

International Theatre Institute ITI

World Organization for the Performing Arts



The Director General's Report

May 2017 – December 2022

PUBLICATION FOR THE 36TH ITI WORLD CONGRESS





International Theatre Institute ITI
The Director General's Report

May 2017 – December 2022

PUBLICATION FOR THE 36TH ITI WORLD CONGRESS



UNDER THE PATRONAGE OF UNESCO

Welcome Words by the President of ITI



Mohamed Saif Al-Afkham,
President ITI

Dear Colleagues, Dear Friends,

Five and a half years have passed since the last Congress. During this period, an unexpected situation changed the lives of individuals and groups worldwide. Suddenly, you and I were all faced with something that we did not expect, and that forced us to change our daily habits, our working attitudes, and our social life. The 'unexpected' was called "coronavirus", "Covid-19", a truly global pandemic which touched us all.

It was no longer possible to work in front of a real audience, shake hands, and have a meeting. We were told to take care of our health. To keep distance. To do home office. To meet over a video platform. We did not know when the pandemic would end.

Some of us lost dear friends; some lost their job; some lost their hope. That was the sad and dangerous reality of these past years.

But I could see that some of us continued to work. Some of us helped others. Some of us were encouraged to continue to do our work. And many, maybe even most of us, were reminded of the noble goals that the International Theatre Institute ITI has offered since the first day of its existence. They found energy in creating their art for the stage. They found consolation in their friendship with others. They found power in collaborating with others.

Many, if not most of us, rekindled our original purpose, and began to follow the goals that were set before.

In the very near future, or even now, when we all can meet again at the 36th World Congress in my home country, the United Arab Emirates, in my home town, in Fujairah, I can see that members and friends of ITI will reunite and intensify work together under the umbrella of the International Theatre Institute ITI.

As ITI is a performing arts organization that celebrates the live arts on stage, the members of the Executive Council decided not to do an online Congress during the last five and half years. Instead, the Council agreed to hold an online 'General Assembly Special Edition' to give the ITI Centres and Committees a voice and a platform to unite. This six-day online event, organized by the team of the General Secretariat, was extremely well appreciated by the Centres and by the members and friends of ITI.

The Executive Council and I, along with the team of the General Secretariat, all hoped to meet face to face, in a location. To be sure if that is what the members were expecting, we did a survey and asked the Centres

what they thought. More than 80 percent wanted to meet onsite. That is why we started to work to make the 36th ITI World Congress happen.

So here we are. Onsite and live.

What happens within ITI is always created by the initiative of the individuals and groups which make up its membership. That is why I want to express my gratitude to all the Centres and members for their perseverance; to all the Committees and its members for their strong commitment to ITI; to all the members of the Executive Council for their continuous presence and action. And last but not least, I want to thank the team members of the General Secretariat, that always astonished us with their professionalism and their dedication to ITI. They diligently achieved the set goals - thanks to the guidance of the Deputy Director-General and, of course, the Director-General of ITI.

Part of the preparation for the 36th ITI World Congress is the creation of the "Director-General's Report". It covers the achievements reached, despite the burdensome restrictions caused by the pandemic. It covers what you, the members of ITI, did in the last five and a half years. I strongly suggest you browse through the report to become aware of what has been done.

Again, I'd like to express my great gratitude to all of you. I hope to see you in Fujairah from 20 to 25 February during the 36th ITI World Congress.

Mohamed Saif Al-Afkham

President ITI worldwide

Introduction to the Report by the Director-General of ITI

Dear Colleagues, Dear Friends, Dear Readers

Creating a Director-General's Report that covers the activities of ITI in the period between two World Congresses of ITI needs the involvement of the members of the Centres, the Committees, the Regional Councils and most intensely, the members of the General Secretariat.

The activity reports need to be written, collected, edited and then translated from English into French, or French to English. Ultimately, all the texts and pictures must be assembled and made available as digital and print publications.

Part of my work as the Director-General is to read all the reports. That is always the period when I become aware of what is really happening in each Centre, each Committee, and any entity of ITI. It shows me the dedication that leaders and members of ITI put into their tasks. It shows me the essence of ITI as a world organization for the performing arts. Finally, after reading all the reports, I become aware of the rich cultural diversity that ITI and its members embrace.

This makes me aware that the Centres of ITI are the "pillars" of ITI. ITI exists because of the Centres and their members. It also makes me aware that the Committees (or Networks or Forums) and all other entities within ITI are the "cross-beams" of ITI, and are doing essential work on a global scale. The pillars and the cross-beams come together to create a "house" that emanates the noble goals of ITI to the people who have an interest in the performing arts.

Sometimes, the daily routine can make me forget why I am doing the job that I am doing within and for ITI. The Report - as an overview - that you have in front of your eyes may remind me and hopefully also you that we are doing the job for the performing arts communities on a national and global level. We are doing it for individuals and groups.

I invite you to look at the pictures and the texts of this Report and dive into the universe of your world organization for the performing arts, your International Theatre Institute ITI. Dealing with all the texts and the related pictures was and is a source of inspiration and motivation for me. I hope something similar happens to you when you go through the Report.

I end my introduction to this Report with great gratitude and appreciation to all of you: to each member and friend of ITI, to each member of ITI Centres, each member of ITI Committees, to each member of the Executive Council and to each

member of the General Secretariat. A special "thank you" goes to the Deputy Director-General of ITI - for the intense dedication and enthusiasm that she puts into her work for ITI!

I look forward to seeing many of you when we "Reunite for the Performing Arts and Humanism" at the 36th ITI World Congress in Fujairah.

See you soon. A bientôt.

Tobias Biancone,

Director-General International Theatre Institute ITI

PS. The Report is available in digital and print form in English and French. However, for eco-friendly reasons, only a limited number of copies in printed form are available.



Tobias Biancone,
Director-General ITI

Contents

4	Welcome Words President ITI	2	Mexican Centre of ITI UNESCO	116
	Introduction to Report by DG ITI	3	Mongolian Centre of ITI	120
	Contents	4	Nigerian Centre of ITI	123
	1 About ITI	6	North Macedonian Centre of ITI	126
	Mission, Vision, Goals of ITI	6	Philippine Centre of ITI	129
	Resilience	7	Romanian Centre of ITI	132
	2 Activities - Centres	8	Russian Centre of ITI	139
	Comment by the DG	9	Slovak Centre of ITI	142
	Overview Centres & Cooperating Members	10	Slovenian Centre of ITI	144
	Algerian Centre of ITI	12	Spanish Centre of ITI	148
	Armenian Centre of ITI	13	Sri Lanka Centre of ITI	155
	Austrian Centre of ITI	16	Sudan Centre of ITI	156
	Bangladesh Centre of ITI	18	Swedish Centre of ITI	158
	Benin Centre of ITI	22	Swiss Centre of ITI	164
	Burkina Faso Centre of ITI	27	Togo Centre of ITI	167
	Central African Centre of ITI	30	UAE Centre of ITI	170
	Chad Centre of ITI	33	Uganda Centre of ITI	172
	Chinese Centre of ITI	35	US Centre of ITI	177
	Colombian Centre of ITI	39	Venezuela Centre of ITI	182
	Congo Rep. Centre of ITI	40	Vietnam Centre of ITI	184
	Croatian Centre of ITI	43	Zimbabwe Centre of ITI	187
	Cyprus Centre of ITI	46	3 Activities - Regional Councils	190
	Egyptian Centre of ITI	54	Comment by the DG	191
	Estonian Centre of ITI	55	African Regional Council	192
	Finnish Centre of ITI	60	European Regional Council	196
	French Centre of ITI	62	4 Activities - Committees, Forums, Networks, Groups	198
	Georgian Centre of ITI	64	Comment by the DG	199
	German Centre of ITI	66	<i>Artistic Entities</i>	
	Ghana Centre of ITI	72	International Festival Forum IFF	200
	Hungarian Centre of ITI	75	International Monodrama Forum IMF	202
	Indian Centre of ITI	76	International Playwrights' Forum IPF	205
	Iranian Centre of ITI	82	Music Theatre NOW Network MTNN	210
	Israeli Centre of ITI	84	Network Emerging Art Professionals NEAP	213
	Italian Centre of ITI	87	<i>Educational & Publication Entities</i>	
	Ivory Coast Centre of ITI	92	Forum for Theatre Training & Education FTTE	216
	Japanese Centre of ITI	96	ITI Publication Committee IPC	219
	Jordanian Centre of ITI	98	World Theatre Training Institute AKT-ZENT/ITI	222
	Korea Republic Centre of ITI	104	<i>Humanistic Entities</i>	
	Latvian Centre of ITI	108	Action Committee for Artist Rights ACAR	224
	Madagascar Centre of ITI	112	Network - Heritage, Indigenous Cultures & Migration N-HIM	227
	Mali Centre of ITI	114	Theatre in Conflict Zones Network TCZN	231

Contents

	Social Change Network SCN	232	Use of ITI Logos & UNESCO Logo	309	5
	<i>Working Groups</i>				
	LGBTQ+ Working Group	234	13 Awards	310	
5	Activities - ITI Days	235	14 Publications	313	
	Comments by the DG / Vision & Aims	235	Comment by the DG	313	
	World Theatre Day 2018-2022	236	Reports of the General Secretariat	314	
	International Dance Day 2018-2022	256	UNESCO Reports	318	
			Centres' Publications	319	
6	Activities - 70th Anniversary of ITI	273	15 Membership	322	
			Comment by the DG	322	
			ITI Member Card	323	
7	Activities - General Assembly Special Edition	278	16 Finances	325	
			Comment by the DG	325	
			Fundraising Working Group	326	
8	Activities - ITI/UNESCO Network for Higher Education in the Performing Arts	280	17 Legal Aspects	327	
	Comment by the DG	281	Strategic Plan & Charter of ITI - Comment by the DG	327	
	Special Connecting Event Overview	282			
	Members of the Network	284	18 ITI History	328	
			Comment by the DG	328	
			Status of Digitalization of the Archive	329	
			Special Book Publications	330	
9	ITI/UNESCO World Performing Arts Capital	288	19 Organization of ITI	332	
	Comment by DG	288	The Structure of ITI Worldwide	332	
	Advisory Council and Task Force	289	Executive Council & Executive Board Sessions	334	
10	Activities - Partner Organizations	290	20 In Memoriam	340	
	Comment by DG	290			
	Meeting in Shanghai	291	21 Reunite for the Performing Arts & Humanism	342	
11	UNESCO	298	22 Impressum / Legal Notice	344	
	Comment by DG	298			
	Report on Cultural Diversity Convention	299			
12	Communication & Visibility	301			
	Comment by the DG	301			
	World Theatre & Dance Ambassadors	302			
	Communication Channels: ITI Websites	304			
	Communication Channels: ITI Facebook Pages	305			
	Communication Channels: ITI Videos	306			
	Patronage ITI Worldwide & ITI Centres	307			

About ITI

Vision, Mission, Goals of ITI

6



Vision

The International Theatre Institute ITI envisions a world that puts strong value and importance on the Performing Arts. It is a world in which performing artists are able to work and present their creative ideas to audiences. It is a world in which local, regional and national authorities, sponsors and donors invest in the Performing Arts and fund organizations, institutions, and artists in the field of theatre, dance, and music theatre in all their diverse forms. It is a world in which education in the techniques of the Performing Arts and related subjects are offered at all levels of education – from primary to high school and university. It is a world in which the Performing Arts – especially theatre – are used in communities, for development, for mutual understanding and for building peace in conflict zones. It is a world in which diverse cultures and expressions are safeguarded and innovation is promoted.

Mission

The International Theatre Institute ITI is the world's largest performing arts organization. Founded in 1948 by theatre and dance experts and UNESCO, it strives for a society in which performing arts and their artists thrive and flourish. ITI advances UNESCO's goals of mutual understanding and peace and advocates for the protection and promotion of cultural expressions, regardless of age, gender, creed, or ethnicity. It works to these ends internationally and nationally in the areas of performing arts education, international exchange and collaboration, and youth training.

Goals

The purpose of the International Theatre Institute is to promote the international exchange of knowledge and practice in theatre arts to consolidate peace and friendship between peoples, to deepen mutual understanding, and increase creative cooperation between all people in the theatre arts. To achieve this purpose, ITI shall:

- Create activities in the field of the live performing arts;
- Collaborate with performing arts disciplines and organizations, both national and international;
- Establish National Centres of the ITI in all countries; establish Regional Councils for Centres in each of the regions of Africa, Arab States, Asia-Pacific, Europe and the Americas;
- Inform the performing arts communities and performing artists about activities of ITI;
- Organize Congresses, Conferences, Festivals and other artistic, educational and humanistic events on a national, regional, and international level.

To achieve this within ITI, the Centres, Committees and Members of ITI shall be guided by the principles of mutual respect for the national traditions of each country.

About ITI

Resilience

7



Performances in the tent of Janakatrallya (Theatre of the People) in Sri Lanka.

Resilience

Resilience: The ability to recover quickly from illness, change, or misfortune, to spring back into a state that one was in before.

The word "resilience" was one of the keywords used by UNESCO and many members of ITI as a word for encouragement and hope. UNESCO coined the word "ResiliArt", which served for more than 100 actions that were undertaken during the pandemic. ITI worldwide, the president and many Centres of ITI supported the campaign of UNESCO. ITI was engaged in many activities aligned with this initiative, as can be seen here.





Activities – Centres 2017 – 2022

Activities – Centres 2017 – 2022



Comment by the DG

According to the Charter, the Centres of ITI are the “pillars” of the International Theatre Institute, and are the only fully-fledged members of ITI. That means ITI grows when the existing National Centres gain strength and importance in their sphere of influence, and when new Centres are created.

As one can see in this Report, there are Centres that have a multitude of activities in their country, and who are well connected with the performing arts community, performing artists, and other institutions in their sphere of influence. They organize festivals, conferences, competitions, and awards or many other activities that are of benefit to the artists and the people connected with the performing arts.

The Worst Case Scenario: One struggle that the Centres of ITI and its members had to face was the restrictions that the outbreak of Covid-19 has brought about to people in all countries of the world. The lockdowns were unexpected and the empty venues were a shock to all the people that work in and for the performing arts. Its ramifications were disastrous, to say the least.

Some members were lucky because in their countries, the state supported the artists. But the overall fact that could be observed is that contributors to culture and the arts were not the first people that received assistance. In many countries, they were the last to get financial help. Furthermore, in many places, those who were employed by a theatre venue got support, but

those who were part of the “free scene” sometimes never got any support, got it late, or are still waiting for it.

I also observed that – through these hardships - the majority of ITI Centres persevered. They did not give up their projects, and they did not give up their hope, trying always to make the best out of the situation.

The Light at the End of the Tunnel: After reading all the reports that the Centres have sent to the General Secretariat, I was astonished at what has been done before the pandemic, during the pandemic, and now, when the pandemic seems over in most of the world, what they continue to do to this day. It means very much to me, and it showed me that what the founders of ITI a long time ago have put into existence is continuously pursued by the ITI Centres and by the ITI members on a global basis.

Activities – Centres

Overview Centres & Cooperating Members

10



11



ITI Centres

- Algeria
- Armenia
- Austria
- Azerbaijan
- Bahrain
- Bangladesh
- Belgium Flanders
- Belgium Wallonia
- Benin
- Burkina Faso
- Central African Republic
- Chad
- China
- Colombia
- Congo Republic / Congo Brazaville
- Croatia
- Cuba
- Cyprus
- Czech Republic
- Egypt
- Estonia
- Finland
- France
- Georgia
- Germany
- Ghana
- Greece
- Guinea
- Hungary
- Iceland
- India
- Iran
- Iraq
- Israel
- Italy
- Ivory Coast
- Japan
- Jordan
- Korea Republic / South Korea
- Kuwait
- Latvia
- Luxembourg
- Madagascar
- Mali
- Mauritania
- Mexico
- Monaco
- Mongolia
- Montenegro
- Morocco
- Netherlands
- Niger
- Nigeria
- North Macedonia
- Oman
- Palestine
- Philippines
- Romania
- Russia
- Sierra Leone
- Slovakia
- Slovenia
- Spain
- Sri Lanka
- Sudan
- Sweden
- Switzerland
- Syria
- Togo
- Uganda
- United Arab Emirates
- United Kingdom
- U.S.A.
- Venezuela
- Vietnam
- Yemen
- Zimbabwe

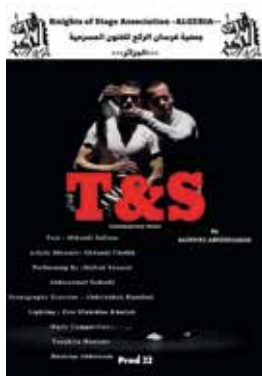
ITI Cooperating Members

- Intercultural Performing Arts Company, France
- Consejo Argentino de la Danza, Argentina
- CRT St Blaise, France
- Escola Superior de Teatro e Cinema, Portugal
- Global Arts and Development Centre, GADEC, Ghana
- CHELOVEK TEATRA, International Festival and Laboratory for Small Scale Theatre Performance, Chelyabinsk, Russia
- Janakaraliya, Theatre of the People, Sri Lanka
- Maison d'Europe et d'Orient, France
- MY PHAT Centre for Professional Training and International Collaboration in Performance, Vietnam
- National Theatre Institute, Sri Lanka
- Professional Association of Canadian Theatres, Canada
- Theatre Designer's Institute, Bangladesh
- Theatre Institute Chattagram, Bangladesh
- Theatre of Young Spectator of the Sakha Republic, YAKUTIA, Russia
- Youth and Children Centre for Arts Foundation, Gambia
- Seoul International Dance Competition SIDC, Korea Republic

Activities – Centres

Algerian Centre of ITI (Arab Countries)

12



Activities 2017

After the Algerian Centre's participation in the Congress in Segovia in July 2017, the Centre continued with its programme by taking part in the workshops in Madrid, Spain.

A tour of the Julius Caesar play in several theatres in Algeria and other countries on the occasion of the 400th anniversary of the death of the world writer William Shakespeare.

Activities 2018

The members of the Centre participated in the BABEL Theatre Festival in ROMANIA and in the BELGRADE International Festival in SERBIA.

The Algerian Centre translated the Message for World Theatre Day. The translation was created by Abed Al-Halim Bouchraki, Professor of Dramatic Arts at the University of Constantine.

The Centre participated in the Conference of the Arab Centres of ITI at the Fujairah International Arts Festival in the United Arab Emirates.

The celebration of World Theatre Day with the organisation of an event with performances and artists' gatherings in the province of ADRAR in collaboration with the ANWAR Theatre Cooperative. Celebration of International Dance Day in Alger.

Activities 2019

The Centre produced an adult play for seniors entitled „Our House“, and performances were presented at places for senior citizens.

The members of the Centre participated in workshops for theatre artists

Activities 2020

The Centre presented its activities on social media (workshops, theatrical performances, reading texts) due to the Corona pandemic

Activities 2021

The Centre organized training workshops for the benefit of Saharan youth in Illizi, southern Algeria

Activities 2022

- Production of the play Antigone written by Sophocles, directed by OKBAOUI CHEIKH.
- The Centre participated in the Fadjr International Theatre Festival in IRAN.
- The Centre participated in the BABEL International Theatre Festival in ROMANIA.
- The Centre participated in the TRPOLI International Theatre Festival in LEBANON.
- The Centre participated in the Shanghai International Experimental Theatre Festival with an experimental theatre play.
- The Centre organizes the International Sahara Theater Nights in Adrar from 19 to 25 December 2022.

Report submitted by Okbaoui Cheikh, President of Algerian Centre of ITI.

Activities – Centres

Armenian Centre of ITI (Europe)

13



Activities 2017

Theatrical Syunik Festival

2017, Syunik

The primary goal of the festival was to activate the cultural life of the Syunik region. The performances of the theatre groups turn the event into a real theatrical holiday.

World Theatre Day 2017 Celebration

It has become a tradition in Armenia to celebrate International Theatre Day with the annual "Artavazd" award ceremony. In 2017 it took place in the National Academic Theatre named after G. Sundukyan, and was dedicated to the 90th birthday of the actor Edgar Elbakyan.

Activities 2018

World Theatre Day 2018 Celebration

On International Theatre Day, March 27, not only congratulations were heard, but also a number of representatives of the theatre were granted for the work done. The "Artavazd" annual award ceremony was held at the National Academic Theatre, named after G. Sundukyan. The award ceremony was dedicated to the memory of the Republic of Armenia People's Artist Alexander Grigoryan.

The 3rd Youth Theatre Forum of the CIS, Baltic States and Georgia

Yerevan, 15 to 21 May

The Forum gave professionals the opportunity to share their experiences and discuss the problems

they faced. The program consisted of two parts. For the first part, participants had master classes held by prominent figures in the theatrical industry. The second part was about competition for young directors and performances. That was a unique opportunity to meet like-minded people, establish cooperation and implement new projects.

Annual "Abovyan" Theatre Festival

Abovyan, Kotayk Region, 15 to 23 October

The aim of the festival was to revitalise theatre life in Kotayk, develop theatre art, and draw attention to the theatre.

Activities 2019

The International Project "The Comedy of Pyramus and Thisbe".

Yerevan, 17 April

This interesting event united on one stage European and Armenian artists and presented one of Shakespeare's plays with different flavours. The performance "The Comedy of Pyramus and Thisbe" based on the motifs of the play "A Midsummer Night's Dream" by Shakespeare was staged. The uniqueness of the program was that each of the artists from the participating countries performed in their own languages. We believe that culture is a powerful tool for building bridges between people.

"Theatrical Gavar"

Gegharkunik, Gavar, 16 to 23 September

The festival was held in Gegharkunik. The aim of

Activities – Centres Armenian Centre of ITI (Europe)

14



the festival was to bring people closer to theatre art and enliven cultural life. The festival was the first in the theatrical life of the region with its content and the participation of popular theatres. There was a rich program. In one week, the audience saw ten performances.

World Theatre Day 2019 Celebration

On March 27, the representatives of the theatre community had a chance to gather and celebrate the day. The award ceremony took place in the Yerevan State Theatre of Musical Comedy after Hakob Paronyan. "Artavazd 2019" was dedicated to the 120th anniversary of Tigran Shamirkhanyan, an outstanding theatre figure, and the founder of the Yerevan State Theatre of the Young Spectator.

Annual "Abovyan" Festival

Abovyan, Kotayk Region, 7 to 11 October

The goal of the festival was to develop theatre art and cooperate with regional theatres. During the festival, the audience watched six performances. This event brought activity to the region and the theatre. In the framework of the festival, eleven performances were shown with the participation of theatres of Yerevan.

Activities 2020

General Assembly Special Edition 2020

10 to 15 December, Online

It was an informative assembly with presentations. ITI Centres presented their achievements, and activities. The Armenian Centre of ITI demonstrated its past,

current and future events and how it fought against the pandemic.

Activities 2021

World Theatre Day 2020/2021 Celebration

27 March Yerevan, The Armenian National Academic Theatre of Opera and Ballet named after Alexander Spendiaryan

March 27, World Theatre Day, is an unchanged date for the "Artavazd" award ceremony. Every year on that day, the representatives of the theatre industry gather, congratulate each other on the occasion of the holiday and receive awards. In 2021 the award ceremony was more than expected for the representatives of the industry since last year it was not held because of the coronavirus. The results of the last two seasons were summarised.

Abovyan Annual Theatre Festival

Abovyan, Kotayk Region, 7 to 11 October

The festival was created in order to activate the community's cultural life, as well as for citizens to have the opportunity to see the best Armenian performances for free. During the festival, the best theatre groups from Yerevan performed in Abovyan.

Activities 2022

World Theatre Day 2022 Celebration

Under the auspices of the Yerevan Municipality, the Ministry of Education, Science, Culture and Sports of the Republic of Armenia and with support of the

Activities – Centres Armenian Centre of ITI (Europe)

15



Public Television Company of Armenia, the Theatre Workers Union of Armenia and the Armenian Centre of ITI held the annual theatrical award-giving ceremony "Artavazd". It was dedicated to the 100th anniversary of the Gabriel Sundukyan State Academic Theatre. The ceremony was held on Sunday, March 27, at the Armenian National Academic Theatre of Opera and Ballet, named after Alexander Spendiaryan. Awards were handed in seventeen categories. This year, two more Categories were added: "Best Plastic Performance" and "Best Theatrical Article". On that day, we brought together all the implemented work of the last year.

Hrazdan Youth Theatre Festival

Hrazdan Kotayk Region, 16 April

The theatrical event was called Hrazdan Youth Theatre Festival, which aimed to promote cultural life among the young generation. The festival stimulated the development of theatrical life in the Kotayk region. People from this region had an opportunity to experience the unique communication between actors and spectators and be part of that cultural event. The festival ended with the performance of "Anush". During the closing ceremony, Hakob Ghazanchyan, Chairman of the Theatre Workers Union of Armenia and director of the Armenian Centre of ITI, handed letters of thanks to the participants of the festival. During the festival, meetings with popular actors and directors took place.

Report submitted by Hakob Ghazanchyan, President of Armenian Centre of ITI

Activities – Centres Austrian Centre of ITI (Europe)

16



2017 – 2022

Starting with the year 2017 no one of us and none in the world knew and could know how difficult some of the next years up to 2022 would be, especially for the world of theatre and the performing arts and their artists, and for ITI-Centres.

Therefore I have to thank first of all our ITI member organizations for their support – for example the Society for Music Theatre (Gesellschaft für Musiktheater) for cooperating in productions and lending us their wonderful rooms for three exhibitions, podium discussions and several other performances, and the UNESCO Club Wien-Vienna-Vienne for all their impulses, for realization of videos, exhibitions in different localizations in Vienna and the outstanding support of an opera world premiere in London about the blind pianist Maria Theresia Paradis, “The Paradis Papers”, originated and performed by Graeae Theatre Company by disabled artists. ITI an UNESCO Club Vienna did this also in support of i.a. the UN Disability Inclusion Strategy. We are planning a Podiums Discussion about the theme of “The Paradise Papers” and the inclusion of disabled artists in the theatrical world with nearly worldwide researching personalities and artists. Perhaps ITI will remember that years ago ITI was including disabled artists in its field of interest, like the OOO-Theatre Group, performing only with deaf artists.

Secondly I have to thank the Austrian Government (Ministry for Education and Arts) for their financial support during the lockdown-periods caused by the

Covid-Infection.

Beside the exhibitions in different locations in Vienna we realized the following three in the premises of the Society for Music Theatre (rooms, which are one floor above the premises of ITI Austria):

1. HOMMAGE AN ILIA DE RISKÄ – Oil-Paintings from Vivian Kabar – 25 April to 22 December 2017
Under the auspices of UNESCO – International decade of approach of cultures 2013-2022. 1603 visitors. Podium discussion: “The Arts as a Bridge for Cultures”
2. THE SHOW MUST GO ON 40 years of Stage-Photography by Kurt-Michael Westermann
15 September 2020 – 22 December 2020, 973 visitors
3. THEATER-BILDER (Theatre Pictures): Curated by Reinhard Auer (member of ITI the Austrian Centre of ITI). In Austrian living artists were invited to exhibit paintings about their sight of theatre – stage design, movement, figures, faces, etc. – and from a great number of works, the paintings of 21 artists were selected for the exhibition. A small committee nominated the three best ones to get the first, second and third “UCV Global Citizen Award” donated by UNESCO Club Vienna. Not only the participating artists were very glad, the audience loved the exhibition and discussed a lot about the different paintings, the shown plays, actors and actresses, dancers, and the sight of the painters. 11 January – 15 April 2022, 1241 visitors

One for nearly 20 years very important programme

Activities – Centres Austrian Centre of ITI (Europe)

17



of the Austrian Centre of ITI, WERKSTATT THEATERDRAMATURGIE (Theatre dramaturgy workshop – Qualification for the dramaturgic profession, each course lasting for three semesters with examinations), the first professional course in the German-speaking countries, had to be finished due to the Covid-19 lockdowns. We are not planning to renew it, although it was very successful since universities in Vienna, Berlin and Munich offer similar (but not quite orientated on theatrical needs and realities) programmes. When we started the workshop most people not even knew the meaning of the word “dramaturgy”. Now you can find event dramaturgy, sales dramaturgy, wedding dramaturgy and even funeral dramaturgy...Theatre has really influencing capacities!

Another workshop we offered to a broader public and not only to theatre people, ATMUNG – SPRACHE – KÖRPERSPRACHE (Breathing – Speaking – Body-Speaking), taught the participants how to use both voice and body with the basics of breathing to “be here”, meaning to be heart, to be recognized as personality and by that make a better job as teacher or as partner in a group, as professional in theatre, in leading functions. The workshop took place in our premises several times, each one with 16 hours divided on eight terms.

From more than 30 productions/performances/round table discussions I shall only take a few examples to give an impression of diversity.

19 October 2017: ZWISCHEN TRADITION UND REFORM – Literatur, Theater und Kunst zur Regierungszeit Maria Theresias (Between tradition and reformation – literature, theatre and the arts during the Reign of Maria Theresia). Lecture by Mag. Marius Pasetti, followed by an audience discussion.

9 November 2017: DIE GLANZZEIT DER “KOMÖDIANTEN” (The heyday of the “Comedians”) Forum-Discussion of actors, directors and leading personalities of the theatre group “Komödianten”, famous for about 30 years at the end of the 20th Century in Vienna.

1 March 2018: GRUPPE 80 – Gestern – Heute – Morgen – “Sentimental Journey” durch die Wiener Theaterlandschaft (Group 80 – Yesterday – Today – Tomorrow – „Sentimental Journey” through the Viennese theatre-landscape) Forum discussion of leading personalities actors and scientists about this free theatre group, famous in Vienna for app. 30 years 20th -21st century, closed by the City of Vienna to give their premises to others as a result of a so called theatrical reform.

19 April 2018: (WIEDER)BEGEGNUNGEN – Antike Tragödien im Theaterrepertoire der Gegenwart (Encore-encounters – Antique tragedies in theatre in our days) Lecture by Univ. Prof. Dr. Hilde Haider-Pregler, followed by an audience discussion.

3 May 2018: LITERATUR, Lustspiel von Arthur Schnitzler („Literatur”, Comedy, by Arthur Schnitzler), Actors: Helga Illich, Dieter Höfner, Helmut Wiesner.

21 February 2019: NO LULLABIES „Black humour” in Songs and Chansons from Türkiye to Austria. Singer/actress: Suna Suner, Piano: Joachim Claucig

28 September 2019: SHAKUHACHI FANTASY Concert with Yosuke Irie, playing the Japanese bamboo-flute, Official Jubilee “Japan – Austria 1869-2019)

20 May 2021: HILFERUFE Sprechstück von Peter Handke (Cries for help, play by Peter Handke) Actors: Helga Illich, Helmut Wiesner

10 October 2021: DORIS WEINER 45 years as actress and stage director member of the Volkstheater Wien (Folk Theatre Vienna). Podium discussion with the actress.

14 October 2021: THEATER PARÉ – novel by Karl Wawra. The novel tells about the last weeks of a Viennese theatre and its artists before “dying” in 1949/50. Reading from the novel and comparing novel and reality by two speakers.

3 November 2022: WARTEN AUF GODOT (En attendant Godot) by Samuel Beckett, Performance of the play.

The gathering of information from all over the world about appropriate seminars, courses, workshops, conferences etc. and its provision for interested Austrians and Austrian representatives should also be mentioned, as also information talks with Austrian artists and scientists who seek contact to other countries and personalities – such contacts were made and appropriate references passed on. Particularly the written and personal replies to queries from abroad (most of them from out of Europe) about topical and historical theatrical events, about works, authors, performances etc. should be mentioned. Austria is a small country but with a hundreds of years existing theatrical tradition: In all parts of Austria are theatres playing whole seasons as well as free groups and numerous festivals both in the greater cities and in the countryside. All forms of the performing arts are to be found. Therefore the impact of ITI cannot be as important as in other countries. Nevertheless, we understand ITI as a “must be” in the great family of theatre makers in the world.

Website: www.iti-arte.at

Report submitted by Helga Dostal, President of Austrian Centre of ITI
helga.dostal@iti-arte.at

Activities – Centres

Bangladesh Centre of ITI (Asia/Pacific)

18



70 Years Celebration, IDD 2018, Dhaka. Photo: BD Centre



Activities 2017

World of Theatre

Publication of the 2017 Edition of the 'World of Theatre' before the Spain Congress. Editors: Ramendu Majumdar and Mofidul Haque.

ITI World Congress

17 to 22 July

35th ITI World Congress in Segovia, Spain. A 12-member delegation of Bangladesh participated in the Congress. Sayek Siddiqui participated in a program titled 'Congress Prologue (Workshop, Student Festival, Presentations and Round Tables)' organised for young artists from 14 to 16 July 2017. Sayek performed short plays based on folk tales from Mymensingh on 21 July 2017, which got much appreciation. Dr Israfil Shaheen participated in the Workshop titled 'Ethnographic Sensibility for Acting' as Trainer.

Activities 2018

World Theatre Day Celebration

World Theatre Day was celebrated on 27 March 2018 in Dhaka City, jointly organised by ITI, Bangladesh Centre, Bangladesh Shilpakala Academy, Bangladesh Group Theatre Federation and Bangladesh Pathanatak Parishad. The day was celebrated with various programmes, such as the World Theatre Day procession with colourful Dresses, Masks, Placards, Festoons etc. World Theatre Day Lecture programme, reading of the international message of 5 renowned personalities from 5 Regions of the World. World Theatre Day Lecture was delivered by Mr Asaduzzaman

Noor, actor, director and Minister, Ministry of Cultural Affairs, Government of Bangladesh. World Theatre Day honour was awarded to Mr Shyamal Bhatyacharia (posthumous), a prominent actor and director. World Theatre Day national message was delivered by Mr Ramendu Majumdar, prominent actor, organiser and Honorary President of ITI worldwide. International and National Messages were distributed with flyers with the message in the national language and information about ITI. The cultural programme was held at National Theatre, Dhaka. World Theatre Day was also celebrated in major cities.

International Dance Day Celebration

International Dance Day was celebrated on 29 April 2018 in Dhaka city. Participation of 320 (approx.) dancers and fans in the International Dance Day procession with colourful costumes and properties. In celebration of this day Seminar and Dance Festival was organised.

Theatre Discourse on "Nabanritya-Gender, Body and Culture."

On 4 October, in the Studio Theatre, Bangladesh Shilpakala Academy, Dhaka. Organised by ITI, Bangladesh Centre and supported by Bangladesh Shilpakala Academy. Resource person: Dr Aishika Chakraborty, renowned Choreographer, Director & Associate Professor, School of Women's Studies, Jadavpur University, Kolkata, India. Participants: 150 Dance performers and theatre activists.

Activities – Centres

Bangladesh Centre of ITI (Asia/Pacific)

19



2018: 70 Years of ITI Celebration

In 2018 the Bangladesh Centre observed the 70th founding anniversary of the ITI by holding a 3-day long exhibition and a theatre festival. The Centre also arranged widely participated theatre discourses on occasion too.

Exhibition

The exhibition titled "Looking Back: 1981-2018" was inaugurated on 1 November 2018 by Mr Asaduzzaman Noor, Minister for Cultural Affairs, People's Republic of Bangladesh. As part of a 3-day programme, this exhibition was organised in the lobby of the National Theatre to exhibit the national and international activities of Bangladesh ITI.

Theatre Festival

Three-day long Theatre Festival was organised by ITI, Bangladesh Centre in the National Theatre, Dhaka, Bangladesh, supported by Bangladesh Shilpakala Academy and Bangladesh Group Theatre Federation. Mr Asaduzzaman Noor, Cultural Minister and Mr Ramendu Majumdar, Honorary President of ITI worldwide, were present as Chief Guest and Special Guest, respectively, in the opening ceremony of the Festival. The dance drama, Folk plays and scenes from 5 popular plays were also performed by 5 Theatre Groups.

Theatre Discourse

During the Festival, Theatre Discourse on "My Theatre Journey" was organised in the Seminar Hall, National Theatre. Veteran Indian actor-director Mr Bibhas Chakraborty was invited to this discourse.

Activities 2019

Theatre discourse

A solo discourse on Tagore's concept of dance & its contemporaneity with Dr Aishika Chakraborty, renowned Choreographer, Director & Associate Professor School of Women's Studies, Jadavpur University, Kolkata, India, was held on 15 March 2019 at National Theatre, Bangladesh Shilpakala Academy, Dhaka. Organised by ITI, Bangladesh



Centre, Participants: 85 Dance performers and theatre activists.

World Theatre Day Celebration

27 March 2019 in Dhaka City, jointly organised by ITI Bangladesh Centre, Bangladesh Shilpakala Academy, Bangladesh Group Theatre Federation and Bangladesh Pathanatak Parishad. Participation of Theatre activists and Theatre lovers in the World Theatre Day procession with colourful dresses, Masks, Placards, Festoons etc. World Theatre Day Lecture programme, reading of the international message of Carlos Celdran in National Theatre, Dhaka. World Theatre Day Lecture was delivered to Ms Shimul Yousuf, a prominent actress and singer. World Theatre Day honour was awarded to Nikhil Sen (posthumous), a prominent actor and director. World Theatre Day national message was delivered by Mr Mamunur Rashid, a prominent actor, director and Playwright. Presentation of Theatre, Dance performances and Folk Songs. Theatre Exhibition was organised. Attendance: 950 persons. World Theatre Day is also celebrated in other major cities.

International Dance Day Celebration

29 April 2019 in Dhaka city. Participation of 350 (approx.) dancers and fans in the International Dance day procession with colourful costumes and properties. In celebration of this day Seminar and Dance Festival was organised.

International Theatre Festival

The Theatre Festival titled 'Bangladesh International Theatre Festival 2019', organised by the Ministry of Cultural Affairs in association with the Bangladesh Centre of the International Theatre Institute and Bangladesh Shilpakala Academy, with cooperation from the Bangladesh Group Theatre Federation, created unprecedented enthusiasm among theatre lovers and activists of the country. The Festival was organised from 20-26 June 2019 at National Theatre, Dhaka, Bangladesh. 7 Theatre performances from France, Russia, China, Vietnam, India, Nepal and Bangladesh. 4 special bulletins were published.



Bangladesh Theatre Fest, 2019, Dhaka. Photo: Johoo Theatre, China

Theatre performance. 70 Years ITI Celebration, 2018, Dhaka. Photo: BD Centre

Activities – Centres

Bangladesh Centre of ITI (Asia/Pacific)

20



Theatre Fest, 2019, Dhaka.
Macbeth
Photo: Annesha Theatre



Seminar

A seminar titled 'Meeting and Transmitting of the International, National and Subaltern in the Theatre Space' was organised during the Festival.

Activities 2020

2020 was not very eventful as the world of performances, where social mixing is one of the prime cultures, was viciously invaded by the Covid-19 pandemic. In spite of strict social distancing and lockdown, there were multiple online performances by a number of theatre groups until early October 2020. From mid-October, the Bangladesh Shilpakala Academy National Theatre hall and a few other theatrical auditoriums were opened to the theatre groups, austere maintaining all possible health and hygiene protocols.

World Theatre Day Celebration

World Theatre Day was celebrated online on 27 March 2020. The online programme is jointly organised by ITI Bangladesh Centre, Bangladesh Shilpakala Academy, Bangladesh Group Theatre Federation and Bangladesh Pathanatok Parishad. Due to the COVID-19 pandemic situation, live programmes were cancelled. The international message of Shahid Nadeem, a leading Pakistani Playwright, was video recorded by Ms Ferdousi Majumder, a renowned actress in the national language, for online distribution. World Theatre Day honour was awarded to Mr Milan Chowdhury, a prominent actor and director and Mr Paresh Acharjee, an actor and organiser. World Theatre

Day national message was delivered by Mr Nasir Uddin Yousuff, prominent director and President, ITI, Bangladesh Centre.

Observation of the International Dance Day had to be abandoned as the pandemic intensified.

Activities 2021

World Theatre Day Celebration

World Theatre Day was celebrated online on 27 March 2021 due to the COVID-19 situation. The online programme is jointly organised by ITI Bangladesh Centre, Bangladesh Shilpakala Academy, Bangladesh Group Theatre Federation and Bangladesh Pathanatok Parishad. World Theatre Day Lecture programme and reading of the international message of Helen Mirren were presented online. The International Message was distributed online with flyers with the message in the national language and information about ITI. World Theatre Day honour was awarded to Lily Chowdhury (posthumous), a prominent actress and cultural activist. World Theatre Day national message was delivered by Ms Sara Zaker, prominent actress and director.

The International Dance Day had to be cancelled due to the COVID-19 situation.

Activities – Centres

Bangladesh Centre of ITI (Asia/Pacific)

21



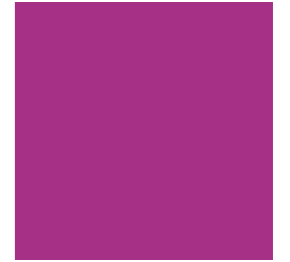
Activities 2022

World Theatre Day Celebration

World Theatre Day was celebrated online on 27 March 2022 by ITI, Bangladesh Centre. World Theatre Day Lecture programme and reading of the international message of Peter Sellars were presented online. The International Message was distributed online with flyers with the message in the national language and information about ITI. World Theatre Day honour was awarded to Mannan Heera (posthumous), a renowned playwright, actor and director. World Theatre Day national message was delivered by Mr Mofidul Haque, a prominent cultural activist. World Theatre Day was also celebrated jointly by Bangladesh Shilpakala Academy, Bangladesh Group Theatre Federation and Bangladesh Pathanatok Parishad in National Theatre, Dhaka. World Theatre Day is also celebrated in other major Cities.

International Dance Day Celebration

International Dance Day was celebrated virtually on 29 April 2022 in Dhaka. This programme was jointly organised by Bangladesh Nritya Shilpi Sangstha (Bangladesh Dancers Association) and Bangladesh Shilpakala Academy. International Dance Day discussions and reading of the international message of Kang Sue-Jin were presented online. Video records of dance performances were also presented online.



70 Years ITI Celebration,
2018, Dhaka. Photo: BD
CenIDD tre

Executive Committee

Nasiruddin YOUSUFF, President; Prof. Shafi AHMED, Keramat MOWLA, Prof. Abdus SELIM and Sara ZAKER, Vice-President; Debaprosad DEBNATH, General Secretary; Jhuna CHOWDHURY, Asst. General Secretary; Junaid EUSUF, Organizing Secretary; Ahmed Iqbal HAIDER, International Affairs Secretary; Selim Shamsul Huda CHOWDHURY, Publications Secretary; Nasirul HAQUE, Finance Secretary; Babul BISWAS, Archive Secretary; Lucky ENAM, Programme Secretary; Dr Irin PERVIN, Public Information Secretary.

Members

Ataur RAHMAN, Mamunur RASHID, Mofidul HAQUE, Liaquat Ali LUCKY, Moloy BHOWMIK, Minu HAQUE, Syed DULAL, Shahadat Hossain KHAN, Khondaker Shah ALAM, Mizanur RAHMAN

President of Honour

Ramendu MAJUMDAR

Report submitted by:

Debaprosad DEBNATH, General Secretary of Bangladesh Centre of ITI.

Activities – Centres Benin Centre of ITI (Africa)

22



2018

Capacity building workshop on “Cultural organizations: the management of interpersonal conflicts and cultural events”

Held in the historic city of Ouidah on November 2 and 3, 2018, at the Capacity Building for Cultural Actors, the Workshop on the theme “Cultural Organizations: management of interpersonal conflicts and cultural events” is intended to equip the Heads of Cultural Associations and organizers of cultural events, with technical tools that can enable them to deal more effectively with conflict situations resulting from their activities, or the functioning of their organizations. About twenty selected candidates out of thirty, and coming from all the national territory, took part in the hotel DK, in this appointment of giving and receiving.

1. The first day

It was marked by the opening ceremony followed by the development of the first sub-theme, entitled “the management of interpersonal conflicts”. This first sub-theme was developed by the main trainer, Pascal WANOU, cultural actor, president of the Beninese Center of ITI and the National Federation of Theatre (FENAT). It was an opportunity for him to ask the fundamental questions addressed by this sub-theme, namely: Why conflicts? What are the issues? How to deal with them? He reminded us that conflicts are inevitable when two or more people live together. They are therefore inherent to the human species. The trainer demonstrated that this sub-theme fits well with the actuality of Beninese cultural and artistic life, before stating the different kinds of conflicts, their

sources, as well as the strategies to be implemented to resolve them. The debates that followed enriched this development and showed the interest of the workshop participants who, moreover, wished that this sub-theme be developed later with a wider audience.

2. The second day

It was devoted to the development of the second sub-theme, namely, “The management of cultural events”. This is also a topical issue, given the excitement generated by the organization of all kinds of cultural events in our country, said the trainer from the outset. Far from being a bad thing, cultural events are the vitality of Beninese culture; however, their management suffers from serious shortcomings, given that the organizers have not received the management concepts related to it. Indeed, the trainer pointed out, the management of cultural events is a profession that follows a well-defined profile. The managers of cultural organizations are not trained to organize cultural events, which often result in bankruptcy, embezzlement and conflicts. This justifies the importance of this sub-theme, which also aroused great interest among participants.

It should be remembered that in order to be more efficient in the management of cultural events, the following questions must be asked each time: What? What? Why? Why? When? Who? How? In short, the organizers must ask themselves each time, who does what, when and how? A point of honor must be put on the elaboration and the scrupulous respect of the budget.

Activities – Centres Benin Centre of ITI (Africa)

23



Finally, it is recommended to make a report of the event's progress, to present the financial balance sheet, and to thank all the partners who have supported its holding.

2019

As announced in its program, the artistic activities of the Beninese center of the ITI for the year 2019 have turned mainly around the celebration of the 57th World Theatre Day (WTD). But they were also marked by the holding of the workshop-residency of creation in plastic art.

1. The celebration of World Theatre Day (WTD)

From public performances to exchanges between professionals, conferences and round tables, the activities impacted four major departments of Benin: Atlantic/Littoral, Mono/Couffo, Ouémé/Plateau, Borgou/Alibori.

More specifically, the events took place in the cities of Cotonou/Abomey-Calavi at the Espace Mayton, Porto-Novo at the Smart Way Bouffe and at the public space Oganla, Lokossa, at the Maison des Jeunes, and in Parakou, at the French Institute.

