In the course of the past five days I have made notes of the various papers and other presentations and I would like to share the following observations:

1. From the presentations and countries and cultures represented here it seems that Taboos in TYA is a global problem that manifests itself in different forms, but is nonetheless a force to be reckoned with in each culture.

2. It is clear that we cannot talk about taboos in a general way, although there are commonalities (sex, sexuality and the violence and language associated with it have been the most prominent specific topics discussed here). The way and the extent to which these issues can and could be discussed differ vastly from culture to culture though.

3. We all face a very complex interface between artistic desires, educational/audience expectations, and
funding sources. This leads to censorship and self censorship, for some of us personal and deliberate, for others enforced because of a variety of external forces, material, cultural, ideological.

4. The theory seems to be, ironically perhaps, ahead of the practice. We all seem to know what is the issue and why, some perhaps more instinctively —others cognitively, but the practice is lagging behind and there is a very strong pressure to adapt any controversial issue (and I am deliberate in not calling it “taboo” issue) to “acceptable”, worse yet, “appropriate” contexts.

5. Historiographically it is interesting that taboos in TYA only occurred after children were recognized as a special target audience —divorced from the adult audience. Which leads to the ontological question: what is theatre for children other than that it is not for adults?

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