and refreshing. It offers valuable insight into Dutch mentality and culture. Since the pandemic, however, the focus has shifted more towards the local environment and community.

Inèz Derksen explains: *“Over the past six years, we have really been building a new pillar of long-term socially engaged artistic work embedded in the neighbourhood. And I would not want it any other way anymore. It is the path through which we are most visibly and tangibly present, and where we see the clearest impact.”*

Het Laagland works with a number of resident playwrights, particularly from Limburg — the region where the company is based. This does not mean that Het Laagland is closed to new voices, but those voices are generally expected to have a connection to the region: playwrights from Limburg or with a Limburg affiliation.

**VANAF2** – <https://vanaf2.com/>

**Peter Lanting** [peter@vanaf2.nl](mailto:peter@vanaf2.nl)

*Vanaf2 creates visual, poetic, and largely non-verbal theatre performances for very young audiences, often combining movement, music, and imagery in intimate theatrical experiences.*

*Director Peter Lanting: The emphasis in our programme lies on visual theatre, generally with very little text. This is partly because our main focus is theatre for very young children. I do engage in international collaborations, but these are usually driven by productions we have seen and consider exceptional enough to tour in the Netherlands. In recent years, these included companies from Chile, Italy, and France.*

That does not mean that contacting Peter Lanting would be pointless. Because he also says:

*We do act as intermediaries for many theatre companies. If we receive requests that fall outside our own activities, but may be interesting for the groups we work with, we share them in our performers' app group. They can then respond directly.*

*For example, an open call for Artists in Residence. We do not organise these ourselves, but we are happy to connect makers with organisations. If a playwright wanted to establish contact, I think this is the way it would work for us.*

A short description of the playwright and their work, possibly accompanied by documentation or a recording of a play that has already been produced, is welcome and appreciated.

**Theaterproductiehuis Twente / Ellen Wisse <https://theaterproductiestwente.nl/>**

*Primarily operates through its own network, making unsolicited approaches largely ineffective.*

TPT focuses strongly on regional talent development and works mainly through its existing network. Unsolicited contact is less effective; writers are advised to connect through someone already within their network.

## **Oorkaan - Caecilia Thunnissen**

*Oorkaan creates music theatre productions for audiences ranging from 2 to 102 years old.*

Oorkaan focuses on music theatre, where text plays a secondary role and must be integrated with music. Writers need musical understanding and often work on commission.

The work of Oorkaan always starts from music, often in “language no problem” productions without text. Themes therefore emerge from the music itself, which makes it difficult to define them before the musical material for a production has been chosen.

Sometimes Oorkaan does work with text, for example in co-productions or when creating opera, in which case they work with librettos. explains that in these cases they work from and with music as the starting point, weaving text through the musical composition. Usually this is done in Dutch, unless it is an international co-production — for example with a Swedish company — where the production is first created in Sweden and later brought to the Netherlands. In such cases, the text may be translated and the production restaged with Dutch performers.

This also defines the form of the work: musical, with the text functioning as a co-narrator, sounding between and through the music. Text becomes a storytelling element alongside the music and the musicians — especially when the musicians perform from memory and can also function as physical performers on stage.

Caecilia Thunnissen therefore works with librettos, a form she strongly values. She says: “In my opinion, the libretto is a greatly underexposed genre within writing for the stage. It is a distinct form that requires its own specific skills.”

For writers wishing to contact Oorkaan, it is helpful to send text fragments that are preferably already interwoven with music. These may be in any language. A synopsis is less relevant, because purely text-based work is unlikely to be staged by Oorkaan. Video fragments, however, are welcome, as is information about the writer and their artistic focus. Most importantly, knowledge of and interest in music are essential for Oorkaan. If the writer plays an instrument or can read musical notation, that is considered a major advantage.

### **Additional Thoughts**

Dramaturg and critic Marijn Lems suggests that comparing international perspectives can be valuable, as differences between countries may offer new insights.

He also notes that Dutch writing tends to be quite direct, so more poetic approaches could be a valuable addition—although this may also make it harder to gain traction, as audiences and producers may be less accustomed to it.

When approaching producers and directors, it is often more effective to lead with a strong thematic idea rather than a distinctive style. Content tends to take priority.

## Less Obvious Options

Some companies are less suitable for traditional playwrights:

**Het Houten Huis** mainly works without text, and the texts that are used usually emerge from the concept itself and from the actors performing in the production.