Thus, in each of these cities, the following activities were carried out: Conference-debate, Storytelling, Dance, theatrical performances, humor. Radio programs were also carried out on several channels. Dozens of groups of artists and hundreds of artists were mobilized and took part in this public celebration, and this, during 4 days, from 27 to 30 March.

2. Workshop/residency for the creation of plastic artworks

Placed under the theme “Stone and nature...”, this workshop of creation and varnishing of plastic art was the occasion for the CBe/ITI in partnership with the National Federation of the Theater (FENAT), to promote one of the rising talents of the plastic art in Benin, Mrs. Etèyéwa ADIVIGNON, in her singularity which consists in building her art starting from nature. She based her work on giant stones taken in their natural environment in the confines of the department of Collines known as an open air site of stones. The artist

closed her workshop with a performance where she transformed the human body into a living painting, before painting a canvas, and this, in front of the former Minister of Culture Souleymane TOLEBA, as well as a stunned audience.

2020

The particular context of this year, related to the pandemic of COVID-19 forced the Benin Center of the International Theatre Institute (CBe/ITI) and the National Federation of Theatre (FENAT), organizers of activities to mark the celebration, to resize their program in order to commemorate the Day without running any risk of contamination.

In this context, and in respect to the suspension of cultural activities to mobilize the masses, the celebration of the World Day of Theatre in Benin for the year 2020 was held around a large international training workshop for theater actors around the theme “Management of artistic organization / The voice and body as tools for training the actor”. This workshop, directed by the Togolese Léonard YAKANOU assisted by the Beninese Nicolas Houénou of DRAVO, took place in Cotonou, at the ARTISTIK AFRICA Center, from 3 to 8 August 2020.

1. About the call for applications

The international call for applications launched through the press from June 30 to July 16, 2020 registered eighty-five (85) applications mainly from Benin, but also from Togo, Burkina Faso and Mali. A total of seventeen (17) candidates from Benin, Cameroon and Togo were selected instead of the fifteen (15) initially planned.

2. Trainers

Two (02) trainers were recruited to ensure the training. They are Léonard YAKANOU from Togo, Consultant/Trainer, Project Manager, Playwright; Nicolas Houénou of DRAVO from Benin, Actor/Director. However, they benefited from the collaboration of Marion AKPO, musicologist who came specially to talk to the participants about vocal techniques; Hermas

Activities – Centres Benin Centre of ITI (Africa)

24



GBAGUIDI, in charge of training at CBe/ITI, for the “circulation of shows in Africa: difficulties, approaches and perspectives”.

3. The workshop process

Various themes were developed during the workshop, from 8:30 a.m. to 3:00 p.m., from August 3 to 7 in accordance with a well-developed program. The two trainers took turns throughout the workshop to talk to the participants about the sub-themes “Management of the artistic”, “Theater in its different forms”, “The different parts of a scene”, “The differences between characters and between actors/performers”, and “The usefulness of the voice”.

The participants also discussed the development of projects, the potential sources of their failures, the diagnosis of the business situation, namely, the company and its external environment as well as its internal resources, the organization and working conditions, human resources management and social relations.

As for the practical exercises, they were about body expression, expressions and emotions released without the need to use the voice, the originalities and the importance of the voice, the hygiene of the voice, the techniques of control of breathing for a good articulation and a better diction, the control of the sounds, the production of the spectacles and the mechanisms of diffusion.

The workshop ended on August 8 with an evening of restitution. This last one was based on an excerpt of the book entitled *Un raisin au soleil* by Lorraine HANSBERG, in a free adaptation by Sandra ELONG, and a staging by Léonard YAKANOU and Nicolas de DRAVO.

Several personalities attended, in company of a very enthusiastic public, this show of restitution. They are, among others, Eric TOTAH, Director of Cabinet of the Ministry of Tourism, Culture and Arts (MTCA); Ousmane ALLEDJI, Chargé de mission en Culture du Chef de l'Etat; Marcel ZOUNON, Director of the Ensemble



Artistique National (EAN); Pascal WANOU, President of FENAT and CBe/ITI; Gaston EGUEJJI, Secretary General of FENAT. All of them expressed their great satisfaction.

2021

It is the celebration of World Theater Day which was the center of attraction of the activities for the year 2021. Thus, the provisional lifting of the suspension of cultural activities decided by the Beninese government to prevent the spread of Covid-19, has allowed theater professionals to celebrate their art through several activities deployed on several sites. The Beninese Center of the International Theater Institute (CBe/ITI) and its partner, the National Federation of Theater (FENAT), organizers of these activities, have chosen the cities of Lokossa, Savè and Cotonou to host the events of the WTD 2021, on March 27 and April 3, 2021

Course of the activities

1. On 27 March

The cities of Lokossa and Savè hosted the March 27 events. Various forms of expression of the dramatic art took the stage of the space “Divine dimension” of Lokossa, and of the space “Aora culture” of Savè. The shows, offered free of charge to the public, ranged from storytelling to theatrical performances, including humor, poetic declamation, and even music. The artists came from several regions of the four departments of Mono, Couffo, Collines and Borgou. Cities such as Lokossa, Athiémié, Dogbo, Comé, Dassa, Glazoué, Bantè, Savè and Parakou were represented. The presence of the national leaders of the CBe/ITI (Pascal WANOU and Gaston EGUEJJI) was remarkable on the two sites of the celebration.

2. On 3 April

After the events of March 27, the celebration of the WTD-2021 in Benin had its epilogue on April 3 at the Cultural Center ARTISTIK AFRICA in Cotonou. It was through a reading show that has put on stage several actors with a beautiful journey in time and space. Three dramatic texts of three authors from Benin and Tunisia, have enabled this theatrical journey. It was *Memento Mori* by HALA MOUGHANIE of Tunisia, *Les*

Activities – Centres Benin Centre of ITI (Africa)

25



inamovibles by Sédjro Giovanni HOUANSOU of Benin and *Oraison pour un vivant* by Jérôme TOSSASI of Benin. This reading directed by Bardol MIGAN was attended by a large audience, many actors and great figures of Beninese culture such as Ousmane ALEDJI and Professor Romuald TCHIBOZO, and the President of CBe/ITI Pascal WANOU.

2022

The year 2022 was marked by two major activities.

1. At the school of mono-theater

Already in January, a capacity building workshop initiated by the Beninese Center of ITI brought together, on 14 and 15, about fifteen actors around the theme “At the school of mono-theater”.

Course of the workshop

Directed mainly by Pascal WANOU, expert in Monodrama, assisted by Jean-Luc TOHOZIN and Sayi-Myti ADANZOUNON, the workshop, which took place over two days, had three strong moments, namely: the theoretical part, the exercises of diction and vocal expression, the restitution.

a) Theoretical phase

The trainer presented to the participants the different forms of “Seul-en-scène” shows. Thus, in a precise way, the following genres were examined with a fine-tooth comb: the stand-up, the one-man-show or the seul-en-scène, the monologue, the tirade, the tale, the showcase, etc. The trainer concludes that monodrama is not to be confused with these genres. In a clear way and with supporting exercises, he exposed the characteristics of monodrama which are essentially the following: the text, the dialogues, the set and the accessories, the costumes.

In short, monodrama is a theatrical performance involving a single actor. But the fundamental difference with other genres is that it is based on a written text (play) with dialogue, with the only performer playing the different characters in the play. Mono-theatre is therefore not a humorous show, nor a monologue.



b) The importance of diction

As in all theatrical performances, diction is an important factor in vocal expression. It is even more so in mono-theatre where the actor is alone to interpret several characters at the same time. It is thus strong of that, that the workshop devoted a good part to practical exercises of diction.

c) The restitution

It was the last strong time of the workshop. It was a question of putting into practice the knowledge acquired during the workshop. For this purpose, each participant had to choose a sequence that he or she had worked on personally and performed. Fifteen different sequences of mono-theater performances were presented at the end of the workshop.

2. Training on “Acting”

In Lokossa, a training workshop brought together a dozen actors from the locality around the theme “Acting”. The objective of this workshop is to teach the techniques of theatrical practice to young people in order to create a new wave of theater actors. It was an opportunity to create a formal and official framework for training, confrontation and exchange in Mono Couffo more precisely.

The young actor and director Donatien Codjo SODEGLA has thus, during three days, supervised the trainees not only in acting, but also in the techniques of theatrical creation. The workshop had three highlights: acting techniques, theatrical creation techniques, the restitution of the workshop on March 27 in the presence of officials of FENAT and CBe/ITI. The city of Dassa-Zoumé also hosted events in the Collines department.

Activities carried out

Training on Saturday, March 26, 2022 starting at 3:00 pm at the Departmental Directorate of Tourism, Culture and Arts, on the theme: “Le théâtre de l’or dans les Collines” led by the facilitator Raoul Arsène AWO-OKE.

Activities – Centres

Benin Centre of ITI (Africa)

26



This training served to update 44 participants on the fundamentals of the practice of theater and the work to be done by the actors of the theater to enhance the department and contribute to its development.

Dassa by Night Saturday night, Tourist visit of the Okuta site of the Plastician Felix AGOSSA and picnic of the participants on Sunday from 9 am to 1 pm, 4 hours of theatrical performances with all the troops in unique passage and the solo performances of humor, slam and tales at the Cultural Center OKE ARE of Dassa of Wilfried BATCHO from 3 pm. In the city of Parakou in the Septentrion, it is the cultural space Windekpe of Parakou which served, on March 26 and 27, as a framework for the events commemorating the 60th World Theatre Day in Bourgo.

Day 1 - 26 March

From the reflection session on the state of the Theater in Parakou

The festivities began on Saturday, March 26, 2022 with a brainstorming session on the theme: "Theatre in Parakou, from yesterday to today. This activity allowed some actors of the theater world of Parakou to reflect on the current state of theatrical practice. We can retain that unanimously, the participants agree on the fact that the theater is going through difficult days in Parakou and for cause, the disappearance each day a little more of the old theater companies of the city, the scarcity of theatrical creations at the level of young companies including from universities that still exist, the low level of the few existing theatrical creations and the lack of enthusiasm of spectators more and more displayed with regard to theatrical productions. For some, this state of affairs is due to the loss, at the level of the young people, of the desire of the associative engagement and the refusal to follow paths of devotion where one works without much. For others, the advent of social networks takes the audience away from the show. And each actor prefers to shoot telefilms and put them online in search of "likes".



Shows

Reading of the play: *Un solitaire à quatre griffes*. The reading show of this play was presented by 7 young actors from the town of Parakou. Note that the play was written by a young author from the town of Parakou named Aubin Feligbe. Following this reading show, the public was entitled to two small sketches presented by the theater company "the Puppets of laughter".

Day 2 - 27 March

Sunday, March 27, 2022 was the official day of celebration. It began with the reading of the official message from the director and festival director Peter SELLARS. Following this reading, the stage was occupied by the OLATOMI Cultural and Artistic Union of the University of Parakou which presented its new theatrical creation entitled *Retour à nos fétiches abandonnés*.

Conclusion

In conclusion, we can note that despite the difficulties and the health crisis due to the pandemic, the Benin Center of the ITI has lived and continues to mobilize the actors of the theater around the fundamental ideals of the International Theater Institute, convinced that the Beninese theater professionals have a better future ahead of them.

Pascal WANOU, President

Activities – Centres

Burkina Faso Centre of ITI (Africa)

27



Since the 35th ITI Congress held from July 14 to 22, 2017 in Segovia, Spain, during which the Burkina Faso Center of ITI recorded an excellent participation crowned by its re-election to the World Executive Board and its confirmation as World Vice President for Africa, the Center has not ceased to confirm its dynamism through the organization of various activities and active participation in various events in Africa and other regions of the world, organized by ITI worldwide and by ITI Centers.

From its active participation in the activities of the celebration of the 70th anniversary of the ITI in Prague, Czech Republic, to Hainan, China, to the organization of the African celebration of the 70th anniversary of the ITI through the holding of the first edition of the artistic-educational event called "Emerging Scenes in Africa", in Burkina Faso from 20 to 30 September 2018, the Burkina Faso Center of ITI remained in permanent communication with the General Secretariat of ITI, thus playing a role of relay in communication with the other African Centers. The Burkina Faso Center of ITI has also collaborated with various Centers around the world on relevant projects.

This report summarizes the main actions carried out or in which the Burkina Faso Center of ITI has participated since the 35th Congress (July 2017) until June 2022.

2017 (since the 35th Congress)

- Participation in the 35th ITI World Congress in Segovia, Spain, from 17 to 22 July 2017;
- Organization of the international symposium on "Jean-Pierre Guingané, the man and his work" at the University Joseph Ki-Zerbo of Ouagadougou,

from 2 to 3 November 2017;

- Organization of the 16th edition of FITMO from November 4 to 10 in Ouagadougou and Bobo-Dioulasso (Burkina Faso), from November 11 to 15, in Segou and Bamako (Mali), from November 18 to 21, in Katiola and Abidjan (Ivory Coast), from November 27 to 28, in Dapaong (Togo), and from November 29 to December 2 in Niamey (Niger) with program of performances, training workshops and thematic panels ;
- Participation in the 147th Session of the ITI Executive Council in Rome, Italy, from December 12 to 17, 2017;
- Participation in the three 2017 sessions of the Board of Directors of the Regional Center for the Living Arts in Africa (CERAV/Africa- UNESCO - Category 2 Center) in Bobo-Dioulasso, Burkina Faso, as representative of the ITI African Regional Council.

2018

- Co-organization with the ITI Ivory Coast Center of the 148th Session of the ITI World Executive Council, a conference on Youth, Art and Immigration and a panel on "the performing arts market in the world" within the framework of MASA 2018 in Abidjan (Ivory Coast) from March 8 to 12, 2018;
- Participation in the 149th Session of the Executive Council and the celebration of the 70th anniversary of the ITI, held in Prague, Czech Republic, from 15 to 18 September 2018;
- Organization of the first edition of "Emerging Scenes in Africa" from September 20 to 30, 2018 in Ouagadougou, Burkina Faso, with the participation

Activities – Centres

Burkina Faso Centre of ITI (Africa)

28



of 17 African countries, the Shanghai Theatre Academy and the Central Academy of Drama of Beijing;

- Organization of the GA of the Africa Regional Council of the International Theatre Institute in Ouagadougou, Burkina Faso, on September 28, 2018 on the sidelines of the first edition of "Emerging Scenes in Africa";
- Organization of the World Theater Day on March 27, 2018 in Ouagadougou and in different cities of the country;
- Participation in the international celebration of the World Theatre Day at UNESCO on March 27, 2018;
- Organization of the International Day of Dance, April 29, 2018 in Ouagadougou and in different cities of the country;
- Stay of artistic exchanges between the ITI centers of Burkina Faso, Italy, Russia and Tunisia around social theater and animation of a social art theater workshop for the benefit of the students of Teatro Astragali from 8 to 14 October 2018 in Lecce (Italy);
- Participation in the Conference of the ITI-UNESCO Network for Higher Education in the Performing Arts in Shanghai, from 17 to 22 October 2018, with the election of the Burkinabe Center as a member of the Board of Directors of the Network;
- Continuation of the "Training of students in theater" at EST-JPG with the recruitment of the 5th promotion in September 2018;
- Participation in the global celebration of ITI's 70th anniversary in Hainan, China, with a traditional dance performance and the facilitation of a social art theater workshop;
- Hosted the Italian ITI Center and Astragali Teatro in a collaborative theater research project in Ouagadougou, December 10-20, 2018;
- Contribution to the global celebration of International Dance Day, April 29, 2018, with the Message from Africa delivered by Dancer-Choreographer Salia SANOU (current Vice President of the ITI Burkina Faso Center);
- Participation in the three 2018 sessions of the Board of Directors of the Regional Center for the Living Arts in Africa (CERAV/Africa - UNESCO Category



2 Center) in Bobo-Dioulasso, Burkina Faso, as representative of the ITI Africa Regional Council.

2019

- Organization of the 17th edition and celebration of the 30th anniversary of FITMO from October 26 to November 2, 2019 in Ouagadougou, Burkina Faso;
- Organization of the World Theatre Day 2019 in Ouagadougou and in the cities of the interior;
- Organization in Tenkodogo of the 4th edition of the Festival Tremplin Artistique de la Jeunesse à Tenkodogo, a festival dedicated to artistic education, from March 14 to 17, 2019 in Tenkodogo, Burkina Faso;
- Organization of a statutory General Assembly of the Burkinabe Center of ITI, on March 30, 2019 in Ouagadougou, Burkina Faso, which proceeded to the renewal of the executive board of the Center;
- Participation in the three 2019 sessions of the Board of Directors of the Regional Center for the Living Arts in Africa (CERAV/Africa - UNESCO Category 2 Center) in Bobo-Dioulasso, Burkina Faso, as representative of the ITI Africa Regional Council.

2020

- Participation in the 151st session of the Executive Council from 22 to 23 February 2020 in Fujairah, United Arab Emirates;
- Organization of the first edition of the FITMO National Festival from December 5 to 11, 2020 in Ouagadougou, Burkina Faso;
- Organization through radio broadcasts of the World Theatre Day on March 27, 2020, in Ouagadougou;
- Organization through remote activities of the International Dance Day on April 29, 2020, in Ouagadougou;
- Online participation in the ITI-UNESCO Network Schools Festival organized by the Piccolo Teatro of Milan, from July 13 to 17, 2020;
- Ongoing exchanges with other African Centers throughout 2020;
- Participation in the special online edition of the ITI General Assembly on October 13, 2020;
- Participation in the three 2020 online sessions of

Activities – Centres

Burkina Faso Centre of ITI (Africa)

29



the Board of Directors of the Regional Center for the Living Arts in Africa (CERAV/Africa - UNESCO Category 2 Center) in Bobo-Dioulasso, Burkina Faso, as a representative of the ITI Africa Regional Council.

2021

- Organization of the 18th edition of the International FITMO from October 25 to 31, 2021 in Ouagadougou, Burkina Faso;
- Collaboration and hosting of students from Teatro Arsénale, member of the Italian Center of ITI in the framework of the FITMO 2021 from October 25 to 31, 2021 in Ouagadougou, Burkina Faso, in the framework of the Showcase of Theatre Schools;
- Participation in the 155th session of the ITI Executive Council held online on June 12, 2021 around the preparation of the Congress and various other topics;
- Joint celebration of the World Theatre Day on March 27, 2021 in Ouagadougou and in the cities of the interior of the country;
- Participation in the special edition of World Theatre Day 2021 with a video broadcast online on March 27, 2021;
- Organization of the International Dance Day in Ouagadougou and in the interior of the country in collaboration with national dance organizations on April 29, 2021;
- Publication of two books on Jean-Pierre Guingané, the man and his work (founder of the ITI Center of Burkina Faso) with the participation through texts of the General Secretariat of ITI, of leaders of ITI Centers and various personalities including former leaders of the ITI, in September 2021 in Ouagadougou;
- Participation in the Festival "Émergences Arts et Racines" from November 22 to 27, 2021 in Niamey, Niger, with the animation of a Conference on ITI in Africa and in the world;
- Participation in a webinar on theater in conflict zones organized by the Italian ITI Center;
- Participation in the three sessions of the Board of Directors of the Regional Center for the Living Arts



in Africa (CERAV/Africa - UNESCO Category 2 Center) in Bobo-Dioulasso, Burkina Faso as representative of the ITI Africa Regional Council.

2022

- Participation in the implementation seminar of the "Arts Liances" network on invitation of the ITI Ivorian Center from March 06 to 12, 2022 in Abidjan, Ivory Coast;
- Participation in the 157th session of the ITI Executive Board from 17 to 20 March 2022 in Fujairah, United Arab Emirates;
- Organization of the World Theatre Day on March 27, 2021 in Ouagadougou and in the cities of the interior of the country;
- Organization of the International Dance Day in Ouagadougou and in the interior of the country in collaboration with national dance organizations on April 29, 2022;
- Participation in an online meeting of the Africa Regional Council of the International Theatre Institute on May 9, 2022;
- Organization of the Festival "Tremplin Artistique de la Jeunesse" in Tenkodogo from May 25 to 29, 2022 around artistic education in Tenkodogo, Burkina Faso;
- Mission to Accra from June 3 to 6, 2022, in the framework of the preparation of the second edition of "Emerging Scenes in Africa" 2022;
- Participation in two sessions held in 2022 of the Board of Directors of the Regional Center for the Living Arts in Africa (CERAV/Africa - UNESCO Category 2 Center) in Bobo-Dioulasso, Burkina Faso, as representative of the ITI Africa Regional Council.

Board composition of the ITI Burkina Faso Center
 President: Dr Hamadou MANDÉ
 Vice President: Salia SANOU
 Secretary General: Modeste Wendyam COMPAORÉ
 Deputy General Secretary: Eléonore KOCTY
 General Treasurer: Nongodo OUÉDRAOGO
 Deputy General Treasurer: Constantine B. KAMA

Report submitted by Hamadou
 MANDE (President of the
 Center)

mandehama@gmail.com

Activities – Centres

Central African Centre of ITI (Africa)

30



Presentation of the Central African Centre of ITI

The new Central African Center of ITI, in partnership with the Central African Federation of Theatre, the Ministry of Arts and Culture invests in the promotion and development of the professions of performing arts through the strengthening of the capacities of artists. This Center participates in the valorization of artistic talents and aims in particular to awaken the cultural activism of young Central African artists in order to advise political decision-makers and multi- and bilateral partners on the importance of their contributions to the socio-cultural life of the country. It is also a way for us to make artists aware of the fact that they can emerge in art and ensure their independence from other sectors of social life.

Each year, the Central African Center does its best to realize at least one or two activities with the contribution of the Center's members.

2017

The year 2017 is marked by the organization of an introductory theater workshop for children aged 8 to 12 years. This training session benefits from the technical and logistical support of the Alliance Française of Bangui who kindly offered us the stage space and sound and light technicians. 30 children came to participate in the workshop, which ended with a small theatrical creation through poetic texts written by the children themselves.

2018

The year 2018 was marked by the implementation of a forum theater project.

This project aims to contribute to the improvement of nutritional health and reduce chronic malnutrition in the intervention areas, adopting an approach based on Behavior Change Communication.

Thus, in order to achieve the project's objectives, forum theater was chosen as a tool to raise awareness among the population at large about food diversification and good hygiene practices. Indeed, theater appeared as a privileged means, not only to dialogue with the public on the severe problems that affect daily life and to bring the audience to become aware of them, but also, to promote national cultural values.

It is in this perspective that the Central African Center of ITI has agreed to provide its expertise:

- The establishment of a forum theater group
- Writing a trainers' manual to ensure the continuity of technical training in forum theater and initiating the creation of other theater groups within the Central African Red Cross.

Activities – Centres

Central African Centre of ITI (Africa)

31



2019

The year 2019 was marked by the organization of the World Theatre Day with the support of the Alliance Française, the Central African Theatre Federation and the Ministry of Arts and Culture. This day was celebrated by a theatrical performance of the MASSEKA THEATRE Company through a play entitled The Prisoners, which is an adaptation of The Island by Anthol Fugard directed by Modeste GOBI MAURAYE. This celebration began with the reading of the author's message that was selected for the year 2019.

2020

The year 2020 was marked by the Covid-19 pandemic, so the Center did not function as it should.

2021

Several activities during 2021:

Activity 1: Training Workshop

Training workshop for amateur and professional comedians in order to share their skills. For the professional comedians, it was a recycling of learned notions and for the amateur comedians, to add artistic bases to their talent.

Activity 2: Professional Meeting

Theme: "Managing an artistic career". This meeting was led by the Director of Arts and Culture, director and cultural operator Philippe BOKOULA. It gathered about twenty artists, actors and dancers.

2022

The year 2022 began with the setting up of youth theater workshops at the National Cultural Center with the support of a few performing arts professionals who were willing to contribute their expertise on a voluntary basis.

The objective was to give new life to the Central African theater and to think about the succession of our elders.

Weaknesses or difficulties encountered

From 2017 to the present, the National Center has had many challenges:

- Lack of public financial support;
- Lack of funding from bilateral and national partners;
- Lack of sponsorship or patronage to support our activities;
- The precariousness of the daily life of artists which leads to the lack of individual contribution to support the National Center.

The strong points

- Institutional support from the Ministry of Arts and Culture;
- Support from the Cultural Centers in the organization of different activities of the National Center;
- Effective participation of the artists, actors and dancers in the different activities that are organized;
- Technical support from the Alliance française de Bangui;
- Support for the Central African Theatre Federation.

Activities – Centres

Central African Centre of ITI (Africa)

32



Recommendations

- We request the support of the Ministry in charge of arts and culture;
- The setting up of strategies for internal financing by the members in order to face the various contributions of membership;
- Accompaniment by the Secretariat of the ITI;
- The participation of our artists in different training workshops both in Africa and outside Africa;

*Report submitted by: Modeste GOBI MAURAYE, President of the Central African Center of the ITI
Tel: 00236 75 54 59 57/ 72 01 58 12
Email: massekatheatre@yahoo.fr*



Activities – Centres

Chad Centre of ITI (Africa)

33



2017-2022

Introduction

The Chad Centre of the International Theatre Institute, during these five years (2017-2022), has been able to carry out activities despite the conjunctures and crises that have succeeded one another in the world, especially the Covid-19 pandemic, and the social crisis in our country that have marked and continue to mark negatively the practice of performing arts in Chad. During these five years, there have been celebrations of the World Theatre Days and those of Dance, training workshops, thematic talks, advocacy on the arts with local partners and the ministry in charge of culture, as well as participation in theatrical creations.

The World Theatre Days

The World Theater Day which is celebrated on March 27 of each year was commemorated in Chad by the Chad Centre and the practitioners and lovers of theater in N'Djamena and in some provinces of Chad.

Artistic activities, professional meetings, training workshops, exhibitions of dramatic works and readings of international messages were often the menus of these days.

By dint of being celebrated every year, several people and structures of the performing arts take part in these different events. It should also be noted that the same is true in provincial capitals such as Moundou, Abeche, Am-timan, Bongor, Fianga and Sarh, which also celebrated the World Theatre Days.

The International Dance Days

Every April 29, under the leadership of the Chadian Center, the Chadian Dance Federation and dance practitioners commemorate these days in different cultural spaces in the capital as well as in some provinces of Chad. Training workshops, exchanges, representations and performances form the main content of these days.

Training Sessions of Initiation

The Chad Centre has organized in partnership with the Maoundôh-Culture Theater and often in its Cultural Space training sessions for theater practitioners and amateurs. During these five years, three training sessions lasting at least one month have been organized, including

- The Training Session on „Theatre of the Oppressed“ gathering 20 participants under the direction of Vangdar Dorsouma, assisted by Banda Samandare, which took place from October 1 to 30, 2018 at the THEMACULT Space. At the end, a performance was put on and a restitution was made with a presentation of certificates.
- The Acting Training Session for girls and women who want to do theater was carried out with the participation of 20 people, from February 5 to March 5, 2021. This session was led by Vangdar Dorsouma, assisted by Mahamat Chaibou. A closing with restitution took place with the delivery of certificates. Note that the majority of participants are members of neighborhood associations that would like to make theater to raise awareness of the population and their members on issues related to society or association.

Activities – Centres

Chad Centre of ITI (Africa)

34



- The training session at ABC or the B A BA of the theater was organized for the inhabitants of the districts gathered 15 participants, from 5 to 20 February 2022. This in order to interest people in the theater, which is experiencing a serious crisis especially for actors.
- Theatrical creation

The Maoundôh-Culture Theater, in collaboration with the Chadian Center, contributed to the creation of the show *Sevrage universel* in October - November 2021, about the fight against Covid-19 and the role of artists in the fight against the pandemic. A play written by Vangdar Dorsouma and directed by Djamel Ahmat Mahamat. Five actors were distributed in this creation including Mahamat Chaibou, Madjiyam Claudine, Djekodom Patrick John, Moustapha Ahmat and Malina Jonas. The lighting control was provided by Yanadina Jean Baptiste.

For this creation, a request for support was made to the ITI following a call for support Covid-19, but which was not followed up.

Let us also note the death of the director of the creation in December 2021. We paid tribute to him on Saturday, January 29, 2022, at the Cultural Space Talino Manu. Peace to his soul.

Support and technical assistance have always been given to young artistic companies and artists who come to us in the field of creation, training or consulting.



The professional meetings and pleadings

The Chad Centre of the International Theater Institute has organized two professional meetings and advocacy during this five-year period:

As for the professional meetings: the first one was held around the issue of creation and dissemination of performing arts in Chad. Let us note that there is practically no help for creation and diffusion in Chad and that, with the pandemic, it has become even more difficult. This means that the sector is abandoned by artists to pursue other activities. Possible solutions were proposed and the emphasis was placed on social intervention arts, which still allow a few rare practitioners to make a living. It is in this logic that the team of the Center and more often its President continues to organize meetings and pleadings with the persons in charge of the structures, the local and administrative authorities and the ministry in charge of the culture of Chad, for the recognition of the social status of the practitioners of arts.

Conclusion

We conclude this report by saying that despite the difficulties our country is experiencing, the Chad Centre and the practitioners of the performing arts are doing their utmost to ensure that our sector breathes. We welcome the adoption this year for the first time in Chad of a national culture policy by order of the President of the Republic.

We also deplore the loss of several artists during the Covid-19 pandemic and the social crises that our country is experiencing. Especially that of the director Djamel Ahmat Mahamat.

2022 is making its way with the hope that things will be better for the year 2023.

Chad Centre of ITI

Maoundôh-culture Theater - THEMACULT
 BP. 4330 N'Djamena, Chad
 Tel. +235 6629 3907 or +235 9998 6908
 vangdar@yahoo.fr / themacult@gmail.com /
 themacult@yahoo.fr

Activities – Centres

Chinese Centre of ITI (Asia/Pacific)

35



Activities 2017

1st Meeting of ITI Traditional Performing Arts Forum

The forum was successfully held in Yinchuan, Ningxia Autonomous Region, in 2017, which is the first organisation in the field of traditional performing arts in nearly 70 years since the establishment of ITI. Nearly 30 guests from more than ten countries and regions, including Switzerland, Sweden, Greece, Armenia, Azerbaijan, Bangladesh, Cuba, Georgia, India, Sri Lanka, Indonesia, Singapore, Japan, Mongolia, and so on, attended the meeting where they adopted the rules of the forum and conducted in-depth discussions on the purpose, organisation, and content of the forum. Representatives of China, Bangladesh, Georgia, India, Japan, Mongolia, Greece, Sweden, Armenia, Azerbaijan, Singapore, Sri Lanka, and other countries and regions became the first directors of the forum. China became the first rotating Centre of the forum, and Ji Guoping, president of the Chinese Centre, served as the president of the rotating Centre.

The meeting also includes the Traditional Performing Arts Information Exchange, the Asia-Pacific Regional Council Meeting (2017 reunion), the excellent repertoire of The 15th China Theatre Festival, a special show of Shanxi Opera and Peking Opera, the Chinese Traditional Performing Arts Costume Exhibition, etc. The whole event was well organised and rich in content and was widely praised by the participants.

The 24th BeSeTo Theatre Festival

The 24th BeSeTo Theatre Festival was successfully held in Hangzhou, Zhejiang province. With the theme of

"Theatre: Dream and Communication", the festival was attended by nearly 400 performers from more than 10 theatre groups from China, Korea and Japan. 10 plays, including Kunqu Opera "The Peony Pavilion", Fujian Opera "The Double Butterfly Fan", the drama "Qiushui Villa", the Korean musical "The Ghost Basketball Team", the Japanese drama "The Visit" and the dance drama "NINA material sacrifice", presented 17 performances in total.

"The Peony Pavilion"

Macbeth is co-written and co-directed by three young representative directors of China, Korea and Japan. It organically integrates Chinese Peking Opera, modern Korean drama and modern Japanese drama with the essence of the original work, rich directing techniques and theatrical exaggeration, thus completing a lively and thought-provoking work.

During the Theatre Festival, an international academic seminar with the theme of "International Vision and Educational Practice of Modern Performing Arts" was launched, and well-known drama experts from the three countries gathered to share their thoughts and prospects on the topic. At the same time, a theatre performance workshop was held, in which Korean directors with college teachers and students of the drama department exchanged ideas of theatre and interacted with theatrical performance training on the spot.

This theatre festival is the first time in 24 years that it has been hosted by an art college—Zhejiang Vocational Academy of Art, which is a successful

International Academic Seminar at 24th BeSeTo Theater Festival in Hangzhou 2017

Activities – Centres Chinese Centre of ITI (Asia/Pacific)

36



Traditional Performing Arts Forum in Yinchuan



Night of Chinese Xiqu Performances at ITI 70 Anniversary Celebration in Hainan

exploration for cultivating young theatre audience and promoting young theatre practitioners to participate in international cooperation and exchanges, injecting vitality into the BeSeTo Theatre Festival.

The 35th ITI World Congress

A six-member delegation headed by President Ji Guoping went to Segovia, Spain, to attend the 35th ITI World Congress. During the congress, Ji Guoping was elected as a member of EC by a high vote and was re-elected as a vice president of ITI. Moreover, the Chinese delegation held lectures and workshops on the theme of “Xiqu-Chinese Performing Arts” at the main venue of the conference. The invited performance of the Chinese Huiju Opera “A Terrified Soul” played to a full house. It is adapted from Shakespeare’s tragedy Macbeth and greatly impressed the audience with distinct Chinese characteristics.

The Chinese Centre also attended the 146th Executive Board Meeting, which was the first meeting of the new Executive Council.

Participating in International Theatre Festivals

The Chinese Centre assisted Chinese delegations and performing troupes in visiting Albania, Slovenia, Vietnam and other countries to exchange ideas and experience with international theatre practitioners.

The experimental Kunqu Opera “Chairs” of Shanghai Kunqu Opera Troupe, the puppet drama “Zhang Ga the Soldier Boy” of Henan Media University, and the Henan Opera “Gentle Breeze Pavilion” of No.2 Theatrical Troupe of Yu Opera of Henan Province were selected to participate in the XII All-Russian (international) Festival-Laboratory of Theatres for Children and Young People “Golden Turnip”, the XIV International Theatre King Festival, and the 24th Edition of the Skampa Theatre Festival in Albania respectively.

Inviting International Delegations to Visit China

The Chinese Centre invited a five-member delegation from JCCIEA (Japan-China Cultural Industry Exchange Association) to visit Beijing, Wuhan and Guangzhou, and thus to visit Beijing People’s Art Theatre Museum, Chang Jiang People’s Art Theatre and Guangzhou



Drama Art Centre Co., Ltd., Star Theatres, and Penghao Theatre.

Activities 2018

Celebration of the 70th Anniversary of ITI & Haikou Theatre Festival

In November, the Celebration of the 70th Anniversary of ITI was taken place in Haikou, Hainan province. There were more than 290 Chinese and international guests attending the grand event, including 140 foreign guests from more than 50 countries and regions. Chinese Xiqu Night, performed by the Plum Blossom Award Art Troupe and the two workshops of Kunqu Opera and Qinqiang Opera were warmly welcomed by the delegates.

Participating in International Theatre Festivals

The Chinese Centre assisted delegations to Macedonia, Bulgaria, Serbia, Japan and Korea for exchange visits. The Kunqu Opera, “The Peony Pavilion” of Zhejiang Vocational Academy of Art, attended Theatre Festival in Russia, and “A Terrified Soul” of Huiju and Jingju Theatre Troupe of Anhui Province attended the 25th BeSeTo Theatre Festival in Korea.

Inviting International Delegations to Visit China

To deepen the artistic exchange with other countries, the Chinese Centre received theatre artists’ delegations from Vietnam, Russia and Georgia to visit China and helped to invite a famous Albanian director to Shandong Dramatic Theatre to direct an ancient Greek tragedy, “Electra”.

Activities 2019

The Exchange of Touring Performances Between China and Georgia

In June, Chen Yan, the president of the China Theatre Association, led a delegation to visit Romania and Georgia. A cooperation mode was reached by the Chinese Centre and the Georgian Centre, that is, to exchange performance troupes on tour with each other. In September, the Chinese Centre invited a

Activities – Centres Chinese Centre of ITI (Asia/Pacific)

37



delegation of 31 people from The National Theatre of Georgian Shota Rustaveli to tour China. They presented a play, “The Exception and the Rule”, which is adapted from the masterpiece of German playwright Brecht, to the audience in Hefei, Ningbo, Hangzhou and Shanghai. In December, 28 members of the Huiju Opera “A Terrified Soul” by Huiju and Jingju Theatre Troupe of Anhui Province toured Batumi, Tbilisi, Telavi and Gori in Georgia, and held Chinese Xiqu costume exhibitions, performance workshops and lectures on Chinese Xiqu art at the same time.

Participating in International Theatre Festivals

The Chinese Centre has assisted delegations to exchange visits to Russia, Lithuania, Latvia, Romania, Georgia and Slovakia. “Li Yaxian” from Chongqing Sichuan Opera Company, “Screaming” by Wuhan Jianghu Opera Troupe, “A Terrified Soul” from Huiju and Jingju Theatre troupe of Anhui Province, “Tale of an Ancient Painting” by Shanghai Huaiju Opera Troupe, “Champaign” of Shanghai Dramatic Arts, “Golden Cicada Sculpture and Sugar Figurine Treasure” of Centre, Beijing Institute of Performing Arts, “Thunderstorm” of Central Academy of Drama attended Sibiu International Theatre Festival, International Theatre Festival of Bangladesh, The Nasimi Festival of Poetry Arts and Spirituality, Vietnam International Experimental Theatre Festival, and BESETO Theatre Festival respectively.

Among them, “Li Yaxian” of Chongqing Sichuan Opera Company, one of the essential theatrical works of the Sibiu International Theatre Festival, appeared at the Radu Stanca National Theatre in Romania as a gift for the 70th anniversary of the establishment of diplomatic relations between China and Romania.

“Tale of an Ancient Painting” by Shanghai Huaiju Opera Troupe participated in Vietnam International Experimental Theatre Festival as the only Chinese entry, competing with 22 plays from 8 countries, and finally won many awards, such as the Gold Prize for Performance, the Silver Prize for Performance and the Silver Prize for Play.



Night of Chinese Xiqu Performances at ITI 70 Anniversary Celebration in Hainan

Inviting International Delegations to Visit China

The Chinese Centre has invited delegations from Japan, Georgia, Lithuania and Latvia to visit many cultural institutions and theatre troupes in China. In April, a Japanese delegation headed by Tatsuya Nakadai was invited to visit China. In Beijing and Shanghai, the Chinese Centre held the “Actor’s Life: The Dialogue with Tatsuya Nakadai” exchange meeting in Beijing and the “29th Shanghai Magnolia Drama Performance Arts Awards” Art Salon. Pu Cunxin, chairman of CTA, presided over the exchange meeting in Beijing, with the highest number of online viewers reaching 160,000. Various mainstream media, web media, and theatre fans spontaneously wrote to express their love and respect for Mr Tatsuya Nakadai.

Activities 2020

The ITI General Assembly Special Edition 2020 – Online The ITI General Assembly Special Edition 2020 – Online was held on December 10-15, 2020. Pu Cunxin, chairman of the China Theatre Association (CTA), was invited to address the opening ceremony as a keynote speaker. Chen Yan, president of CTA, and Tang Lingyi attended the meeting. As Chen Yan said in his speech: “2020 is an extraordinary year, and the Covid-19 pandemic is raging around the world. Although we come from different countries and speak different languages, as long as we unite as one and help each other, we will be able to overcome the challenges together”.

Activities 2021

World Theatre Day Online Celebration

The Chinese Centre actively participated in the World Theatre Day Online Celebration in 2021 and presented a short video to celebrate World Theatre Day. In the video, well-known theatre artists Shang Changrong, Pu Cunxin and Chen Yan expressed their congratulations on World Theatre Day and their desire for global theatre practitioners to work together to create a better future, and many excellent Chinese theatre and opera works were also selected to be

Activities – Centres Chinese Centre of ITI (Asia/Pacific)

38



displayed in the video.

In addition, on the official WeChat account of the Chinese Centre, we presented the Chinese version of Helen Mirren's Message, a video of Helen Mirren's exclusive interview with Fabio Tolledi, a collection of performances from Mongolia, Korea, Georgia, Germany, Colombia, Latvia, Saudi Arabia, Mexico and other countries, showing to the Chinese theatre fans that despite the great challenge of the Covid-19, theatre is bound to come back!

Activities 2022

World Theatre Day 2022 Online Celebration

To support the World Theatre Day 2022 Online Celebration, the Chinese Centre provided the Chinese version of Peter Sellars' message to Chinese theatre fans. We also recommended a Chinese Plum Blossom Award Winner – Lou Sheng, who is regarded as a representative of Chinese emerging theatrical artists, to participate in the online celebration with an excellent video of Wuju opera.

Website: www.chinatheatre.org.cn

Report submitted by WANG Ling, General Secretary of Chinese Centre of ITI



Activities – Centres Colombian Centre of ITI (Americas)

39



Activities 2021

1. After participation in the General Assembly Special Edition of ITI at the end of 2020 and a Circus event, we started the new year organising the board of directors, looking for well-known artists and cultural managers. Following the ITI recommendations, we chose six males and five females from the theatre and dance world.
2. In January, the Centre started its website with special programs one related to music with different Colombian genders: Andean music, Joropo music, videos from four Caribbean styles of music and seven rhythms from the Pacific. It includes music from Niger, Mongolia, Mozambique, Mali, Macedonia, Lebanon and Pakistan.
3. In February, the Colombian Centre was invited by the Italian Centre to participate in the online seminars on "Theatre in Conflict Zones". One of the meetings was dedicated to Colombia due to the long-lasting conflict in the country featuring our experience. Speakers were Viktor Sebek, Anamarta de Pizarro, and two artists engaged in actions in conflict zones, Nube Sandoval and Bernardo Rey, directors of Teatro Cénit, also members of the board of the Colombian Centre.
4. In March, the Centre participated in a special program on "Women in Art and Theatre", organised by ITI Philippines during the celebration of International Women's Day and celebrated International Theatre's Day with the Colombian Ministry of Culture and the IPCC (Instituto de Patrimonio y Cultura de Cartagena).
5. In September 2021, with the help of ITI Colombia with ITI Ghana, a film Ulysses from Ghana, was made. It was subsequently presented at various festivals and, in the presence of the ITI Director General and Deputy Director General, it was screened by the Ghanaian Government at UNESCO Headquarters in Paris. It will now be screened at the II UNESCO Forum against Racism and Discrimination in Mexico City on 27th November. Further screenings are planned in Africa, North America, Asia and the UN.
6. In December 2021, ITI Colombia Co-President

Viktor Sebek acted as Associate Director of the Sustainable Development Goals (SDG) Forum and Festival in Manila, organised by the Philippine ITI, with messages from Global ITI. Additionally, a member of the ITI Colombia Board, harpist Jahir Rivera performed at the Manila Festival, on Philippine television and at concerts.

Activities 2022

1. Anamaria de Pizarro, Co-President of ITI Colombia, took part in the meeting of America's ITI Centres organised by Teresa Eyring, Director of ITI Americas, in February.
2. In March, Anamarta de Pizarro participated as a commentator in a radio and Facebook Live program on the Manila SDG Forum.
3. ITI Colombia was part of the celebration of World Theatre's Day with the IPCC (Institute on Heritage and Culture of the City of Cartagena).
4. During the month of April, the Colombian Centre participated with the Colombian Ministry of Culture in a special program celebrating International Dance Day that included Facebook Live sessions, audiovisual productions and various tributes to women dancers and choreographers in the regional TV channels.
5. On 29 April, the Colombian Centre organised with the Ministry of Culture dance performances in theatres and open spaces in six Colombian cities.
6. On 17 June, Anamarta de Pizarro, as Co-President of the ITI Colombian Centre, participated in the First Congress of Creative and Cultural Industries in Barranquilla. Her talk dealt with the need for growth in the cultural sector.
7. Following the presence of ITI Colombia Co-President at the Pesaro Rossini Opera Festival, a program is being devised to promote young Colombian operatic talents across the world. ITI Colombia has already reported on this to the ITI Director
8. ITI Colombia will also be responsible for the scenic arts component of the Art Campo for Latin America, which is expected to take place in Guatemala in 2023.

Report submitted by Anamarta de Pizarro, Co-President of Colombian Centre of ITI
Website: www.iti-colombia.com

Activities – Centres

Congo Republic Centre of ITI (Africa)

40



2017

General Assembly of the members of the National Board at the Centre Sueco in Pointe-Noire, 10 June

Composition of the office:

President: Yvon Wilfride LEWA-LET MANDAH

Vice-president: Alphonse MAFOUA

Secretary General: Jean Léopold NGOULOU

Deputy General Secretary: Christian MOUKOUARI

Treasurer: Michelle BAYAMBOUDILA

Evaluator: Georges MAVOUBA SOKATE

Participation in the 35th ITI World Congress

in Segovia, Spain, July 18-22, with a delegate: Yvon Wilfride LEWA-LET MANDAH

Report of the ITI World Congress to artists, men and women of letters in Pointe-Noire

followed by the official presentation of the members of the Bureau of the Congolese center of the ITI by the Departmental Director of Arts and Letters of Pointe-Noire, on September 9.

Organization of a cultural evening on the occasion of the Republic Day

in the amphitheatre of Sueco, in Pointe-Noire, with the launching of the Ngoujel 1er Prize of the theatrical criticism: theatrical representation of Apocalypse by the playwright Yvon LEWA-LET MANDAH, on November 28.

Holding of a meeting with artists, writers and journalists of the city of Brazzaville in the conference room of the Ministry of Culture and Arts. Report on the 35th ITI World Congress, December 11.

Reception in audience

of three members of the ITI Congo Bureau by the Minister of Culture and Arts, Dieudonné MOYONGO, on 18 December.

2018

Participation in the 10th edition of MASA

in Abidjan, Ivory Coast, with a meeting of the African Regional Council (CRAIT), from 8-10 March

Creation and holding of the first edition of the International Festival of Theatre and Other Performing Arts (FITAAS) in the cities of Brazzaville and Pointe-Noire, from 24-29 March.

Theme: "Theatre, mirror of the society". Partners: Ministry of Culture and Arts, French Institute of Congo, CPGOS, Jean Baptiste Tati Loutard Cultural Center. Venues: Cercle culturel Sony Labou Tansi, IFC Brazzaville and Pointe-Noire, Espace du Trentenaire, Espace culturel Yaro.

Celebration of the World Theatre Day

General Assembly with partial election to the Bureau of the ITI Center at the Lycée Victor Augagneur in Pointe-Noire. Audrey NDOUDI and Bruno TSAMBA were elected as Assistant Secretary General and Treasurer General replacing Christian MOUKOUARI and Michelle BAYAMBOUDILA. Guy BASSINGA and Thalès ZOKENE were elected respectively second and third evaluators. 23 June.

Activities – Centres

Congo Republic Centre of ITI (Africa)

41



2019

2nd edition of the International Festival of Theatre and Other Performing Arts (FITAAS)

with celebration of the World Theatre Day in Brazzaville and Pointe-Noire. Locations: IFC Brazzaville and Pointe-Noire, Espace Culturel Yaro, from March 26 to 30. Theme: "Cultural diversity, a planetary wealth".

Theater Festival in Stockholm

Participation of the President of the Center in a theater festival in Stockholm, Sweden, from 30 July to 4. August.

General Assembly of the Congo Republic Centre

at the Centre Culturel Jean Baptiste Tati Loutard in Pointe-Noire with the partnership of the Kimoko festival. Holding of a conference on the knowledge of the ITI. Examination and adoption of the Statutes and Internal Regulations of the Center. Election of the first national office of ITI Congo after the adoption of the fundamental texts, on 17 October.

Composition of the national board:

President: Yvon Wilfride LEWA-LET MANDAH

Vice-president: Alphonse MAFOUA

Secretary: Jean Léopold NGOULOU

Assistant Secretary: Audrey NOUDI

Treasurer: Bruno TSAMBA

Assistant Treasurer: Aymar BOUNDA

Evaluation Commission:

Head: Guy BASSINGA

Rapporteur: Thalès ZOKENE

Creation of ITI Congo Branch in the City of Dolisie

and establishment of the local coordination office by election. Location: Dolisie, third city of the Republic of Congo, 21 September

Representative of the Congo Rep. Centre of the in France

Appointment by the Bureau of the Center of the artist storyteller Jorus MABIALA, residing in Marseille, as Representative of the ITI Center of the Republic of Congo in France, 16 December.

2020

General Assembly of the actors of the performing arts of the city of Brazzaville

in the conference room of the Ministry of Culture and Arts. Popularization of the Statutes and Rules of Procedure of the Center, followed by the election of the members of the office of the ITI Congo branch in the city of Brazzaville, 18 January.

Cancellation of the 3rd Edition of FITAAS and the Celebration of the World Theatre Day

due to the Covid-19 pandemic, while preparations for these events were in full swing.

Death of the poet and writer, Georges MAVOUBA SOKATE, former head of the Center's evaluation committee, on 20 July.

Publication by LMI of the anthology of Congolese writers, supervised by the Congo Centre of ITI, under the direction of Yvon Wilfride LEWA-LET MANDAH.

Activities – Centres

Congo Republic Centre of ITI (Africa)

42

Title: From the chaos of the coronavirus to the blossoming of a new world, late July.

Online participation in the Online General Assembly Special Edition, organized by ITI worldwide from 10-15 December.

2021

Official presentation ceremony of the anthology of Congolese writers From the chaos of the coronavirus to the blossoming of a new world, organized by the Congo Republic Centre of ITI, in partnership with the French Institute of Congo in Pointe-Noire and Editions LMI, 22 January

4th Edition of FITAAS and Celebration of the World Theatre Day in Pointe-Noire at the IFC and the Espace Culturel Yaro, 27-28 March. Theme: "Challenges of recovery after the Covid-19 pandemic".

Organization of the 1st Edition of the Pointe-Noire Book Fair in collaboration with Mimo Events, at the Cercle Africain in Pointe-Noire, from 24-25 July.

Celebration of 25 Years of Career of Wilfride LEWA-LET MANDAH in Pointe-Noire

Celebration of 25 years of literary and artistic career of the poet, writer, actor and director, Yvon Wilfride LEWA-LET MANDAH in Pointe-Noire with the collaboration of the Congo Republic Center of ITI and the Company Autopsie Theatre. Venues: University of Loango, Cercle Africain. Partners: Pointe-Noire City Hall, Departmental Direction of Arts and Letters of Pointe-Noire, 2-5 October.

2022

New office of the ITI Congo branch in the city of Brazzaville

Installation by election of the members of the new office of the ITI Congo branch in the city of Brazzaville in the room of the Ministry of Culture and Arts, 2 March.

Continuation of the Celebration of 25 Years of Career of Yvon Wilfride LEWA-LET MANDAH

Continuation of the celebration of 25 years of literary and artistic career of the poet, writer, actor and director, Yvon Wilfride LEWA-LET MANDAH. Location: conference room of the Ministry of Culture and Arts in Brazzaville, 4 March

5th Edition of FITAAS (International Festival of Theatre and Other Performing Arts)

in the cities of Pointe-Noire and Brazzaville. Theme: "Reanimate the world", from 25-31 March. Venues: Côte

Matève Storytelling Resource Center, IFC Brazzaville, Russian House, Zola Cultural Center. Partners: Ministry of Culture and Arts, MM Consulting, Hôtel des Pharaons.

Celebration of World Theatre Day in Pointe-Noire and Brazzaville during the FITAAS, 27 March.

Report submitted by the President of the Centre: Yvon Wilfride LEWA-LET MANDAH.

Phone and WhatsApp: +242069075538

Email: ylewalet@gmail.com ; iticongobrazza@yahoo.fr

Activities – Centres

Croatian Centre of ITI (Europe)

43



Croatian Theatre Showcase

April 2017-2019

The Croatian ITI Centre's traditional program, this manifestation is a showcase of specially selected Croatian theatre and dance performances aimed at foreign selectors who arrive in Zagreb, especially for this occasion. 20 to 30 theatre professionals from China, the United Kingdom, Bulgaria, Algeria, Turkey, Greece, Austria, Germany, Romania, Montenegro and Serbia visited the showcase, 10 theatre and dance performances were performed, and additional sideshow programs, as well as conversations with Croatian artists, were organised as well.

The Croatian Theatre Showcase 2020 has been cancelled for September 2021 when 10 selectors from Serbia, Poland and the Czech Republic participated.

Croatian Theatre Showcase,

May 2022

It was a very successful edition of Showcase after the pandemic of Covid-19. A total of 20 selectors from different countries participated in this edition.

International Drama Colony

Grožnjan, Zagreb 2017-2022

The International Drama Colony are residency program for playwrights. In 2017 the focus of the International Drama Colony was on young Croatian playwrights Nikolina Rafaj and Nina Bajsić.

In 2018 Croatian ITI Centre cooperated with NEAP of ITI

worldwide. This cooperation has been agreed upon at the ITI World Congress in Segovia. Participants were from Croatia, Canada, Ethiopia, the USA, Switzerland, North Macedonia and Armenia.

In 2019 we collaborated with the North Macedonian ITI Centre. The Croatian director directed the stage reading of the North Macedonian playwright, and the North Macedonian director directed the stage reading of the Croatian play.

In 2020 due to the Covid-19 situation, the Colony was held in Zagreb and presented by the Polish playwright Malina Przesluga.

In 2021 the Colony took place again in Zagreb, where the Croatian Centre presented a playwright Jeton Neziraj from Kosovo.

In 2022 the Colony returned to Grožnjan and collaborated with Goethe Institut Kroatien. The participants were from Croatia, Serbia and Romania. We presented playwrights Irena Parezanović (Serbia) and Ionut Sociu (Romania).

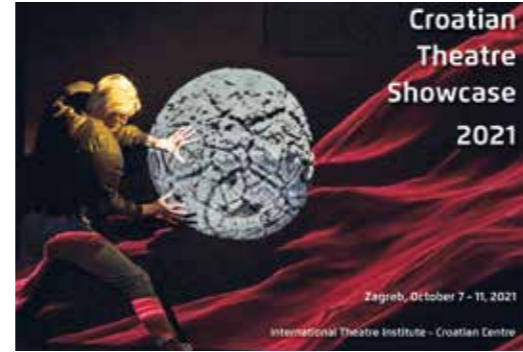
Salon of Theatre Books in Madrid

November 2018

At the Salon, the Croatian Centre of ITI presented its books and publications in foreign languages, as well as the TEATRO CROATA publication, published for this occasion, which contains the play Three winters by Croatian playwright Tena Štivičić translated into Spanish by Nikolina Židek, and an accompanying essay about the

Activities – Centres Croatian Centre of ITI (Europe)

44



state of Croatian drama, penned by theatreologist Matko Botić. At the Salon of the Theatre Books, the Croatian ITI Centre also present the work of the playwright Ivor Martinić.

International Publishing Collaboration with Spain 2018

The results of this collaboration are two books: The contemporary Croatian plays in Spanish & The contemporary Spanish plays in Croatian.

Also, for **World Theatre Day 2018**, we promoted these books in Zagreb (Croatia) and hosted Spanish authors.

International Collaboration with Slovakia 2018

At the New Drama Festival In Bratislava, Croatia was the focus country. Darko Lukić presented Croatian drama & theatre. Also, the play Three Winters by Tena Štivičić was translated into Slovak language and published by Divadenly Ustav Bratislava.

International Collaboration with Argentina 2018

The Croatian playwright Vedrana Klepica was a part of The International Festival of Drama in Buenos Aires. Her play Turma was translated into Spanish and performed in Anfritron Theatre in Buenos Aires.

International Collaboration with Poland 2019-2022

The Croatian playwrights Anica Tomić, Jelena Kovačić, Tomislav Zajec & Mate Matišić were a part of the Demoludy Festival Olsztyn. Croatian drama & theatre was the focus of this Festival.

The result is also the two books of contemporary Croatian plays translated into Polish with 12 Croatian plays.

In 2020 the 19 monologues about COVID-19 by Croatian authors were translated into Polish and published on the website by the Polish Theatre Insitute Mieczyslaw Hertz from Lodge. Also, in 2020 the International Drama Colony hosted Polish playwright Malina Przesluga.

In 2021 the Croatian playwrights Ivor Martinić and Tomislav Zajec presented their plays in Gdansk.

In 2022 the Croatian ITI Centre published a book of five Polish plays translated into Croatian.

Inclusive Project "In Theatre" 2017-2022

In Theatre is a cultural-educational project for marginalised groups like women victims of violence and their children, migrants and asylum seekers from African & Middle East Countries and from 2022, the Ukrainian refugees and Russian political migrants seeking asylum in Croatia. The goal of this project is to open theatre to an audience that is financially and socially unable to buy tickets.

Conferences about Theatre and Dance

- Dance Symposium The Golden Sixties or The Beginning of the Dance Scene in Croatia 2018
- International Theatre Symposium about the Croatian Theatre Director Kosta Spaić, 2018
- International Theatre Symposium about the Croatian Theatre Director Georgij Paro 2019
- Dance Symposium about the Beginning Of The Croatian Professional Ballet 2020
- Interdisciplinary Symposium about Performance Spaces 2022

Publishing Activities

Published Books

- Ivica Kunčević: Redateljske Bilješke, 2017 - The book of the author's director's notes.
- Suvremena Španjolska Drama - The contemporary Spanish plays 2017: Six plays by contemporary Spanish playwrights were translated into Croatian.
- Višnja Kačić Rogošić: Skupno Osmišljeno Kazalište, 2017 - The book is about documentary theatre.
- Werner Schwab: Radikalne Komedije (Radical Comedies), 2018 - The book of plays by the Austrian playwright Werner Schwab.
- Tomislav Zajec: Mala Moska/Ono Što Nedostaje, 2019 - The book of two plays by the Croatian playwright Tomislav Zajec.
- Michael Chekhov: Glumcu- O Tehnici Glume - To the actor. On the Technique of Acting), II edition, 2019
- Mladen Škiljan: Tragovi I Svjedočanstva (1953-1980), 2019 - The historical theatre book.

Activities – Centres Croatian Centre of ITI (Europe)

45



- Nikola Batušić: Povijest Hrvatskoga Kazališta (The History of the Croatian Theatre), II edition, 2019
- Mate Matišić: Moji Tužni Monstrumi, 2020 . The book of the plays by Croatian playwright Mate Matišić
- Dino Pešut: Drame (Plays), 2021 - The book of five plays by the Croatian playwright Dino Pešut
- Antologija Suvremene Kanadske Drame, 2021 - The Anthology of contemporary Canadian plays
- Nataša Govedić, Stil Za Stil: Živa Rampa Adapt-Autorstva, 2021 - Theatre book about adaptation.
- Patrice Pavis: Suvremena Režija, 2022 - The translation into Croatian of the book "Contemporary Directing" by Patrice Pavis
- Ivan Vidić: Sviraju Zavađene Muzike I Druge Drame, 2022 - The book of plays by the Croatian playwright Ivan Vidić
- Poljska Suvremena Drama, 2022 - The Contemporary Polish plays

Magazine

Kretanja / Movements, the bilingual (Croatian/English) dance magazine, edited by editor-in-chief Maja Đurinović and Iva Nerina Sibila

- 2017: Kretanja/Movements 27 & 28
- 2018: Kretanja/Movements 29 & 30
- 2019: Kretanja/Movements 31 & 32
- 2020: Kretanja/Movements 33/34
- 2021: Kretanja/Movements 35/36
- 2022: Kretanja/Movements 37/38

Kazalište /Theatre, theatre magazine, edited by editor-in-chief Željka Turčinović

- 2017: Kazalište 69/70 & 71/72
- 2018: Kazalište 73/74 & 75/76
- 2019: Kazalište 77, 78 & 79/80
- 2020: Kazalište 81/82/83 & 84
- 2021: Kazalište 85/86 & 87/88
- 2022: Kazalište 89/90 & 91/92

Publications:

Croatian Theatre, 2017

The publication about Croatian Theatre was translated into English. The edition has three theoretical theatre texts about current topics in the Croatian theatre (one

text is dedicated to the director Oliver Frlić) and two plays by the Croatian playwrights Nina Mitrović and Tomislav Zajec.

Teatro Croata, 2018

The publication about the Croatian theatre was translated into the Spanish language. Also contains the play by the Croatian playwright Tena Štivičić translated into Spanish. The publication was made for the purposes of presentation of Croatian theatre & plays at the 2018 Madrid Theatre Book Fair.

Croatian Theatre, 2022

The publication was realised in collaboration with Goethe Institut Kroatien as part of an international program, New Stages: South-East. The publication contains five plays by young Croatian playwrights translated into English.

Other Programs

Audience Development Workshops, 2018-2019
 „How to read contemporary theatre performance?“
 „How to read and write about contemporary dance?“
 Workshop for High School Students "and that's play!", 2021
 The project aimed to encourage the writing and reading of contemporary plays.
 The Performance "Biographies of the Birds", 2022
 The author of the performance is young dramaturge Nina Bajsić. It's about poetry presented through performance art.
 The Interdisciplinary – Research Project Art Laboratory, 2022
 The project examines similarities and differences in research approaches in theatre and anthropology.

Website: www.hciti.hr

Facebook: www.facebook.com/croiti

Report submitted by Nina Križan, Producer of the Croatian Centre of ITI

Activities – Centres Cyprus Centre of ITI (Europe)

46



Euripides Alcestis, Fresh Target Theatre Ensemble
International Festival of Ancient Greek Drama 2018
Photo: Foto Larko



Activities 2017 (since May 2017)

Project "PLAY ON!" – 4th edition

June 2017 – March 2018

With the conclusion of the 3rd edition of the PLAY ON! project in February 2017, the Cyprus Centre of the International Theatre Institute (CCOITI) has spared no effort to visualise, design and organise the next phase of PLAY ON!. The CCOITI decided to continue, develop and reinforce PLAY ON!, aiming at furthering the development of contemporary playwriting in Cyprus.

In much the same manner, with an open call for plays, in the beginning, a team of coaches were waiting at hand to read away, give comments to playwrights and go through the coaching procedure with selected plays.

The five new Cypriot plays were chosen to undergo a coaching procedure presented on stage readings on March 24, 2018, at Theatro Chora in Nicosia. The goal of this effort is to create a bridge between the Cypriot playwrights and the theatre groups in Cyprus in order to reinforce the staging of Cypriot plays. Indeed, a new wave of production is developing, and the results until now are very encouraging.

The stage readings were part of the celebrations of World Theatre Day 2018 and the 70th anniversary of the International Theatre Institute. The 4th edition of the PLAY ON! project was organised by the CCOITI and supported by the Cultural Services of the Ministry of Education and Culture.

International Festival of Ancient Greek Drama

2 to 28 July

A rich and diverse programme of performances, based on ancient Greek drama was presented at the Ancient Odeon in Paphos, the Curium Ancient Theatre in Limassol and the Skali Ampitheatre in Aglantzia, Nicosia from the 2nd until the 28th of July 2017. The performances of the "2017 International Festival of Ancient Greek Drama" were included in the official program "European Capital of Culture – Pafos2017".

The staggering Electra by Sophocles, the tragedy of the release of man against fate, directed by Neoklis Neokleous and produced by Satiriko Theatre, opened the 2017's Festival. The Mikhail Chekhov Riga Russian Theatre (RRT), one of the oldest Russian theatres in the world outside Russia, founded in 1883, presented Medea by Euripides, directed by Vladislav Nastavšev, one of Latvia's most prominent directors and composers. The National Theatre of Northern Greece presented the political tragedy of Aeschylus, Seven Against Thebes, directed by the renowned Lithuanian director Cezaris Graužinis and translated by the Greek poet George Blanas. The Cypriot theatre group, Theatro Dentro, participated in the Festival for the first time and presented Sophocles' Oedipus the King, directed by Andy Papademetriou. The 2017's Festival closed with Euripides' Bacchae by the Yair Sherman Ensemble of Israel, directed by the award-winning Yair Sherman.

The „2017 International Festival of Ancient Greek Drama" was held in memory of Nicos Siafkalis, its

Activities – Centres Cyprus Centre of ITI (Europe)

47



Aristophanes' The Knights
Director Konstantinos Rigos
International Festival of Ancient Greek Drama, 2021



inspirer and founder, who, through faith, vision and persistence, succeeded in consolidating it.
Website: www.greekdramafest.com

Week of Cypriot Theatre Play in Athens – 5th Edition

17 to 21 October 17. Michael Cacoyannis Foundation, Athens

The "Week of Cypriot Theatre Play in Athens" was organised at the Michael Cacoyannis Foundation from the 17th to 21st of October 2017 by the CCOITI in cooperation with the Embassy of the Cyprus Republic in Athens – "House of Cyprus" and the Michael Cacoyannis Foundation and the support of the Cultural Services of the Ministry of Education and Culture of Cyprus and the platform The Greek Play Project.

The fifth edition of the "Week of Cypriot Theatre Play in Athens" aimed, once more, to present and promote Cypriot dramaturgy in Greece. In the context of this year's edition, three selected Cypriot productions of Cypriot plays were presented: Bacon\Freud by Anthie Zachariades, directed by Varnavas Kyriazis and Andreas Araouzos (produced by Alpha Square Theatre Company), the theatrical monologue Andronikos or The Artist by Evridiki Pericleous-Papadopoulou, directed by Maria Mannaridou-Karseras (production by the theatre group „Solo for Three"), DEFOL: Smyrne 1922 adapted and directed by Andreas Christodoulides, based on the book of the same name by Demetris Karagiannis (produced by Theatro Ena).

EFFE Label Ceremony

21 November. Pattihio" Municipal Theatre of Limassol

The CCOITI, the Cyprus Hub of EFFE (Europe for Festivals, Festivals for Europe), organised in collaboration with Limassol Municipality, a ceremony for the Cypriot EFFE Label 2017-2018 receivers, in order to celebrate the nomination of 17 Cypriot festivals. Mr Peter Florens, a Member of the EFFE International Jury, was honoured with his presence at the ceremony.

The CCOITI was selected as a Festival Hub of the EFFE Programme in Cyprus, acting as the contact point for artists, festivals, policy-makers and local audiences and was participating in this ambitious effort again in the



second and third phases of the programme for the EFFE Label 2017-2018 and 2019-2020.

Series "Theatrical Conferences"

11 & 13 November and 9 to 12 December, A.G. Leventis Art Gallery, Nicosia

In the framework of its 40th-anniversary celebrations, the CCOITI organised a series of one-day conferences entitled „Theatrical Conferences" (November - December 2017), aiming at a productive dialogue and at broadening the horizons and the links of the theatrical community: "The limits of the roles of the playwright and the stage director" "Political Theatre and Language in the Cypriot Dramaturgy", „Grants to professional theatre and performing arts in general, nowadays" and „The need for a dramatologist in theatre and its role in constituting the repertoire in a society".

The series of one-day conferences, under the general title „Theatrical Conferences", was implemented with the support of the Cultural Services of the Ministry of Education and Culture.

Other activities in Cyprus related to ITI

1st International Monodrama Festival

In October 2017, the 1st International Monodrama Festival was held in Paphos, in the framework of the European Capital of Europe - Pafos2017. The Festival was under the artistic direction of Minas Tigkilis [President of the Board of Directors of the CCOITI (2016-2020)] and Vice-president of the International Monodrama Forum of ITI.

Activities 2018

The Greek Play Project -www.greek-theatre.gr

The CCOITI continues its collaboration with the Greek Play Project platform, a dynamic platform that was created with the aim of promoting Greek theatre play to the wider public, in cooperation that seeks to introduce Cypriot playwrights to the public of Greece. In 2018, the Greek play project included, on its website, three more Cypriot playwrights

International Festival of Ancient Greek Drama

Photos: Nicos Mylonas

Activities – Centres Cyprus Centre of ITI (Europe)

48



Euripides Trojan Women,
Director Jaša Koceli at the
International Festival of
Ancient Greek Drama 2019
Photo: Foto Larko



Backstage production of
World Theatre Day message
2021 reading video at
Cyprus Theatre Museum



Euripides Bacchae,
Director zumi Ashizawa
at International Festival of
Ancient Greek Drama 2019
Photo: Foto Larko

who represent different generations and trends of Cypriot dramaturgy: Rina Katselli, Evidiki Pericleous-Papadopoulou and Antonis Georgiou.

Celebration of World Theatre Day

In the context of the celebrations honouring World Theatre Day, the CCOITI will organise the stage readings of the plays of the 4th edition of the "PLAY ON!" Project, on the 24 and 25 of March, at Theatro Chora in Nicosia.

THE PODIUM - Collection 2018, "Inner Dialogues." 2/3 July

The project THE PODIUM - Collection 2018, „Inner Dialogues“, which was held in Nicosia, aimed to give artists from Cyprus and abroad, regardless of age, the opportunity to share their work through a creative and inspirational two-day performance collection. The PODIUM is organised by LUNA ROSA Theatre Company under the auspices of the CCOITI.

International Festival of Ancient Greek Drama 2018 1 to 30 July

Six productions from Cyprus, Greece, Romania and Georgia, participated in the twenty-second edition of the "International Festival of Ancient Greek Drama", which was co-organised by the Cultural Services of the Ministry of Education and Culture, the CCOITI and the Cyprus Tourism Organisation.

Euripides' Trojan Women, directed by Andreas Christodoulides and produced by Theatro ENA, marked the opening of 2018's Festival. Stefi Productions, Roads & Oranges Films, Municipal and



Regional Theatre of Kozani and the Municipal and Regional Theatre of Veria presented in co-production the Aeschylean tragedy Agamemnon, directed by the internationally renowned Cezaris Grauzinis at Curium Ancient Theatre. The Hungarian theatre group Spectrum Theatre presented at "Skali" Amphitheatre, Aglantzia and at Paphos Ancient Odeon, Euripides' Medea, directed by Viola Török. The National Theatre of Northern Greece (NTNG) presented Euripides' tragedy Orestes, directed by the artistic director of the NTNG, Yannis Anastasakis, in a new translation by the Greek poet Yorgos Blanas at Curium Ancient Theatre. The second Cypriot production was Alcestis by Euripides, a production of the Fresh Target Theatre Ensemble, directed by Paris Erotokritou, presented at "Skali" Amphitheatre, Aglantzia, at Paphos Ancient Odeon and at Curium Ancient Theatre. The State Drama Rustaveli Theatre of Georgia presented Sophocles' tragedy, Electra, directed by the artistic director of the Rustaveli Theatre and internationally famous Robert Sturua, by Grigoris Karantinakis and Nikoloz Heine-Shvelidze, at Paphos Ancient Odeon and "Skali" Amphitheatre, Aglantzia.

The 22nd edition of the "International Festival of Ancient Greek Drama" was part of the celebrations of the European Year of Cultural Heritage, 2018.
Website: www.greekdramafest.com

Week of Cypriot Theatre Play in Athens – 6th Edition 19 to 23 September, Michael Cacoyannis Foundation, Athens

The sixth edition of the "Week of Cypriot Theatre

Activities – Centres Cyprus Centre of ITI (Europe)

49



Play in Athens" presented at the Michael Cacoyannis Foundation from 19th to 23th of September 2018 and organised by the CCOITI in cooperation with the Embassy of the Cyprus Republic in Athens – "House of Cyprus" and the Michael Cacoyannis Foundation, with the support of the Cultural Services of the Ministry of Education and Culture of Cyprus and the platform The Greek Play Project.

In the context of this year's edition, three selected Cypriot productions of Cypriot plays were presented: Sleep my Angel by Stelios Theocharous and Marina Frangeskidou, directed by Varnavas Kyriazis and produced by ETHAL (Limassol Theatre Development Company), The Iron Lady by Michalis Papadopoulos, a play inspired by the life of Margaret Thatcher, directed by Marinos Anogiriatis (produced by Versus Theatre), 18 Narratives based on the book of the Cypriot poet, painter and writer Niki Marangos (1948-2013), adapted and directed by Emiliios Charalambides and produced by the theatre group Prima Lux.

New logo of the Cyprus Centre of ITI

In October 2018, the CCOITI presented its new logo, replacing the old one from 1977, the year of its foundation. The new CCOITI logo, as a development of the old one, has as a point of reference the 'koilon' of the ancient theatre, in modern colouring and with clearly visible artistic, design and technical perfection. In the new logo, the simplicity of the design indicates a symbol rich in meaning, distinct, simple, and easily remembered by the public (spectator/reader/receiver). The redesign of the logo draws elements from the history of CCOITI and its diverse activity, giving the role and mission, as well as the evolution and diversity of CCOITI.

15th International Symposium on Ancient Greek Drama

3/4 November, A.G. Leventis Gallery, Nicosia

The "15th International Symposium of Ancient Greek Drama", which was co-organised by the Cultural Services of the Ministry of Education and Culture and the CCOITI, took place on the 3rd and 4th of November



2018 at the 'Constantine Leventis Amphitheatre' of the A.G. Leventis Gallery. The topic of the 15th Symposium was "Civil Conflicts in Ancient Drama".

The Symposium was composed of five sessions, which consisted of presentations relating to the study of civil conflict in ancient Greek drama, from the aspects of dramaturgical structure and content, subject matter, expressive conventions and manifestations at the individual and collective level, and presentations dealing with scenic and staging approaches. During these sessions, distinguished academics and theatre practitioners highlighted the multifaceted and multilevel approaches to the Symposium's topic. Twelve speakers from Cyprus, Greece, Ireland, Israel, Italy, Russia, the UK and the USA took part in the two-day Symposium.

EFFE – Europe for Festivals, Festivals for Europe (2019-2020)

The CCOITI continued its collaboration with the European Festivals Association by participating in the third edition of the EFFE Program – Europe for Festivals, Festivals for Europe (2019-2020), as the Hub in Cyprus.

Dramaturgy in contemporary dance with Guy Cools

15/16 December, Dance House Lemesos

The CCOITI and the Dance House Lemesos organised a two-day creative workshop on the dramaturgy of dance and the creative process under the title „The Dramaturgy in contemporary dance“ by Belgian dramatist, dance critic, and educator Guy Cools in Limassol.

Activities 2019

Honorary event dedication for Giorgos Neophytou 15 April

The CCOITI honoured in a modest ceremony on 15 April, at the Pallas Theatre Giorgos Neophytou, one of the most important living representatives of Cypriot dramaturgy, for his overall contribution to Cypriot theatre.

Waiting for Godot adapted
and directed by Kostas
Silvestros at Cypriot Theatre
Week at National Theatre
of Greece. Photo: Giorgos
Grigoropoulos

PLAY #5 - PLAY again! Stage
readings
Photo: Antonis Antoniou

Activities – Centres Cyprus Centre of ITI (Europe)

50



The CCOITI's publications in 2020, Theatre in Cyprus 2013-2014 & 15th International Symposium on Ancient Greek Drama

International Festival of Ancient Greek Drama 2019
Photo: Foto Larko



International Festival of Ancient Greek Drama 2019 28 June to 27 July 2019

International and national productions composed the programme of the "2019 International Festival of Ancient Greek Drama", co-organised by the Cultural Services of the Ministry of Education and Culture, the CCOITI and the Deputy Ministry of Tourism.

Emphasising the quality and collaboration with major theatre institutions and encouraging -for yet another year- local creation, a diverse and expansive programme offered to the spectators, locals and foreigners, with performances of a contemporary aesthetic and artistic approach to ancient drama, highlighting the range and prestige of the Festival inside and outside the Cypriot borders.

In the 23rd edition of the „International Festival of Ancient Greek Drama“, five theatre groups presented performances of ancient Greek drama: Euripides' Trojan Women, directed by Jaša Koceli and produced by the Slovene National Theatre Nova Gorica, Euripides' Hippolytus, directed by Emilio del Valle, a co-production of Maltravieso Teatro, La Almena Producciones and the Mérida International Classical Theatre Festival, Aristophanes' Lysistrata, directed by Tullio Solenghi and produced by the National Institute of Ancient Drama (Fondazione INDA) of the Syracuse Greek Theatre Festival, Euripides' Bacchae, directed by the internationally award-winning Izumi Ashizawa and produced by theatre company Belacqua Theatre, and Euripides' Iphigenia in Aulis, directed by Yannis Kalavrianos and produced by the National Theatre of Northern Greece.

Website: www.greekdramafest.com

Publications

14th International Symposium on Ancient Greek Drama, 2016

In 2019, the CCOITI published the proceedings of the "14th International Symposium on Ancient Greek Drama", which was held in Nicosia on July 11 and 12, 2016. The topic of the 14th Symposium was "The Lament in ancient Greek drama". The Symposium is



organised by the CCOITI and the Cultural Services of the Ministry of Education and Culture.
Activities 2020

Theatre in Cyprus 2013-2014

The bilingual edition, in Greek and in English language, Theatre in Cyprus 2013-2014, includes the Cypriot professional theatre and dance performances, which were presented in Cyprus during the theatrical period 2013-2014.

15th International Symposium on Ancient Greek Drama

The CCOITI published the proceedings of the "15th International Symposium on Ancient Greek Drama", which was held in Nicosia in November 2018. In this volume, which has 176 pages, the contributions and announcements of 10 of the participants at the Symposium are included, which focus on the topic of the Symposium, „Civil conflicts in the ancient drama“.

World Theatre Day

The CCOITI translated in the Greek language the WTD Message by Shahid Nadeem and communicated it to the press, the members of the CCOITI and the theatre community in Cyprus and in Greece.

In order to promote in Cyprus (also in Greece) the translated WTD Message, the CCOITI proceeded with its video reading.

International Dance Day 2020

The CCOITI translated in the Greek language the IDD Message 2020 by Gregory Vuyani Maqoma and communicated it to the press, the members of the CCOITI and the theatre and dance community in Cyprus and in Greece.

In order to promote in Cyprus (also in Greece) the translated IDD Message, the CCOITI proceeded with its video reading.

ITI General Assembly Special Edition 2020

10 to 15 December

The CCOITI participated in the Special Edition of the

Activities – Centres Cyprus Centre of ITI (Europe)

51



General Assembly of the I.T.I., which was held online, due to the pandemic, from December 10 to 15, 2020.

Activities 2021 "Perform Europe"

January 2021

The CCOITI participated in the new pilot program funded by the European Union, "Perform Europe", which it was aimed to distribute performing arts performances across borders (both through physical tours and digital distribution). In the first phase of the Program, which took place from December 2020 to January 2021, an attempt was made to map all the programs supporting and promoting the performing arts in the 41 countries participating in the Creative Europe Program of the EU.

Body and Time

20/21 March, Egomio Cultural Centre, Nicosia

In the midst of the unprecedented conditions of the pandemic, as well as the restrictive measures to combat its spread, the CCOITI, in collaboration with the choreographer Andromachi Dimitriadou Lindahl and the Egomio Cultural Centre, organised the two-day activity „Body and Time“, which took place on the 20th and 21st of March, 2021 at Egomio Cultural Centre. „Body and Time“ is aimed at the general promotion of the art of contemporary dance in Cyprus and at highlighting the Cypriot dance activity, seen through the prism of dancers over 40 years old, whose artistic status is called into question due to their „mature“ age. Six choreographers presented their own approach and treatment of the passage of time through their performances: Hamilton Monteiro, Elena Christodoulidou, Alex Michael, Andromachi Dimitriadou Lindahl, Roula Kleovoulou, Chloe Melidou.

World Theatre Day

The CCOITI translated in the Greek language the World Theatre Day (WTD) Message 2021 by Helen Mirren and communicated it to the press, the members of the CCOITI and the theatre community in Cyprus and in Greece.



15th International Symposium on Ancient Greek Drama, 2018 at A.G. Leventis Gallery, Nicosia.

Aeschylus Prometheus Bound Director Daniele Salvo at the International Festival of Ancient Greek Drama 2021
Photo: Nicos Mylonas

In order to promote in Cyprus (also in Greece) the translated WTD Message 2021, the CCOITI asked the award-winning actress and director Despina Mpempedeli, well-known in Cyprus, Greece and abroad, to read the translated message. As the video of the World Theatre Day message reading was to be promoted inside and outside Cyprus, the CCOITI chose the visualisation of the message, Cyprus Theatre Museum in Limassol as the most ideal „place“ for the presentation of the history of the modern Cypriot theatre.

International Dance Day 2021

The CCOITI translated in the Greek language the IDD Message by Friedemann Vogel and communicated it to the press, the members of the CCOITI and the theatre and dance community in Cyprus and in Greece.

Series of online lectures on „Theatre in Cypriot society“

9 to 30 June

The Cyprus Youth Organisation and the CCOITI co-organised a series of online lectures on „Theatre in Cypriot society“ with the aim of highlighting the social character that theatre assumes and developing a discussion on how various socio-cultural issues are reflected through the theatre.

International Festival of Ancient Greek Drama 2021

2 to 30 July

Emphasising the quality and cooperation with distinguished theatrical organisations, a diverse and extroverted programme was offered to the spectators, with performances of a modern aesthetic and artistic approach to the ancient drama, highlighting the scope and prestige of the Festival locally and abroad.

In the 2021's edition, five esteemed theatre companies from Greece, Israel, Italy and Cyprus presented performances of ancient Greek drama at Curium Ancient Theatre, in Limassol and at „Skali“ Amphitheatre, in Aglantzia: Aristophanes' Ecclesiazusae, in an original version of a contemporary, folk operetta in translation,

Activities – Centres Cyprus Centre of ITI (Europe)

52



Ceremony Cypriot Receivers of the EFFE Festival Label 2017-2018

Photo: Maria Erotokritou

Opening night of International Festival of Ancient Greek Drama" 2018 Euripides Trojan Women at Paphos Ancient Odeon.

Photo: Foto Larko



libretto and music by Stamatis Kraounakis and directed by Marianna Calbari [a production by the Greek Art Theatre (Theatro Technis) Karolou Koun], Sophocles' Antigone, one of the most complete texts of ancient Greek drama, presented by the Jerusalem Khan Theatre under the direction of Udi Ben Moshe, one of the most significant directors of Israel, the National Theatre of Greece returned to the Festival, eleven years later, with Aristophanes' The Knights, directed by the distinguished choreographer and director Konstantinos Rigos, Euripides' Medea directed by Aliki Danezi Knutsen and produced by Roads and Oranges Film Productions, and Aeschylus' Prometheus Bound, staged by the Associazione Culturale Dide Di Michele Dio and the Fahrenheit 451 Teatro of Italy, under the direction of the award-winning director, Daniele Salvo. Web: www.greekdramafest.com

PLAY#5 – PLAY again! – 5th edition

November 2020 – December 2021

The CCOITI and the Cyprus Theatre Organisation (THOC) organised the fifth edition of the PLAY Project, titled "PLAY#5 - PLAY again!". In much the same manner, with an open call for new plays, a team of coaches were waiting at hand to read away, give comments to playwrights and go through the coaching procedure with selected plays. Seven new Cypriot plays presented on stage readings on December 17, 18 & 19, 2021, at THOC's New Stage.

The fifth edition of the PLAY is characterised by innovative actions such as the realisation of playwriting workshops, as well as the publication of the plays of the Program. An independent committee made up of theatre professionals from Cyprus, Greece, and the U.K. watched the staged readings and selected four of them for inclusion in a volume which will be published at the end of 2022.

Programme "New Stages Southeast"

2021 – 2023

The CCOITI has been collaborating since 2021 with the Goethe Institute in Cyprus on the Programme "New Stages Southeast". "New Stages Southeast" invites playwrights and theatre professionals from Southeast



Europe to exchange and develop current materials and themes. The exchange takes place within the countries of Southeast Europe and with authors from Germany.

Activities 2022 (until November)

Workshop on „Theatrical translation: theory and practice“

19 and 26 February 2022

The Cyprus Youth Organisation and the CCOITI organised a workshop on the topic of theatrical translation, with Dr Konstantinos Kritsis as a speaker. The workshop was held in four parts on 19 and 26 February 2022.

International Festival of Ancient Greek Drama 2022

6 July 6 to 6 August

The 25th-anniversary edition of the Festival, which took place from July 6 to August 6, 2022, included five productions of the highest artistic standards with a contemporary aesthetic and artistic approach to ancient Greek drama, staged by important theatre organisations. The productions were presented at Ancient Odeon in Paphos, Makarios III Amphitheatre in Nicosia and Curium Ancient Theatre in Limassol.

The Festival opened with Oedipus the King by Sophocles, from Bosnia Herzegovina, in a joint production between the National Theatre of Sarajevo and the MESS International Theatre Festival, directed by the Slovenian director Diego de Brea. The Atalaya Theatre of Spain presented Electra.25, based on the two homonymous tragedies by Sophocles and Euripides and directed by Ricardo Iniesta. The Poreia Theatre of Greece participated in Aeschylus's masterpiece, Prometheus Bound, translated by Giorgos Blanas and directed by Aris Biniaris, with a distinguished cast. The National Theatre of Northern Greece returned to the Festival after a three-year absence, with Euripides' Helen, translated by Pantelis Boukalas and directed by Vasilis Papavassiliou, with a numerous cast of actors and musicians on stage. The National Theatre of Greece presented the emblematic

Activities – Centres Cyprus Centre of ITI (Europe)

53



Ajax by Sophocles, directed by Argyris Xafis, with a cast of major leading actors and artists.

The "2022 International Festival of Ancient Greek Drama" was co-organised by the Deputy Ministry of Culture, the CCOITI and the Deputy Ministry of Tourism.

Web: www.greekdramafest.com

"Cypriot Theatre Week" – 1st edition

20/21 September, National Theatre of Greece

With two performances on September 20 and 21, the CCOITI -in collaboration with the National Theatre of Greece- presented the first "Cypriot Theatre Week", in Athens, on the stages of the National Theatre. The goal of this activity is the promotion and knowledge of contemporary Cypriot theatrical creation in the Greek area, the promotion of notable theatrical productions outside the Cypriot borders, as well as the creation of an artistic dialogue with Greek theatre groups and the general public.

In this year's first edition of the "Cypriot Theatre Week", which is an evolution of the "Week of Cypriot Theatre Play in Athens", the following two productions participated, which were presented on the Cypriot theatre stages during 2020 and 2021: A German Life by Christopher Hampton, directed by Andreas Araouzos and produced by Satiriko Theatre & Alpha Square, and performed by the acclaimed actress Despina Mpempedeli, and Samuel Beckett's Waiting for Godot, adapted and directed by Kostas Silvestros and produced by AntiLogos Theatre.

The "Cypriot Theatre Week" was organised by the CCOITI, with the support of the Deputy Ministry of Culture of the Republic of Cyprus and the Embassy of the Cyprus Republic in Athens – "House of Cyprus".

16th International Symposium on Ancient Greek Drama

5/6 November, A.G. Leventis Gallery, Nicosia

The "16th International Symposium of Ancient Greek Drama", which was co-organised by the Deputy Ministry of Culture and the CCOITI, took place on the 5th and 6th of November 2022 at the 'Constantine Leventis Amphitheatre' of the A.G. Leventis Gallery.



The topic of the 16th Symposium was "Aristophanes, modern or up-to-date? Approaches and readings".

The objective of the Symposium's organisers was to present a variety of theoretical approaches, comprising dramatic analysis, theatre semiotics, sociology, reception theories etc. At the same time, the contribution of theatre practitioners was considered essential in terms of presenting insights or conclusions through their personal involvement in the stage presentation of Aristophanes' comedy.

Ten academics from Czechia, Cyprus, Greece, the UK and the USA, and seven acclaimed theatre professionals from Cyprus and Greece, took part in the two-day Symposium.

Cyprus Centre of ITI

Board of Directors

President Varnavas KYRIAZIS, actor, director; Vice President: Andreas ARAOUZOS, director, actor; Secretary: Emiliios CHARALAMBIDES, academic, director, Treasurer: Paraskevas POLYCARPOU, actor

Members

Eleni ANASTASIOU, teatrologist; Marios CONSTANTINOU, actor; Maria KYRIAKOU, director; Maria MANNARIDOU KARSERA, director; Nicos THEOPHANOUS, tv director

Director

Christos Georgiou, teatrologist, MA in Theatre Studies

Report submitted by Christos Georgiou, Director of Cyprus

Centre of ITI

Email: info@ccoiti.org.cy

Website Centre:

www.ccoiti.org.cy website International Festival of Ancient Greek Drama:

www.greekdramafest.com

Despina Mpempedeli performed A German Life by Christopher Hampton, directed by Andreas Araouzos at the National Theatre of Greece).

Cypriot Theatre Week at National Theatre of Greece 2022

Photos:

Giorgos Grigoropoulos

Activities – Centres

Egyptian Centre of ITI (Arab Countries)

54



Activities 2017

- January: The President of the Egyptian Centre, Dr Nehad Selaiha, passed away.
- July: Three board members participated in and attended the 35th World Congress from 14 to 22 July 2017 in Segovia, Spain.
- Celebration of the World Theatre Day at the Egyptian National Theatre in attendance of the Egyptian Minister of Culture.

Activities 2018

- Hazem SHEBL, Secretary-General of the Egyptian Centre of ITI and Vice President of OISTAT, attended the ITI 70th Anniversary Celebration in Hainan, China, from 23 to 26 November 2018.
- World Theatre Day Message Celebration and publish it on many different social media pages and supply media and newspapers with the Arabic translation.

Activities 2019

- African Theatre Designers Exhibit at Prague Quadrennial for the first time.
- African Theatre Set, Costume and Light designers from seven African Countries, exhibit their designs for the first time in the 14th Prague Quadrennial of Performance Design and Space. Sponsored by ITI, organised and curated by: Hazem Shebl.
- World Theatre Day Message Celebration and publish it on many different social media pages and supply media and newspapers with the Arabic translation.

Activities 2020

- The Egyptian Centre participates ITI General Assembly Special Edition 2020 from 10 to 15 December 2020 online
- World Theatre Day Message Celebration and publish it on many different social media pages and supply media and newspapers with the Arabic translation.

Activities 2021

- The Egyptian Centre supports the 2nd Cairo International Festival for Experimental Theatre.
- World Theatre Day Message Celebration and publish it on many different social media pages and supply media and newspapers with the Arabic translation.

Activities 2022

- The Executive Council of ITI worldwide approves the reorganisation of the Egyptian Centre of IT. Hazem Shebl has been elected as President of the Centre ITI Egypt.
- World Theatre Day Message Celebration and publish it on many different social media pages and supply media and newspapers with the Arabic translation.

Facebook: www.facebook.com/ITI-Egypt-The-International-Theatre-Institute-Egypt-Center-1614519592112890/?fref=ts.

Report submitted by Hazem Shebl, President of Egyptian Centre of ITI

Activities – Centres

Estonian Centre of ITI (Europe)

55



Activities 2017

July

The delegation of Estonian ITI took part in the ITI 35th World Congress "ACT! Performing Arts Transforming the World" in Segovia. Members of the delegation were Anu Lamp, president of the Estonian ITI, Kirsten Simmo, managing director of the Estonian ITI and students of the Estonian Academy of Music and Theatre Teele Pärn and Ingmar Jöela.

The first issue of Estonian Theatre, an English-language newspaper introducing the Estonian performing arts, was published by Estonian Theatre Agency.

August

In cooperation with SAAL Biennial Festival, an international seminar, "theatre|readiness", was held in Kanuti Gildi SAAL in Tallinn. The participants included Piotr Gruszczyski from Poland, Rima Najdi from Lebanon/Germany, Valters Silis and Janis Balodis from Latvia etc.

September

The yearbook Teatrielu 2016 was published in cooperation with Estonian Theatre Union. Estonian Theatre Festival Draama 2017 took place in Tartu. Estonian Theatre Agency was responsible for inviting foreign guests to see the festival performances and take part in the feedback session.

October

The drama contest organised by Estonian Theatre Agency attracted 65 participants. The winning play was "Kirvetüü" by Ott Kilusk.

November

The fifth Estonian contemporary performing arts showcase, draamamaa.weekend, organised by Estonian Theatre Agency and participating theatres, took place in Tallinn. The festival is aimed at foreign theatre professionals, festival curators and theatre managers.

December

Liisi Aibel, the international relations coordinator of the Estonian Theatre Agency, took part in the ITI European Regional Council meeting and the Award Ceremony of the Europe Theatre Prize and the Europe Prize Theatrical Realities in Rome. Estonian avant-garde theatre NO99 was one of the winners.

Activities 2018

March

NUKU Theatre (Estonian Theatre for Young Audiences) hosted the Estonian Annual Theatre Awards Ceremony on the 27th of March, 2018. The World Theatre Day message, written by Simon McBurney, was translated into Estonian by Anu Lamp and distributed by Estonian Theatre Union and Estonian Theatre Agency.

April

The International Dance Day message, written by Ohad Naharin, was translated into Estonian by Triin Sinissaar and distributed by the Estonian Theatre Agency and the Estonian Union of Dance Art and Dance Education.