**Theater Artemis (Jetse Batelaan)** rarely works with writers and prioritizes Dutch playwrights. Jetse says: *In the cases where we do commission a playwright, we will always first look at writers here in the Netherlands. We are aware of the vulnerable position of playwrights here and, as a BIS-funded institution, we feel a responsibility towards all theatre workers. For international playwrights, therefore, there is little point in approaching us.*

**Theater Bellevue: Tom Helmer** notes that Theater Bellevue, in principle, only produces new Dutch-language repertoire. As a result, he does not see international collaborations happening very easily.

## FESTIVALS

**De Betovering (internationaal) Den Haag** - [www.debetovering.nl](http://www.debetovering.nl)

[info@debetovering.nl](mailto:info@debetovering.nl) directeur: [miriam@debetovering.nl](mailto:miriam@debetovering.nl)

*Een kunstfestival waarin kinderen de kunst ook echt beleven.*

*Voor kinderen tot twaalf jaar. Internationale taalarme voorstellingen.*

Zelf maakt De Betovering geen voorstellingen, maar presenteert het festival vooral voorstellingen van anderen. Er worden we initiatieven ondersteund waarbij vooral mensen bij elkaar worden gebracht en coproducties gemaakt, die als eerste prioriteit hebben om meer diversiteit op het podium te brengen, omdat dat nog te weinig er is of te weinig vindbaar. Dat is in eerste instantie vooral lokaal, met Nederlandse makers. Ook omdat het budget niet heel groot is.

Wel worden er wel eens bezoekersprogramma's georganiseerd met professionals uit verschillende disciplines. Daar is op dit moment geen specifiek op schrijvers gericht programma bij, maar dat zou in de toekomst best eens aangeboden kunnen worden.

**Twee Turven Hoog Almere** - [www.2turvenhoog.nl](http://www.2turvenhoog.nl)

*The most adventurous arts festival for everyone aged 0 to 8 and adults.*

**Festival Tweetakt Utrecht** - [www.tweetakt.nl/over-tweetakt](http://www.tweetakt.nl/over-tweetakt)

*Tweetakt focuses on all young age groups, from toddlers to young adults. Artistic innovation and accessibility are central. Tweetakt does not programme theatre productions with large amounts of text, but productions that engage through visual language, musicality, energy, and lively interaction with the audience.*

**Jonge Harten Festival Groningen** - [www.jongeharten.nl](http://www.jongeharten.nl)

*Jonge Harten is an eight-day festival for young people.*

**Art of Wonder Assen** - [www.garagetdi.nl/artofwonder](http://www.garagetdi.nl/artofwonder)

*A youth theatre festival for all ages.*

## Interim recommendations:

- I've set up a beta website, [www.ipya.online](http://www.ipya.online) – International Playwrights for a Young Audience. Here we can maybe collect our finds and inventarisations and even present playwrights from our countries. This platform could host information about different countries and link to relevant websites. Each writer could have their own page with a photo, a website link, and a short introduction (who they are, what they do, and how they work). In the future this could become a database of professional, active playwrights categorized by audience, country, language, and themes.
- Playwrights can get in touch with me ([jibbewillems@me.com](mailto:jibbewillems@me.com) / [www.jibbewillems.net](http://www.jibbewillems.net)) in English, for an informal brainstorm and possibly I can introduce a playwright (again: informally) to a possible opportunity within my network. Without, of course, any guarantees.
- We can check with the contemporary playwrighting festival Shakespeare is Dead (<https://www.shakespeareisdead.be/en/>) to see if they are interested in hosting a segment on international new playwrighting for youth. This year in Leuven I organize a reading of texts of Ella Hickson and I am trying to get a focus on a Dutch-Kosovan/Albanian playwrighting exchange for the 2028 edition. Maybe the 2027 edition in Amsterdam would be interesting for an international playwrighting for young audiences edition (or 2028 in Leuven – in Leuven is the bigger version of the festival) where we could present writers and fragments of their work.
- All of the above are options to set up exchange structures. To bring playwrights together and to bring playwrights together with producers / companies etc. We should have a pro-active approach and unite. We could create a writing-camp or a meet-up and present ourselves to international directors. We might be able to work together with The FENCE (<http://the-fence.net/>). Maybe organize different 'day of a language' or centre around different themes.
- We should organize (excerpt)readings, host Q&A's, writing workshops, etc. Maybe in collaboration with Theater Bellevue, Het Toneelschrijfhuis, HNT.
- We should be present at festivals with international programmers like De Betovering Den Haag, Twee Turven Hoog Almere, Festival Tweetakt Utrecht, Jonge Harten Festival Groningen, Art of Wonder Assen, Het Avontuur.
- We might be able to organize a presentation during the PRO Days of the International Theatre Festival.