Activities – Centres Estonian Centre of ITI (Europe)

56



Siret Campbell, Orbán Eszter, Laurent Muhleisen, Szabó Attila, Lakos Anna at discussion panel on Estonian dramaturgy in Budapest 2020
Photo: Liisi Aibel



June

Estonian Theatre Agency was a partner to the Nuremberg State Theatre in organising an international drama contest Talking About Borders. The participating playwrights were from the Baltic States, and the winner of the contest became Karl Koppelmaa from Estonia with the play Singing Green. The second issue of the English-language newspaper, Estonian Drama, was published. The focus of the current number lies on Estonian dramaturgy.

August

To introduce the Estonian theatre system and statistics to foreign audiences, the English-language booklet Estonian Theatre in Numbers 2017 was published.

September

In cooperation with the Estonian Theatre Festival Draama, the Baltic Theatre Forum was organised in Tartu. Around 40 foreign guests, including delegations from Latvia and Lithuania, were invited to watch the performances of the Estonia 100 special program „Tale of the Century”. In addition to the performances, there was an international conference, BALTIC LINES, organised together with the University of Tartu Department of Literature and Theatre Studies. Speakers introduced the most exciting contemporary theatre texts from Estonia, Latvia and Lithuania, concentrating on three topics: national identity, export potential and the secret of comedies.

The e-publication of the conference Baltic Lines includes 9 conference papers together with photos. The yearbook Teatrielu 2017 was published in cooperation with Estonian Theatre Union.

October

In cooperation with the Estonian Children's Literature Centre, VAT Theatre and NUKU Theatre, the drama contest of the plays for young audiences was held. The winner of the first prize was Reeli Reinaus with the play “The World to Which I Belong” (translated into English by Adam Cullen).

Kirsten Simmo took part in the ITI European Regional Council meeting in Bucharest, Romania.

November

The sixth Estonian contemporary performing arts showcase, draamamaa.weekend, organised by Estonian Theatre Agency and participating theatres, took place in Tallinn. The festival is aimed at foreign theatre professionals, festival curators and theatre managers.

Activities 2019

March

Rakvere Theatre hosted the Estonian Annual Theatre Awards Ceremony on the 27th of March, 2019. The World Theatre Day message, written by Carlos Celdrán, was translated into Estonian by Anu Lamp and distributed by Estonian Theatre Union and the Estonian Theatre Agency.

April

To celebrate International Dance Day on the 29th of April, the seminar theatre | dance was organised by the Estonian Theatre Agency and Sõltumatu Tantsu Lava. The seminar took place in Sõltumatu Tantsu Lava and dealt with topical issues in the Estonian dance scene, mapped and analysed the current state of the dance field and looked to the future.

The International Dance Day message, written by Karima Mansour, was translated into Estonian by Triin Sinissaar and distributed by the Estonian Theatre Agency and the Estonian Union of Dance Art and Dance Education.

June

The booklet New Estonian Drama, published by the Estonian Theatre Agency in 2019, consists of introductions and annotations of 10 new Estonian plays translated into English.

September

The booklet Estonian Theatre in Numbers 2018 was published together with the yearbook Teatrielu 2018 (in cooperation with Estonian Theatre Union).

Activities – Centres Estonian Centre of ITI (Europe)

57



Estonian dramaturgy café in Zagreb 2022
Photo: Eurokaz.



October

The winner of the Estonian Theatre Agency's drama contest 2019 became Piret Jaaks with the play “Rites of Passage” (translated to English by Adam Cullen). Anu Lamp took part in the ITI European Regional Council Meeting in Maribor, Slovenia.

November

Estonian Theatre Agency introduced the Estonian dramaturgy in Moscow together with the guest performances of Vaba Lava and Theatre R.A.A.A.M. Meyerhold Centre presented staged readings of Andrus Kivirähk's Alias, translated by Irina Svidlov and directed by Nikita Juskov, and Mart Kivastik's play The Creator, translated by Veera Prohhorova and directed by Mart Kivastik.

The seventh Estonian contemporary performing arts showcase, draamamaa.weekend, organised by Estonian Theatre Agency and participating theatres, took place in Tallinn. The festival is aimed at foreign theatre professionals, festival curators and theatre managers.

Activities 2020

March

In cooperation with the Hungarian ITI Centre and the Estonian Institute in Budapest, staged readings of the plays “Something Real” by Martin Algus and “Beatrice” by Siret Campbell took place in Jozsef Attila theatre in Budapest. Both readings were staged by Hungarian director and dramaturg Sandor Guelmino together with actors from the Jozsef Attila Theatre. In addition to the readings, a roundtable on Estonian drama and a meeting with the playwrights Siret Campbell and Martin Algus took place at Magveto Cafe.

The Annual Theatre Awards Ceremony was cancelled due to COVID. The winners were announced in a special TV programme on Estonian Public Broadcasting. The World Theatre Day message, written by Shahid Nadeem, was translated into Estonian by Anu Lamp.

April

The International Dance Day message by Gregory

Vuyani Maqoma was translated into Estonian by Triin Sinissaar and distributed by the Estonian Theatre Agency and the Estonian Union of Dance Art and Dance Education.

September

The booklet Estonian Theatre in Numbers 2019 was published together with the yearbook Teatrielu 2019 (in cooperation with Estonian Theatre Union).

November

Versmė festival of contemporary dramaturgy in Lithuania focused on Estonian drama and, together with the Estonian Theatre Agency, chose three Estonian plays to translate into Lithuanian: Siim Nurklik's „Am I Alive Now?”, Jaan Kruusvall's „The Ringing of the Plains” and Martin Algus' „Sulphur Magnolias”. The staged readings of the plays took place online on three consecutive evenings. In addition to the readings, the authors Siim Nurklik and Martin Algus met the directors Greta Štiormer and Eglė Švedkauskaitė in an online discussion. Andra Teede conducted an online workshop on writing a docudrama, „Writing about feelings”. As a result of the festival, the play „Sulphur Magnolias” was staged by the director Eglė Švedkauskaitė in the Lithuanian National Theatre (premiere on January 2022).

The third issue of an English-language newspaper - Estonian Up & Coming, was published to introduce young Estonian performing artists and new trends in the performing arts field.

The Estonian contemporary performing arts showcase draamamaa.weekend 2020 was cancelled due to COVID.

December

Estonian ITI Centre took part in the virtual congress of ITI with a video presentation introducing the Estonian Theatre Agency, Estonian Theatre Festival Draama, platform electron.live and the CPPM master program of The Estonian Music and Drama Academy: <http://iti-congress.org/centres.html>.

Activities – Centres Estonian Centre of ITI (Europe)

58



World Theatre Day 2018
celebration, Estonian
Theatre for Young
Audiences in Tallinn
Photo: Jaanus Lensment



Activities 2021

March

The Annual Theatre Awards were announced in a special TV programme on Estonian Public Broadcasting. The World Theatre Day message, written by Helen Mirren, was translated into Estonian by Anu Lamp.

A video excerpt of Estonian Youth Theatre's production „ÜLT” (directed by Renate Keerd) was part of the ITI World Theatre Day webcast on 27 March.

April

An excerpt of Jette Loona Hermanis and Johhan Rosenberg's production „Eden Detail” (Kanuti Gildi SAAL) was added to the International Dance Day webcast on 29 April.

The International Dance Day message by Friedemann Vogel was translated into Estonian by Triin Sinissaar and distributed by the Estonian Theatre Agency and the Estonian Union of Dance Art and Dance Education.

September

The yearbook Teatrielu 2020 was published in cooperation with Estonian Theatre Union. The chapter on annual theatre statistics included the article “The first year of Covid-19”.

For the first time, the Estonian contemporary performing arts showcase draamamaa.weekend joined hands with the biggest annual drama festival Draama. International guests were invited to see both programs in Tallinn and Tartu. As part of the Draama festival, Baltic Theatre Forum also took place in Tartu. The central event of the Forum was the conference

„Baltic Reflections”. The conference aimed to look at whether and how the neighbours are portrayed in theatre, which Baltic texts have been staged and what kind of cooperation there is between theatre makers from the three countries.

October

The winner of the Estonian Theatre Agency's drama contest 2021 became Katariina Libe with the play “Sprouts” (translated to English by Adam Cullen).

A staged reading of Siret Campbell's play “Beatrice” took place in the theatre hall of the Zbigniew Raszewski Theatre Institute in Warsaw, Poland. The play was translated into Polish by Anna Michalczyk-Podlecki, directed by Olga Cikowska and performed by TR Warszawa actors.

November

A staged reading of Andrus Kivirähk's play „Estonian Funeral” took place in Kaliningrad, Russia, in cooperation with the Kaliningrad Drama Theatre and the Estonian Embassy in Moscow.

Activities 2022

March

Russian Theatre in Tallinn hosted the Estonian Annual Theatre Awards Ceremony on the 27th of March, 2017. The World Theatre Day message, written by Peter Sellars, was translated into Estonian by Anu Lamp and distributed by Estonian Theatre Union and Estonian Theatre Agency.

Activities – Centres Estonian Centre of ITI (Europe)

59



Liis Vares presentation
during the theatre |
dance seminar 2019 at the
Independent Dance Scene
Photo: Mart Laul



April

Budaörs Latinovits Theatre in Budapest hosted the staged reading of Andra Teede's play “45 339 km² of Bog”, translated into Hungarian by Bence Patat. The director of the reading was Bence Böröndi. The staged reading was followed by a conversation with the author. At the same event, the presentation of the book „Valami igazi”, containing seven Estonian plays translated into Hungarian, took place. The book is compiled by Ildikó Sirató and published by Napkút Kiadó, Budapest 2022. The event was organised in cooperation with Hungary's Hungarian ITI Centre and Estonian Institute.

The staged readings of Ivar Põllu's „Past Continuous” and Mart Aas's „Duality” took place at the Dirty Deal Theatre in Riga. The plays were staged by the Latvian new-generation directors Sabine Ozoliņa and Henrijs Arājs. The readings were followed by a conversation with the authors led by Dirty Deal Teatro's playwright Jānis Balodis. The plays were translated into Latvian by Maima Grīnberga.

The International Dance Day message by Kang Sue-jin was translated into Estonian by Triin Sinissaar and distributed by the Estonian Theatre Agency and the Estonian Union of Dance Art and Dance Education.

May

Kirsten Simmo took part in the ITI European Regional Council online meeting. Estonian ITI made a proposition to suspend the membership of the Russian ITI in the European Regional Council for the period of Russian war and genocide against the Ukrainian people.

June

Estonian Theatre Agency presented Estonian documentary dramaturgy in Zagreb together with the performances of Vaba Lava in Croatia's theatre festival EURIJALA. Theatre researcher and critic Madli Pesti gave the Croatian audience an overview of the Estonian documentary dramaturgy. The authors Mari-Liis Lill, Paavo Piik, Martin Alguš and Liis Aedmaa, read excerpts from the documentary-based plays „Magic Mend ..”, „Something Real” and „Mother's Day”. The reading was concluded with a panel discussion focusing on the differences and similarities between Estonian and Croatian theatre, moderated by Gordana Vnuk, the artistic director of the festival.

Contact: info@teater.ee
Website: www.teater.ee

President: Anu Lamp; Managing Director: Kirsten Simmo; International Relations Coordinator: Liisi Aibel

Report submitted by Kirsten Simmo, Managing Director of Estonian Centre of ITI

Activities – Centres Finnish Centre of ITI (Europe)

60



Punch Up! Resistance and Glitter, winner of TINFO's Thalia Prize for Best Performance in 2022. In picture: Mira Eskelinen. Photo: Linnea Stara (TINFO)



Activities 2017-2022

TINFO – Theatre Info Finland, the Finnish ITI Centre, is an expert organisation within the Finnish performing arts sector. TINFO offers mentoring, compiles statistics, and cooperates with national and international theatre professionals. TINFO promotes Finnish performing artists and their works internationally, awards grants to translators of Finnish plays, and regularly publishes newsletters in Finnish and English. During the last six years, TINFO has particularly focused on highlighting questions brought up by the #meetoo movement within the Finnish performing arts field (see the report Power, Responsibility, and Equal Treatment in 2018) and as a strategic partner to the Finnish Ministry of Education and Culture, provided estimates and reports on the effects of the Covid-19 pandemic on the theatre sector. TINFO is now and for the foreseeable future focused on rebuilding of the theatre field.

The World on Stage (2021-2024)

The World on Stage project and TINFO's Advisory Board will introduce 75 plays in total from all around the world to Finnish theatres and theatre groups. The Finnish Cultural Foundation and the Swedish Cultural Foundation in Finland support theatres that wish to have foreign plays translated and produced.

World Theatre Day Celebrations

TINFO annually challenges the "Theatre of the Year" to produce a recording of the World Theatre Day message and to share it on social media. During the pandemic, tens of other theatres have begun to do the

same, and the videos are shared widely. In addition, TINFO has organised play readings (by playwrights Sivan Ben Yishai in 2019, Christoffer Mellgren in 2021, and Taha Adnan in 2022) and held seminars on a variety of topics in conjunction with the celebrations.

Collaboration with Artists at Risk

TINFO has collaborated with the Artists at Risk organisation since the fall of 2021 by helping persecuted artists and cultural workers find art residencies in Finland. The collaboration was extended during the spring of 2022, as Ukrainian and dissident Russian and Belarusian artists sought refuge in Finland.

Play Readings, Seminars, and Workshops

TINFO annually supports play readings of Finnish plays around the world. In recent years TINFO has established a particularly close collaboration with FinnDrama (SE), the New Nordics Festival (UK), Pink Pavillion (DK), the Lubimovka Festival (RU), and Plataforma Fluorescente (AR). TINFO also organises workshops for translators of Finnish plays into other languages biannually. In addition, TINFO has annually organised seminars and talks on topical matters in collaboration with other partners.

Showcases and Networking Opportunities

TINFO regularly invites performing arts experts to Finland for showcases and festivals and organises showcases in collaboration with partners within the performing arts field. In addition, TINFO organises study trips abroad for Finnish performing art professionals.

Activities – Centres Finnish Centre of ITI (Europe)

61



Theatre Statistics

TINFO produces annually some of the most extensive performing arts statistics in the world. The statistics include data on income, expenditure, personnel, performances, and spectators. More than a hundred statistical graphs and tables are compiled from data provided by around 250 producers of Finnish theatre, dance, and circus.

Databases

TINFO maintains tens of different databases on the Finnish performing arts. Among these is the database New Plays from Finland, a database on play translations, and Ilona – a database on Finnish theatre performances since the late 19th century with nearly 39 000 entries.

Board (2022)

Office Bearers: Linnea STARA (director), Piia VOLMARI (statistics), Hyde HYTTI (international and transcultural affairs), Mikko KARVINEN (research & administration), Sari HAVUKAINEN (communications manager), Jenni YLINTALO (communications officer).

Board: Mikko KANNINEN (chair), Emilia JANSSON, Samuli NORDBERG, Anna NIGUMANN, Kaisa PAAVOLAINEN, Riko SAATSI, Antti TIMONEN, Mika VAINIO, Anna VEIJALAINEN, Carita VÄLITALO.

www.tinfo.fi

Instagram @theaterinfofinland

Facebook TINFO-Teatterin-tiedotuskeskus

Report submitted by Linnea STARA, director of Finnish Centre of ITI

Email address: linnea.stara@tinfo.fi

The Future is Present program at the Tampere Theatre Festival 2022. Hyde Hytti, Märt Meos, Akse Pettersson, Aaron Wright, Harald Thompson Rosenström, Hilka-Liisa Iivanainen, Roman Pawłowski and Linnea Stara. Photo: Hyde Hytti (TINFO)

Discussion at Finnish National Theatre on new Ukrainian plays after a reading of Serhiy Zhadan's Bread Truce Photo: Linnea Stara (TINFO)

Recording of World Theatre Day message by the Finnish National Opera and Ballet in 2022.

Segunda Naturaleza by Pipsa Lonka performed at international dramaturgy festival in Buenos Photo: Sol Schiller

Activities – Centres French Centre of ITI (Europe)

62



Photos:
Pieryk Vanneville, ASTA
Centre de documentation
ITI
Cie Créa
Pieryk Vanneville, ASTA



2018-2022

2018

After 20 years of absence, reopening of the French Centre of ITI, following the appointment of Jean-Charles BIROTHEAU as President by the Executive Board meeting in Prague on 16 September.

2019

September

- Official opening of the ITI French Center;
- 36th edition of the European Heritage Days (Diversity of cultural expressions - intangible heritage exhibition).

November

- Participation in the international competition of authors and writers with the ITI Centre of Israel and the Jewish Theater Institute.
- Louis Mallié - French author, director and actor and member of the French ITI Center received the first Prize for the theatrical adaptation of Sholem Aleichem's short stories.

2020

January

In connection with the transmission of knowledge, attitudes and values, the theatrical conference for schools and teachers on the theme „Do not love Phaedra“, was programmed by the French Center of ITI with the Company „Les Mains dans les Poches“.

March 17, 2020: Confinement due to the Covid-19 pandemic. Cancellation of all our programming.



April

- Cancellation of the World Theatre Day (La Roche sur Yon and Angers).
- Cancellation of the training workshop from 14-24 April „Towards a creative actor“ in partnership with ARTA, with the objective of opening to diversity and other cultures.
- Cancellation of the interventions between 27-29 April on the occasion of the International Dance Day in Angers.
- Cancellation of the International Day of Dance in Angers, after 19 years of absence in France of this event, illustrated by the spectacle Lorenzaccio interpreted by the couple Pietragalla/Derouault and the troop of the Theater of the Body.

September

Participation in the 37th European Heritage Days with the theme „Education, a chance for life“. The subject chosen by the French Center was to present a scenographic tale on Il était une FOI, l'hôtel des Pénitentes.
29 October: Reconfinement due to the Covid-19 pandemic.

2021

February

Creation of the Center for Arts and Health Studies and Research: CERAS

The Center for Studies and Research „CERAS“ offers awareness and support programs to strengthen the well-being and health of members, individuals or groups, of the contracting partners. The implementation of these programs calls for either proven and validated practices

Activities – Centres French Centre of ITI (Europe)

63



Photos:
Centre français ITI
Laboratoire Ethno-
scénologie Université Paris 8



or new and innovative practices. In order to respond to requests formulated by the socio-economic or cultural civil society, the Study and Research Center relies on artists or companies whose contributors are certified by the French ITI Center.

Fields and practices concerned

- Performing arts: Theater, Music, Dance...
- Visual arts: Drawings, Paintings, Sets...
- Writing: Dramaturgy, Poetry...

March

World Theatre Day
Performance of the Créa Company, member of the French Center of the ITI: solo of puppets in human size.

April

International Day of Dance

November

The French National Commission for UNESCO „CNFU“ has accredited the French Centre of ITI as a member of the French Clubs for UNESCO movement, for the period 2021-2024.

2022

January

Memorandum of Understanding and International Partnership

Signed between the French ITI Center and Sharjah City for Humanitarian Services (SCHS) - United Arab Emirates - for a period of five years, tacitly renewable, whose main goals are among others

- Setting up training in the field of Arts and Health for the staff of SCHS.

- To guarantee the place of artistic creation and international cultural expression in favor of the development of Arts and Health.

- To develop innovative methods and actions in favor of people with disabilities.

March

Celebration of the World Theatre Day

April

Setting up of the international competition of theatrical writing inspired by the life and work of Joachim du Bellay. Within the framework of the 500th anniversary of the birth of Joachim du Bellay - Round table „French language and linguistic diversity“.

Concert at the Chapelle des Ursules

The French Center has organized a concert for the Red Cross and to help Ukrainian refugees. The concert is given by three musicians of the Orchestre national des Pays de Loire, on April 27 at La Chapelle des Ursules, in Angers. Music : Goldberg Variations by Johann Sebastian Bach, adapted for string trio. With Sabine GABBE - Violin, Damien SECHET - Viola, and Justine VERVELLE – Cello

Celebration of the International Day of Dance

May

What a Molière! Creation of the Théâtre de l'Échappée Partner of the French Center of ITI within the framework of the "Year Molière", text and direction by François BECHU, tour in the departments of Mayenne and Maine et Loire.

Professional training and international exchanges

Setting up international exchanges and internships within the framework of the training courses of the Higher Education establishments of the Performing Arts, affiliated to the French Center of ITI: Apprentice Training Center (CFA), Pietragalla/Derouault (Alfortville), Higher Academy of Theatre of Anjou - ASTA. A professional training in Theatre and Musical Comedy directed by Mr. Pieryk VANNEUVILLE, member and partner of the ITI French Center.
194 students, 63 shows per year.

Establishment of the International Workshop for the Exploration of Theatre Arts

The International Workshop for Exploring the Art of Theatre was initially the result of experiments carried out mainly in Europe, South America and Iran, in collaboration with the French Center of ITI and the research team in ethno-scenology of the University of Paris 8.

Board of Directors 2022

President:
Jean-Charles BIROTHEAU
1st Vice President: Michel BASLE
2nd Vice-President:
Claude RELIAT
General Secretary:
Françoise BERNARD
Treasurer: Jean-Yves BARDIN
Advisors: Pieryk VANNEUVILLE
(theater and musical comedy training) and François BECHU
(theater)

Report presented by Jean-Charles BIROTHEAU, President of the French ITI Center.

Activities – Centres

Georgian Centre of ITI (Europe)

64



The Georgian Centre of ITI intends to develop local alliances with partners and bilateral cooperation with different National Centres of ITI. The Georgian Centre has no funding from the state. It operates through projects, fundraising, and linking support by partner institutions. It intends to develop institutional membership for local performing arts institutions. Without this initiative, the National Centre of Georgia will have a regular problem paying international membership fees. All staff work as volunteers to run programs. The Centre is working with all ITI Centres who are willing to cooperate with the Georgian Centre, working on the development of a Europe Asian Silk Road Cultural Hub.

The main local partners of the Georgian Centre are the Arts Research Institute of Georgia (ARI), the Youth National Palace, Sokhumi Theatre, Georgian Technical University, Theatre and Film University and many others.

Institutional Initiatives by the Georgian Centre

- 2017 Re-opening of Gurdjiev Institute Tbilisi
- 2019 Establishment with other partners – Human Development and Culture International School (HDACIS) in the rural area as International Centre for Performing Arts Education and Europe Asian Silk Road Cultural Hub.
- Project Creative Force – Georgian and Swedish Centre of ITI– co-production “Playing Shailock”, 2019-2022

Activities 2017

- Seminar in Shanghai – for Shanghai Theatre Academy– with participation of the Arts Research Institute of Georgia, discussion of a performing arts mapping project.
- Georgian-Iran Performing Arts platform meeting in Poti, Georgia

Activities 2018

- Cooperation with Swedish Centre of ITI – participation of the Georgian team in the Stockholm Festival
- Cooperation with Croatian Centre of ITI – participation in the Croatian Showcase
- Georgian-Iran Performing Arts platform meeting in Tehran
- Hosting of Swedish Centre of ITI’s creative team for project development
- Preparation of a Connecting program between the Arts Research Centre of Georgia and the Shanghai Theatre Academy for ITI/UNESCO Network for Higher Education in the Performing Arts
- Georgian-Polish Performing Arts platform meeting in Tbilisi, Georgi; organizing a Georgian theatre showcase

Activities 2019

- 100-year celebration of Gurdjiev Institute – International conference, workshops, evening programs

Activities – Centres

Georgian Centre of ITI (Europe)

65



- Play development workshop in cooperation with Swedish Centre of ITI in Stockholm with Swedish, Georgian and Iranian Participants
- Hosting Swedish ITI delegation in Tbilisi
- Chinese-Georgian Centres bilateral cooperation:
 - a) A study visit in China – with Tbilisi deputy mayor – was organized by the Georgian and Chinese Centre of ITI
 - b) ITI China delegation hosting in Tbilisi
 - c) Rustaveli National Theatre touring in 4 districts in China – organized by the Georgian and Chinese Centre of ITI
 - d) Hosting China Delegation – introducing them to 3 cities in Georgia
 - e) Macbeth from Anhui region China – touring in four cities of Georgia – organized by the Georgian and Chinese ITI Centres.
 - f) China Georgia – Business and Culture Forum in Tbilisi
- Meetings with officials of the Government of Georgia, present at the meetings were representatives of the performing arts community and the Tobias Biancone, DG ITI

Activities 2020

- Participation at the Traditional Theatre Forum in Shanghai
- Exhibition online of Gurdjiev and Tbilisi
- Training program for cultural operators
- Working on Shailock project – digital version

Activities 2021

- One Man show – George Balanchine /creation of new play and performance after pandemic ready for travel from 2023/
- Outdoor performance by emergency artists – Evangelion – archived as digital theatre.
- Movement - Physical and Dance Theatre International Festival, first edition, include a Georgian showcase, presentations, round tables etc.

- International conference in Lecce – cooperation with ITI Italy
- Presentation of ITI in Lithuania, by Levan Khetaguri

Activities 2022

- Movement. Physical and Dance Theatre International Festival, the second edition, include a Georgian showcase, presentations, round tables etc., on -14-18 June.
- Roots of Dance – workshop for young dancers in cooperation with Polish Music and Dance Institute
- Youth and Children Theatre International Festival, second edition. Theatre for and by children, including round tables and workshops; as a jury member, Levan Khetaguri was invited to the Swiss Centre of ITI in June.
- Participation at the Bilkent Student Theatre Festival and an ITI worldwide meeting in Turkey
- Presentation of ITI in Kazakhstan by Levan Khetaguri
- ITI Meeting with Georgian Theatres – 14 October, by Tobias Biancone and Fabio Toledi
- Agreement of cooperation between ITI Italian and Georgian Centres
- International conference – Gurdjiev, Steiner, Dalcroze and non-traditional practices in the Performing Arts, including workshops by Grotowski Institute, Sufi dance, Gurdjiev movement, exhibitions, presentations, evening programs, participants from 10 countries.

The Georgian Centre of ITI

President: David Sakvarelidze
 Secretary General: Dr Levan Khetaguri
 Project Management: Dr Iuri Mgebrishvili
 Office Manager: Anna Nikolashvili

Report submitted by Levan Khetaguri, Secretary General of the Georgian Centre of ITI

Activities – Centres

German Centre of ITI (Europe)

66



ITI board and Theater der Welt 23 directors (top down and left to right): Lene Gaiser (office), Malin Nagel (office), Matthias Pees (TdW managing director), Maxim Wittenbecher (office), Yvonne Griesel (board), Annette Doffin (office), Felix Sodemann (office), Almut Wagner (board), Chiaki Soma (TdW artistic director), Tobias Veit (vice president), Nora Hertlein (board), Kyoko Iwaki (TdW artistic director), Holger Schultze (vice president), Ihsan Othmann (board), Yvonne Büdenhölzer (president), Felicitas Loewe (board), Thomas Engel (managing director), Maria Rößler (board), Jan Linders (board), Andrea Zagorski (office), Christine Henniger (office), Nora Amin (board).



1) Annual Projects and Permanent Work Committee Work - national and international

ITI Committees and Forums: Executive Council (Joachim Lux), ACAR (Thomas Engel, Thomas Irmer), European Regional Council (Thomas Engel), FTTE (Christine Schmalor), IMF (Jolanta Sutowicz), MTNN (Christian Grammel, Axel Tangerding, Roland Quitt), N-HIM (Matthias Gehrt), TCZN (Alexander Stillmark).

Europe: IETM International network for contemporary performing arts, ENICPA European Network of Information Centres for the Performing arts, CAE Culture Action Europe, On The Move.

Germany: German Cultural Council/Council for the Performing Arts and Dance, the Federal Coalition for Cultural Diversity, the Network for Cultural Education and Integration, the Performing Arts Fund, the Dramaturgical Society, the Federal Association of Theatre Collections in Germany (TheSiD) and the Initiative for the Archives of the Independent Performing Arts.

UNESCO: Since 2017, Cornelia Dümcke from the German Centre of ITI has represented ITI worldwide at the UNESCO Intergovernmental Committee for the Diversity of Cultural Expressions.

Annual Projects

The German Centre of ITI translates the **World Theatre Day** Messages and the International Dance Day Messages into German and spreads the messages to the national press and media.

The ITI Prize of the German Centre is an annual award to honour and support the work of emerging transnational artists in theatre. The prize is decided upon by the membership of the ITI on the basis of recommendations from a jury. The prize is endowed with 3.000 € and every three years connected with an invitation to the ITI Festival Theater der Welt. Prize holders since 2017: Viktor Bodó, Anta Helena Recke and the ensemble of „Mittelreich“, Jetse Batelaan, a donation to the Zoukak Theatre Beirut (Lebanon), which was damaged by the explosion in the harbour of Beirut, Monika Gintersdorfer.

Yearbooks: The first edition of the ITI Yearbook was published (online and printed) in 2014, replacing the membership magazine Impulse. Each issue is bilingual, English and German, and focuses on a particular theme, with contributions from theatre and cultural practitioners from different countries offering insights into their experience with that theme. The last edition was published in 2019. All editions are available online via issuu.com/itigermany. New thematic essays and interviews are now available via the digital Journal at German Centre's new website (launched in 2021).

Annual Conference: ITI Germany organizes in the framework of its annual general assembly a public conference on cultural policy issues. The conferences are organized in cooperation with leading festivals in Germany.

Translating Theatre: Every year in May/June, the German Centre invites translators of German-

Activities – Centres

German Centre of ITI (Europe)

67



language drama to an international workshop as part of the festival Mülheimer Theatertage. The workshop for translators promotes engagement with new German-language drama on an international level. The focus is on concrete work with selected texts and knowledge sharing among colleagues and authors. During the pandemic in 2020 and 2021, the workshop was held online.

Federal Theatre Prize: The German Centre organized the 2019 and 2021 call, Jury selection, prize ceremony and symposium for the Federal Theatre Prize. The prize, given by the state minister for culture and media, honours every two years 10-12 theatres located outside or on the edges of metropolitan cities. The prize, endowed with 75.000 € for each winning theatre, is intended to spotlight the artistic work of these theatres and their dialogue with the local communities and to provide them with a platform for cultural policy.

Permanent Work

Touring Artists: a joint project of the Internationale Gesellschaft der Bildenden Künste IGBK, the German Centre of ITI and the Federal Association of Dance in Germany. The website and the personal consulting service map the circumstances, legal regulations, and administrative procedures in Germany – for foreign artists and creatives who work here temporarily and for German artists/creatives or artists/creatives who live in Germany and who work abroad for a limited time. Since 2019 additionally, touring artists have offered consultancy and workshops for artists that

encounter political threats in their home countries.

Media Library and Media Studio: With currently around 12,000 videos and supplementary materials, the Media Library for Dance and Theatre is one of the most extensive publicly accessible audio-visual documentation centres for the performing arts in Germany. The ITI's Media Studio continuously carries out the documentation of dance and theatre productions on the film itself, which can be viewed in the Media Library. Digitization and preservation projects of the audio-visual, as well as supplementary documents, are also important fields of work in this area.

Studio 2: provides 165 sqm of space for rehearsal, research and workshops in dance, theatre and performative formats.

2) Main Activities 2017-2022

Activities 2017 (since September)

"We implemented cloud-based digital work at the German Centre's office, which made us well-prepared for the outbreak of the pandemic in 2019."

Yearbook 2017: Arts under Attack

On frictions and rifts in the creation of art. Articles by Sasia Sassen, Agnes Heller, Srećko Horvat, Mike van Graan, Ole Reitov, Daniel Gaad, Cornelia Dümcke e.a. 76 Pages, printed in German/English.

Program Change of Scenes: Xchanges Festival at Kampnagel 2019, Hamburg

Activities – Centres

German Centre of ITI (Europe)

68



Das Rheingold, Theater der Welt 2021 Duesseldorf, Photo: Thomas Rabsch



UNESCO Intergovernmental Working Group on Cultural Diversity

Claudia Dümcke became a member of the working group of the Civil Society Forum to write the first NGO report on the implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The report was presented at the UNESCO conference in December 2017 in Paris.

Change of Scene

The program with the Robert Bosch Foundation to support performing arts cooperation between participants from Eastern European or North African countries with participants from Germany, Austria or Switzerland started his last round. The call for applications was launched in November and supported ten projects for two years.

Activities 2018

Yearbook 2018: Co-Laboration

On status and future of international artistic collaboration. Articles on new challenges: boycott calls, diversity vs identity, eye level vs costs-and-risk-assessment, collaboration under the upcoming climate catastrophe. Eighty-four pages, German and English, printed and online versions.

Annual Conference: "Gekommen um zu gestalten" (Come to Shape) has been organized in cooperation with the festival Theaterformen in Braunschweig. The focus was on challenges and best practice examples

to create an eye-level exchange with migrants and expat artists coming to Germany to stay and work in the performing arts sector.

Music Theatre Now Competition

The fourth international competition for contemporary music theatre. The competition was attended by 436 artists and presenters from 55 countries, with productions premiered within the last three years. Jury members were Krystian Lada (Brussels), Neo Muyanga (Cape Town), Shoshana Polanco (Mexico City), Liu Sola (Beijing), and Limor Tomer (New York). The jury members were invited for their final meeting in Hainan (China) by ITI worldwide and voted for ten productions for presentation at the Music Theatre Now Meeting 2020.

Archive Theater der Welt

For the first time, ITI Germany could digitalize 2018 the material from 40 years of Theater der Welt festival history. The interactive digital archive installation Theater der Welt offers an overview of all the Theater der Welt festival editions, its productions and performances, the participating individuals and groups, cities, venues and events. The installation is accessible digitally on ITI Germany's website and at changing venues.

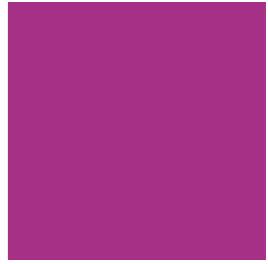
Activities 2019

Year Book 2019: Getting Across. Translation in the performing arts. The contributions highlight the various facets of

Activities – Centres

German Centre of ITI (Europe)

69



language transfer and translation in the performing arts and show what this can achieve. They are a plea for the many possibilities of competently creating these translations in a free, open space of cultural exchange across languages and national borders. 144 pages, German and English, printed and online versions.

Annual Conference: Macht.Wechsel.Kooperation (Power.Change.Cooperation)

The conference was organized in cooperation with the festival Africologne in Cologne. The focus was on eye-level international artistic cooperation, post-colonial hierarchies in funding, new esthetics and structures of equity. Scholar and scientists Achille Mbembe and festival curator Stefan Schmidtke talked at the opening panel on international cultural exchange as a part of a new global emancipation process.

German Exhibition at the Prague Quadrennial: Service / No Service

The German Centre of ITI has taken the lead in organizing the German entry to the Prague Quadrennial 2019. The national contribution presented the work of stage designer Bert Neumann. The exhibition got the Special Prize from the international PQ Jury.

Change of Scene: XCHANGES Closing festival and network meeting.

100 participants from North Africa, Eastern Europe, and German-speaking countries discussed on two days at Kampnagel/Hamburg in panels and workshops present conditions and potentials of transnational cooperation in the performing arts. Seven productions from the Change of Scene program were presented at the stages of Kampnagel. The program was funded by the Robert Bosch Foundation and supported 56 co-productions in 6 years.

Activities 2020

Book: Independent Music Theatre in Europe. Four Case Studies

The book is the first empirical survey of four different international music theatre scenes beyond the institutions of mainstream opera. It examines the connections between the historical and cultural-political conditions and the concrete artistic practices in each scene. Edited by Matthias Rebstock, 302 pages, German and English. The book presentation was organized as a public event at the ITI Media Library in Berlin.

Due to the pandemic, all other gatherings and meetings were held digitally. The board intensified its work with six meetings and called in the members to informal online

gatherings for the exchange of experiences. The general assembly, prepared to be held in November during the festival euro-scene in Leipzig, with board elections and the public conference (Hybridity and Equality?), was postponed to 2021. Members voted via digital survey to extend the mandate of the existing board for one year.

European Theatre Forum

The German Centre was co-organizer of the first-ever official dialogue between members of the broader theatre and performing arts sector and EU policymakers. The Forum was a result of a seven-month process that brought together twelve European theatre and performing arts networks representing different players, art forms and structures.

ITI General Assembly Special Edition

The German Centre of ITI took part in the 5-day online conference and presented its work and glimpses of the theatre landscape in Germany during the pandemic.

Research Project Networking Performing Arts Media Libraries

The aim of the multi-year research project in cooperation with several universities is digitally bringing together metadata on performing arts audio-visual digital materials, which are dispersed across theatre and dance studies departments in universities, art schools and media archives all over Germany.

Activities 2021

International Dance Day 2021

The German Centre of ITI co-produced the artistic video presentation of the message by Friedemann Vogel (Stuttgart Ballet).

Theater der Welt Festival

The festival was planned for 2021 in Düsseldorf and had to be postponed. It was the first major public theatre festival after the re-opening of theatres in Germany and presented 350 artists from 17 countries. For the first time, the festival reserved its own sector for children and youth theatre. Some parts still had to be presented via online screening. The ITI project "Festival Academy" was organized simultaneously with a group of 22 participants in Düsseldorf and participants and tutors from all continents via the web.

Annual Conference: Hybridity and Equality?

The conference, curated by Nora Amin, was also transferred to the web since, for many international panellists, travel restrictions and limitations were still valid. The conference was focused on equal partnerships, power structures in international

Activities – Centres

German Centre of ITI (Europe)

70



Friedemann Vogel,
International Dance Day
message author 2021



collaboration, criticism of racism and structural discrimination and the potential of transnational festivals and hybridity. For the first time, the conference also included performative formats.

General Assembly and Board Elections

The General assembly took place with one year delay but according to the new pandemic law. The assembly elected a new board. Joachim Lux, president of the German Centre since 2014, did not stand for election again. He remains a member of the ITI Executive Council until the next ITI World Congress. The General Assembly elected Yvonne Büdenhölzer, director of the festival Theatertreffen, as the first female president of the German Centre, with seven board members and two vice presidents.

Activities 2022 (until June)

World Theatre Day

Also, the World Theatre Day Message by Peter Sellars was translated and published. After the breakout of the war of Russia against Ukraine and the bombing of the Mariupol Theatre, ITI Germany marked World Theatre Day 2022, together with its member organizations in Germany, as a day of solidarity with the people in Ukraine. The Ukrainian playwright Natalia Vorozhbyt was asked to create a special video message that the theatres in Germany presented before the performances on 27 March and collected donations for artists' solidarity funds.

Stay on Stage – Support in the Performing Arts

In reaction to the war in Ukraine, ITI Germany created, together with the German Theatre and Orchestra Association, a temporary web portal to information about working and rehearsal opportunities for exiled artists, given by theatres and Orchestras in Germany, Austria and Switzerland.

Annual Conference: Burning Issues - Performing Arts & Equity

The conference was held in the context of the festival Theatertreffen in Berlin. Global issues were brought into the discussion about structural changes in the German theatre landscape, and topics of the last ITI annual conference, „Hybridity and Equality?“ were perpetuated. The thematic focus was extended from equality to a more globally conceived justice. Panels raised the question of which sustainable changes enabled a just theatre on and off stage and called to put together the structural debates and the transnational artistic practice. Lectures, discussions, artistic interventions and international good practice examples examined hierarchies in municipal and state theatres and in independent production houses, in ensembles and collectives and inspected for their patriarchal, racist and colonial imprint.

ITI Academy (of the German Centre)

Started with the first issue during Theater der Welt in Düsseldorf, the ITI Academy is an exchange and qualification programme for young cultural and

Activities – Centres

German Centre of ITI (Europe)

theatre professionals consisting of various formats, aiming to form a lively platform for encounter and discourse, bringing together different artistic, cultural-political and activist positions. The focus is on the future of internationality, transnationality and diversity in the performing arts. The ITI Academy offers 20 young people who cross borders with their thinking and acting, push through walls and thereby shape and form spaces (a festival, a production, a program, a network, etc.) a fellowship that supports and encourages them in their ambitions. Over a period of one year, this group receives exclusive access to training and workshops, and the participants will also be individually advised and mentored by experienced curators, theatre-makers and cultural professionals in the implementation of their projects and according to their needs. The ITI Academy's highlight is Academy Week, which accompanies the festival Theater der Welt every three years in a different city.

Theateruebersetzen.de

Supported by the German Translation Fund, ITI Germany started an information and knowledge platform for translators and theatre professionals. The aim is to make the many aspects of theatre translation more visible in the public discourse, to network actors and to strengthen the associated practice via the online platform and with live public events.

Deconfining Arts, Culture and Policies in Europe and Africa (2022-2026)

For the EU-funded project with 11 partners from Europe and North Africa, ITI Germany took over the central coordination. The project aims to develop a referral practice in performing arts cooperation between the EU and Africa for sustainable, fair intercontinental cultural exchanges to spread to further world regions.

Board 2022 (elected at the members' annual meeting 2021)

President

Yvonne Büdenhölzer, director Theatertreffen Berlin

Vice Presidents

Holger Schulze, general manager Theater Heidelberg,
Tobias Veit, managing director Schaubühne Berlin

Board Members

Nora Amin, freelance researcher, dancer-choreographer, Berlin

Yvonne Griesel, freelance theatre translator, Berlin

Jan Linders, program director Humboldt Forum Berlin

Felicita Loewe, general manager Theater Junge Generation, Dresden

Ihsan Othmann, freelance director, actor and curator, Berlin

Maria Rößler, freelance festival curator Theaterspektakel Zurich and Theater der Welt 2023

Almut Wagner, deputy director and chief dramaturg Residenztheater Munich

Co-opted member for Theater der Welt 2023: Matthias Pees, managing director Künstlerhaus Mousonturm, Frankfurt

Office

Managing director: Thomas Engel

Project management Media Library: Christine Henniger

Project management ITI Academy: Malin Nagel

Project management Federal Theatre Prize, touring artists: Michael Freundt/Felix Sodemann,

Project management Contemporary Theatre and Translation: Andrea Zagorski

Office management: Annette Doffin (until May 2022)/ Anna-Sophie Weser (from May 2022)

Press/PR: Anastasia Kaita (2021)/Aylin Michel (2022)

Social media: Fanette Macanda

Financial management: Kerstin Hefenbrock

Project management Digitalization and Data Management: Maxim Wittenbecher

Digital assistant: Michel Barre

Coordination STUDIO2: Lene Gaiser

Web development/IT administration: Martin Eisenbeiss

Website: iti-germany.de

Website: iti-germany.de

Website: iti-germany.de

Report submitted by: Thomas ENGEL, Managing Director of German Centre of ITI
th.engel@iti-germany.de

71



Activities – Centres Ghana Centre of ITI (Africa)

72



2017- 2022

The Ghana Centre of the International Theatre Institute ITI operates in the domain of the Community Education and Youth Development Directorate, which creates and executes new programs and embellishes existing projects. The mandate dwells in the promotion of artists and their crafts. The Ghana Centre of ITI was involved in the execution and consultation of the following event:

Roverman Festival of Plays 2017

It was a festival of five classic plays from Roverman Productions. These are the collection of plays staged in the year 2017, and a classic from their repertoire of plays is added to complete the five Plays. The plays are staged for patrons who might have missed the quarterly shows and also offer patrons the opportunity to see the play again with colleagues, friends and family. The Festival of Plays is usually staged in the festive season of Christmas and the New Year to celebrate in the spirit of Christmas.

Chale Wote Street Art Festival 2018

ACCRA [dot] ALT and Redd Kat Pictures, the organisers of the CHALE WOTE festival, have announced that this year's edition of the street art would be held from 20 to 26 August.

The Chale Wote festival, which is in its seventh year, is expected to bring together people from all walks of life who appreciate artists and their art. Over the last seven years, CHALE WOTE has propelled the development of independent creative artists and the arts economy in Accra. The Chale Wote Street

Art Festival is an alternative platform that brings art, music, dance and performance out into the streets.

National Festival of Arts & Culture 2019

After a couple of postponements, the 2019 edition of the National Festival for Arts and Culture (NAFAC) opens on Friday, 8 November, at Koforidua Jubilee Park in the Eastern Region. Dubbed 'Empowering the Youth Through Culture, Tourism and Creative Arts for Employment and Wealth Creation', it forms part of the National Commission on Culture's effort to enhance Ghanaian cultural life. NAFAC 2019 brought together young people across the country to interact and share ideas on the economic and socio-cultural potentials in the cultural and creative industries. The festival will also include a national durbar of chiefs and regional days meant for the promotion of cultural interactions and inter-ethnic understanding.

Community Puppetry Outreach on Drug Abuse 2019

Covid -19 Puppetry School Outreach 2021

Umoufia "A Confused Generation" - A play by Francis Tetteh Nutakor

A popular prophet's prophecy of an old soldier going to die comes through. The family and friends wish not to have the Prophet go scot-free. Hence, it instigates the close relations of the deceased to take up any form of action against the prophet. Will the family get their pound of flesh? However, if it were you, what would you do? This stage play featured an all-star cast of

Activities – Centres Ghana Centre of ITI (Africa)

73



comedians and actors Romanus, Clemento Suarez, Jeneral Ntatia, Lawyer Nti, Daniel Delong, and Dr So. The comedians featured are OB Ampansah, Lekzy DeComic, Oh Joo Sammy, NGO and Louis Lamis. Taking these fishes out of the water and placing them on land, the land of stage acting. Presented on 13 February 2022.

World Theatre Day 2022

Globe Productions commemorated a Play known as "Oman yi ye wo man". The themes of the lack of theatre venues in Ghana, the need to safeguard the Ghanaian culture, love, peace, and togetherness featured prominently in Globe Production's 'Oman yi ye wo man' sketch as Ghana commemorated World Theatre Day. Performed at the Black Square in Accra, 'Oman yi y3 wo man', to wit 'the nation is ours', tells the story of the role of different cultures in maintaining peace. Additionally, it reminded the populace that Ghana is all we have. It also touched on how theatre productions mirrored happenings in society and urged stakeholders to consider instilling the love of theatre in basic school pupils. The cast included Naa Ashorkor, Fred Amugi, DKB, Gloria Sarfo, Edinam Atatsi and Jackie Ankrah. Presented on 28 March.

SuperFam Stage Play "Our Day"

After 3 hours of becoming Mrs Coleman, Abigail is asking for a divorce in the 'Our Day' stage play. What at all could warrant this decision on her biggest day? This stage play features Jeneral Ntatia, Daniel Delong, Caleb Nii Boye, Mcpratt Dadzie and introduces new



actors, including Gadede, Shacore, Mc_Adjah and many others, to theatregoers. The audience or patrons are not left out. They are going to be on stage as cast. Yes, the audience has a role to play in the production and their costume for the day is "A Touch of White!" It is the first time in the history of Commercial Theatre that a production house requests that all their patrons or audience dress in a particular colour that is accustomed to Ghanaian weddings. Presented on 4 June.

Roverman Productions Presented "I Slept with Your Wife"

The play was the 2nd Quarter play of Roverman Productions, arguably the most successful theatre house in Ghana. The play is set in an aeroplane and tells the story of Honorable Yonkopa, who is planning to have an incredible time in Tamale with his side chick Naa. The play also explores the heavy themes of politics, love relationships and conflicts.

Globe Production's "Christmas In May"

"Christmas-In-May" tells the story of four young adults in challenging times, who were tricked into an unknown, and their leader gets nabbed. They, however, managed to escape, only to run into another unknown. When Santa Claus, also known as Father Christmas, makes an appearance, something unusual happens the play will unravel that mystery. A timely lesson in child trafficking indeed.

Activities – Centres Ghana Centre of ITI (Africa)

74



Board of the Ghana Centre of ITI

President: Dr Akosua Abdallah
 Vice President: Fiifi Coleman
 General Secretary: Abdul Karim Hakib
 Deputy Secretary: Rev. Michael Antonio
 Project Director: Albert Jackson-Davis
 Deputy Project Director: Kafui Tay
 TFD Director: Dr Promise Nyatuame
 Treasurer: Vivian Boateng
 Communications: Latif Abubakar
 Deputy Communications: Elijah Nii Cunnison
 Counsellors: Uncle Ebo Whyte, Prof. Awo Asiedu, Janet Edna Nyame

Submitted by Dr. Akosua Abdallah, President of Ghana Centre of ITI
 akos.abdallah@gmail.com



Activities – Centres Hungarian Centre of ITI (Europe)

75



The Hungarian Centre of the International Theater Institute is a non-profit cultural association. Its operating costs are covered by the membership fees paid by the member theatres. The professional activities, projects and the international membership fee could be realized and paid as it was covered by the National Cultural Fund.

In the period between 2017-2022, our financial possibilities and other circumstances had a profound effect on our activities. At the beginning of the period, the focus was on the preparation of English-language newsletters and the organization of workshops. The preparation for each workshop took longer.

In 2018, the Centre organized a larger conference together with the National Theatre History Museum. The guest was Frank Hentschker, director and university professor of the Martin E. Segal Theater Centre of the City University of New York. On one hand, the Hungarian Centre organized a conference on the art of Bob Wilson that aroused great interest. On the other hand, there was a professional discussion with mainly theatre dramaturgs about contemporary American plays, trends, and possible collaboration.

In 2018, the Centre established the Education Committee within the framework of the Hungarian Centre of ITI with four art higher education institutions: Kaposvár University Theatre Institute, Theatre and Film Academy, Hungarian Academy of Dance, Hungarian Academy of Fine Arts Department of Scenic Design. The plan was to create workshops with the four universities with foreign guest artists that could be useful for young artists. This is how the Centre set out to organize an international workshop, which was ultimately made impossible by the pandemic of Covid-19. The collaboration with the universities was subsequently ended by the transformation of the universities into a foundation system.

In 2019, Anglo-American theatre historian Joshua Edelmann gave a lecture on the financing system of the Irish and the English, and Katre Vali on the Estonian theatre, which was followed by a discussion and exchange of experiences.

In the past period, together with the Estonian Centre of ITI and the Drama Agency, the Hungarian Centre organized successful readings of Hungarian translations of contemporary Estonian plays twice, once at the József Attila Theatre and the second time at the Latinovits Theatre in Budaörs.

Especially due to the pandemic, contemporary Hungarian drama became the focus of the activities of the Centre. At first, the Hungarian Centre only posted a collection of synopses in English on its website. Later, in cooperation with the Dramaturgs' Guild, the Centre selected the contemporary plays from which the Centre commissioned a translation. These works will be added to the revamped website. So far, 39 synopses of nine works, or parts of them, are posted on the website.

In the future, the task of the Hungarian Centre will be to organize the Sándor Hevesi Prize on the occasion of World Theatre Day. This award goes to those who have done a lot for the international introduction and recognition of Hungarian theatre. The award was founded by György Lengyel, the former president of the Hungarian Centre.

Website: www.itihun.hu

Report submitted by Anna Lakos, President of Hungarian Centre of ITI (till Nov. 2022)

Activities – Centres

Indian Centre of ITI (Asia/Pacific)

76



2017- 2022

On November 2014 the Executive Council of ITI unanimously accepted a new member – a new Indian Centre of ITI. This Centre was initiated by International Association for Performing Arts and Research, a Pune based organization working in the field of performing arts. The International Association for Performing Arts and Research (IAPAR) is a network of artists and arts professionals seeking to exchange ideas, increase opportunity within the arts community and connect all within it. IAPAR encourages independence and openness for inter-disciplinary thinking and action. It works as the Indian Centre of International Theatre Institute.

The 35th ITI World Congress in Segovia played a major role in the development of the Indian Centre of ITI over the past five years. The ITI World Congress was attended by 15 delegates from India, out of which 10 were under the age of 35. This encouraged the younger theatre practitioners to take initiative and create artistic works through collaborations, develop projects of global interest and initiate inclusive activities, online as well as off line.

This report is divided into five parts: Performances, Training & Workshops, Festivals, Research & Publication and Other Activities.

1. Performances

The Centre continued with the performances of our plays DNA, written by Georges Neophytou from Cyprus and The Balancing Act, which was a part of the

students festival in Segovia. The Balancing Act had completed 54 performances before the lockdown. At the moment, it is being reproduced and scheduled to open on 8th December 2022.

“In Transit” was a work in progress in 2016-17. Over the next one year, it evolved into a complete performance. “In Transit” is a non-verbal performance that examines the representation of systemic and subjective movement in contemporary cultural looking at bodies in transit. It was performed in several parts of India and travelled to Sri Lanka and Nepal in 2018 and 2019.

The pandemic scenario allowed us and to a certain extent, compelled us to look at other possibilities in theatre, especially the monodrama. Centre’s representatives had attended the Fujairah Monodrama Festival in 2018 and 2020. During the two years of lockdown, Indian Centre created three monodramas.

- “Fall Again Fly Better” is a monodrama, written and performed by Aditi Venkateshwaran, Designed and directed by Vidyanidhee Vanarase (Prasad). The performance is an exploratory storytelling narrative of a dancer growing up around somebody who has lost control over their body. It spins a thread along a path of vulnerability, exploring the relationship of a granddaughter with her strong-willed, big-hearted grandmother and her subsequent illness for almost 22 years. The performance explores the nature of this fear, acknowledges its experience, and progresses deeper into triumph over it along with the more positive aspects of human existence beyond the physical body. Fall Again, Fly Better is a

Activities – Centres

Indian Centre of ITI (Asia/Pacific)

77



piece that explores human vulnerability, as well as the strength within.

- “Darwin” was the second monodrama during the pandemic years. It was a story from almost 200 years ago. Of a voyage of a young boy drawn to science by his intense interest in the diverse animals and plants that filled his surroundings. A boy who carried within him an empirical observation of nature and many infinite curiosities. Who could have imagined how significant his discoveries would be and how merely impossible it was to not be a changed person after demystifying this mystery. Darwin - A story of a life that has never truly ended, but continues to be a powerful cultural and scientific influence. Written by Mrinalinee Vanarase, performed & directed by Vidyanidhee Vanarase, Darwin is a profound performative telling of his life’s journey, a narrative of science & evolution - uniquely transforming human life.
- The third monodrama was “To PahaTo Aahe”. Another monk, another quest. 1300 years ago there was one who walked through deserts and mountains, in search of truth. The same questions rattle through the mind of another young man now, after so many years. He’s curious about the world, desperate to go on a journey, to see above and beyond. Will he be brave enough to set out on his journey? Will his dream come true? Written by Mrinalinee Vanarase, performed by Ashish Vaze and directed by Vidyanidhee Vanarase, “To PahaTo Aahe” is a story of a curious mind on a journey to

find oneself and the world beyond.

- “Is God A Taoist” is a philosophical dialogue between a God and a Mortal, written by Raymond Smullyan. It is a series of ideas that treats a wide variety of subjects about life, free will, freedom, and responsibilities that come with it. A healthy discussion to shake our preconceived ideas about faith, our belief in God, life and almost all other things or aspects or ideas and ideologies that follow. This performance was designed to be performed in Cafes, Restaurants, intimate spaces as well as Black box and Proscenium Theatres.

“Constant Acts of Disobeying” was initiated as one of the projects as the creative crossover at the IAPAR International Theatre Festival in 2020. Over the next one year, this performance has evolved and now seeks to investigate further into the feminist movement. This collaboration was an attempt to reflect on the censorship of a gendered body, our thoughts and our voice. It also aims to question our relationship within genders, our sexualities and our ways of life. How can the ‘mandate of masculinity’ be taken down? What role does the feminist movement play in this struggle? How do we meet each other halfway? How do we bridge this gap? This performance is a collaborative investigation into facilitating this dialogue further. ‘Constant Acts of Disobeying’ is directed by Aditi Venkateshwaran and performed by Morgot Bareyt, Sayli Kulkarni, Tanvi Hegde, Dinesh Idnani and Nikhil Ravi Parmar.

Activities – Centres

Indian Centre of ITI (Asia/Pacific)

78



2. Training & Workshops

The Indian Centre of ITI is committed to performing arts education as an integral part of its activities. Over the past five years, the Centre developed several training modules for actors, dancers and performers.

“Actor’s Voice” is an important aspect of performance practice in India. The Indian Centre developed workshops on “Voice and Speech”, “Inner Voice, Outer Voice”, “Voice for Dancers” and “Loud and Clear”. Along with the work on voice the Centre also offered workshops focusing on actor’s body. “Taking Steps, Standing Still”, “Physical Theatre” are some of its examples. The Centre also offered workshops on “Basic Introduction to Acting”, “Introduction to Clowning”, “Self with Others”, etc. A special workshop on the “Skills of Play reading” was organized for the participants of the play reading competition organized every year. All these workshops were offered frequently in the past five years.

There were special programmes designed and executed for children. “AnandRang”, an art exposure and education programme, “Facilitator’s Training Workshop” for those interested in working with children were designed and executed several times in the last five years. The Centre also offered the LAMDA certificate exams coaching before the pandemic.

A series of modules on “Contemporary Dance and Movement” were designed and executed over the past three years. These are ongoing modules of three months duration. This initiative has been very well received by the dance community in Pune city and it is growing over the period of time.

The Centre initiated “Theatre Mentorship Programme” in 2017 and since then more than one hundred students have benefited from it. It is a programme devised for offering support to those who wish to be a part of the theatre community. They come from multiple walks of life and everyone may not be interested in becoming a professional theatre practitioner. But everyone wishes to be connected



with theatre. The programme offers several insights to the field of performing arts in India and allows the participant to think about it in the context of their own lives and their own goals.

A detailed theatre training program for school children from the Std 4th to 9th was developed by the Centre. It gave children an opportunity to explore theatre and different performance practices. It was run in collaboration with Vikhe Patil Memorial School in Pune and more than 1000 students are benefited by this ongoing project till 2020.

3. Festivals

The Indian Centre of ITI initiated IAPAR International Theatre Festival in 2016. Since then it has completed seven editions. In these seven years, the festival hosted 51 performances from India and 14 from other countries. Apart from the performances, the festival hosted several Master Classes, Workshops, Play Reading Competitions, Creative Crossovers, Platform performances, film screenings as part of the festival. The Festival has featured over 300 artists from more than 35 European, Asian, Middle Eastern, and North and South American countries. The ITI has played a major role in developing this festival as one of the important international theatre festivals in India. Several ITI Centres have been involved in this festival and supported the festival in multiple ways. Many representatives and office bearers of the ITI Centres have participated in the festival as performers, masters, teachers, mentors and delegates.

Mohamed Saif Al Afkham (President ITI worldwide) and Tobias Biancone (Director General ITI worldwide) had been the chief guests in 2017 and 2018. Their presence has also helped the Indian Centre of ITI to develop awareness about our organisation and encourage artists to participate in national and international projects. The festival has been one of the most important initiative of the Centre that created an atmosphere of inclusivity and warmth amongst the theatre community in India.

Activities – Centres

Indian Centre of ITI (Asia/Pacific)

79



The pandemic years also encouraged the Indian Centre to develop new projects considering the increasing use of internet and online engagement. In the festival in 2020, the Centre developed a series of Online Master Classes / workshops, which were attended widely from across the world. The Centre initiated an online Emerging Artists Lab, facilitated by five theatre practitioners from different countries. For every lab, five participants were chosen and they worked together for a period of two months. The outcomes of these labs were heartening. Another project that was developed as a part of the festival in pandemic times was Creative Crossover. It was a creative collaboration between artists from India and other countries. In the first year, two such projects were supported involving artists from India, France and the USA. Two performances / work in progress evolved in this process. One of these two has taken a shape of completed performance in the form of “Constant Acts of Disobeying”.

The Centre decided to continue with these newly found ways of online engagement and these projects were continued in the year 2021 and 2022. The Centre believes that this allows the theatre practitioners from around the world to connect with each other with much more ease and comfort. Even though it can replace the real-life experience, it allows to take a sneak peek in the world of theatre from other cultures and countries.

Research and Publication

“CoolPhi”, an online workshop, was designed and developed for young thinkers between 12 to 18 years. CoolPhi (Cool Philosophers) is a workshop designed to introduce philosophy and philosophical thinking to children. This workshop studies the art of questioning. It examines questions as well as answers. Everyone can become a philosopher. Everyone can learn the art of questioning. The workshop is carefully curated and designed by Deepti Gangavane (Former HOD, Dept of Philosophy, Fergusson College, Pune), Mrinalinee Vanarase (Author and Researcher of Ecology and Philosophy) and Tanuja Yelale (Faculty Member for



Philosophy S.P. College, Pune). This initiative has created curiosity and interest in the minds of young people and their parents. This project allows young minds to look at interdisciplinary approach as a natural way of thinking.

This evolved into a closed group session for the members of IAPAR - Indian Centre of ITI. This session was focussing on introduction to Science, Philosophy and Art (the What, How and Why) and it was lead by Mrinalinee Vanarase. This prompted the Centre to develop another project SPA, Science-Philosophy-Art.

It was weaving science, philosophy, art together - For a better understanding of our past, present and future. A six-weekend long workshop was conducted online via zoom from for those interested in doing philosophy! Participants were introduced to philosophising science, art, technology and related topics that will give them a better grasp of critical thinking. In this interactive workshop, participants worked with facilitators trained in diverse disciplines through lectures, discussions and other activities. This project was facilitated by Deepti Gangavane, Tanuja Yelale and Mrinalinee Vanarase.

The Indian Centre of ITI hosted the book launch ceremony for the Marathi book “Prashnancha Diwas” written by Mrinalinee Vanarase. The book was released by Shri.Kiran Kendre (Executive Editor of a monthly magazine – Kishor) and the ceremony was graced by the presence of chief guest, Smt. Madhuritai Sahasrabuddhe (Corporator, President – Legal Committee - Pune Municipal Corporation). The book launch ceremony was followed by our own performance of “The Balancing Act” which is a play in gibberish that looks at violence as seen and experienced by young children. This book received a State Award for Best Children’s Literature in the year 2019.

Activities – Centres

Indian Centre of ITI (Asia/Pacific)

80



4. Other Activities

World Theatre Day and World Dance Day Celebrations
The Centre has been celebrating World theatre Day and International Dance Day every year.

In the year 2018, Prof. Ram Gopal Bajaj, a senior theatre practitioner from India was invited by the ITI to deliver a World Theatre Day Message along with four other practitioners from around the world. It was a remarkable occasion for the Indian Centre of ITI. It has developed more interest in the theatre community for celebrating the World Theatre Day together. We see a distinct increase in the celebrations organised in different parts of the country. Every year the World Theatre Day message is translated in some Indian languages and this number is also growing. In the year 2022, the message was translated in ten Indian languages including Sanskrit, one of the ancient languages of the world.

The Indian Centre has been celebrating the International Dance Day from 2018. The young generation, that was a part of the 35th ITI World Congress, decided to make it an annual feature. In the past five years, the International Dance Day has been celebrated as a culmination of a month long programme 'April Dance'. It features young dancers from Pune city and has become an important initiative for the dance community. The idea behind the celebration is to strengthen the dance community and increase the visibility of dance as an activity that attracts huge numbers of participation in Pune. The year 2020 was a year of pause, reflection and immense creative re-imagination. In the midst of a pandemic, how do we begin again? What are the ways in which a connection can be re-established with ourselves in space, and with others? What lessons can we absorb from those who are living, moving, and practising differently from us? To investigate answers to these questions a virtual conference "How Do We Look Back and Ahead?" was conducted, connecting different dancers from within India and abroad. The International Dance Day celebrations have become an integral part of the cultural calendar of Pune city and



the Centre aims to make it more diverse and inclusive in terms of practice and research.

Play Reading at IAPAR

The Centre initiated an ongoing series of bi-monthly play reading sessions. These feature several plays from India as well as from other countries. These plays are selected after consultation with the senior theatre practitioners and read by a mix of experienced and upcoming performers. This was initiated just before the pandemic and till now more than 20 plays has been read as a part of this initiative.

IAPAR in Europe 2019

The Indian Centre of ITI - IAPAR's production "In Transit" was performed in Poland and Romania. These invitations helped the young performers from India to get exposed to the world of theatre and dance in Europe. Along with the performances, the members toured in several cities of Europe for workshops, seminar, meetings and of course meeting our dear friends.

IAPAR in Europe 2022

After the pandemic, the members of the Centre travelled to Romania, Poland and Netherlands with its four productions, "Fall Again Fly Better", "Darwin", "To PahaTo Aahe" and "Is God A Taoist". First three were monodramas and the last one was a duo performance. In all eleven shows were planned during this tour. Apart from these performances, the members were able to interact with artists from around the world during the Babel F.A.S.T. Festival in Romania and interactive sessions in Poznan, Romania and Amsterdam and Hague in Netherlands.

Silent No More

This was a Hindustani version of the Chilean Anti-rape song translated in Hindi by Sapan Saran, something we have been deeply inspired by was performed by our team and a group of very powerful young people.

Tuesdays with...

Inspired from Mitch Ablom's 'Tuesday's with Morrie',

Activities – Centres

Indian Centre of ITI (Asia/Pacific)

81



the Indian Centre came up with Tuesday's with... The Old, The Young, The Arts and Life's greatest Lessons! - a session of conversations with our wisest and experienced friends like Ram Gopal Bajaj, Shyamala Vanarase and Tobias Biancone. This began during the early months of Pandemic and the. Continued for two years involving stalwarts from varied fields of performing arts, media, science, social sciences, humanities, etc.

Online ITI General Assembly Special Edition 2020

The Online ITI General Assembly Special Edition 2020 was held from 10 to 15 of December. The Indian Centre of ITI was a part of this edition and made a presentation during the assembly.

ITI/UNESCO Network of Higher Education in the Performing Arts: Connecting Event

A special connecting event organized by the ITI/ UNESCO Network hosted a wonderful week of exchange and exciting events. More than 40 member institutions of the ITI/UNESCO Network of Higher Education in the Performing Arts from all over the world participated in this event. The Indian Centre of ITI was a part of this event and the Secretary General of the Indian Centre of ITI, Vidyandhee Vanarase, moderated a Breakout Session on "Interdisciplinary".

When we look back at the last five years, we see a remarkable increase and growth in the activities of the Indian Centre of ITI. And we believe that one of the important reasons for this is the involvement of young generation in this process. The Centre is

driven by passion, commitment and dedication of the young performing arts practitioners, who are willing to explore, take risks and be responsible for their own creative decisions. We believe that this is just a beginning for the Centre. This is the phase of nurturing and nourishment. The flourishing is yet to happen.

Office Address

270 D, Kalachhaya Cultural Centre
Opp. Vikhe Patil Highschool, Patrakar Nagar Road, Off
Senapati Bapat Road
Pune 411 016.
Maharashtra, India.
Phone: +91 20 256 77 222

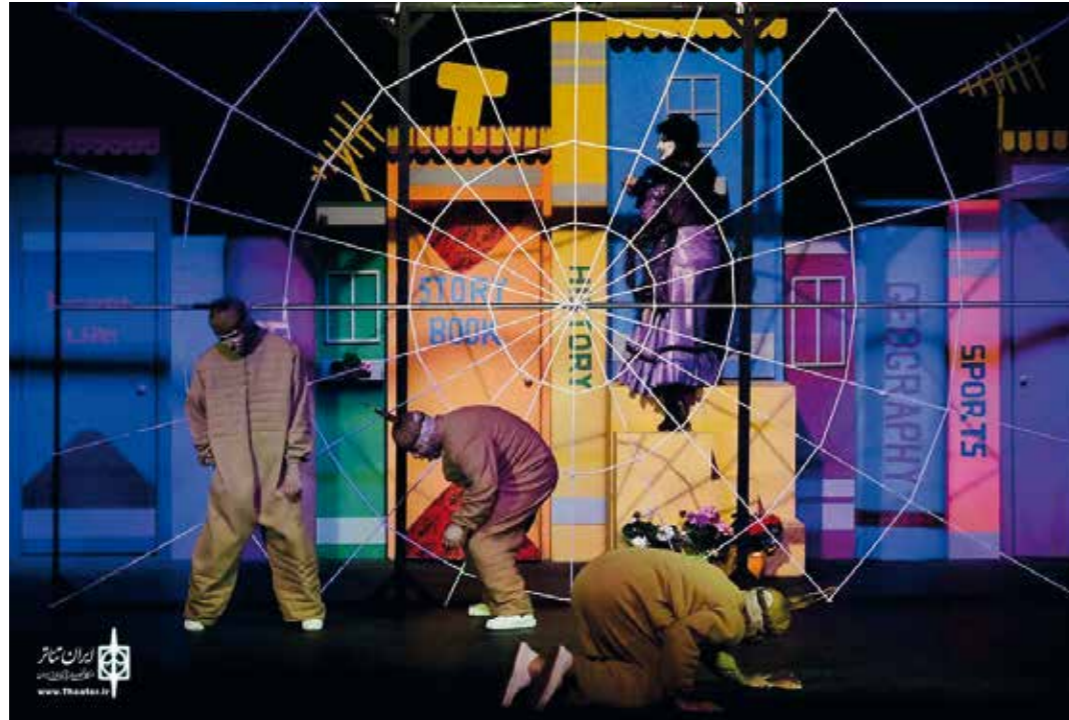
Facebook: www.facebook.com/indiaiti

Report submitted by Vidyandhee Vanarase, Secretary
General of Indian Centre of ITI

Activities – Centres

Iran Centre of ITI (Asia Pacific)

82



Introduction

The Dramatic Arts Center (DAC) is the home of the Iranian Centre of ITI. DAC was established in 1982 and is the only government and official body and centre of performing arts in Iran. The DAC has many venues in Iran. They are active in different kinds of theatre fields such as children, young audiences, adult, outdoor, street theatre and so on. All productions need permission from DAC in order to be presented. The DAC tries to support amateur and professional troupes so that they can show their creativity and new methods of presenting in their play. The DAC of Iran, in line with its duties and responsibilities in the field of determining executive policies for the quantitative and qualitative development of performing arts and creating and developing the necessary structures and infrastructures for the growth and expansion of the production and supply of performing arts. The mentioned activities are carried out by the following four key departments, and the performance report of each will be mentioned in detail: 1. Council for Evaluation and Supervision of Theatres / 2. Unit of the Executive Secretariat and Organizer of International festivals / 3. Public Relations Department / 4. Provincial Theatre Support and Coordinating Activities Department / 5. Research, Education and Publication's Office

Activities 2017-2022

1. Council for Evaluation and Supervision of Theatres

Considering the nature of this department to issue a license to perform the show, a total of 5366 licenses

have been issued for performance in the mentioned five-year period, which are listed separately in the following sections:

Adult Professional Theatre: 2388 / Free Theatre: 319 / Theatre For Children: 1051 / Show Entertainment: 671 / Street Performance and Tazyieh: 13 / Theatre For Women: 83 / Home Network Theatre Publication: 6 / Musical Theatre: 2 / Visual Arts and Theatre: 2 / Night Comedy: 650 / Play Reading: 1230

2. Department of the Executive Secretariat and Organizer of International Festivals

The activities of this department regarding the holding of international festivals, which have been a total of 11 festivals with the presentation of 719 works, are as follows:

1. 2018: 36th Fajr International Theatre Festival; 154 Plays
2. 2018: The 17th Mubarak International Puppet Theatre Festival: 74 Plays
3. 2018: The 13th Marivan International Street Theatre Festival: 36 Plays
4. 2018: The 25th Hamadan International Children and Youth Theatre Festival: 59 Plays
5. 2019: The 37th Fajr International Theatre Festival: 156 Plays
6. 2019: The 14th Marivan International Festival of Street Theatre: 26 Plays
7. 2019: The 26th Hamadan International Children and Youth Theatre Festival: 40 Plays
8. 2020: The 38th Fajr International Theatre Festival: 56 Plays
9. 2021: The 15th Marivan Street Theatre Festival: 36

Activities – Centres

Iran Centre of ITI (Asia Pacific)

83



Plays

- 10.2022: The 40th Fajr International Theatre Festival: 120 Plays
11. (Due to the Corona pandemic, the 39th Fajr Theatre Festival was held nationally.)
- 12.2022: The 27th Hamadan International Children and Youth Theatre Festival: 70 Plays

3. Public Relations Department

Activities such as report preparation, news reporting, holding media meetings, unveiling posters, preparing catalogues and advertising bulletins, and preparing teasers - during five years, it has been active in the following festivals:

1. Fajr International Theatre Festival
2. Hamadan International Children and Youth Theatre Festival
3. Marivan International Street Theatre Festival
4. Mubarak International Puppet Theatre Festival
5. International Ritual and Traditional Theatre Festival
6. National and International Events of Sahibdelan

4. Provincial Theatre Supporting and Coordinating Activities Department

The activities of this unit in support and coordination for holding international festivals in the mentioned five years are as follows: Provincial Theatre Festivals: 170 Festivals / Registration and Issuance of Activities: 939 Drama Groups / Support for Performance Groups: 203 Groups

1. Hamedan International Children and Youth Theatre Festival
2. Marivan International Street Theatre Festival

3. International Ritual and Traditional Theatre Festival
4. Mubarak International Theatre Festival
5. Fajr International Theatre Festival

Conducting Acting, Playwriting and Directing Training Courses in the Provinces: 440 Workshops / Sending 12 Executive Groups to International Festivals: 182 Groups

1. Fajr International Theatre Festival: 35 Groups
2. International Ritual and Traditional Theatre Festival: 28 Groups
3. Mubarak International Puppet Theatre Festival: 25 Groups
4. Marivan International Street Festival: 51 Groups
5. Hamadan International Children and Youth Theatre Festival: 43 Groups

5. Research, Education and Publication's Office

Magazine: 48 Issues
Quarterly: 14 Issues
Books: 84 books on various topics in the field of theatre and the performing arts

Call for International Productions

The Dramatic Arts Center of Iran / the Iranian Centre of ITI welcomes the participation of international productions. The call for the different festivals is regularly announced over the ITI Newsletter.

Report submitted by the Dramatic Arts Center of Iran, Iranian Centre of ITI, Mr. Kazem Nazeri, PhD, General Director

Activities – Centres Israeli Centre of ITI (Europe)

84



Activities Report 2017-2022

1. General Information

- Tel Aviv 2020: The Israeli Centre of ITI has merged with the Institute for Jewish Theatre headed by Moti Sandak, enabling joint projects, administration services and a channel for receiving financial support. The merger has been approved by the board of the Institute for Jewish Theatre. Moti Sandak was nominated as the General Secretary of the Israeli Centre.
- Segovia 2017: The Israeli Centre, with the blessing of the ITI's Headquarters, brought the production "Shame" by Einat Weizman, performed by her and Murad Hassan, to the World Congress. The production, which has been accorded with an immense applause and raised heated discussions, deals with the hardships of the Palestinians and their supporters in Israeli society.
- 2018: Cooperation with the Institute for Jewish Theatre on the theatrical and academic revival of the Jewish Dramatic Heritage.
- Tel Aviv, May 2018: The first project was done in collaboration with the Cymbalista Center for Jewish Culture and Heritage (even before the merger of the Israeli Centre with the Institute for Jewish Theatre). It consisted of an academic and theatrical conference, exhibition and staged readings dedicated to the dramatic works of the great Jewish-German poetess Else Lasker-Schüler (Gad Kaynar-Kissinger directed on Zoom the play "Ich und Ich", which he translated into Hebrew, with acting students and professional actors), following the publication of the Hebrew translations of her

plays. This was the first time ever that Schüler's entire dramatic oeuvre has been acknowledged and published in any language.

- 2018: The internationally renowned Israeli choreographer Ohad Naharin was among those chosen to deliver the International Dance Day Message.
- Israel, March 2020 – Summer 2021: During the theatre shutdown due to the coronavirus pandemic, the Israeli Centre participated in an online dramaturgical initiative "Theatre in Isolation" of reading both new Israeli and signature international plays by professional actors in order to broaden their horizons, allow an outlet for their urge to act, as well as to promote and test new plays in the process. Scores of "unemployed" Israeli actors and acting students took part in this initiative.
- 2022: Following the Israeli Centre's recommendation, Matan Amsalem, an outstanding emerging director, has been invited to participate in the World Theatre Day 60th Anniversary Celebration.
- In the summer of 2022, the Israeli Centre launched an initiative that is still in its inceptive stages of supporting Jewish Ukrainian and Russian theatre artists, who had to emigrate due to the war, and lacked command of the Hebrew language and acquaintance with Israeli society, find it difficult to acclimatize to the new conditions, and pursue their artistic work. This is an elaborate and multi-faceted plan, and due to the pending fifth elections (in two years) – we have to wait until the new government

Activities – Centres Israeli Centre of ITI (Europe)

85



stabilizes in order to obtain support for this enterprise.

- The Israeli Centre, together with the Institute for Jewish Theatre, plan in two years an International Festival for Jewish Theatre, with an emphasis on the traditional Yiddish and Ladino theatre.
- Another project, on a smaller scale, is scheduled to be realized at the 36th ITI World Congress in Fujairah. The Centre plans to conduct a panel on the important issue of "New Methods of Teaching and Practicing Dramaturgy". Among the participants (three already submitted concrete proposals), the Centre hopes to host the renowned Israeli political playwright Motti Lerner. He intends, later in 2023, to direct in Tel Aviv a workshop on writing political drama.

2. Workshops

Try-out-Workshops for Presenting Unknown Plays

23 September 2018, Athens, Greece

The aim of this try-out workshop was to serve as a theatrically-based (instead of merely textually-based) method for exploring unknown foreign or forgotten local plays for the sake of eventual production in a new context. It was initiated by the Israeli ITI Centre (in cooperation with the IPF) and invited by Sissy Papatianassiou, the director of the Analogio Festival in Athens. The play "Seven Days" by the well-known Israeli playwright Shlomo Moskowitz had been chosen as a working model for this workshop with two Greek directors, Anastasea Kumidou and Despoina Gatziou, and an Israeli director (Gad Kaynar-Kissinger), as well as Greek actors. The whole play was first presented as a staged reading in English. Then one chosen scene was performed in two different English translations with other actors so that the interpretive potential of the text and its relevance in its new context was revealed. The successful event ended with a roundtable discussion. The entire event was open to the public.

Translation Try-Out Workshop

26 September 2019, Analogio Festival, Athens

"Relocating Antigone", three open master classes on Translating and Directing Ancient Greek Drama Today,

initiated by the President of the Israeli ITI Centre, Prof. Gad Kaynar-Kissinger.

Three groups of acting students worked with Matthias Gehrt (German ITI), Yagil Eliraz (Israel/USA) and Giorgos Zamboulakis (Greece) under the direction and participation of Prof. Gad Kaynar-Kissinger.

"The Birthing Trial", a play by Ursula Werdenberg, the General Secretary of the IPF -- has been presented in a staged reading in a Greek translation by Smaro Kotsia at the Karolos Koun Theatre in Athens.

3. Writing and Adaptation Competitions

10 Minutes Plays Competition

At the World Congress in Segovia, 2017, this competition – arranged as a joint initiative of the Israeli Centre and the IPF -- has officially concluded with the staged reading of the winning plays. The play that won the first prize – "Home" – was published in the periodical "TEATRON".

The winners were:

- "Home" by Amit Zarka, Tel-Aviv, Israel - Zarkamit@gmail.com
- "The Food Ambassador" by Marujana Verhoef, Berlin, Germany - marujana@ilikepickles.com
- "Small Wasted" by Janice Sze Wan Poon, Hong Kong, China - poonszewan@gmail.com
- "Thermos. A sketch on human survival." by Vijay Padaki, Bangalore, India - vijay@bangalorelittletheatre.org

The Sholem Aleichem Dramatic Adaptations Competition

In June 2019, the Israeli Centre of the ITI, the IPF, and The Institute for Jewish Theatre collaborated, and thanks to the generous support of the ITI Executive Council and the ITI's Director General Tobias Biancone, launched an international project: A competition of new dramatic adaptations in either English or French of Sholem Aleichem's short stories.

The year 2019 has been declared as The Sholem Aleichem Year due to the 160th anniversary of the birth of the great Yiddish and international humour celebrity – the writer Sholem Aleichem (1859-1916). Sholem Aleichem's stories have been translated into

Activities – Centres

Israeli Centre of ITI (Europe)

86



99 languages and served as a source of inspiration for comedy writers - Jewish and non-Jewish alike (the best-known example is the highly successful musical "Fiddler on the Roof" based on Sholem Aleichem's "Tevye the Dairyman and his Daughters"). Sholem Aleichem's works abound with a humanistic outlook, ardent faith in the goodness of people and survivability despite hardship and painful life, although he doesn't spare them his pinpointed satirical criticism.

To our great surprise, 20 plays from Africa, America (North and South), Asia and Europe were submitted. 15 texts were submitted in English, and 5 in French. They covered a broad range of Sholem Aleichem's tragi-comic writings and displayed various kinds of genres, from solid, traditional realizations, to free, contemporaneous adaptations.

The plays were read and evaluated by an English and a French jury.

- The first prize of 2500 EURO was accorded to "Lazare", a French adaptation by Louis Malié (France). The playwright about the play: „Dans le shtetl de Kiev, en 1905, Lazare, un riche négociant, s'éprend de Rose, une jeune militante de l'Union des Travailleurs Juifs (la BUND). Alors que grandit l'ombre des pogroms antisémites de Kiev, Lazare compte sur sa situation pour séduire Rose. Il demande à son vieil ami Ytshchok, professeur de Lettres, de parler à Rose pour lui. Mais c'est sans compter l'admiration de Rose pour Joseph le meneur de la BUND à Kiev..."
- The second prize of 1375 EURO each was divided between two Hungarian competitors:
- Péter Körmöczi-Kriván for the play "Almost" The Playwright about the play: „Habits first behave like thin concrete. When I step in, I can still lift my legs out of it. But if the concrete sets, I can put the world behind me. In the story, we look under the ,concrete', not just almost." Péter Hollós for the play "The Dreamers". The playwright described the work: „How close is the Messiah, and how close is the prophet Elijah to the everyday people! One of our heroes, a science man who had studied so much philosophy that one day he imagined himself to be the Messiah. Nobody



believed him, so he ended up in a mental asylum. His apprentice, the young shoemaker, whom he considered the prophet Elijah, was destined for better. He remained a cobbler but played the occasional vigilante prophet, and everyone trusted he was Elijah."

YouTube & Facebook

Video on the activities of the Israeli Centre and the affiliated IPF projects.

<https://www.youtube.com/watch?v=BTthQnOIEpEany>.

Video of the Israeli Isra-Drama 2022 Festival

<https://www.facebook.com/shimrit.ron/videos/1248581592651227/>

Report submitted by Prof. Gad Kaynar-Kissinger, President of the Israeli Centre

Activities – Centres

Italian Centre of ITI (Europe)

87



Performance Milon Mela Company (India) – Distilleria De Giorgi, San Cesario di Lecce

The Italian Centre of ITI is responsible for the celebration of World Theatre Day (March 27) and International Dance Day (April 29) in Italy. It promotes cultural projects with social aims and organizes artistic activities on a national and international scale. Members of the Italian Centre of ITI are Teatro Vascello (Rome), Accademia Amiata Mutamenti (Grosseto), Associazione Aenigma (Urbino), Astràgali Teatro (Lecce), La MaMa Umbria International (Spoleto), Mana Chuma Teatro (Reggio Calabria), Teatro Arsenale (Milano) together with individual members (sociologists, philosophers, experts in management and cultural communication).

Activities 2017

ITI World Congress in Segovia

The Italian Centre participated in the Congress in Segovia, taking an active part in the activities. The President of the Italian Centre, Fabio Tolledi, was elected as a member of the Executive Council and as Vice-President of ITI for Europe. During the Congress, he coordinated the first European Regional Council.

Second European Regional Council of ITI

The Italian Centre of ITI, in collaboration with ITI worldwide and Premio Europa per il Teatro, organized the 2nd ITI European Regional Council in Rome on 16/17 December 2017 within the frame of "Premio Europa per il Teatro". 25 European ITI Centres took part in it. Contextually an ITI Executive Council Meeting was realized in collaboration with ITI worldwide.

Activities 2018

World Theatre Day 2018 Celebration

1. Award Ceremony of "Scrivere il Teatro"

The WTD Celebration hosted the Award Ceremony of the students from High School 'Max Fabiani' of Gorizia, winners of the third edition of the call for short plays 'Scrivere il Teatro', promoted by the Ministry of Education of Italy and by the Italian Centre. The Celebration was held at Teatro Eliseo in Rome on 27 March.

"Scrivere il teatro" is the title of a national contest promoted by the Ministry of Education and by the Italian Center of ITI. Conceived by Fabio Tolledi, the contest stems from the need to celebrate World Theatre Day with students in a creative way and to bring them closer to writing and theatre practice. Each year the winner's text is staged in an important theatre with the students and authors. Thanks to this project, they have the opportunity to prepare a performance based on their text during an artistic residence under the guidance of theatre professionals.

2. World Theatre Day Event

On the occasion of World Theatre Day in Italy, the National Day of Theatre in Prison is celebrated through many events until 30 April with theatrical performances, seminars, and discussions. The events are promoted by Aenigma Theatre, the National Coordination of Theatre in Prison, Department of Penitentiary Administration, with the support of the Ministry of Justice of Italy and the patronage of the Italian Centre.

Activities – Centres Italian Centre of ITI (Europe)

88



Lessons in Italian language for Senegalese community of San Cesario

Participants of project Sirens - a female myth to overcome the conflict - Espace Gambidi - Ouagadougou (Burkina Faso)



“National Day of Theatre in Prison” (Giornata Nazionale del Teatro in Carcere) is promoted by the Coordinamento Nazionale Teatro in Carcere, an organization consisting of over 40 theatrical experiences spread throughout the national territory, with the support of the Italy Ministry of Justice and its Department of Penitentiary Administration.

International Dance Day 2018 Celebration

Translation of the message into Italian language, and dissemination of the messages of Salia Sanou (Burkina Faso), Georgette Gebara (Lebanon), Willy Tsao (Hongkong China), Ohad Naharin (Israel), and Marianela Boan (Cuba).

Social and Inclusive Theatre Program

ITI Italy and ITI Russia developed joint activities in the field of Social Inclusive with the University of Salento, the Higher School of Performing Arts Raikin in Moscow. This brought to the realization of an International Summer School on Social Theatre (The So.) in Lecce, involving a group of about thirty young artists, and the participation of specialists from Russia, Italy, Greece, Tunisia, Burkina Faso; the implementation in 2019 of the Days of Social Theatre initiatives which included presentations, a round table, shows, Master Classes in Moscow; public meetings in Lecce.

Third Meeting of the ITI European Regional Council (ERC)

The meeting happened in Bucharest on 27 and 28 October 2018 within the frame of the Bucharest International Theatre Festival, in collaboration with the Romanian Centre of ITI and UNITER.

Alchimie Project (2017-2021)

The project, supported by the Fondazione con il Sud, is promoted by the Italian Centre of ITI, in partnership with Astràgali Teatro, Espéro, Teatro dei Veleni, Teatro Zemrude, VariArti, NovaVita, Associazione Libera, CPIA, ITI worldwide, in collaboration with the Municipality of San Cesario. Thanks to Alchimie's project, promoted by the Italian Centre, the Distillery 'De Giorgi' in San Cesario (Italy), one of the most interesting and impressive



monuments of Apulian and Southern industrial archaeology, has become an Artistic Community Residence, a place open to theatre makers, to the internationalization of the scene, to social inclusion, to the training of excellence.

In 2018, 20 performances, 5 intensive workshops, 3 concerts, 4 exhibitions, 4 artistic residencies, cycles of lessons in the Italian language for the Senegalese community, and theatrical laboratories for children and for disabled persons were realized by the project.

Adnich Project

The Adnich project, funded under the European cross-border program Interreg Italy-Albania-Montenegro, proposed the creation of a cultural network between Italy, Albania and Montenegro, which enhanced the immaterial heritage of the three countries through art and theatre, dialoguing with the different expressive elements of the anthropic landscape for the creation of innovative and cross-border contents, the production of intercultural performances. It was promoted by Kraljevsko pozorište Zetski dom (Montenegro), in partnership with the Italian Centre of ITI, Bashkia Pogradec (Albania), Universiteti I Arteve (Albania) and University of Salento (Italy).

Sirens Project - a Female Myth to Overcome the Conflict

In December 2018, Ouagadougou, the capital of Burkina Faso, the project 'Sirens - a female myth to overcome the conflict' was realized. It consisted of an International Artistic Residence promoted by Astràgali Teatro, in partnership with the Italian and Burkina Faso ITI Centres, Ecole Supérieure de Théâtre Jean-Pierre Guingané and Espace Gambidi of Ouagadougou.

The project, supported by Apulia Region, experimented with practices of transformation of intercultural conflicts through the action of sharing artistic practices that arise from the reflection on the role that arts can play in non-violent conflict resolution. In particular, 'Sirens' provided an opportunity for the creation of a common space for African and European artists and cultural operators during an Artistic Residence, the involvement of local communities

Activities – Centres Italian Centre of ITI (Europe)

89



through dialogue and intercultural exchange, the creation of a multilingual performance on the myth of Mami Wata, the development of new tools for the artist's growth process.

Activities 2019

World Theatre Day 2019 Celebration

1. Official International Ceremony of the World Theatre Day - Villa Fastiggi Prison in Pesaro

The Ceremony was part of the initiatives of the sixth edition of the National Day of Theatre in Prison, held since 2014 (exactly in conjunction with World Theatre Day), promoted by the National Coordination of Theatre in Prison, consisting of fifty theatre experiences spread throughout the Italian territory, with the support of the Italy Ministry of Justice - Department of Penitentiary Administration and the Department of Juvenile and Community Justice, held in collaboration with ITI worldwide and the Italian Centre, the Association of National Theatre Critics of Italy, the European magazine „Catarsi-theatres of diversity“, Teatro Aenigma, University of Urbino.

At the event intervened: the author of the message of the World Theatre Day 2019, Carlos Celdrán from Cuba; Tobias Biancone - Director General ITI worldwide), Fabio Tolledi - President of the Italian Centre of ITI; Vito Minoia - President of the International University Theatre Association and of the National Coordination del Teatro in Carcere, Armanda Rossi - Director of the Pesaro prison Authority of the Department of Penitentiary Administration, Rosella Persi - Teacher of Pedagogy at the University of Urbino Carlo Bo, Antonio Rosa - Professor of High School Institute of Pesaro, the actress Roberta Quarta, who read the Italian translation of Carlos Celdrán's Message, the Franciscan Friar Stefano Luca, who presented the documentary "Undhurilay / see me / look at me" on the experience of social theatre conducted in Lebanon in 2018 with Syrian refugee teenagers.

2. Award Ceremony of "Scrivere il Teatro"

On Wednesday, 27 March 2019, the Award Ceremony of the contest "Scrivere il Teatro" took place at



Teatro Vascello in Rome, with the participation of Tobias Biancone (ITI DG), Carlo Celdran (author of WTD Message), Fabio Tolledi (President of ITI Italy), representatives of the Ministry of Education, high school students, theatre makers.

International Dance Day 2019 Celebration:

Translation of the message of Karima Mansur (Egypt) into Italian language, Egypt and dissemination of the message in Italy.

150th Executive Council Session

The Italian Centre of ITI organized the 150th Executive Council Session on Saturday/Sunday, 25/26 May 2019, in Lecce (Puglia, Italy). The members of the Executive Council and the General Secretariat held their session in the Cultural Centre of the Distilleria.

Forth European Regional Council of ITI

The Italian Centre organized the forth edition of the ERC in Maribor in Slovenia from 19 to 21 October 2019, together with Slovenian Centre of ITI. The meeting took place during Maribor Theatre Festival at Slovene National Theatre Maribor. The 34 participants were from the Centres of Armenia, Austria, Croatia, Czech Republic, Estonia, France, Germany, Hungary, Israel, Italy, Latvia, North Macedonia, Montenegro, Slovakia, Slovenia, Spain, Sweden, Switzerland, and United Kingdom.

Alchimie Project

In 2019 in Distilleria de Giorgi, 15 theatrical performances with national and international artists, 4 intensive workshops, 3 concerts, 4 exhibitions and installations, 3 artistic residencies for professional and emerging artists, cinema nights and one Summer School of Performing Arts were realized by the Italian Centre within the community artistic project 'Alchimie'.

Activities 2020

World Theatre Day 2020 Celebration

For the celebration of World Theatre Day 2020, ITI Italy created a video for the Message of Shahid Nadeem,



World Theatre Day 2019 Celebration - Tobias Biancone, ITI DG - Villa Fastiggi Prison, Pesaro (Italy)
Photo: Umberto Dolcini

World Theatre Day 2019 - Teatro Vascello, Rome (Italy)

Activities – Centres Italian Centre of ITI (Europe)

90



Scrivere il Teatro, Penelopiade
Photo: Emilia Dario



author of the Message of World Theatre Day 2020. All the activities of the Celebration were postponed due to the pandemic or moved to another date, like the award ceremony of 'Scrivere il Teatro' that took place in September 2020 in Caltagirone with the participation of the students of Liceo Secusio of Caltagirone, winners of the contest.

International Dance Day 2020 Celebration

Translation of the message for the Day into Italian language. The message was written by the South African dancer, choreographer and educator Gregory Vuyani Maqoma. The Italian Centre distributed the Italian translation in Italy.

Alchimie

Despite the pandemic, many activities were implemented at present and online: 15 conferences and meetings, 15 performances, 6 concerts, 1 exhibition and many laboratories and social activities with teenagers and children with diverse abilities of music, culture, handy crafts and theatre.

Activities 2021

World Theatre Day 2021 Celebration

Due to the pandemic restrictions, for the Celebration of the World Theatre Day, two events were moved on the web.

On Saturday, 27 March, on Facebook and YouTube channel of the Italian Centre of ITI - @InternationalTheatreInstituteItalia, there was the proclamation of the winners and of the selected texts of "Scrivere il Teatro".

After this, members of the Italian Centre of ITI read the message of Helen Mirren, author of the World Theatre Day message 2021. Afterwards, it was aired on the web the eighth National Day of Theatre in Prison promoted by the National Coordination of the Theatre in Prison, consisting of fifty theatrical experiences spread throughout the Italian territory, with the support of the Ministry of Justice - Department of Penitentiary Administration and Department for Juvenile and Community Justice.

Interview with Helen Mirren

Fabio Tolledi, President of ITI Italy, made an official video interview for ITI worldwide with the actress Helen Mirren, author of the Message of the 59th World Theatre Day that was disseminated by ITI worldwide.

International Dance Day 2021 Celebration:

Translation of the message for the Day into Italian language. The message was written by the German ballet dancer Friedemann Vogel. The Italian Centre disseminated the Italian translation of the message in Italy.

Fifth European Regional Council - online

During the pandemic times, a Zoom video-conference of European Regional Council of ITI was organized by Italian Centre of ITI in collaboration with ITI worldwide. 35 participants European Centres of ITI and ITI worldwide took part in it. In such a dramatic moment, all the participants agreed on the need for a global effort to support artists in order to continue to create, to be together, to survive, setting common future strategies.

Chi è di scena? ITI meets the World – online

The proposal was promoted by the Italian Centre of ITI and ITI worldwide. It was part of the 'Genius Loci' project, promoted by Astragali Teatro, in partnership with the Italian Centre and ITI worldwide, the Spanish Centre of ITI with the Fundacion de la Danza 'Alicia Alonso', the University of Salento - Department of History, Society and Human Studies (Italy), the Constanta State Theatre (Romania), the Theatro tsi Zakynthos (Greece), supported by the Creative Europe Program.

'Chi è di scena? ITI Meets the World' promoted the knowledge of ITI Centres in the world through a series of online meetings, coordinated by ITI Italy, with one ITI Centre, that could give voice to the different artistic experiences that enliven the theatrical scene in the different countries. Each meeting featured performers, directors, and dramaturgs that talked about the current artistic situation in the involved countries in the delicate context of the pandemic. The ITI Centres that participated were: Russia, Georgia, USA, Croatia, Spain, Macedonia, and United Kingdom.

Activities – Centres Italian Centre of ITI (Europe)

91



Alchimie

In 2021 ITI Italy organized 15 performances, 7 concerts, Summer of Philosophy and Performing Arts, conferences, exhibitions and more than 15 laboratories and a final presentation of the important results of the project that could transform a site of industrial archaeology as an important cultural centre for the community with an international vocation.

Activities 2022

Célébration de la Journée mondiale du théâtre 2022

Le 27 mars 2022, tous les membres du Centre italien de l'ITI ont organisé des événements, des initiatives et des lectures du message de Peter Sellars pour la 60e Journée mondiale du théâtre.

1. « Scrivere il Teatro »

On 26 March, the Technical Institute Lucarelli of Benevento, Italy, organized an event within the framework of the 'Scrivere il Teatro' initiative organized by the Ministry of Education and the Italian Centre of ITI with the interventions of Prof. Patrizio Bianchi - the Minister of Education, of Fabio Tolledi - President of the Italian Centre of ITI and ITI Vice President ITI for Europe, of Giorgio Zorcù - Artistic Director of 'Scrivere il Teatro', Maria Gabriella Fedele - Dean of the Institute, and the presentation of the docufilm "La Penelopiade" of the students of Lucarelli.

2. National Day for Theatre in Prison

On 5 April at Teatro Raffaello Sanzio in Urbino, the Teatro Universitario Aenigma presented, on the occasion of the 9th edition of the National Day for Theatre in Prison, the performance 'I sopravvissuti' ('The survivors'), with the inmates of the Pesaro Prison, inspired by the stories of Primo Levi.

International Dance Day 2022 Celebration

Translation of the message into Italian language. Dissemination of the message of Kang Sue-jin, dancer, choreographer and director of the National Ballet of South Korea.

The Resistance of Olive Trees (Italy - Palestine)

The project is promoted by Astragali Teatro, in collaboration with Italian Centre of ITI and in partnership with Fragments Theatre (Palestine), supported by Apulia Region. 'The Resistance of Olive Trees' project intends to experiment with practices of social theatre in Jenin (Palestine) through the action of sharing research and know-how, of intercultural approaches for the transformation of conflicts. The project aims to realize an International Artistic Residence in Palestine, in the city of Jenin. The Residence will involve artists and cultural operators from Europe and Palestine. It is

structured through educational, artistic and research activities aimed at promoting co-creation processes in theatre, workshops, seminars, and meetings.

Seventh Meeting of European Regional Council of ITI - online

The 7th edition of the European Regional Council was organized online by the Italian Centre of ITI with the participation of the majority of European Centres on 22nd May 2022. In the online meeting, 18 Centres participated. The participants were from Armenia, Croatia, Czech Republic, Estonia, Finland, France, Georgia, Germany, Hungary, Italy, Montenegro, North Macedonia, Slovakia, Slovenia, Spain, Sweden, Switzerland, United Kingdom.

Enhance Transborder Experiences, Rebuild Interactions of Artist (E.T.E.R.I.A.)

Collaboration of Italy, Greece, Romania and North Macedonia 2022-2024

The project is supported by the Creative Europe Program of the European Union. It is coordinated by the Italian Centre of ITI, in partnership with Theatro Tsi Zakynthos (Greece), the National Museum of Archaeology of Constanta (Romania), North Macedonian Centre of ITI (North Macedonia) and the Department of Engineering for Innovation of the University of Salento (Italy). It consists of a complex of activities aimed at the creation of innovative models in the field of Social and Community Theatre and Conflict Transformation through the performing arts, based on audience engagement and intercultural sustainability and on the co-creation between artists, migrants and refugees, innovation engineers, video makers and creative persons. The project's intercultural methodologies are aimed at giving artistic and cultural tools for facing the human, social and political crisis generated by the pandemic and by the current unexpected conflicts.

Culture and creativity provide women and men with new and unprecedented ways to go through together. E.T.E.R.I.A. envisages the implementation of a targeted coworking on the issue of conflict and its audio-visual narratives between Italy, North Macedonia, Greece and Romania. Three thematic artistic Residences will be held, titled „Conflict and Memories“, „Crossroads and Borders“, and „Conflict and Migrations“, in three important but partially abandoned archaeological sites in Greece, Romania, and Italy. An international co-production is made and played on all the sites. E.T.E.R.I.A. means the alliance of the bodies, the creation of a company that aims to go beyond separations through artistic encounters.

President: Fabio Tolledi
Secretary General: Giorgio Zorcù

Website: www.iti-italy.org

Report submitted by Fabio Tolledi, President of Italian Centre of ITI

Activities – Centres Ivory Coast Centre of ITI (Africa)

92



1. Reminder

On December 17, 1999, the constitutive General Assembly of the Ivorian Center of the International Theater Institute (CI-ITI) was held at the conference room of the African Arts and Entertainment Market (MASA). The Ivorian Center, like all others, is required to make every effort to meet the objectives of the International Theatre Institute as well as its own.

To this end, with the renewal of the National Executive Council of the CI-ITI, following the General Assembly of March 17, 2013 held in Adzope, the Center did not wait long to take a number of actions that have significantly contributed to the animation and organization of the artistic and cultural landscape in Côte d'Ivoire. Also, it should be said that the Ivorian Center helped in an active way to the organization of the activities of the CRAIIT (African Regional Council of the International Theater Institute).

We propose here to make a report of the activities of the Ivorian Center of the International Theater Institute. This report focuses on the period of 2017-2022 and targets activities related to the celebration of the World Theatre Days, the establishment of a framework for exchange and reflection „Causeries débats” and training and / or capacity building of young practitioners.

2. The activities

The celebration of the World Theatre Days 2017-2022

Since its inception, the Ivorian Center has always worked to celebrate World Theatre Day every March 27, with a number of artistic and cultural partners in

the country.

In 2017, this celebration was an opportunity for CI-ITI to partner with the National School of Theater and Dance at INSAAC (Institut National Supérieur des Arts et de l'Action Culturelle). The commemoration of that year was marked by three key moments: the TV set; the exhibition of models of stage design and theater sets; and the commemoration.

- The „TV Set” saw the participation of a member of the executive committee of the CI-ITI in a debate on the Ivorian theater and the celebration of the World Theater Day in the company of other actors, artists, directors, actors and choreographers. This TV set was a great opportunity to present the International Theatre Institute and the Ivorian Center to the viewers. And, at the same time, to promote the World Theatre Day.
- As for the exhibition of models of scenography and theater sets in the celebration space, it was impressive and created a kind of fresco that immersed us in the history of theater in Côte d'Ivoire. All the corridors of the National Institute of Arts and Cultural Action were animated by this exhibition to celebrate World Theatre Day.
- Finally, the moment of commemoration ended with several performances of short plays and the reading of the message of the Day by the vice-president of the Ivorian Center, which ended the celebration.

In 2018, before the Celebration of World Theatre Day, the Ivorian Center helped to organize among others:

Activities – Centres Ivory Coast Centre of ITI (Africa)

93



- The meeting of theater and dance troupes of Côte d'Ivoire to prepare for their participation in the African Performing Arts Market (MASA).
- The 148th session of the ITI Executive Council, on March 10 and 11 in Abidjan, followed by a round table on „Performing Arts Markets in the World”. The round table, in addition to being open to MASA participants, was a real opportunity to inform and create links for artists and for all participants of the tenth edition of MASA.
- Then, on March 27 of the same year, the Ivorian Center and all artists of Côte d'Ivoire have commemorated with pomp the World Theater Day. This time, in addition to the mobilization of artists at INSAAC (National Institute of Arts and Cultural Action), artistic performances were given by theater and dance troupes in the streets of the town of Abobo, the largest popular district of Abidjan. Two readings of the message of the Day were made at the same time to close the ceremonies at INSAAC and at the traffic circle of the City Hall of Abobo.

As for the year 2019, it saw World Theatre Day being celebrated for 3 days, with the program: a procession, theatrical performances, flash theaters, workshops and a communication.

- The procession began in the afternoon of March 25 in front of the RTI (Radio Television Ivoirienne) in Cocody, with a parade of students from the Lycée d'Enseignement Artistique, students from the School of Theater and Dance, and theater

companies. This parade converged on INSAAC where professionals and officials of the Ivorian Center were waiting for the official opening of activities. Once in the hall, we attended the various speeches including the official opening of World Theatre Day, by the president of the Ivorian Center, Dr. Zié COULIBALY.

- Theatrical and choreographic performances ended the day on March 25.
- The next day, it was the turn of the workshops of theatrical practice and staging which took place simultaneously with 12 participants per workshop. These two workshops were very popular and the participants unanimously recognized the quality of the training.
- On March 27, the artists met at the Abobo cultural action center to commemorate the Day. But before, in the morning, a communication on the theme of „What theater for what audience?” was given by Mr. LOUA Diomandé, chairman of the ad hoc Committee of the National Federation of Theatre of Côte d'Ivoire. The same day, at 15:30, the ceremony began with several artistic performances and a highlight marked by the reading of the message of the Day, then the closing remarks made by the President of the African Regional Council of ITI, Mr. Ablas OUEDRAOGO.

The 2020 edition of the celebration of the World Theatre Day could not be held, to the great dismay of the actors of the performing arts. The reasons for this cancellation are part of the policy of prevention

Activities – Centres Ivory Coast Centre of ITI (Africa)

94



and fight against the coronavirus in accordance with state provisions. Indeed, the closure of public and private establishments throughout the territory of Côte d'Ivoire, as well as the prohibition of gathering more than 50 people and other prohibitive measures have pushed the Ivorian Center and its partners of the celebration of the World Theatre Day to cancel the program initially scheduled from March 25 to 27.

2021: After the non-celebration of World Theatre Day 2020, the Ivorian Center and the National Federation of Theatre of Côte d'Ivoire in collaboration with actors in the world of theater organized in March a series of activities in three municipalities of the Autonomous District of Abidjan (Abobo, Cocody and Treichville), from Thursday 25 to Saturday, March 27, 2021, to commemorate the World Theatre Day 2021.

In addition to the launching and closing ceremonies with speeches, three training workshops were organized. These include:

- Acting, installed at the Bureau of Arts and Communication in the town of Abobo, saw the participation of 15 learners and 3 trainers.
- Mise en scène, installed at the Department of Arts of the University Félix Houphouët-Boigny of Cocody, saw the participation of 21 students with a participation rate of 80% of girls. Two trainers led this workshop.
- Scenography, installed at the National Center for Arts and Culture in Treichville. 5 learners, 1 trainer
- Also, two panels were animated. One, at the Lycée d'Enseignement Artistique (LEA) on „the history of

theater in Côte d'Ivoire“ and the other, at the Bureau of Arts and Communication in the town of Abobo, on „the impact of the emergence of the media in Côte d'Ivoire on the development of theater“.

- Finally, nine theater companies have produced shows to give a special touch to the celebration of this edition of World Theatre Day, marked by the reading of the official message of the celebration. More than 500 people took part in all activities.

The cultural actors of Côte d'Ivoire have synergized their efforts to celebrate World Theatre Day, through collaboration between practitioners and theorists involved in the academic community (the Lycée d'Enseignement Artistique and the Department of Arts of the University Félix Houphouët-Boigny).

In 2022 the Ivorian Center opted for a rather sober ceremony of World Theatre Day. This commemoration ceremony was held at the Bureau of Arts and Communication in the presence of some artists and members of the Board of the Center, Sunday, March 27. Although sober, the ceremony did not deviate from the rule. The reading of the message of the World Theatre Day was the highlight of the ceremony that ended at 18 hours. However, structures such as INSAAC, FENATH and the Center for Cultural Action of Abobo have each celebrated the World Theatre Day on different dates. Thus:

- INSAAC celebrated the day with a program from March 24 to 26;
- The FENATH celebrated it on March 26;
- And finally, the Cultural center of Abobo in the day of March 29.

Activities – Centres Ivory Coast Centre of ITI (Africa)

95



The establishment of a framework for exchange and reflection „Causeries débats

The Ivorian Center and its partners have initiated since 2018 „Causeries débats“ at the BAC (Bureau des Arts et Communication) to allow artists to exchange and conduct reflections on their profession. Thus, every first Saturday of the month, a round table is organized around a theme related to the realities of the development of the arts and culture sector.

The Ivorian Center, the Bureau of Arts and Communication and the National Federation of Theatre have organized eight panels with the aim of making a realistic and viable diagnosis of the ills that plague the sector of theatrical art and the inventory of corrective measures to be taken as a response to the problems identified. To do this, the following topics were addressed: „What blocks or hinders the emancipation of the theater in Côte d'Ivoire?“ „What theater for what audience?“ „What actor for what audience?“ „The actor facing the camera“ „The actor facing the camera, what training?“ „Sub-regional institutions and funding policies for artistic creations: What support for the revitalization of the theater in Côte d'Ivoire“ and „Initiatives for the revival of the theater in Côte d'Ivoire: strengths, weaknesses and prospects?“.

A total of 16 panelists spoke with more than 700 people who followed all the panels. What we could retain from the exchanges around the various topics, it is the obvious motivation of the participants and the panelists to enrich the subjects developed in favor of the imminence of a revival of the theater in Côte

d'Ivoire. Also, the exchanges allowed the actors of the sector to make an idea of the actions to be carried out for the development of their trade in Côte d'Ivoire.

Training and/or capacity building of young practitioners

Training is almost permanent at the Ivorian Center of the International Theater Institute. In relation with other partners and members of the Center such as the Bureau of Arts and Communication and the Sokan theater, a series of workshops is organized each year:

- Within the BAC itself, acting training is organized regularly every 3 months for beginners.
- Capacity building for theater and dance company administrators is organized and facilitated by Dr. Zié Coulibaly, president of the Ivorian Center, in partnership with the Abobo Cultural Action Center.

These sessions allow them to better organize themselves to manage their company. At the end of each training cycle, a more personalized coaching, upon request, allows to go further in the accompaniment of the company administrators.

Lighting and sound technicians were also able to receive refresher training at the Centre d'action culturelle under the guidance of Sam Bapes, lighting technician at Kiyi Village.

Activities – Centres

Japanese Centre of ITI (Asia/Pacific)

96



Common Ground - Reading for Theatre in Conflict Zones, 2018. Photo: Megumi Hosaka



Publishing the “Theatre Yearbook”

Each year since 1972, the Japanese Centre of ITI has produced an expert-written publication regarding the state of the performing arts around the world and in Japan over the course of the past year. In total, we published ten editions in Japanese (Theatre Abroad) and English (Theatre in Japan) from 2018 to 2022. Online editions are freely available.

Reading of “Theatre in Conflict Zones”

From 2017 to 2021, the Japanese Centre performed shows 9–13 as an initiative to construct peace through theatre. We presented readings of plays by Adnan Alaoda, Ghannam Ghannam, Yael Ronen, Hannah Moscovitch, Diana Nneka Atuona, Motti Lerner, Jessica Blank and Erik Jensen, Dan O’Brien, Charlie O’Leary, Howard Sherman, Zhu Yi. We also published a collection of those plays. Venue: Atelier West, Tokyo Metropolitan Theatre.

The World Theater Report

From 2017 to 2020, we gave lectures 2–8. Theater Yearbook authors gave lectures on the state of theatre in Russia, Sweden, China, Poland, Mexico, India, and Italy.

The World Theater Laboratory

This project aims at fostering the next generation of translators and at creating opportunities for gaining a better understanding of the realities of the world at this time through translations and performances of contemporary plays from overseas. The Japanese Centre engaged in this project in 2021 and 2022,

performing plays by Rachel De-Lahay, Alice Birch, David Ireland, and Jonas Hassen Khemiri in a reading format. We also published collections of those plays. Venues: Sengawa Theater and Ueno Storehouse.

Public reading of “These Children’s Summers: Hiroshima and Nagasaki in 1945.”

The Japanese Centre of ITI held reading plays at Setagaya Public Theatre in August 2018 and 2021 to connect viewers with Japan’s history as the only country to have been subjected to an atomic bombing.

“Richard III” by the National Theatre of China

Performed at the Tokyo Metropolitan Theatre Playhouse in April 2019.

Artist roundtable on the Covid-19 pandemic

Held online in October 2020. Japanese people active in France, Germany, Belgium, and the U.S. described the situation of theatre professionals in those countries and discussed the ideal form of international theatrical exchanges in the post-Covid era.

Course on copyright issues when performing foreign plays

In October 2020, we held an online course on copyright issues for those wanting to perform or translate foreign plays.

“Plays 4 Covid: Foreign plays born at Covid-19”

The Drama Translation Group within the Japanese Centre took the lead in introducing four short plays

Activities – Centres

Japanese Centre of ITI (Asia/Pacific)

97



I Call My Brothers - The World Theater Laboratory 2022
Photo: Koji Ota



written in the U.S., China, Germany, and Ireland during the Covid-19 pandemic. Performed in September 2021 at Theater Green.

In addition to the above, from 2020 to 2022, the Centre also participated in online events hosted by the ITI headquarters and reported on activities at the Japanese Centre.

Website: <https://iti-japan.or.jp/>

Facebook: <https://www.facebook.com/itijapan>

Board (2022)

Office holders: Taeko NAGAI (President), Tadashi ABIKO (Vice President), Masaharu YOSHIIWA (Vice President), Shuji SOTA (Secretary General).

Report submitted by Masahiko YOKOBORI (Deputy Secretary General).

Email address: admin@iti-japan.or.jp

Activities – Centres

Jordan Centre of ITI (Arab Countries)

98



2017-2022

2017

The theatre season of the year 2017 was marked with various youth productions that dealt with various topics related to contemporary issues, such as women's issues, citizenship, and reconciliation with history dwelling around the search for identity in Arab society.

These theatre experiments were able to prove the validity of their intellectual proposals and artistic forms through which they presented modern dramatic visions able to compete with other Arab theatrical performances, as was evident during the Jordanian Theatre Festival in its 24th session, which was held from 14 to 21 November 2017.

A new and interesting event took place this season; the opening of Al Shams Theatre in the Heart of the capital Amman through the renovation of the old cinema house named Concorde. Al Shams Theatre, founded by Dr Abd al-Salam Qubilat, served as a meeting place and a hub, presenting multi-disciplinary and theatre arts. The theatre space opened its doors for the first time with the Farce „Pay What You Pay“, directed by Qubeilat and performed by a group of Jordanian artists. The theatre periodically receives other performances in partnership with local, Arab and international artistic groups to dedicate the space as a cultural house that mentors all potential interested in developing the theatre and art movement in Jordan. Al Shams also gives priority to holding training workshops and capacity-building courses for young

actors and children to refine their talents and develop their artistic abilities.

At the National Centre for Culture and Arts (NCCA), which is the official headquarters of Jordan Centre of the International Theatre Institute, an interactive play about school violence was presented entitled „A New Point and Line“. The show was followed by a discussion between the actors and the audience on the topic tackled, leading to practical steps that can constitute solutions to school violence. The students themselves created the suggested solutions.

The dance show „Words“ was presented by the artistic director at NCCA, Rania Kamhawi, with the choreographer Bijab Qutub. The dancers performed the show and crew of MISK Dance Company in Amman Contemporary Dance Festival (ACDF) 9th Edition held on 8 May.

The Centre also organised the 36th International Arab Youth Conference from 5-11 July, at which various art activities were presented to support civil society initiatives and educational issues. In addition, it organised a regional conference entitled „The Importance of Culture in the Southern Mediterranean“ on 3 December 2017, which included musical, theatrical and popular dance performances.

2018

A large number of theatre productions were presented this year with the continuation of the diversity of the artistic forms and the topics at stake. The most

Activities – Centres

Jordan Centre of ITI (Arab Countries)

99



important of these works participated in the Jordanian Theatre Festival in its 25th Edition, yearly held by the Ministry of Culture in November. Youth plays have also emerged alongside professional performances.

The 37th International Arab Youth Conference was organised in July 2018 by the National Centre for Culture and Arts. The conference included various performance activities and hosted influential artistic personalities. The conference sets its programs believing in giving young people the opportunity to communicate and interact with global cultures to discuss important topics in an atmosphere of creativity, understanding and tolerance. This will reflect the exchange of cultures and aims to build bridges of understanding, harmony and cooperation across the countries of the world.

On 14 August 2018, the National Centre for Culture and Arts presented a fantasy musical, „Dreams of Zarqa al-Yamama,“ written by novelist Laila al-Atrash and directed by Ghada Saba. A play relies on dazzling and suspense in audio rhythms and visual effects. Under the patronage of the Ministry of Culture and organised by the Zarqa Troupe for Performing Arts, in cooperation with the Jordanian Artists Syndicate, headed by the renowned actress Abeer Issa, the activities of the 6th edition of the Zarqa Summer Arab Theatre Festival were launched in Jordan, in mid-September.

At the end of this season, in late December, Al Shams Theatre hosted the play „Salalem Yakoub- Jacobs ladder“, written and directed by Al Hakem Masoud. It is a physical theatre piece with a refined scenography

and six actors on stage. A scientist and his wife face the dilemma of experimentation and innovation and the fear of the truth. Stylised acting, dazzling light and music, and staccato dialogues were prominent in the play.

2019

Under the patronage of His Excellency the Prime Minister, the 14th Edition of the International Liberal Theatre Festival was held on in May, which included 8 international, Arab and Jordanian performances from Iraq, Egypt, Palestine, Kuwait, Italy, Georgia, and Switzerland. The Liberal Festival also organised several workshops, the most important of which is the „Pantomime: Speech conveys silence“. It is a workshop on discovering the body language of the actor, conducted by the theatre director and trainer Saeed Salameh from Palestine. Since this edition celebrates Arab women and their creative achievements, the „Forum of Creative Testimonies - Feminist Experiences, History and Journey“ was organised, where the director Serine Gannoun from Tunisia, the artist Shadia Zaytoun from Lebanon, the artist Bushra Amour from Morocco and the actor Nadira Omran from Jordan were note speakers at the forum.

The Liberal Theatre Festival was able to obtain accreditation from ITI worldwide and its accession to the International Festivals Network, which gave the festival a great responsibility to maintain the level it has reached. This will be reflected positively on the Jordanian national project that is in the highest interest

Activities – Centres

Jordan Centre of ITI (Arab Countries)

100



and shows the civilised face of Jordanian artists in the face of all challenges. While the 14th Edition was held under the slogan (Free Theatre is the Key to the Heart of the City) in celebration of Arab women.

The "Hakaya-Stories" Festival opened at the beginning of September, presenting a distinguished set of activities that move between theatre, arts and stories. Stories are told by lovers of plots and their mysteries. Storytellers, in their interesting style, presented stories from inside the refugee camps; the eyes of the children who thirst for joy circle around the storyteller. The performances toured the three cities of Amman, Irbid and Karak.

Various Jordanian and Arab performances participated in the 26th Edition of the Jordanian Theatre Festival held in November. One of these plays is "Al-Kafala", written by Abdul-Karim Al-Sudani, and adapted and directed by Mukhaled Al-Zeyoudi. The play was presented by Bakr Al-Zoubi and Ratib Obeidat.

Al Shams Theatre continued its activities as an independent artistic space and presented several plays, including the play "Sea and Sands" directed by Abdel Salam Qabilat. The actors in this performance were Rashid Malhas, Uday Hijazi, Moatasem Samirat, Hayat Jaber, and Dana Abu Laban. The play "A Break... We Will Return" was also presented at Al Shams, in addition to a selection of various performances, such as musical evenings and The Stand-up Comedy Festival, that included a witty lineup of consecutive short shows featuring Jordanian and Arab Artists and influencers.

In that same year, The National Centre for Culture and Arts (NCCA), the Jordan Centre of ITI held a workshop entitled „How to Use Drama as an Influential Means to Promote Positive Behavior and Values“ on 9 March. Lina Al-Tal and Muhannad Al-Nawafleh presented it to male and female teachers from different Arab countries. The workshop was distinguished by the excellent interaction of the participants. In addition, the training took place within the activities that aim to develop drama teachers' skills in a way that helps and enhances the educational process in Jordan.

The NCCA Centre also organised a regional training course on the use of theatre techniques to raise awareness during the month of April, in which young men and women from Somalia, Turkey, Morocco, Syria, Palestine and Jordan participated. The course produced interactive theatrical scenes about migration, gender-based violence and the impact of social network coherence on values and behaviour.

2020

The Arab Theatre Institute, in cooperation with the Jordanian Ministry of Culture, organised the 12th edition of the Arab Theatre Festival, „Amman Edition“, which was entitled „Theatre, Questions and Renewal“. The festival lasted from 10 to 16 January, in which more than 38 Arab playwrights and 15 theatrical performances participated. Nine performances competed for the award of Sheikh Dr Sultan bin Muhammad Al Qasimi for the best-integrated theatrical work, representing Jordan, Kuwait, Morocco, Algeria, Tunisia and the Emirates.

Activities – Centres

Jordan Centre of ITI (Arab Countries)

101



Two Jordanian performances competed for the award; it is "Paradise Opens Its Doors Late", written by Falah Shaker, dramatised and directed by Yahya Al-Bashtawi, and "Bahr and Sands" by the Al-Shams Theatre Group, written by Yasser Qubilat (who was awarded the prize for the best script) and directed by Dr Qubilat. The discussion panel for this edition was entitled "Scientific and Practical Questions of the Experiences of Arab troupes' challenges."

The message of the Arab Day of Theatre was delivered at the opening ceremony by Bahraini artist Khalifa Al-Arifi, while pioneers from the Jordanian theatre were honoured, namely Bassem Dalgmoon, Habis Hussein, Hatem Al-Sayed, Khaled Al-Tarifi, Abdulkamel Al-Khalayleh, Abdul Karim Al-Qawasmi, Dr Majd Al-Qasas, Nadira Omran, Nabil Najm and Youssef Al-Jamal.

Later in that year, the Covid-19 outburst; consequently, all the theatre activities were presented abiding by the social distancing rules. The Jordan Theatre Festival was held in its 27th edition in November, virtually through the platforms of the Ministry of Culture, the International Theatre Committee, and the Arab Theatre Institute. Videos documenting the participating performances were transmitted via social media platforms. Other videos carried messages for the festival presented by Arab playwrights from Arab countries, including the UAE, Iraq, Saudi Arabia, Bahrain, Lebanon, Morocco and Kuwait, during which they praised the efforts of the Ministry of Culture and the Jordanian artists in completing play productions under these exceptional circumstances, holding this

exceptional edition. It has been noted by the Ministry of Culture that this "pandemic" year witnessed the largest Jordanian theatrical productions that have never been shown, whether in the Ammon Youth Theatre Festival, the Children's Theatre Festival, or the Jordan Theatre Festival, which are organised during the last four months of each year.

The NCCA continued to hold teacher training courses, which started on 22 February 2020. Sessions on drama skills in education within the project "Towards a Culture of Peace and Promoting the Values of Tolerance through Performing Arts" with the support of the Norwegian Ministry of Foreign Affairs and in cooperation with the Ministry of Education in Jordan. The training is held for 100 male and female teachers from the governorates of the capital, Amman, Irbid, and Karak. It is devised in 40 training hours and aims to qualify specialised teachers so that they can apply the activities of the guide practically with students, as part of the strategy of the Ministry of Education to allocate two classes for the activity per week.

The global theatre message, written by the Pakistani author and theatre director Shahid Nadeem, was also published online, and because of the pandemic, the Centre was unable to organise a special activity to read this message, as it always used to do in previous years on 27 March.

2021

This year was full of several activities related to theatre arts due to the artists' enthusiasm for interacting again

Activities – Centres

Jordan Centre of ITI (Arab Countries)

102



with a live audience. The Osama Al-Mashini Theatre in the Theatre and Arts Directorate in Jabal Al-Weibdeh opened its halls to receive youth experiments, which will participate in the Liberal Theatre Festival. It is a theatre for independent groups established in the year 2000.

The Liberal Theatre Festival was held in its sixteenth edition on 31 July 2021, and the audience was at 50% capacity to maintain social distancing, taking into account the health conditions that were imposed on all cultural activities at that time in Jordan. This edition was entitled “The Track of Liberal Youth Theatre” and under the patronage of the Ministry of Culture at the Royal Cultural Centre.

At NCCA, the course of Drama in education was launched on Sunday, 20 June 2021, under the supervision of the National Centre for Culture and Arts, sponsored by the Director of Education, Mr Ghassan Shdeifat. And in the presence of the Director of the lucidity Unit of the refugee Azraq Camp, Dr Nawaf Al-Khawaldeh. The course lasted for twelve days targeting the teachers of the Al-Azraq camp.

The Ministry of Culture held the 28th edition of the Jordanian Theatre Festival at its usual date at the beginning of November, during which the most important plays of the Jordanian theatre season were presented. In addition to the Arab participation, the festival hosted 31 guests from academics, critics, theatre artists and Arab media professionals From the United Arab Emirates, Saudi Arabia, Palestine, Kuwait, Iraq, Lebanon, Morocco, Egypt, Syria, Oman, Bahrain and Sudan.

The National Centre for Culture and Arts participated in the „Art and Citizenship” conference, the twenty-third international conference organized by the Royal Institute for Religious Studies in Amman and Dar Al-Kalima University in Bethlehem, held on Wednesday, 15 December 2021. Ms Lina Al-Tal participated in a presentation on „The Role of Interactive Theatre in Awareness and Bringing Change: Methodology and Application” in the dialogue session on „Citizenship and the Arts” with the participation of a group of speakers in the session, Dr Rene Hattar and Dr Mazen



Asfour.

The National Interactive Theatre Team led by Mr Muhannad Al-Nawafleh, with the participation of Musa Al-Baoul, Ohood Al-Zyoud, and Dana Abu Laban, presented a workshop on interactive theatre and a practical application with the participants using the framing strategy and theatrical images, and presenting a scene from the interactive play „The Weakest Link”.

NCCA, in partnership with the Jerash Festival for Culture and Arts, held the Opening Ceremony of the 35th International Jerash Festival for Culture and Arts on 22 September. “Ode to my Country”, a multimedia performance, highlights the aesthetics of Jordanian culture and folklore and combines drama, poetry, music, singing, dance and folk arts, held with the participation of 120 artists from the MISK Dance Company, the National Interactive Theatre Troupe, the Amman Municipality Folklore Troupe, The choir of the Institute of Fine Arts-Ministry of Culture.

2022

The Youth Pulse Theatre Festival- American Theatre was launched-, organized by the ZA’AI and KHADRA Company for Creative Arts, from 20 to 24/2/2022 at the Royal Cultural Centre and under the supervision of the Ministry of Culture where the festival aims to support young playwrights and give them the opportunity to present their talents and creativity in the field, as with new youth energies that raise deep social issues and are acquainted with American literature and theatre.

The festival is supported by the American Cultural consulate in Amman and under the supervision of the directors and founders of this festival, Hassan Sabaileh and Rania Ismail, in order to support the youth category and empower them in society technically and economically. The number of participants in the festival was (70) participants from various fields. For the first time in Jordan, the Pulse Festival was designed to discuss issues targeting youth and to shed light on social and psychological problems, including women’s issues, family disintegration, the

Activities – Centres

Jordan Centre of ITI (Arab Countries)

103



suffering and support of cancer patients, people with disabilities, unemployment and drugs, and the issue of suicide. The heroes are a group of Jordanian youth who are passionate about theatre, including students and graduates of the Theatre and Television Department from Jordanian universities as well as professional artists from the Jordanian Artists Association, graduates and students from the Fine Arts Centre at the Ministry of Culture, and the youth of the awareness project that was presented by ZA’AI and KHADRA Company in the Jordanian governorates. On the occasion of World Theatre Day, 27 March, a selection of theatre productions presented by the National Team for Interactive Theatre at NCCA was made available throughout the year to all segments of society and to benefit thousands of audiences under the contents of humanity, honesty, cooperation, respect for others and respect for difference. In addition to renunciation of violence, solving problems in peaceful ways and creativity, communication, analysis, and critical thinking.

On 28 May, the activities of “the Amman Contemporary Dance Festival” ACDF in its 13th Edition were launched, with the participation of 5 international Dance troupes from Norway, Spain, Cyprus, Italy and Japan, in addition to Jordan, organized by the National Centre for Culture and Arts and the King Hussein Foundation. Rania Kamhawi, Director of the festival, expressed her pride in holding such events in Jordan and continuing to show creativity on stage despite the hard times we live in.

Since the beginning of this year, the National Centre for Culture and Arts has been preparing, in cooperation with the Ministry of Education, a conference on “Drama and Creativity in Education”. The aim is to address the importance of students engaging in drama activities at an early age and examining how to use drama as a means of enhancing learning and innovation skills towards developing critical thinking and active involvement in the leadership of the twenty-first century. This activity comes with the aim of launching the outputs of the “Creativity in the

Classroom” project and demonstrating its impact on teachers and students, under main titles, including “The impact of drama on the educational process.” Lina Al-Tal, Director of the National Centre for Culture and Arts and Secretary General of the Jordan Centre of ITI, summarized this project as the fruit of the success of creativity in the classroom and its positive impact. It sheds light on the importance of activating educational drama as complementary to the educational process through strategies that enhance students’ critical thinking, problem-solving, communication, and creativity skills.

As for Al Shams Theatre, they worked on presenting and preparing a rich theatrical season for this year.

Finally, it is worth mentioning that the Jordanian Ministry of Culture in spring 2022 established a committee composed of 22 theatre workers and renowned directors to advise and help create a new methodology for co-producing plays and buying ready performances rights by the Ministry. The aim is to refrain from direct producing specific winning plays but to give instead the space and opportunity for a bigger number of artists and troupes to be present at the main festivals and also in the theatre arena. Liberate artists outside the festivities and red-carpet ceremonies and encourage them to be present throughout the year and inside the theatre seasons and repertoires. Even though theatre festivals are a good platform to showcase theatre plays and outcomes of theatre projects, however; festivals limit the selection of the plays and minimize the performances’ tours. On the other hand, the theatre seasons can be sustained for a longer period of time to give the possibilities of lengthy rehearsals and theatre experimentations, as well as the creation of a sustainable theatre movement.

(This is an excerpt of the full report of the Jordan Centre of ITI. If you are interested to read the full text, please write (to email of Jordan Centre) or the General Secretariat of ITI – info@iti-worldwide.org, and the full text will be sent to you.)

Activities – Centres

Republic of Korea Centre of ITI (Asia/Pacific)

104



Activities 2017-2022

2017

World Theatre Day 2017

Celebration on 27 March, at the Performing Arts Dept. of Chung-Ang University. Seoul, Republic of Korea During the Celebration the Annual General Meeting of the Republic of Korea Centre of ITI took place, as well the 36th Yeong-Hee Theatre Award was given to Jeong-woong YANG

International Dance Day 2017 Celebration

The Celebration was held on 29 April, it was co-hosted by the Republic of Korea Centre of ITI and the national World Dance Alliance.

2018

World Theatre Day 2018

Celebration on 27 March, at the Performing Arts Dept. of Chung-Ang University. Seoul During the Celebration the Annual General Meeting of the Republic of Korea Centre of ITI took place.

International Dance Day 2018

The Celebration was held on 29 April, it was co-hosted by the Republic of Korea Centre of ITI and the national World Dance Alliance.

ITI/UNESCO Network for Higher Education in the Performing Arts General Assembly

Changhwa GIM (Vice President of the Centre) attended the General Assembly and the Conference

as the Representative of the International Museum Theatre Institute.

ITI Grand 70th Anniversary Celebration

22-26 November in Haikou, Hainan, China Part of the Opening Ceremony the performance: "The River Flowing Into Eternity", directed by Jeong-ok KIM was presented. Jeong-ok KIM received the 'Special Achievement Award of ITI'. From the Centre Jeong-ok KIM, Chyrim CHOI, Changhwa GIM, Hon Jo JUN, Jeong-ja PARK, and Korean artists participated in the event.

Activities 2019

Board Meeting of the Republic of Korea Centre

It took place on 28 February, in Daehakro, Korea The following members were elected: Chyrim CHOI (President), Changhwa GIM (Executive Vice President), Yveyi Yi (Secretary General), Vice Presidents: Sung-nyeo KIM, Ui-sook JUNG, Hyo KIM, Sookyung OH, Jungmi HWANG, Taehoon LEE Directors of Committee, Forum, Network Meeting of the Republic of Korea Centre It took place on 12 March, in Daehakro, Korea

World Theatre Day 2019

Celebration on 27 March, at the Performing Arts Dept. of Chung-Ang University. Seoul During the Celebration the Annual General Meeting of the Republic of Korea Centre of ITI took place. The 37th Yeong-Hee Theatre Award was given to Joo-yeon RYU; The 6th ITI Special Award was bestowed to Jinsu JUNG / Eunmi AHN

Activities – Centres

Republic of Korea Centre of ITI (Asia/Pacific)

105



The National Message was written by Jeong-ok KIM and read by the author. The World Message of Carlos CELDRAN was read in Korean language by the actress Mi-kyung YANG.

Croatian Theatre Showcase – Participation & Networking of the Republic of Korea Centre

The Croatian Showcase happened from 11 to 15 April, in Zagreb, Croatia. The delegation of the Republic of Korea Centre participated in the event and used it for "networking" with the Croatian Centre and other European Centres of ITI. Part of the delegation were Chang-hwa GIM (Vice President), Yveyi YI (Secretary General), and Jaesang RHEE (Head of IPF-Korea).

International Dance Day 2019

The Celebration to place on 28 and 29 April, in the Seoul Arts Centre, The Shilla Hotel, the Museum of Face and the Observatory in the Demilitarized Zone (DMZ) at the boarder of South Korea and North Korea.

The participants of the event were: Message author Karima Mansour from Egypt, Mohamed Saif Al-Afkham (President ITI worldwide), Tobias Biancone (DG ITI worldwide), Tatjana Azman (Executive Council ITI worldwide), Alberto García (Executive Council ITI worldwide, President International Dance Committee (IDC), Luis Llierena (Vice-President IDC), Chen Zhongwen (Deputy DG ITI worldwide, Qingyi Liu, Chen Simin of ITI Secretariat, and many other important guests from ITI and World Dance Alliance visited South Korea to celebrate 2019 International Dance Day.

31st Edition of the International University Theatre Festival of Casablanca (FITUC)

Participation in the Festival that took place from 2 to 7 July, in Casablanca, Morocco

The following members of the Republic of Korea Centre of ITI and of the International Museum Theatre Institute (Member of ITI/UNESCO Network for Higher Education in the Performing Arts) participated: Chyrim Choi (President) as the Member of the International Jury, Yveyi Yi (Secretary General/Project Manager), Aeran Jeong (Head of ITI Publication Committee of the Centre), Hye-young Chyun (Assistant Secretary), and Monica Lee (YVUA ARTS) as the Workshop Instructors and Performers / Ending Ceremony Performance.

2019 Asia Playwright Festival

3-6 October Darak Small Theatre, Incheon, Korea Supported by Republic of Korea Centre of ITI Hosted by IPF of IRepublic of Korea Centre of ITI (Head: Jaesang Rhee)

Korean Republic Centre 2019 General Assembly

14 December Museum of Face

- General Reports by Yveyi YI (Secretary General) / Changhwa GIM (Executive Vice President) / Hong Jo JUN (ITI-IDC Vice President)
- Reports by Head of Republic of Korea Centre of ITI Committee, Forum, Network
- Words by Geung-soo KIM (President of WDA Korea)
- Words by Lola Chang (President of the Korean Flamenco Association)

Activities – Centres

Republic of Korea Centre of ITI (Asia/Pacific)

106



- New Vice Presidents Ara KIM and Hyejeong LEE were elected.
- Kyung-hwa HA was elected as the financial manager.

Activities 2020

2020 Online Second Student Festival ITI/UNESCO Network for Higher Education

13-19 July Online

Republic of Korea Centre of ITI Participation: Chung-ju University (Lead by Kyung-hwa HA, ITI Board Member)

2020 World Duo Performing Arts Festival

18 October – 29 November

Daehakro, Korea

Co-hosted by Republic of Korea Centre of ITI & WDPAF Committee

Organised by IFF of Republic of Korea Centre of ITI (Head: Jinman Kim)

Invited 4 International Teams from Portugal, Italy, France, and Croatia

ITI General Assembly Special Edition 2020

10-15 December Online

Republic of Korea Centre of ITI

Online Presentation on 13 December

President Chy-rim CHOI

Jeong-ok KIM (Honorary President of ITI)

Activities 2021

World Theatre Day 2021 Celebration

27 March Online

Video Highlights from Major Performances from ITI Members

International Dance Day 2021 Celebration

29 April Online

IDD National Message by Sue-jin KANG

(Artistic Director of Korean National Ballet)

Eun-mi AHN (Contemporary Dance Artist)



2021 World Duo Performing Arts Festival (WDPAF)

31 October – 28 November

Daehakro, Seoul, Korea

Co-hosted by Republic of Korea Centre of ITI & WDPAF Committee

Organised by IFF of Republic of Korea Centre of ITI (Head: Jinman KIM)

2021 Asia Playwrights Festival (APF)

14-17 October

Darak Small Theatre / P&F Theatre, Incheon, Korea

Supported by Republic of Korea Centre of ITI

Hosted by IPF of Republic of Korea Centre of ITI (Jaesang Rhee)

ITI/UNESCO Special Connecting Event

10-15 December Online

Participated by International Museum Theatre Institute:

President Jeong-ok KIM / Project Manager Yveyi Yi

Video Capture from the presented video

Activities 2022

World Theatre Day 2022 Celebration

27 March Online

Republic of Korea Centre of ITI General Meeting via Zoom

World Message Announcement by Sung-nyeo KIM, Republic of Korea Centre of ITI Vice President & Actress)

National Message Announcement by Young-soo Oh (ITI Member & Actor)

International Dance Day 2022 Outdoor Celebration

29 April

Seoul Cyber University, Seoul, Korea

Offline / Online (Live Broadcast via YouTube)

Hosted by Republic of Korea Centre of ITI / Co-hosted by WDA Korea

2022 International Dance Day Message Author: Sue-jin KANG of S.Korea

Activities – Centres

Republic of Korea Centre of ITI (Asia/Pacific)

107



Board (2022)

Jeong-ok KIM (Honorary President)

Chy-rim CHOI (President)

Chang-hwa GIM (Executive Vice President of Theatre)

Hon jo JUN (Executive Vice President of Dance)

Yveyi YI (Secretary General)

Jae-oh CHOI (Vice President), Sung-nyeo KIM (Vice President), UI-sook JUNG (Vice President), Sook-kyung OH (Vice President), Hyo KIM (Vice President), Taehoon LEE (Vice President), Jung-mi HWANG (Vice President), Ara KIM (Vice President), Hye-jeong LEE (Vice President)

Gyung-hwa HA (Financial Manager) / Jiwon SEO (Financial Manager)

Head of Committee, Forum, Network

IPF: Jaesang RHEE

IFF: Jinman KIM

IDF: Taehee KIM

IMF: Jeong-ok KIM

MTNN: Soo-jung HYUN

NEAP: Yena KIM

ISDN: Gyung-taek OH

SCN: Yveyi YI

FTTE: Jungmin JO

TCZN: Jiyoung CHOI

N-HICM: Hye-in IM

IPC: Aeran JEONG

iSTAN: Chang-joo IM

Facebook: www.facebook.com/ITIKorea

Report submitted by: Yveyi Yi, Secretary General of Republic of Korea Centre of ITI

lti.korea.yveyi@gmail.com; yveyiart@gmail.com



Activities – Centres

Latvian Centre of ITI (Europe)

108



The Latvian Centre of ITI has been representing Latvia at the International Theatre Institute since 1992 when Latvia became a member of the ITI UNESCO at the initiative of Peteris Petersons, former President of ITI Latvia.

Board

Brigita Siliņa has been the President of ITI Latvia for more than 20 years. Actress, director. She has managed international projects in the field of theatre and maintained Latvia's international relations with ITI national centres and many theatre festivals for more than 20 years. Awards: Brigita Silina was awarded the Medal "For Merits in Culture Gloria Artis" (Gloria Artis Medal awarded by the Polish Minister of Culture for Merits in Culture); The badge of honour and the title „Polish Meritorious Cultural Worker”.

Juris Bartkevičs Vice President. Actor at the Daile Theatre. Previously, he was the General Manager of Liepaja Theatre.

Juris Rijnieks Secretary General. Director, teacher, actor. General Manager of the Panna Theatre. Previously, he was the Artistic Director of the New Riga Theatre.

The main goal of ITI Latvia is the integration of Latvian professional theatres into the global theatre processes.

The main projects implemented by ITI Latvia

Latvian theatre presentations abroad & cooperation 2019

To further promote the theatre exchange between Latvia and China, the Chinese Centre of ITI (China Theatre Association) invited a Latvian delegation

to visit China from 6-13 November to visit Fanxing Theatre Village in Beijing, China Theatre Association, Beijing People's Arts Theatre, National Centre for the Performing Arts, Peking Opera in Fuzhou, Yiyangqiang (one of the oldest theatre forms in China) and Fujian People's Art Theatre in Fuzhou.

Cooperation with International Theatre Festivals 2017

- International Festival of Ancient Greek Drama 2017. Participated with Eurypides Medea (director Vladislavs Nastavshevs) for the Mikhail Chekhov Russian Theatre in Riga, Latvia, which received a Latvian prize 'Kilogram of Culture 2016', was nominated for a Spelmanu nakts award.
Medea: Guna Zarina
Creon: Igors Cernavskis
- International Theatre festival Dialog 2017 Wroclaw, Poland
- International Theatre festival Varna Summer 2017, Bulgaria.
- Sibiu International Theatre Festival and Performing Arts Market 2017, Romania
- The Latvian Centre of the ITI participated in the Sibiu festival and the conference "Central and Eastern European Countries (CEEC) and Silk Road: Culture & Arts", which was an important tool for building relations and intercultural exchanges with China.
- International Theatre Festival SIRENOS 2017, Lithuania, Vilnius

Activities – Centres

Latvian Centre of ITI (Europe)

109



2018

- International Theatre Festival KONTAKT 2018, Torun, Poland
- Participated with Eurypides Medea, director Vladislavs Nastavshevs' production for the Mikhail Chekhov Russian Theatre in Riga, Latvia, which received a Latvian prize called 'Kilogram of Culture 2016'.
Medea: Guna Zarina
Jason: Andris Keiss
- International Theatre festival SIRENOS 2018, Lithuania, Vilnius
- International Theatre Festival Varna Summer 2018

2019

- International Theatre festival Varna Summer 2019
- Croatian Theatre Showcase 2019, Zagreb.
- International Theatre festival SIRENOS 2019, Lithuania, Vilnius
- MAP Theatre Festival 2019, Baku, Azerbaijan
- The 16th China Theatre Festival 2019 Fu Zhou, China

2020

Twice in 2020, the government of Latvia declared a state of emergency in relation to Covid-19. All theatres were temporarily closed. All international theatre festivals were cancelled. There were some premieres without spectators at the Daile Theatre. The General Manager of New Riga Theatre director Alvis Hermanis shot online series with his actors. This was a very difficult and strange time for live theatre. The Daile Theatre celebrates its 100th



anniversary this year. The Latvian National Theatre sends an online video greeting to the Daile Theatre on its anniversary.

2021

- Golden Mask Festival. Russian Case -2021. Online
- International Theatre Festival Dialog 2021 Wroclaw, Poland

2022

- International Theatre Festival KONTAKT 2022, Torun, Poland
- Presentations of Foreign Theatres in Latvia

2019

Latvian Centre of the ITI organized the visit of Chinese theatre managers to Latvia from April 10-12, 2019. Delegation of the China Theatre Association in Latvia: Ms Gu Liqun, General Secretary, China Theatre Association; Mr Luo Huaizhen, Vice-president of China Theatre Association, Artistic Director of Shanghai Script Creation Centre- a famous playwright in China; Mr Chen Dalian Vice -president, Fujian People's Art Theatre- a famous stage director, Mr Wang Ling international project manager, China Theatre Association- translator. Meeting with the general managers and managers of all Latvian theatres at the Daile Theatre. Participation in ITI Congresses and Events

2017

- Latvian Centre at the ITI World Congress 2017, Segovia, Spain

Activities – Centres

Latvian Centre of ITI (Europe)

110



- Premio Europa di Teatro (European Theatre Prize) 2017, Roma
- Regional Council Meeting of the European ITI Centres in Roma 2017

2018

- ITI 70th Anniversary Celebration
- Celebration of World Theatre Day 2018, UNESCO, Paris
- Grand ITI 70th Anniversary Celebration, & Haikou Theatre Festival 2018, China

2020

Latvian Centre of the ITI participated in the General Assembly Special Edition Online with a presentation.

2021

Latvian Centre of the ITI participated in World Theatre Day 2021 Online Celebration "All The Worlds A Stage" 27 with a video presentation.



Report submitted by Brigita Silina, President of Latvian Centre of ITI.



Activities – Centres Madagascar Centre of ITI (Africa)

112



2018
Official announcement of Madagascar's return to the ITI

Announcement made by Mr. Henri RABARY NJAKA - Minister of Foreign Affairs and Mrs. Johasy Eléonore RAHARISOA - Minister of Culture at the Alliance Française de Tananarive, on July 29, in front of the Association of Malagasy Theatre Artists AATM and the Dance Federation. Ceremony organized in partnership with the local office.

2019
Celebration of the World Theatre Day

From March 26 to 31 at the Alliance Française de Tananarive. Exhibition on the history of Malagasy theater in the lobby of the Alliance. Last day closed with a theatrical performance by actors from different theater groups of the Malagasy capital. Play Radany & Radany by Etienne Rajaona.

Celebration of the International Day of Dance

Nearly 300 dancers from all walks of life participated. Workshops, conferences, shows and exhibitions brightened up the capital on April 27, 28, and 29 in the margin of the celebration of this Day.

2020
National Cultural Policy and Convention 2005

Participation of the Malagasy Center in the preparation of the Bill modifying some provisions of the law N°2005-006 of August 22, 2005 on the national cultural

policy for a socio-economic development and the elaboration of the quadrennial report on the 2005 UNESCO Convention.

World Theatre Day

Broadcasting of Shahid NADEEM's message on all audio-visual stations and in the main newspapers of the capital.

2021
World Theatre Day

Helen MIRREN's message will be broadcast on all audio-visual stations and in major newspapers in the capital.

International Dance Day

On April 29, the celebration of the Day rekindled the flame of the artistic and cultural scene during a day rich in animations, but especially in emotions. In a social context that puts the cultural scene to the test, because of the pandemic, the national dancers have redoubled their efforts to propose new scenes. Back on stage, therefore, the dancers at the Analakely Cultural Center where the boards have started to vibrate to the rhythms of choreographies.

2022
World Theater Day

Mrs. Lalatiana RAKOTONDRAZAFY, Minister of Culture during the opening speech of the World Theatre Day, on March 27, 2022, accompanied by the President of

Activities – Centres Madagascar Centre of ITI (Africa)

113



the Malagasy ITI Center. Charles RAVALOSON Theatre Hall.

International Day of the Dance

Broadcasting of the message of KANG Sue-Jin on all the audiovisual stations and in the main newspapers of the capital.

Board Members 2022

- Mbato RAVALOSON (President)
- Joro RIVOMENDRIKA (Vice President)
- Haja RAVALOSON (Vice President)
- Liliane RAZAONIRINA (Secretary)

Executive Members

- Elinà Julienne RASAMOELINA
 - Mana RABARY Njaka
 - Noely RANDRIATSITOHAINA
 - John RAKOTONDRAVONY
 - Rijamanitra RANDRIANARISOA
- Report submitted by Joro RIVOMENDRIKA (Vice-President) - jrivomendrika@gmail.com

Malagasy ITI Centre

Association of Malagasy Theatre Artists AATM / Malagasy Artists Theatre Association MATA
Lot S.I.A.E. 17 Bis - Ambondrona 101
Antananarivo, Madagascar



Activities – Centres Mali Centre of ITI (Africa)

114



The Malian Center of the International Theater Institute (CM-ITI), has experienced in recent years enormous difficulties but, is beginning to recover very slowly but very surely.

Indeed, the artistic and cultural activities of our country are slowed down because of the security crisis that we have been going through for years. Malian artists are trying to survive. The search for the return of security and peace has been the watchword of the different governments for years. The technical and financial partners of the arts and culture have given up since the beginning of the crisis, especially with the arrival of the military. Artists live as best they can.

It is very important to point out that in the face of this situation, the Malian ITI Center has hardly functioned in recent years, especially until the end of 2020. Faced with this situation of survival, in which we no longer had support for artistic creation, ideas began to emerge. What can we do for arts and culture despite everything? A convergence of ideas led us, after the resolution of certain administrative concerns, to decide in January 2021 to resort to Kotèba, this traditional form of theatrical expression and to revalorize it, through the creation of the eponymous festival: „The Cultural Meetings of Kotèba at Massantola - RECKOMA“.

The Cultural Meetings of Kotèba at Massantola - RECKOMA

It is a series of actions and cultural meetings around the Kotèba theatrical genre, lived as a festive, educational and socio-cultural activity in Massantola,

in the cultural area of Bèlédougou. This Festival is organized by professionals in the implementation of projects (CM-ITI) and cultural actions and lived by the nostalgic of this theater, as well as pupils and students as future cultural actors of the country.

It is a selection of ten groups of theater Kotèba in the forty-nine villages of the town of Massantola for three days of performances and lectures in the capital of the town. The events has been supported by conferences on the Kotèba which is an opportunity to learn more about this organization, identify the problems that hinder its sustainability and consider solutions.

An emblematic form of expression of popular theater in Africa

Among the forms of African secular theater, the most known nowadays as an expression of an authentic theatrical tradition, is the Kotèba of the Bamanans of Bèlédougou, eastern region of Mali. It is a periodical ancestral manifestation organized by young people called „Kotè ton“, which consists in „Kotè tlon“ representations on the public places of the villages. However, the Kotèba was brought to universal knowledge by the „daring“ scenes sometimes presented under colonization or in front of the colonist with the „appearance of the first colonial characters“. With the time, today one meets various variations in the representations, in particular according to the proximity or the distance with the urban cities. However, in reference to the „original“ Kotèba, the one that is practiced today in the fiefdoms of Bèlédougou (the village of Massantola and Ben) as well as in Markala, there are constant elements:

Activities – Centres Mali Centre of ITI (Africa)

115



Descriptive analysis of the Kotèba

- The „entrance procession“: it can be more or less brief. Originally, it led the Kotèdens from the place of preparation (a nearby concession where the Kotèdens dressed, put on make-up, and got accustomed) to the place where the event called Fèrè takes place. The procession includes all the emblematic characters of the Kotèba in the most burlesque accoutrements and grimaces who advance escorted by instrumentalists (Cun, Bara...), dancers to the cadenced rhythms proper to the Kotèba. They come forward „as strangers who know nothing of this place, as if to protect themselves from any vindictiveness after the denunciations“ that they will soon make publicly: those of faults and vices that they have observed as members of society. The procession is the most colorful part of the Kotèba;

- The „Kotèba Mugu“: in three concentric circles around the drummers, toddlers, young people and then young people carrying bells on their feet and cow tails in their hands. The rhythm and the dances of the Kotèba are specific to it. It is the same for the songs in their melodies and in the words generally related to the circumstances.
- The „Komanyakan“: this is the part of the event that seems more interesting and dedicated to the presentation of sketches and other exhibitions of emblematic characters of Kotè. The „Komanyakan“ (or Nyogolon) appears to the Kotèdens as an appendix to the „Kotè Mugu“ which offers the framework for demonstrations of all kinds: vigor, agitation, flexibility... through jumps and acrobatic gestures.

The „Nyogolon“ or „Komanyakan“ begins after the young people (only boys, women are not allowed to play), have retired to a vestibule or to a nearby concession. There, there are discussions, exchanges on the subjects to be developed in the play, the distribution of roles as well as the distribution of characters, proposals for „strong expressions“, „good words“ as well as unusual situations... However, it is important to remember that more and more this phase of preparation of the playlets takes place during meetings initiated by the „Kotè ton“ hours or even

days before. To do this, these sessions, if they take place, do not give way to real rehearsals. The strength, the beauty, the effectiveness of „Nyogolon“ reside in the spontaneity of the game guaranteed by the improvisation.

The first edition of the Cultural Meetings of Kotèba at Massantola - RECKOMA took place from June 4 to 6, 2021. They brought together more than 700 people who came to Massantola in the circle of Kolokani, Region of Koulikoro in the Republic of Mali, professionals of theater, arts and culture, students, professors, researchers and local artists during 3 days.

The year 2022, always in the same order of idea, that of the promotion and the popularization of our rich theatrical tradition, from May 6 to 9, was held the second edition of the Cultural Meetings of Massantola. Located north of Bamako, Bèlédougou is a geographical area that covers the circles of Kolokani, Koulikoro, Kati, part of the circles of Banamba and Kita. The localities of Massantola, Ben, Nonkon, Nyossombougou, Didiéni among others, were very important centers in the influence of Kotèba. The town of Massantola received for the second time more than 1000 people, including artists, cultural actors, students of art schools in Mali, teachers, researchers, the press ...

The activities carried out during this edition are among others the performances of the troops of Kotèba with the various components described above, performances of Tiblentiè, Ngusunbala, conferences and guided tours.

Bamako, November 25, 2022, by the President of the Malian Center of ITI, Mahamane DIARRA

Activities – Centres

Mexican Centre of ITI UNESCO (The Americas)

116



Scene from Nine
Photo: Yadira Andrade Viosca



2017

August

33rd AITA/IATA General Assembly, Forum and Regional Committee Meetings in Monaco Support for Mexico's presentation.

World Theatre Festival

This festival was held at the General Assembly, with Mexico having an outstanding participation in the play NINE, performed by Mom Stage Company.

2018

January

XXX Encuentro Nacional de los Amantes Del Teatro/ National Meeting of Theater Lover

The Event was held from 6 to 31 January, with the aim of promoting independent theatre companies, as well as creating a public that loves theatre, which is why admission is free.

This event had the participation of 49 companies, and approximately more than 23,000 spectators attended. On this occasion, the event was presented in three theatres from the Centro Cultural del Bosque/ Forest Cultural Centre.

At the closing of the event, the commemorative plaque of 30 editions was unveiled, which was attended by the then INBA National Theatre Coordinator, Mtro. Alberto Lomnitz and the Director of CITRU, Mtro. Arturo Díaz at the Julio Castillo Theatre.

March

World Theatre Day

The attendance of Isabel Quintanar, President of the ITI UNESCO Mexican Centre, at the World Theatre Day Grand Gala. It was held in the Main Hall of the UNESCO House in Paris, with the honourable presence of Ambassador Federico Salas Lofte, Permanent Representative of Mexico to UNESCO and other distinguished members of the Embassy.

The message that our Mexican playwright Sabina Berman created for this occasion, along with four other authors, was read in front of delegates from all the national Centres of the world and high authorities of UNESCO.

Within this celebration, conversations were held with the Board of Directors of ITI UNESCO to formalise the representativeness of the institute in our celebration of the 70th Anniversary of the Mexican Theatre Centre/ Centro Mexicano de Teatro A.C., legal representative of the International Theatre Institute UNESCO.

November

70th Anniversary of the International Theatre Institute and the Mexican Centre

The event was held from November 4th to the 6th. At the Esperanza Iris City Theatre, Palace of Fine Arts /Palacio de Bellas Artes, Manuel M. Ponce Hall and the Coyoacán Workshops. At the Manuel M. Ponce Hall Gala, the recognition for Excellence and the "My Life in the Theatre" Medal was presented to the following personalities:

- Ballet Folklórico de México de Amalia Hernández
- Sociedad General de Escritores de México (SOGEM)
- Centro Nacional de Investigación, Documentación e

Activities – Centres

Mexican Centre of ITI UNESCO (The Americas)

117



My Life in Theatre Medal
Photo: Arturo de la Cruz



Información Teatral "Rodolfo Usigli" (CITRU)

- Revista "Paso De Gato"
- Jesús Calzada
- Héctor Anaya
- Ramiro Osorio
- Arturo Díaz
- Jaime Chabaud
- Mario Espinosa
- Nellie Happee
- Isabel Beteta
- Adriana Delgado
- Martha Valdivia
- Francisco Escárcega
- Belem Liceaga
- Gabriel Enciso
- Sonia Enríquez
- Medardo Treviño
- Alejandro Bichir
- Alejandro Usigli
- Ana Ofelia Murguía

2019

Encuentro de los Amantes del Teatro / National Meeting of Theatre Lovers

From 12 January to 3 February, Teatro Isabela Corona presentation of 45 companies from all over the Mexican Republic. With an attendance of 11,000 spectators.

March

World Season of Performing Arts, Quetzalcóatl 2019

20 March, World Theatre Day for Children and The Youth – ASSITEJ Mexico

Children's Theatre Marathon presented in 5 Theatre spaces of the Centro Cultural del Bosque/Forest Cultural Centre of INBA, Mexico City.

21 March. International Puppet Day. UNIMA Mexico

Puppet parade and presentation of works in open spaces. Historic Centre of Mexico City.

World Theatre Day

The Government of the State of Coahuila, through the Ministry of Culture, the Municipal Government of Saltillo and the Municipal Institute of Culture of Saltillo, in coordination with the Mexican Theatre Centre ITI of UNESCO, presented the World Season of Performing Arts and for the first time, they held the World Theatre Day celebrations in the capital of Coahuila.

On this occasion, the Vito Alessio Robles Cultural Centre witnessed the ceremony that celebrated the World Day of Theatre, Puppetry, Dance and Theatre for children and

young people and the delivery of awards for performing artists from Saltillo.

Isabel Quintanar, president of the Mexican Centre of the ITI UNESCO, led the event; Manolo Jiménez Salinas, mayor of Saltillo; Ana Sofía García Camil, Secretary of Culture of Coahuila; Iván Márquez Morales, director of the Municipal Institute of Culture of Saltillo and Medardo Treviño, Theatre coordinator of the Municipal Institute of Culture of Saltillo and vice president of the Mexican Centre of ITI UNESCO.

The awards given to the winners of the "My Life in the Theatre Medal" are

- Edwin Said González Lozano, for his dedication to dance.
- Patricia Gutiérrez Manzur, for her work in the development of theatre in the city.
- Leticia Aurora Rodarte Rangel, for her contribution to musical theatre
- Marisa Isabel Vallejo González for her career as an oral narrator, promotion, acting and storytelling
- María del Roble Barret Zertuche for her work with the puppets in Coahuila.
- odolfo Mendoza Amador, better known as Alejandro Santiex. Post-mortem. It was received on behalf of the family by actor Luis Javier Alvarado.
- Jesús Luis Valdés Oyervides received the Pilar del Teatro (pillar of the theatre) Post Mortem Prize, which was received by the actor's brother, Jorge Valdés Oyervides.
- Professor Francisco Hernández Salazar received recognition as a pillar of dance
- Raúl Flores Canelo received the post-mortem for his contribution to dance in Mexico; Jaime Abasolo received it on behalf of the family
- María Guadalupe Treviño Morales, better known as Lupina Soto, received the Pilar del Teatro (pillar of the theatre) award
- And the Dynasty recognition went to several members of the Fuentes Aguirre family: Armando Fuentes Aguirre "Catón", Odilia Fuentes Aguirre, Luz María Fuentes de la Peña, Carlos Fuentes Aguirre and Alejandro Fuentes Arias

Activities – Centres Mexican Centre of ITI UNESCO (The Americas)

118



2020

January

XXXI Encuentro Nacional de los Amantes del Teatro

6 January to 2 February

Orientación Theatre, Julio Castillo Theatre and Plaza Ángel Salas of Centro Cultural del Bosque (Forest Cultural Centre), presentation of 34 companies from all over the Mexican Republic. With an attendance of 11,000 spectators.

Groups from different states such as Aguascalientes, Coahuila, Guanajuato, State of Mexico, Morelos, Veracruz, Baja California Sur, Tamaulipas and Mexico City performed, with free admission.

Likewise, the meeting becomes a platform that allows theatre groups to show their work on professional stages and, at the same time, be able to observe the proposals of the other groups that participated.

The XXXII Encuentro de los Amantes del Teatro is renewed with a video recording in each of the productions; behind the scenes, the rehearsals, preparations and aspects of the presentations were recorded, in addition to collecting the testimonies of the public; this material was published on the YouTube channel of the Mexican Theatre Centre.

With more than three decades of life, the meeting was consolidated as a showcase for independent theatre in which all those involved converge in a space designed to exhibit the results of the passion of this art.

March-December

With the arrival of Covid-19 in Mexico on March 23rd, quarantine was declared throughout the country, closing



all theatre venues and offices and transferring our work to our homes and computers.

The Mexican Centre, like many other spaces, began to collect works from its active members and from the performing and dance community and all the artists who wanted to share their work with the people who were locked up.

This is how during these months, our platforms on Facebook and YouTube served this noble purpose.

2021

March

33rd National Meeting of Theatre Lovers 2021

From 18 to 28 March

20 plays presentation in Centro Cultural del Bosque

World Season of Performing Arts 2021

Ceremony of awards, medals and awards to personalities of the performing arts in Mexico, on 29 March 29th at the Julio Castillo Theatre.

On this occasion, the Recognition of Excellence was awarded to the Mexican Social Security Institute (IMSS), the Mexican Society of Theatre Producers (Teatromex), as well as to Eugenio Cobo, Patricia Aulestia, Irene Sabido, Gabriel Garzón, Roberto Vázquez, Miguel Ángel Díaz, Ray Nolasco, Adriana.

Reséndiz, Jorge Domínguez, Jenifer Moreno, Daniel Lares, Emmanuel Abitia and Zayra Meza, for their excellence and career in performing arts.

Ceremony held within the closing of the XXXIII National Meeting of Theatre Lovers.

Activities – Centres Mexican Centre of ITI UNESCO (The Americas)

119



May- October

Lysistrata

Preparation and presentation of the adaptation of the classic text of Aristophanes, by the Professional Company of Theatre Lovers, in the Plaza Ángel Salas of the Centro Cultural del Bosque.

2022

Magazine TEATRO

Authors from 9 countries and translations from the Higher Institute of Interpreters and Translators. The theme that we feed back with the views of artists from other corners of the world is „The virtual theatre“ triggered by Covid-19.

April- June

34° Encuentro Nacional de los Amantes del Teatro 2022

A total of 19 stagings were presented from April 27 to June 8 at the Teatro Orientación and the Xavier Villaurrutia Hall of the Centro Cultural del Bosque, with the participation of independent companies from different regions of the country.

With the support of the National Theatre Coordination, the meeting was held within the #VolvertAVerte strategy of the Ministry of Culture of the Government of Mexico and the National Institute of Fine Arts and Literature (Inbal).

In this edition, the works of groups from Nayarit, Aguascalientes, City and State of Mexico were presented, with performances from Wednesday to Sunday at 5:00



p.m. Admission was free. Again, and as a result of the pandemic, some functions were broadcast in real-time through the YouTube platform on the Centro Mexicano channel.

With great attendance for more than three decades and with the firm intention of promoting theatrical work in the country, the meeting also responds to the need to open new spaces to show the work of theatre groups formed inside and outside the areas of schools. Performing arts professionals. It is a platform that gives space to creators looking for professional presentation venues, as well as the opportunity to reach a captive audience that meets annually and is eager to enjoy this art.

Website: www.cemexitiunesco.org

Facebook: <https://www.facebook.com/iti.centromexicano>

Report submitted by Isabel Quintanar, President of Mexican Centre of ITI

Activities – Centres

Mongolian Centre of ITI (Asia/Pacific)

120



Saint Muse 14th International Theatre Festival
Photos: Saint Muse Academy



The Mongolian Centre of ITI is on the journey to embrace the changes and find ways to continue to be a platform for performing artists to collaborate and grow professionally. It has been experimenting with different approaches to organizing festivals over the last few years together with the Saint Muse Academy.

2018

The 14th edition of the Saint Muse International Theatre Festival was organized 5-13 May, with 21 selected plays nominated from Mongolia, Inner Mongolia, Buryatia, Argentina, and Ukraine under categories of drama, children's play, musical drama, and monodrama.

The highlight event of the festival was the workshop conducted by guest jury Janice Poon, a playwright and lecturer at the Hong Kong Academy of Performing Arts for young writers.

The Grand Prix was awarded to the Musical Drama Theatre of Dornod province for the performance of "Talking Tree", a children's play.

2019

The Mongolian Centre collaborated with the Chinese Center of ITI to enable Mongolian theatre representatives to visit China and meet various theatre organizations and seek possible cooperation in the future. Mr Gankhuyag, the artistic director of the National Drama Academic Theatre and Mr Choidogjamts, lecturer at the National University of Arts and Culture, theatre critic and a Saint Muse International Theatre Festival jury member, visited theatres and theatre organizations in Beijing and Shanghai

in December 2019.

2020

The 15th edition of the festival was a challenge as the whole world was dealing with the Covid-19 pandemic and social gathering was not possible. However, the Centre has decided to take a bold step to dive into the unknown world of online festivals. Saint Muse 15 International Theatre Festival was held on 24-31 August online for the first time.

The 15th edition of the festival was unique; not only was it held online, but also it brought an additional category of two-persons performances as well as having a wider presence of guest jury members.

Many of the jury members were ITI members, namely Ann Mari Engel (Sweden), Olga Pozeli (Greece), Tatjana Azman (Slovenia), Ursula Werdenberg (Switzerland) along with Janice Poon (Hong Kong), Valerie Anatolyevich Zinoviev and Valentin Krasnogorov (Russia).

Out of 25 selected performances from 12 countries – Austria, Buryatia, Germany, Greece, Inner Mongolia, Italy, India, UAE, Ukraine, and Mongolia the best in each category was awarded. Theatre artists of the play "Fly – history of homeland Belchir" from Russia, "Wrestler Shalbin" and from Inner Mongolia and Mongolia joint project received awards for best director, actor, and stage designer in the category of drama and musical drama. Monodrama artists Inna Sokolova-Gordon and Andrei Moshoi from Germany, with the play "Rudolph Nureev – 48 hours" won the award of best actor and director, while actress Anne Yaremchuk from Ukraine received the award for best monodrama actress with her play "Lady

Activities – Centres

Mongolian Centre of ITI (Asia/Pacific)

121



Saint Muse 14th International Theatre Festival



Capulet". Saint Muse Grand Prix was awarded to the team of the production "King of Monsters" children's play from the Musical Drama Theatre of Dornod province.

2022

Based on the experiences, the festival organizers have made some changes to the festival rule and decided to organize Saint Muse 16th international theatre festival as an off-and-on-line festival from 4-11 May. One of the special features of this edition was the masterclasses offered during the festival and the collaboration with the young critic's project.

Masterclass by Atsushi Kakumoto. ©Saint Muse Academy Guest jury member Tatjana Azman from Slovenia, also an Executive Board member of ITI, conducted a masterclass, "If You Want – Monodrama". Atsushi Kakumoto, founder and director of D'UOMOex machina theatre in Tokyo "Fundamentals of Physical Theatre", and Savas Patsalidis, theatre critic and professor of Greek university of Aristotle and Drama School of National Theatre "Modern Trend – Theatre Criticism" during the festival.

According to the new rule of the festival, the full-length play section included drama, musical drama and children's play and the Grand Prix award was awarded to Orfey Theatre for the play "Crime and Punishment". The section of short plays included 2-men performances and monodrama, and the Grand Prix for short plays was awarded to the Drama Academic Theatre of Buryatia for the monodrama "Colonel Writes".

The festival enjoyed the online presence of the theatre fellows from Georgia, India and Italy and their excellent performances. The cooperation with the "Young Theatre



Visit Shanghai Theatre Academy



Saint Muse 15th International Theatre Festival. Award winners Andrei Moshoi, best actor and Inna Sokolova-Gordon, best director in monodrama with their performance "Rudolph Nureev – 48 hours

Photos: Saint Muse Academy

Critic" project allowed ten young theatre critics under the age of 35 to see all the performances during the festival and write their professional reviews and publish their reviews online. The collaboration provided great opportunities not only being able to see the performances but also to attend the masterclass and publish their reviews of the plays and the festival.

The Mongolian Centre of ITI has always been keen on encouraging young theatre artists to expand their experiences and networks within the field of performing arts. With this aim, the Mongolian Centre has supported young actors, playwrights, and directors to participate in international festivals as well as online events organized by ITI worldwide.

Inspired by the theatre community, one of the playwrights has taken a bold step to establish a small stage laboratory theatre in 2021 called "Bee Theatre Mongolia". It runs various activities such as professional training on playwriting, acting and directing; public lectures on art, music, and literature; and academic research and symposiums on "Art and Research" for young researchers. Bee Theatre Mongolia opened its doors to the public with the play "Human Deer" in January 2022 as its attempt to reintroduce modern Mongolian plays to the public.

With mutual aspirations to promote young artists and create a space to practice performing arts, the Mongolian Centre of ITI and Bee Theatre Mongolia established a strong collaboration and launched its first joint creative project, "Reflection", in March 2022. The collaboration focuses on creating a space for young theatre practitioners to experiment and develop their skills through networking and mutual learning. However, the first joint project aims to create a platform to contribute

Activities – Centres

Mongolian Centre of ITI (Asia/Pacific)

122



Saint Muse 16th International Theatre Festival - jury members

Photos: Saint Muse Academy



Premiere of play Human Deer, Bee Theatre.

Photo: Bee Theatre Mongolia



Reflection post-performance discussion with the audience.

Photos: Bee Theatre Mongolia

towards gender equality in the performing arts sector and promote female theatre artists. The project is based on the result of the Bee Theatre Mongolia's first training on playwriting which was organized in January 2022. The project specifically aims to recruit young theatre artists who are struggling to find their space in the theatre, respectively the team of young girls under the age of 30 formed the core artistic team.

Bright Future Ahead

The Mongolian Centre of ITI will continue collaboration with Saint Muse Academy and Bee Theatre Mongolia to continue the collaboration to promote gender equality by providing a space to produce performances and networking. There are several projects planned to be carried out in the next couple of years.

Saint Muse 17th International Theatre Festival will be organized, and currently, the organizing team is discussing holding the festival in 2023 or in 2024, depending on the current economic situation and possibilities of receiving government funding. After the 17th edition, the festival will be held as a biannual festival.

In cooperation with Bee Theatre Mongolia, our efforts to encourage young theatre practitioners and promotion of gender equality will continue with the projects "Mono Month" and "Experiment!".

Mono Month is a month-long event. The first edition of the Mono Month festival was launched in October 2022 and offers three new monodrama performances and various workshops and discussions among theatre artists and the public. We plan to further expand the festival into an international festival as an opportunity for young



theatre practitioners' meeting place.

"Experiment!" is an annual competitive festival for young theatre artists under the age of 28, and the festival aims to provide young artists with opportunities to present their original experimental works and opportunities to mutually learn and inspire each other. The announcement of the project is planned to be open in November 2022 and conclude on World Theatre Day.

Finally, the "World Theatre" project is currently being discussed, and it will be an event in which the Mongolian Centre of ITI focuses on the theatre of one country or one specific area or culture and introduce the art and culture through activities like performances, lectures, workshops, and discussions.

Report submitted by Boloroo NAYANBAATAR, President of Mongolian Centre of ITI

Activities – Centres

Nigerian Centre of ITI (Africa)

123



A stage performance showcasing Nigeria's diverse cultures

Photo: Sunday E. Ododo



2017-2022

The Nigerian Centre of ITI was resuscitated in 2010 after many years of inactivity. Since then, deliberate efforts were made to reposition the Centre towards greater productivity and efficiency in upholding the ideals of the global ITI charter.

Owing to the size and cultural diversity of the country, there exists a proliferation of professional associations within the performing arts domain in Nigeria. This impedes the needed effective collaboration between performing artists across these divides. It becomes sometimes very difficult for artists to evolve consensus on issues of common concern like the protection of rights of artists, lobbying government support for the sector, provision of needed infrastructure, representation in government statutory boards, negotiations with service sectors like insurance and banks and general artists welfare. In an attempt to fill this gap and provide a common meeting point where such issues of common concern could be articulated and promoted, the Board of the Centre was reconstituted in 2015 to comprise leaders of the various professional guilds within the performing arts domain operating in Nigeria. So, the emphasis was laid on corporate than individual membership. Consequently, the Nigerian Centre was repositioned as a clearing house where the leadership of the following major professional bodies could engage and plan programmes and projects that could support the development of theatre practice in Nigeria:

1. Society of Nigeria Theatre Artists (SONTA)
2. National Association of Theatre Arts Practitioners (NANTAP)

3. Dance Guild of Nigeria (GOND)
4. Association of Dance Professionals and Scholars in Nigeria (DASON)
5. Association of Nigeria Theatre Practitioners (ANTAP)
6. Nigerian section of the International Association of Theatre Critics (IATC)
7. Nigerian Centre of ASSITEJ
8. Musical society and artists of Nigeria (MSCAN),
9. A host of private performing arts company, etc.

Accordingly, since 2016 ITI the Nigerian Centre of ITI has collaborated with its national affiliates to host festivals, conferences, concerts and diverse theatre performances.

Other Partner Organisations

1. National Theatre of Nigeria
2. Nigerian Universities Theatre Arts Festival (NUTAF)
3. Abuja Festival of Theatre
4. National Troupe of Nigeria

Legal Status of the Nigerian Centre of ITI

In order to comply fully with the laws of the Federal Republic of Nigeria, the International Theatre Institute, Nigeria was registered with the Nigerian Corporate Affairs Commission in 2020 as a not-for profit organization which is limited by guarantee. This positioned the Centre as a legal entity which can receive grants from public organizations and enter into valid partnerships and mutually beneficial projects and collaboration with other legal entities.

Disruption of Covid-19

The Covid-19 pandemic dealt a devastating blow to

Activities – Centres Nigerian Centre of ITI (Africa)

124



A stage performance showcasing Nigeria's diverse cultures



Performance of Strings by Anyanwu of National Troupe of Nigeria,



Site-specific theatre performance of Dis Loyal Judas by Segun Adefila

Photos: Sunday E. Ododo

the economies of performing artists and institutions in Nigeria, including the activities of the Nigerian Centre of ITI. Owing to the prolonged lockdown, many artists lost their sources of livelihood. However, to keep theatre patrons entertained during these boring times, the Centre collaborated with its affiliate members to evolve alternative access to theatre. Some of these include the drive-in theatre, which proved very successful in urban Centres, particularly in Abuja, Lagos and port Harcourt.

"Corona Chronicles" is a special covid-19 theatre project hosted by the Nigerian Centre in 2020-2021 which offered artists located in different parts of the world opportunities to create and share solo performances virtually as highlighted in the promotional flier below:

There were also series of **capacity building webinars** and online engagements hosted by the Nigerian Centre to address identified skills gaps based on the prior needs assessment conducted by the Nigerian Centre. Some of the activities of the Centre between 2017 and 2022 are illustrated with pictures and table below.

SONTA Conferences

- 2017: Theatre, Economic Recession and the Quest for Survival, University of Port Harcourt
- 2018: Theatre, Counterterrorism and the Nigerian Space, Federal University of Oye
- 2019: Theatre, Restructuring and National Identity, Niger-Delta University, Wilberforce Island, Bayelsa State
- 2020: Did not hold, frustrated by Covid-19 Lockdown



- 2021: Theatre and Media Praxis in a Pandemic Era, Alex Ekwueme Federal University, Ndufu-Alike Ikwo, Ebonyi State
- 2022: Nigerian Theatre in the Digital Era, University of Abuja, Federal Capital territory

Nigerian University Theatre Arts Festival (NUTAF)

The Nigerian Centre of ITI has been instrumental to the sustenance of NUTAF in the last five years alongside its other affiliate partners like SONTA and NANTAP. The festival which is hosted in rotation across the country is a useful tool in honing new theatre talents in our tertiary institutions as well train students on the use of theatre performances as viable tool towards intercultural communication in a multi ethnic modern Nigeria.

NUTAF Festivals

- 2017: Celebrate Culture, Celebrate Peace, Host City: Benin City, Edo State, Host Institution: University of Benin
- 2018: Connecting Bridges, Host City: Jos & Bokkos, Plateau State, Host Institution: Plateau State University
- 2019: Theatre, Governance and Globalisation, Host City: Lagos, Lagos State, Host Institution: NANTAP
- 2020: Did not hold, frustrated by Covid-19 Lockdown
- 2021: Theatre Beyond Limits, Host City: Uturu, Abia State, Host Institution: Gregory University

Celebration of World Theatre Day

The annual celebration of World Theatre Day (WTD) and International Dance Day (IDD) has also been a colourful

Activities – Centres Nigerian Centre of ITI (Africa)

125



International Dance Day 2021 in Asaba, Delta State



Educational theatre performance at community secondary school in Eastern Nigeria
Photos: Ekuma Anthony, Okafor Precious & Onyeacho Michael

International Dance Day performance

across all the nooks and crannies of Nigeria as all partners of the Nigerian Centre host simultaneous events in their various strongholds.

Nigerian Centre of ITI

Address: ITI- Nigeria, National Theatre Complex, Iganmu-Lagos

Email: itinigeria@gmail.com

Phone: +234 806 003 0607

Board Members

Prof. Emmanuel Samu Dandaura, President

Mr. Greg Oduntayo, Vice President I

Prof. Sunday Enessi Ododo, Vice President II

Chidi Ugwu, Secretary

Pamela Udoka, President, ASSITEJ, Nigeria

Isreal Ebo, President NANTAP

Prof Doki Ama Gowon, President, SONTA

Representative, President, IATC, Nigeria

Representative, NUTAF BOT

Report submitted by Prof. Emmanuel Samu Dandaura, President of Nigerian Centre of ITI



World Theatre Day celebration at the National Theatre, Lagos

Activities – Centres

North Macedonian Centre of ITI (Europe)

126



Project - Destination: Skopje-Gabrovo 2020, actor Kiril Donchov
Photo: Vesna Brishkoska Apostolova



North Macedonian Centre of ITI/PRODUKCIJA develops and performs international promotion of local Macedonian contemporary performing arts: theatre, opera/musical theatre, dance, and performance; international promotion via communication, education, publishing and collaborative productions (short experimental films, video theatre, video drama readings, video drama pitching).

International Collaborators

Jan Pappelbaum, Thomas Irmer, Ondrej Svoboda, Ulrike Syha, Katarina Saric, Sylvia Huszar, Dino Peshut, Yaroslava Pulinovich, Masa Ogrizek, Filip Grujic, Simona Semenic, Nina Plavanjac, Massimo Barilla, Salvatore Arena, Fabio Tolledi, etc.

Individual and Institutional Members

Since 2013 the North Macedonian Centre of ITI has built up individual membership with actors/actresses, directors, dramaturgs, playwrights, authors, journalists, theatre critics, performers, choreographers, dancers, etc. and institutional members consisting of theatres, academies, festivals, organizations etc.: 100

Networks: ITI UNESCO, European Regional Council ITI and Balkan Regional Council ITI; ENICPA; LODEPA; PASSAGE23E; JADRO MK.

Donors and Partners: City of Skopje; Ministry of Culture R. N. Macedonia; Goethe Institute Skopje; City of Vasto, Italy; Hungarian Embassy in Skopje; Czech Embassy in Skopje; Municipality of Kratovo; Museum of Contemporary Arts; Kino Kultura; MKC

Skopje; Desonanz Skopje; SKC Jadro-Skopje; Dom na gradeznici (Koco Racin) Skopje; Arci Centro Culturali, Italy; City of Zagreb; Institut Evro Balkan, Skopje; Goethe Institute Mumbai; CEEC China 16+1; Ministry of Foreign Affairs Italy; JAK Slovenia; MATA Skopje; MED.MK; ICOMOS MK; AICA MK; SIBMAS; EURM/FAD; Astragali Teatro, Lecce, Italy; Centres of ITI: Italian Centre, UK Centre, Georgian Centre; Croatian Centre, German Centre, Slovenian Centre, Japan Centre; Teatro Mana Chuma, Italy; NITRAFest Slovakia, Franco Ungaro and AMA - Accademia Mediterranea dell'Attore (Italy); www.evcoll.com and Simon James Collier (UK)

The following activities have been created in the period of 2017 to 2022. Note that for each year the international message of World Theatre Day and International Dance Day has been translated in to the Macedonian language. Additionally, the North Macedonian Centre has selected each year an outstanding national personality to write a message for World Theatre Day and International Dance Day as well. From 2020, the North Macedonian Centre also participates in World Opera Day with an outstanding national personality to write a message.

Program 2017 – Promotions

- Passage 23E, in collaboration with German Centre of ITI, Berlin (Ivanka Apostolova)
- Collaboration with Antalya City Festival, Turkey and NU Teatar Anton Panov – Strumica, Macedonia (Ivanka Apostolova)
- 27 March, World Theatre Day with Blagoj Micevski (theatre director and costume designer)

Activities – Centres

North Macedonian Centre of ITI (Europe)

127



Project - The PCR Song 2021, actress Dimitrina Mickoska
Photo: Vesna Brishkoska Apostolova



- 29 April, International Dance Day with Iskra Sukareva (performers, dancer, choreographer)
- Collaboration with EFTA University, German Plays in Macedonian Theatre (Ivanka Apostolova, Vasil Mihail)
- Participation in 12. Croatian Theatre Showcase, Zagreb, Croatia (Ivanka Apostolova)
- Participation in Theatre Showcase Varna, Bulgaria (Stefan Markovski)
- Professional visit at Mini Teatar, Ljubljana, host: Robert Valtl, Slovenia (Ivanka Apostolova)
- Participation in the 35th ITI World Congress (Ivana Kocevska), Segovia, Spain
- Participation in the program CEEC 16+1 Cultural Visit (Theatre and Ethno-Folk Festivals) in PR China (Ivanka Apostolova)
- Participation in the workshop Cultural Landscapes in Europe, Berlin, Germany (Kristina Peseva-Dinovska)

Program 2018 – Poor Little Rich Drama

- The North Macedonian Centre internationally promotes several domestic performances made by Ivana Kocevska (Metamorfozi), Oliver Micevski (Ant Street), Dejana Nikolovska (Where Is The Gun), Niko Gorsic (The Fifth Act)
- Participation at CEEC 16+1 Cultural Visit – Opera Houses in China. (Kristina Peseva-Dinovska)
- Project INTER EUROPA in collaboration with MOT Skopje, the Italian, Slovenian, Russian and UK Centre of ITI (Yaroslava Pulinovitch (Russia), Gorjan Miloshevski (North Macedonia))
- Workshop, lecture (Who Am I, The Author?), e-plays

- (Poor Little Rich Drama) in collaboration with 11 domestic playwrights and Ulrike Syha, Hamburg, Germany, in North Macedonia
- World Theatre Day with Sasko Kocev (actor)
- International Dance Day with Marko Micov (dancer, USA/North Macedonia)
- Participation in Mladinsko Theatre Showcase, Ljubljana, Slovenia (Hristina Cvetanovska)

Program 2019 - Poor Little Rich Drama (Dramatic or Pathetic)

- Participation at Sarajevo Winter Festival, Bosnia and Hercegovina (Ivanka Apostolova)
- World Theatre Day with Jugoslav Petrovski (playwright)
- International Dance Day with Gordana Dean Pop Hristova (choreographer, Ecuador/North Macedonia/Serbia)
- Translating Visual Dramaturgy, workshop, lecture, and e-book with set design elaborate in collaboration with Jan Pappelbaum (Berlin, Germany) and domestic visual artists, set designers ...
- Participation in Mladinsko Theater Showcase, Ljubljana and Festival Sterijino Pozorje, Novi Sad, Serbia (Saso Ogrizovski)
- Lady With A Hat, workshop, lecture in collaboration with Masa Ogrizek (mentor, writer, Slovenia), Literatura.mk, Skopje; Regional Museum Tetovo, for elementary school children
- Educational cantastoria, puppets, shadows and other beauties, conference in collaboration with Children Theatre Center, Bitpazar, Skopje, North

Activities – Centres

North Macedonian Centre of ITI (Europe)

128

Macedonia, in collaboration with domestic theatres and festivals (Ivanka Apostolova)

- Dream of the Modern Theatre, in collaboration with NU National Theatre Festival –Vojdan Cernodrinski, Prilep (Ivanka Apostolova)
- ePublications
- Participation at the 20. International Drama Colony, Grozjan, Croatia, in collaboration with ITI Center Croatia (Irma R. Baseska, Dragana Gunin)
- ConFront Drama, lectures, workshop with Sylvia Huszar (creative producer, Hungary), in collaboration with NU Chamber Theatre Festival Risto Siskov, Strumica
- International Opera Day dedicated to Lovro Von Matancic (Opera Board)
- Video Theatre Project: Dispersive Dramatics: Poor Little Rich Drama in Kratovo (drama in movement)
- Participation at European Regional Council of ITI in Maribor, Ljubljana – National Theatre Festival, Borstnikovo Srećanje (Ivanka Apostolova)

Program 2020 - Poor Little Rich Drama (The Rise and Fall of Drama)

- World Theatre Day with Snezana Koneska-Rusi (actress, theatre directress)
- International Dance Day with Aleksandar Hadzimanov (choreographer)
- World Opera Day with Ljubomir Brandjolica (composer)
- ePublishing
- Video Theater Productions: Dispersive Dramatics in Skopje - Theatre in The Creative Industries; Destination: Skopje-Gabrovo
- Digital Exhibitions
- Digital lectures (Short School of German Theatre Knowledge) by Thomas Irmer, Berlin, Germany
- Digital conversation with Katarina Saric (Monte Negro) and Dragana Evtimova (feminists poets-performers)
- Participating in Digital ERC ITI Meeting
- Participating at many International Digital Theatre and Indie Film Festivals (China, Strumica, etc.)

Program 2021 – Digital Theatre Hub

- World Theatre Day with Suzan Akbelge (actress)
- International Dance Day with Biljana Tanurovska-Kjulavkovska (dance manager)
- World Opera Day with Ana Durlovski (opera singer)
- ePublishing (Mia Efremova, Mia Nikoloska, Nikola Kuzelov, Nina Plavanjac, Massimo Barilla and Salvatore Arena, Sinan Rakip, Mia Volt)
- International Festival Strategy and several international awards for best video theatre projects
- Digital Exhibitions
- Video Theatre Project: THE PCR SONG
- Project: Skopje Whispers, Screams and

Dramatizations in collaboration with young playwrights from Serbia and Macedonia

Program 2022 – Dramatic Inversions

- ePublishing (Simona Semenec, Filip Grujic, Fabio Tolledi, Katarina Saric, Eva Kamcevska, Saso Blazeski)
- Festival Strategy and several awards for best video theatre project
- World Theatre Day with Ana Stojanoska (theatre scholar)
- International Dance Day with Olga Pango (dancer, choreographer)
- World Opera Day with Milka Eftimova (opera singer)

Contact North Macedonian Centre of ITI

Head/Program Producer: Dr. Ivanka Apostolova Baskar
 General Secretary – Igor Panev
 Project Coordinator – Kristina Peseva Dinovska
 Technical Assistance / Video – Mihailo Apostolov
 Mobile phone: +389 75 288 143

ITI website: www.iti-worldwide.org/macedonia.html

ENICPA website: <http://enicpa.info/members/iti-macedonia-produkcija/>

Facebook pages: www.facebook.com/pg/MacedonianCenterofInternationalTheaterInstitute/
www.facebook.com/PersonalFuturismPublicPolitics
www.facebook.com/ProdukcijaMacedonianCenterITI
 YouTube: www.youtube.com/channel/UCdiN20fUtY067-TWkeJMbQ

Instagram: www.instagram.com/apostolovabaskar/

Twitter: www.twitter.com/AnaApostolova

Submitted by Ivanka Apostolova, President of North Macedonian Centre of ITI

Activities – Centres

Philippine Centre of ITI (Asia/Pacific)

129



2017-2022

2017

ITI World Congress in Segovia

During the 35th ITI World Congress held in July in Segovia (Spain) Cecilia Guidote-Alvarez was selected as an Honorary Member of the International Theatre Institute. The title was bestowed to her for all the actions she did for the International Theatre Institute ITI, the Philippine Centre of ITI that she serves as President, the initiative of the Committee for Cultural Identity and Development (CIDC) that she built up as well as the work that she did for ITI a long-term member of the Executive Council of ITI.

Peace and Climate Justice Movement

At the meeting of the UNESCO Goodwill Ambassadors in Paris, Cecilia Guidote-Alvarez, representing the Earthsavers UNESCO Artist for Peace, informed the participants about the concept of a "Global Peace and Climate Justice Movement" which will be linked to the Sustainable Development Goals of the United Nations. This concept was approved and received the UNESCO patronage. It is planned to happen during the observance of International Arts Education Week in May 2018.

International Theatre Festival of the Caribbean

This festival of Colombia has been attended by artists from Argentina, Brazil, Cuba, Dominican Republic, Finland, France, Germany, Iceland, Mexico, Peru, Spain, Venezuela, and among other – contributing to development of the cultural life of Latin American.

Madrid Opera House – Performances of People with Disabilities

The Madrid Opera House arranged performances in which people with disabilities (PWD) were twining in a production with professional artists. The Philippine Centre and their work with people with disabilities was linked to this event – late 2017.

2018

Mobilization for World Theatre Celebrations

Workshops for skills development on acting, playwriting, directing and management was conducted. – 2 January.

World Theatre Day Celebration

Participation of the Philippine Centre of ITI in the global Celebration – 27 March

Joint Theatre Workshops

for different communities with the international collaborations of theatre practitioners from different countries such as Spain, Sri Lanka, Bangladesh – June to August.

Regional Seminar on Conflict Resolution

Regional Seminar on Conflict Resolution and Community Theatre in Incheon. Theatre activists from Japan, South Korea and China was invited – 22-30 September

Activities – Centres

Philippine Centre of ITI (Asia/Pacific)

130

Global Launch International Peace Movement: Not by Force but by Art

The Philippine Centre officially announced the “International Peace Movement: Not by Force but by Art” in Manila on 20 April. The event will be held under the patronage of UNESCO. It coincides with the twin observance of the “UNESCO World Day for Cultural and Biological Diversity for Dialogue and Development” on 21-22 May and is ushering in the “UNESCO International Arts Education Week”, scheduled for 20-26 May. The UNESCO Director General Ms. Audrey Azoulay expressed its appreciation for the event, in a congratulatory message “whose aim is to promote mutual respect and dialogue that will highlight the importance of the role that art continues to play in peace processes the world over including your region.”

Art Speak for Peace Festival & Forum

The “Art Speak For Peace Festival”, involving performers from countries of the conflicted West Philippine/China Sea and the divided Korean Peninsula on 20 May, with a collaborative faith based cross-cultural liturgy for peace linked to the Sustainable Development Goals with a focus on the care of the oceans happenen on 22 May at the “Tanghalan Yaman Lahi, Emilio Aguinaldo College” in Manila. The harvest of performances complemented the “Interdisciplinary, Interfaith, and Inclusive Leaders Forum” welcomed by Senate President Aquilino ‘Koko’ Pimentel and supported by the Senate Spouses Foundation headed by Ms. Lourdes Pimentel and endorsed by several Senate Committees led by Senator Loren Legarda, Chair of the Committee on Foreign Relations and Senator Cynthia Villar of the Committee on Environment and Agriculture on the 21-22 of May.

- Message by Rodrigo Duterte, President of the Philippines

The President of the Philippines expressed in his message to delegates and participants a firm support for the joint initiative of the Earthsavers UNESCO Artist for Peace and the International Theatre Institute that both use art as a powerful medium to promote harmony, goodwill and cooperation among citizens through the peaceful manner of fighting against the social ills that plague our communities.” The President also enjoins the participants to “foster peace, eradicate poverty and protect the environment and to be vigilant to stop criminality, corruption and terrorism”. He pointed to this UNESCO approved festival and forum as a venue to unite and engage people of the world in pursuits that will establish solidarity and development in our respective countries,” the President added.

- Conceptualization by the Social Change Network
- The forum program was conceptualized by the

Social Change Network of ITI and the Earthsavers UNESCO Artist for Peace to showcase the dynamic possibilities of art mediation and cultural understanding for mitigating armed conflict and promoting reconciliation, unification and rehabilitation.

- Radio Soap Opera and Art Exhibit
- A Radio Soap Opera on peace and the Sustainable Development Goals, started its world premiere broadcast and webcast at the Radio Station DZRH as a prelude to the event. An Art Exhibit with the paintings of Mr. Nemi Miranda with the title “A salute to soldiers” was on display at the Festival and Forum.
- A culturally diverse Performance Program
- The performing groups that provided a panorama of cultural diversity were from:
 - from China – a Xiqu performance presented by the Shanghai Theatre Academy;
 - from Vietnam - Ngoc Troup led by Nyuyen the Vinh;
 - from South Korea – Sumi Jo, soprano and UNESCO Artist for Peace and a composite traditional performance led by Sun Ock Lee and – Shoin Shim, Zen Martial Artist;
 - from Malaysia – the multicultural troupe of the National Department for Culture and the Art;
 - from Japan – Mito Noriaki, performing the ritual dance of Gagaku;
 - from the Philippines – the performance of the Earthsavers UNESCO Artist for Peace twinned with the PhilStagers, in collaboration with the Shirley Halili Dance Company and the Bottle Orchestra of Cardona, St. Dominic Savio Cultural Group.

The Manila Declaration

The Manila Declaration that was formulated thanks to the Philippine Centre and Cecilia Guidote-Alvarez was endorsed and adopted at the Cartagena Conference which focused on Afro-Caribbean concerns – in Cartagena, Colombia, 28-30 October.

Main Event of the 70th Anniversary of the International Theatre Institute

Cecilia Guidote-Alvarez attended the main event that was organized in the City of Haikou, in the province of Hainan, in China. She was honoured with the ITI Medal for her life-long achievements. She also participated in the Round Table that was held during the anniversary events – November.

Climate Conference (COP24)

At the Climate Conference (COP24) Katowice (Poland), the Earthsavers UNESCO Artists for Peace together with Arts Planet held an Exhibit on the Sustainable Development Goals and the Plight of Climate Refugees at the UN Media Centre - 2-15 December.

Activities – Centres

Philippine Centre of ITI (Asia/Pacific)

131

2019

Asian Cultural Council

Cecilia Guidote-Alvarez, President of the Social Change Network of ITI was among the special guests in the launch of the Asian Cultural Council by Asian Parliamentarian Organization hosted by Cambodian Prime Minister Hun Sen. She received the invitation through the initiative of the Former Speaker Jose de Venecia. The event happened in Siem Reap Ankor (Cambodia) – 15/16 January

Platforms on the Future of Cultural Heritage

Cecilia Guidote-Alvarez was invited by Michel Magnier, Creativity Director for Education, Youth, Sports and Culture of the European Union. The event focused on the potential of cultural heritage for sparking & empowering transformational social change. The initiative addresses three timely topics: 1) the revitalization of rural communities, 2) crowdsourcing of smart solutions of challenges and 3) on global peace-making. The event happened in Dublin (Ireland) - 1 April.

High-Level Meeting on Culture and Sustainable Development

Cecilia Guidote-Alvarez was invited by the President of the UN General Assembly, María Fernanda Espinosa Garcés, with cooperation of UNESCO Culture Sector, to participate in the High-Level Meeting on Culture and Sustainable Development at the UN Headquarters in New York, USA. The discussion of invited panellists focused on the role of cultural diversity, education and innovation recognizing culture as an essential component of human development and design – 21 May.

2020-2021

The scheduled SDGs Event: Cecilia Guidote-Alvarez and her husband, Heherson Alvarez were confined in the hospital for more than a month. Sadly, Heherson Alvarez, highly appreciated in the Philippines due to his fight for freedom and highly appreciated by ITI because his never-ending support, passed away on 20 April 2020.

Cecilia Guidote-Alvarez continued her broadcast in May by Zoom, keeping the spirit high with webinars, all through 2021. She was able to re-secure the Senate budget for the re-scheduled SDGs event and undertook preparations in spite of the pandemic restrictions.

After being re-scheduled May 2021 to October, permission was finally granted to proceed 1-10 December. However, there was a new wave of Covid-19 (Omicron) appeared and the government decided to close the borders. While the workshops,

exhibit and regional outreach was done thanks to the support of Former Senator Joey Lina (President of the Manila Hotel). The Philippine Centre was able to undertake a public forum and festival from 3 to 10 April and continued to outreach with foreign artists collaborating in orphanage, urban poor communities, academic institutions- all with local government support as well as international support of the Seoul Institute of the Arts in October.

2022

Ulysses from Ghana (Docufiction)

Cecilia Guidote-Alvarez, President of the Social Change Network of ITI, and Viktor Sebek, Vice President the Network, attended that presentation of the Docufiction Ulysses. The film is inspired by the play “Slaves” written by the eminent playwright and writer, Mohamed Ben Abdallah from Ghana. The docufiction is the product of the collaboration of the Ghana Centre of ITI and the Colombian Centre of ITI. Akosua Abdallah casted the actors and co-directed the film. Cecilia Guidote-Alvarez held a keynote speech during the event, at UNESCO in Paris, 19 to 23 September.

Cecilia Guidote-Alvarez honoured at La Mama in New York

For her work as global citizen that spans nearly half a century, Cecilia Guidote-Alvarez is among the seven outstanding honourees and the only one from Southeast Asia at the Remake a World Gala at La MaMa Experimental Theatre Club in New York City (NYC) on 10 November. She is being honoured, for her work as founder of the Philippine Educational Theatre Association (PETA) and her lifetime commitment of ‘cultural care giving’ by providing free arts training to street children, the disabled and indigenous youth.”

Submitted by Cecilia Guidote-Alvarez, President of Philippines Centre of ITI

Activities – Centres Romanian Centre of ITI (Europe)

132

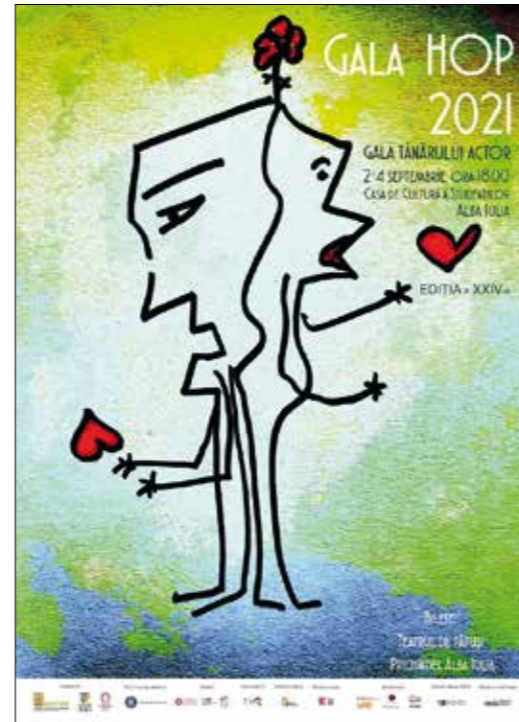


The Romanian Centre of ITI – The International Theatre Institute

Since 1990, since its foundation, UNITER has hosted the Romanian National Centre for the International Theatre Institute. The Centre does not have a fixed structure. Everyone who works in the theatre industry can benefit from its services. The Centre offers professional assistance to foreign theatre people visiting Romania for research purposes. Every year, in addition to its other programs (we will describe them below), the Romanian Centre celebrates World Theatre Day and International Dance Day.

UNITER, the Romanian Association of Theatre Artists is a professional, apolitical, non-governmental and non-profit organisation that resulted from the free association of artists from the theatre industry. The founding principles of this professional organisation were the freedom of expression, creation and association, the right to autonomy, the right to express oneself freely within the national and international cultural medium, an opening free of complexes towards world culture and, without a doubt, the defence of common interests of the many kinds of professionals working in the theatre industry. Although it was not meant to have a deliberate union structure, the UNITER statute also includes a well-built social component.

As an active cultural element of national standing, UNITER is involved in supporting and developing Romanian theatre in the use of national and universal heritage. Its activities form a network of quantifiable



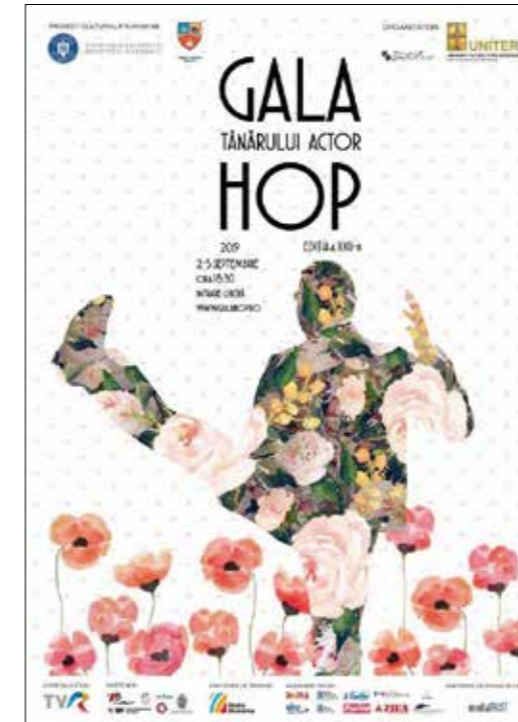
processes, which fulfil the goals that form the basis of our existence, and their basis is a principle common to all professional organisations in the world: that is, running cultural programs and projects which will benefit theatre professionals. UNITER develops its activity based on projects and programs, the common principle of all professional organisations throughout the world.

The last three years have been very tough for our Centre. Starting with the pandemic and culminating last year with the loss of the one who founded and led UNITER for 31 years, president Ion Caramitru. He was a brilliant actor, director, manager and supporter of young artists. He always had a special openness for them, wishing to promote, exhort and guide them in aspiring to culture, mastery, and professional thoroughness. He rolled up on the entire Romanian theatrical community his personal radiance as an artist and a hand-picked representative of his craft. He was a competent, active, effective, first-class Minister of Culture, totally devoted to the national interest. He was courageous and retentive. Convinced that the freedom to tell the truth was one of the very few gains of the Revolution, he never hesitated to discuss the delicate matters openly and incessantly urged the others to do the same. He strongly believed in fairness and its triumph.

Still, because life must continue its course, inspired by his memory and what we built together in these years, we managed to continue and develop the projects and programs of our Centre.

Activities – Centres Romanian Centre of ITI (Europe)

133



The General Assembly was called upon to elect its new President and Vice-President in April this year. Dragoș Buhagiar, a great Romanian scenographer, was elected as president of Uniter and Aura Corbeanu vice president.

Lobby for Changing Laws and Representation before the Authorities

In 2021 we worked and continue to work on several legislative initiatives, such as: Law regarding the organisation and operation of institutions and show companies; law on the management of public cultural institutions; Law regarding the employment of managers, the establishment of guarantees and liability in connection with the management of the assets of economic agents, authorities or public institutions; Law regarding the Administrative Code; Law regarding the modification and completion of some normative acts in the field of education, Framework Law regarding the remuneration of budgetary personnel; Law on public procurement; Law regarding the improvement of the financing system of programs, projects and cultural actions, a series of government decisions especially those regarding fixed assets (objects of decoration should no longer be considered fixed assets).

Permanent Programs

The UNITER Awards Gala

The Gala is one of the most important programs of the Romanian Association of Theatre Artists. It is organised every year, starting with 1991, and it awards the distinctions for the previous calendar year.



It has been the yet unmatched theatrical event of the year. The awards are given according to the principle of nominations made by a selection jury. From these nominations, another jury will decide, on the night of the Gala, by secret vote, the winner of each award. A competitive event owing to the very structure of the nominalisations, the yearly organisation, the flamboyant spectacle, the foreign guests, the live broadcast on national TV and the high rating propelled the UNITER Awards Gala as a landmark in analysing theatrical life in Romania and its dynamics. The UNITER Awards Gala is the freshest "critique" of the theatrical phenomenon, radiography of searches, initiatives and new means of expression in theatrical art.

THE UNITER Awards

The Awards are Best Show, Best Director, Best Scenographer, Best Actor in a Leading Part, Best Actor in a Supporting Part, Best Actress in a Leading Part, Best Actress in a Supporting Part, Theatre Critique, Radio Theatre, TV Theatre, Debut

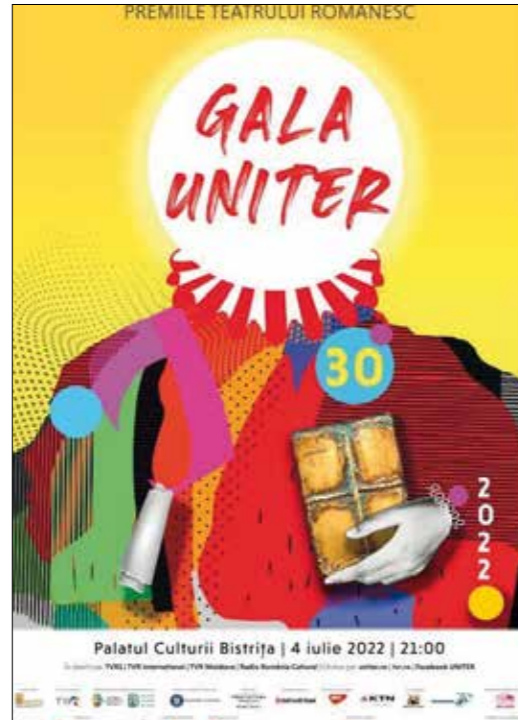
The UNITER Senate also awards: The Award for Lifelong Achievement in scenography, theatre history and critique, actress, actor, and director, Special awards for circus performance, children's theatre, choreography in performing arts, puppet theatre, revue theatre, theatre music, and non-verbal performance; The Award for Excellence

Awards offered during the Gala: The UNITER President Special Award ; The award for Best Romanian Play of the Year; The British Council award. The trophy that accompanies the awards was designed by the plastic artist ION BITZAN.

Activities – Centres

Romanian Centre of ITI (Europe)

134



The UNITER Awards Gala, year after year, by the extent and way in which it was organised, has become one of the most important events of our theatrical world. The excellent collaboration with the Romanian Television – National TV Theatre, the Department for Music and Entertainment, and the Romania Cultural Radio Station of the Romanian Broadcasting Company makes it possible for the Gala to be broadcast live on TV and radio.

- The 26th edition of the Uniter Awards Gala took place at the Alba Carolina Citadel in Alba Iulia on 7 May 2018.
- The 27th edition of the Uniter Awards Gala took place at National Theatre – Cluj Napoca on 13 May 2019.
- The 28th edition of the Uniter Awards Gala took place at The Summer Theatre in Nicolae Romanescu Park, Craiova, on 21 September 2020.
- The 29th edition of the Uniter Awards Gala took place at The National Theatre Bucharest on 19 July 2021.
- The 30th edition of the Uniter Awards Gala took place at The Cultural Palace Bistrița on 4 July 2022.

“HOP” Young Actor’s Gala

The Young Actor’s Gala is part of the efforts made by UNITER to refresh Romanian theatrical life within a stimulating framework offered to young professional actors, who are thus discovering a possibility of becoming better known and appreciated. It represents the most important Romanian program dedicated to young professional actors. It consists of an annual contest which takes place at the end of summer in



Costinesti and lasts for a week. There are two sections in the competition – the individual section and the group section.

During the Gala-Contest, several improvement workshops and colloquiums are held, dealing with subjects of the present interest in the field of performing arts, in which all the candidates participate, accompanied by guest specialists. The participants are: Romanian theatre managers, critics, journalists, festival managers, and theatre professionals (around 200 persons) aiming to create a cultural market capable of absorbing the young would-be artists based on their competence.

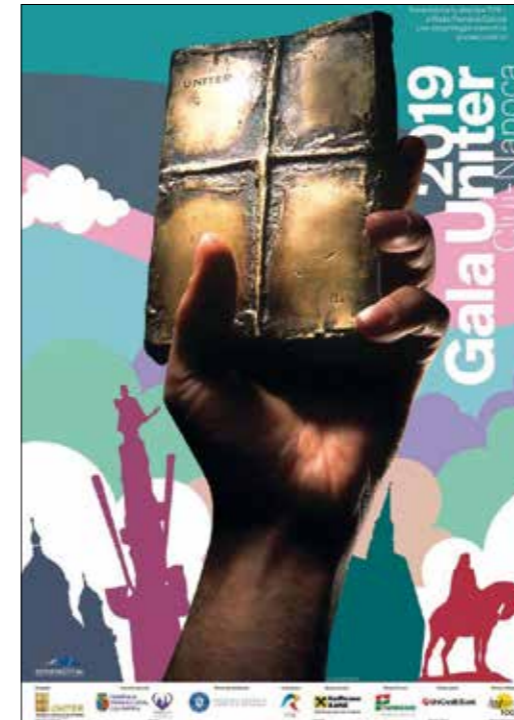
The Young Actor’s Gala represents a chance offered to young graduates of public and private universities to assert their own personality in competition with their colleagues, and it also constitutes an important “barometer” of valuable young actors.

- The 20th edition of the “HOP” Young Actor’s Gala took place at Costinesti, 4-7 September 2017. The topic of the edition was: „LONELINESS - The unbearable loneliness of the being” by A.P. Chekhov. Artistic Director: Miklos Bacs
- The 21st edition of the “HOP” Young Actor’s Gala took place in Costinesti, 3-6 September 2018. The topic of the edition was: „Pirandello, ludic structure. Me and the character”. Artistic Director: Miklos Bacs
- The 22nd edition of the “HOP” Young Actor’s Gala took place at State Theatre Constanta, 2- 5 September 2019. The topic of the edition was: „Choreographic Theatre. Dans-Actor as a

Activities – Centres

Romanian Centre of ITI (Europe)

135

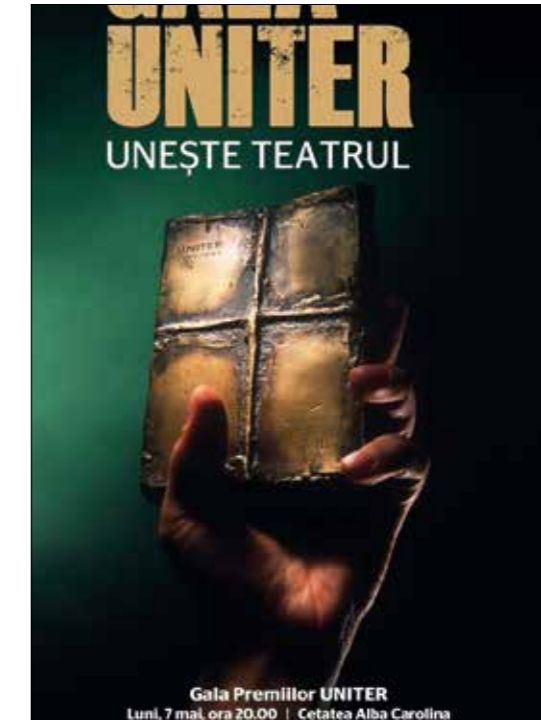


Phenomenon of Today’s Theatre” Artistic Director: Gigi Căciuleanu

- The 23rd edition of the “HOP” Young Actor’s Gala took place at The National Theatre Bucharest, 3- 6 September 2020. The topic of the edition was: “Choreographic Theatre. Dans-Actor as a Phenomenon of Today’s Theatre” and the motto: „SAID AND DONE, Projecting the Word and the Body in Space”. Artistic Director: Gigi Căciuleanu
- The 24th edition of the “HOP” Young Actor’s Gala took place at Alba Iulia, 30 August – 4 September 2021. The topic of the edition was: „Choreographic Theatre. Dans-Actor as a Phenomenon of Today’s Theatre” and the motto: „Caragiale – a World in Motion”. Artistic Director: Gigi Căciuleanu
- The 25th edition of the “HOP” Young Actor’s Gala took place at Alba Iulia, 22 – 27 august 2022. The topic of the edition was: „Musical = Total Actor + Total Show”. Artistic Director: Răzvan Mazilu.

The Romanian National Theatre Festival

Romanian National Theatre Festival, a cultural event of national and international importance, is organised every year in Bucharest by the Romanian Association of Theatre Artists (UNITER) in partnership with the Ministry of Culture and National Patrimony and the Municipality of Bucharest. Support is given, to different extents, through numerous public institutions, media and cultural institutes active in Bucharest. The Festival has the role of promoting the most valuable contemporary theatrical works in Romania, contributing each edition to the real affirmation of Romanian theatrical creations in order to support



a national and cultural dialogue – and since 2006 – international, to stimulate consumption of quality cultural acts, and not least to stimulate contemporary creativity. For all of us who truly believe in theatre and its values, the National Theatre Festival is a way to cross a space with major, flexible aesthetic contents, a space of encounter, dialogue and communication, like a form of inner recapture and redefining of our guild.

The festival is a rich harvest of Romanian quality productions of the past season and some brand-new works that will have their premiere during the festival. On account of the performances presented every year, the Festival has built a strong, dynamic bond between the professionals of Romanian theatre and their audience, an exchange between the generations of creators in the theatrical field, which contributed to a strong, first-quality professional movement in the national space of creation. Successive generations of theatre lovers contributed, side by side with the professionals, to the innovative, ever-fresh spirit of Romanian culture; the audience of the Festival increased significantly year by year, the growing affluence indicating a rising interest in the most recent local theatrical creations. The National Theatre Festival is a reverence to the creator and his value. It is tremendously important what kind of spiritual message the city receives, the spectators, those who will accumulate good energies for their future, for their art, and for their lives.

The program is composed like a puzzle, out of the remarkable figures of Romanian theatre direction, their energies, the energies of the actors, of the set designers they worked with, their feelings, and their

Activities – Centres

Romanian Centre of ITI (Europe)

136



stylistic and human obsessions. For two years, due to the pandemic situation, the National Theatre Festival took place only in an online environment. The plus of these online editions was the very large number of online viewers both in Romania and abroad.

- The 27th edition of the Romanian National Theatre Festival, 20 – 30 October 2017. Artistic director: Marina Constantinescu <https://fnt.ro/2017/en/schedule/>
- The 28th edition of the Romanian National Theatre Festival, 19 – 29 October 2018. Artistic director: Marina Constantinescu <https://fnt.ro/2018/en/schedule/>
- The 29th edition of the Romanian National Theatre Festival, 18 – 27 October 2019. Artistic director: Marina Constantinescu <https://fnt.ro/2019/en/schedule/>
- The 30th edition of the Romanian National Theatre Festival, 22 – 29 November 2020. Curators: Ludmila Patlanjoglu, Călin Ciobotari and Maria Zărnescu <https://fnt.ro/2020/en/ntf-30-a-different-ntf/>
- The 31st edition of the Romanian National Theatre Festival, 6 – 14 November 2021. Curators: Oana Cristea Grigorescu, Cristina Rusiecki and Claudiu Groza <https://fnt.ro/2021/en/the-31st-edition-of-the-romanian-national-theatre-festival/>
- The 32nd edition of the Romanian National Theatre Festival, 5 – 13 November 2022. Curators: Mihaela Michailov, Oana Cristea Grigorescu and Călin Ciobotari <https://fnt.ro/2022/en/the-2022-national-theatre-festival-performances-selection-and-structure-of-the-32-edition/>



UNITEXT Publishing House

The UNITEXT publishing house, the only editorial structure in Romania focusing on theatre exclusively, was founded and registered as a UNITER publishing house in 1993, aiming at supporting the development of written drama under the circumstances of a foreseeable collapse of books of and about theatre, given the economic context after 1989. Starting from the premise that it is important for Romanian theatre to also have a written cultural foundation, through the coherent and scheduled publication of different titles, albums, etc., UNITER assumed the role of supporting this important segment of national written culture – theatre book – and the UNITEXT publishing house is the instrument with which this provision is put into practice. The publishing house was conceived as a specifically distinct structure of the Romanian Association of Theatre Artists in Romania. It does not function as a legal entity of its own; it works as a department within UNITER, with its economic activity being carried out through the Association's complex structure.

Best Romanian Play

It is a permanent project of UNITER, with an annual recurrence, aimed at contributing to the encouragement of autochthonous dramaturgy and to giving impetus to new texts for the theatre being produced. Subsequently, the winning script is published in its own volume by the UNITEXT Publishing House. The award is handed out on the evening of The UNITER Gala Awards.

The project also envisages consistent promotion of

Activities – Centres

Romanian Centre of ITI (Europe)

137



the other scripts singled out by the jury. This is done by entering discussions or negotiations with theatres, stage managers, and literary secretaries by way of publishing and presentation, as well as by establishing contacts with theatres in and outside the country. The unfolding of the contest, the award, printing and proofreading of the winning play, as well as all the steps within the project, is subsidised by a grant on behalf of The Royal House of Romania. It has already become a tradition that, on the evening of The UNITER Gala, Her Royal Highness: Princess Margaret of Romania hand the UNITER Award and the Trophy in person to the winner of the contest. UNITEXT Publishing House edits and prints the winning play, and the award is granted during the UNITER Awards Gala. UNITEXT Publishing House is a specific structure with a distinct functional structure which is part of the Romanian Association of Theatre Artists; it serves as a Department.

As an active national and cultural factor, through the projects and programs which are annually underway, UNITER is involved in the support and development of Romanian theatre and in rendering the national and world cultural heritage more valuable. It follows the implementation of a national theatrical strategy and the updating of the relationship between Theatre and Society through an ample and innovative process.

UNITER has had notable success in bringing the Romanian theatre closer to the European and universal drama (performance) in promoting the values of Romanian culture in the world of theatre. Also, headway has been made in getting into



contact with European organisations, The Council of Europe, The European Community, UNESCO and with other international cultural institutions such as the ITI-International Theatre Institute, OISTAT- The International Organisation of Theatre Scenographers, Technicians and Architects, Culture Action Europe -European Forum for the Arts and Heritage, Pépinières européennes pour Jeunes Artistes.

The Social-Cultural Programs and Projects

The House of Artists Program

A unique program in Romania offers social services to artists who experience difficult life situations due to old age, poverty or poor health. The program aims, first of all, to satisfy the needs of the beneficiaries as soon as possible and the creation of a social assistance and moral support framework. To fulfil its purpose, the partners in the project created a professional structure comprising specialised working instruments, specific human resources, a system of communication and collaboration relationships and rules, skills, knowledge and a set of values adaptable to the particular needs of our beneficiaries:

Respect for the specific values of the group of beneficiaries / Compassion / Equality of chances / Respect for the option to be helped or not / Ensuring services adapt to every person / Family atmosphere / Respect for privacy / Confidentiality / Diplomacy / Professionalism.

The objectives of the program are: To develop social assistance at home, comprising several services which would compensate for the lack of a day-care centre

Activities – Centres

Romanian Centre of ITI (Europe)

138



(physiotherapy, medical assistance, social counselling); To create a structure of club-type activities, which could be carried out without the existence of a club-type facility (support groups with the beneficiaries, trips, birthday anniversaries, watching shows); To develop artistic and educational activities suggested by the beneficiaries with the program's logistic support.

The Artists' Home also proved the fact that the offered social assistance services cannot reach their normal destination, namely the retired artist, without the support of the artistic community and the help of other elderly artists acting as mediators.

The program was submitted by UNITER in partnership with the National Alliance of Creators' Associations and the General Council of the Municipality of Bucharest. The House of Artists started in May 1997 and was financed until the summer of 1999 by the SESAM Phare program.

After the Phare financing was discontinued, the program was carried on with financial support from UNITER and creators' associations, sponsorships offered by the Romanian Commercial Bank, and food assistance offered by the General Council of the Municipality of Bucharest. The program beneficiaries are a very special category of elderly persons: culture and art people whose official status is that of pensioners. The monthly number of assisted beneficiaries fluctuated between 65 and 150.

First, the campaign was supported by theatre companies around the country that offered a performance from their repertory to the ticket-buying audience. The funds thus collected were handed out to artists with problems by a social committee that investigates the case based on appropriate documentation. This campaign wants to be a growth promoter of artistic solidarity and a signal for the theatre audience and for the authorities regarding the difficult situation of retired artists. Reaching out beyond guild solidarity, UNITER has also set out to

develop increased public awareness by recruiting new partners, donors, services and sponsorships.

UNITER represents Romania in the following institutions

- The Romanian Centre of ITI – the International Theatre Institute ITI, the World Organization for the Performing Arts, in official relationship with UNESCO, with the Headquarters at UNESCO in Paris
- The Romanian Centre of OISTAT – International Organisation of Scenographers, Theatre Architects and Technicians
- Pépinières européennes pour Jeunes Artistes
- Culture Action Europe – The European Forum for Arts and Heritage

In conclusion, it needs to be emphasised that with UNITER there is a structure with over 1800 members, and by the data it holds and brings into circulation, UNITER is a major source of specialised information. Its dynamic and varied strategy gives the organisation the character of a national representation Centre for Romanian Theatre.

Websites:

UNITER: www.uniter.ro

UNITEXT: www.uniter.ro/unitext/

Romanian National Theatre Festival <https://fnt.ro/2022/en/>

Report submitted by Doina Lupu, Secretary General of Romanian Centre of ITI

Activities – Centres

Russian Centre of ITI (Europe)

139



Without a Dowry" by A. Ostrovsky. Orenburg Drama Theatre

2017

- The editorial work of the book "The World of Theatre" together with the Bangladesh Centre of ITI.
- Release of the Russian version of the book "The World of Theatre".
- Release of 4 issues of the "ITI-info" journal.
- Work on the creation and maintenance of the Russian page on the website www.iti-worldwide.org.
- Organization of the 145th session of the ITI Executive Council in Moscow.
- Participation in the organization (speaker) of the 35th ITI World Congress.
- Coverage of the work of the 35th ITI World Congress in the local press, "ITI-info" magazine.
- Participation in the European Regional Council of ITI.
- Participation in the Asia-Pacific Regional Council of ITI.
- Issuing newsletters and maintaining the Centre's webpage on the social network.

2018

The main theme of the ITI Anniversary year was the social theatre. Four issues of the "ITI-info" magazine have been published, dedicated to the main topic.

The book "Different Theatre" has been published based on the analysis of the invaluable experience of theatres and their creators who have devoted themselves to people with disabilities, cancer

patients and deaf and blind people, as well as drug addicts, prisoners, homeless citizens, children from orphanages. Olga Foux's book, based on her articles published over a ten-year period in the ITI news magazine, contains rich data on the state of society in a particular historical period.

The International Conference "Days of Social Theatre in Moscow", devoted to the 70th Anniversary of the International Theatre Institute ITI, held from 21 to 26 May 2018 with participation of the ITI Centre of Italy (Fabio Tolledi, Roberta Quarta), The Graduate School of Performing Arts (Dmitry Trubotchkin, Anatoly Polyankin), Moscow School of the Centre for Creative Projects „Inclusion" (Larisa Nikitina), Theatre of Deaf Actors "Nedoslov" (Sergey Bidny). A press conference was held dedicated to the launch of the international scientific and educational program "Social Theatre" at the Graduate School of Performing Arts. Lectures, master classes, presentations were held, performances were shown.

- Work for the Russian webpage on the site www.iti-worldwide.org.
- Participation in the 148th Session of the ITI Executive Council (Abidjan, Côte d'Ivoire, 10-13 March).
- Participation in the 149th Session of the ITI Executive Council (Prague, 15-18 September).
- Participation in the meeting of European Regional Council of ITI (Bucharest, 26-29 October).
- Participation in the work of the Asia-Pacific Regional Council of ITI (newsletter issue).

Activities – Centres Russian Centre of ITI (Europe)

140



Sergey Bidny. Nedoslo

Anatoly Polyankin, Alfira Arslanova, Fabio Tolledi press conference Days of Social Theatre in Moscow.

Dmitry Trubochkin and Olga Foux, presentation of the book Different Theatre

Larisa Nikitina. Inclusion



- Maintaining a page (meta) of the European Regional Council.
- Development of the ITI Russia website.
- Working on the ITI Publications Committee.
- Participation in events, dedicated to the 17th European Theatre Award in St. Petersburg (15-19 November).
- Participation in the work of the Yuri Lyubimov International Theatre Award committee.
- Cooperation with NEAP of ITI.
- Work for the exchange project of emerging artists "Inter Europa".
- Coordinating Russian playwright Yaroslava Pulinovich's participation in MOT Festival (Skopje, 20-29 September).

2019

Participation in the organization and presentation of the Yuri Lyubimov International Theatre Award, established by the Yuri Lyubimov Foundation



(Chairwoman Katalin Lyubimova) and the International Institute of Theatre (Director-General Tobias Biancone) to the prominent director Tadashi Suzuki (Japan).

2020-2022

- Events and festivals, performances and conferences on-line.
- Participation in the international conference „Theatre and Virtual Reality“, St. Petersburg, Theatre „Baltic House“, 2020.
- Participation in the General Assembly Special Edition of ITI worldwide, 2020
- Working in an international fundraising group, 2021
- Participation in the international project of the Italian Centre of ITI „ITI meets the world“.
- Work in the Publication Committee on the almanac "Social Theatre Today. Chapter One". 2021-2022.
- Festivals of ITI Russia members: International Festival of one play by Alexander Vampilov (2020, 2021) (Media project Artist, Marina Merkulova); „Dating on Teatralnaya“ (Ryazan Drama Theatre); International Festival „Tuganlyk“, Bashkir State Academic Theatre of Drama; International Theatre Festival „Gostiny Dvor“, the Orenburg Drama Theatre.

Report submitted by Alfira ARSLANOVA, Secretary General of Russian Centre of ITI

Activities – Centres Russian Centre of ITI (Europe)

141



Round table with social theatre experts.

The birds don't sing here, Nedoslov

Yaroslava Pulinovich and Ivanka Apostolova, MOT Festival in Skopje

Alexandrinsky Theatre, St. Petersburg. Mohamed Saif Al-Afkham presents Yuri Lyubimov International Theatre Award to Tadashi Suzuki

Pinokkio, Ryazan Drama Theatre, with Fabio Tolledi, Julia Ardashnikova, Roberta Quarta



Activities – Centres

Slovak Centre of ITI (Europe)

142



Moderator Octavian Saiu with Jessica Kaahwa



Theatre in Conflict Zones

International conference held in Bratislava on 17 May 2018, under the auspices of the International Theatre Institute ITI.

The conference was held within the frame of the festival of contemporary Slovak and world drama Nová dráma/New Drama 2018. The main organizer, the Theatre Institute Bratislava, welcomed the participants dealing with problems of theatre in conflict zones from the whole world; the most significant personalities of the world theatre gave their speeches and presentations: Ali Mahdi Nouri (Sudan), Jessica Kaahwa (Uganda), Fabio Tolledi (Italy), Mehrdad Rayani-Makhsous (Iran), Darko Lukić (Croatia). The festival audience was greeted by the special speech of ITI Director General Tobias Biancone, it was chaired by Octavian Saiu (Romania).

Theatre Institute Research project - Theatre Walks

On the occasion of World Theatre Day – March 27th, 2021, the Theatre Institute/the Slovak Centre of ITI launched a theatre research project called Theater Walks. The project deals with virtual online walks focused on the following:

- theatre history (theatre education, institutions, etc.);
- architecture (theatre buildings, memorial buildings, etc.);
- artistic monuments (sculptures, busts of the greatest Slovak theatre personalities, etc.);
- theatre personalities (actors, directors, opera singers, etc.) connected in some way with ten Slovak localities.

Thanks to their unconventionality and attractiveness, the individual thematic routes of virtual walks are intended to encourage participants to learn about the theatrical (and thus also cultural) history of the city and to subsequently visit other cultural institutions and local attractions. Users are able to find rich information about our most important theatre centres, as well as about the places associated with artistic life or with a specific Slovak historical (theatrical) personality (e.g. Július Satinský, Jozef Kroner, etc.).

The project is to be found since March 27th on the website: <https://divadelneprechadzky.theatre.sk/> - in Slovak language.

The First Theatre Book Market

It took place on the occasion of World Theatre Day on 25 and 26 March 2022, in the Studio 12 of the Theatre Institute at Jakubovo námestie 12 in Bratislava and it established the tradition of a new book market focusing on theatre literature, plays, and books on theatre art. The visitors could look forward to meeting playwrights, actors and theatre creators. At the festive event accompanying programme participated the Theatre Institute in Bratislava, the Faculty of Drama Arts in Banská Bystrica, the Publishing House of the Corpus Association, Publishing House Drewo a srd, the Theatre Faculty of the Academy of Dramatic Arts in Bratislava, the Institute of Theatre and Film Research of the Slovak Academy of Sciences. The festive presentation of the publication "9 Plays on the Freedom" by the outstanding Slovak playwright Viliam Klimáček completed the event. And the most important thing: the proceeds of the publications sale

Activities – Centres

Slovak Centre of ITI (Europe)

143



Keynote speaker Ali MaHDI Nouri



were fully donated to help Ukraine through the non-profit organization People in Need.

Project Istropolitana

June 8 to 13 June 2018 / 17 to 22 September 2021

One of the most significant activities of the Slovak Centre ITI is the participation at the International festival of higher education theatre schools Istropolitana Project in Bratislava.

Since 1977, the Theater Faculty of the Academy of Music and Dramatic Arts has been organizing an international festival of theatre schools called Istropolitana Project every two years. During its history, more than 84 schools from all over the world, such as Israel, the USA, Germany, Poland, the Czech Republic, Switzerland, Hungary, Italy, Hong Kong, India, Russia, Spain, Indonesia, Iran and many others, have presented themselves. Approximately 250 thought-provoking performances took place. Celebrities such as Baz Luhrmann (director of the films Romeo and Juliet, Moulin Rouge, and The Great Gatsby) and Barbora Bobulová (graduate of the Faculty of Arts of VŠMU, actress, currently living in Italy) started their careers at the festival.

The most significant change in the last decade is the competitive nature of the festival. The productions in the main programme are decided on the one hand by a jury composed of renowned theatre experts and makers (e.g. Patrice Pavis, Sylvia Huszár, John Ginman, Fernando Gomez Grande) and on the other hand by a student jury composed of theatre art students from all over the world.

Students of all study programs are given a large space in the dramaturgical and program board of the event, thereby taking on a great responsibility for creating the idea and image of the Istropolitana Project. The work of individual festival teams is coordinated by master's degree students in theatre management who, in cooperation with teachers, prepare and implement fundraising, marketing and production of the festival. For the last few years, the festival has been the holder of the so-called EFFE Label (Europe for Festival – Festival for Europe) awarded by the



First Theatre Book Market. World Theatre Day 2022

European Association of Festivals in Brussels for the most important European festivals, engaged in art, community development and openness to the international environment.

The last festival took place at the date of 17 to 22 September 2021 and presented performances for adults and children, workshops, scenic readings, discussions and cinema shows. Because of the Covid-19 pandemic, some of the foreign performances were streamed online (the ones from Bulgaria, Czech Republic, Poland, Lebanon, Romania Slovenia)

Conference: Contemporary Freedom and the New Crisis of Theatre Between Ideological Extremism and the 'Cancel Culture'

This International Conference organized by the Theatre Institute Bratislava in co-operation with the Slovak Centre of the International Theatre Institute (ITI) under the auspices of ITI worldwide at the date of 19/20 May 2022 in the frame of the festival of contemporary drama Nová dráma/New Drama 2022.

This conference discussed the new crisis of theatre in relation to extremism ideologists and the threats of the cancel culture today, so the relationship between theatre and freedom is one of the most urgent questions of our time. The greeting speech to the auditorium was prepared by the International Theatre Institute Director General Tobias Biancone and the Theatre Institute Director Vladislava Fekete; the presentations and papers by such world theatre personalities like Patrice Pavis – Professor of Theatrical Studies, France; Kamelia Nikolova, Head of Theatre Studies Programme & Professor on History of European Theatre, National Academy for Theatre and Film Arts, Sofia, Professor at the Institute of Art Studies, Bulgarian Academy of Sciences, Bulgaria, Ivanka Apostolova, PhD, Associate (Visiting) Professor, Program Producer of North Macedonian Centre of ITI.

Website: www.theatre.sk

Report submitted by Diana SELECKA, Secretary General of Slovak Centre of ITI

Activities – Centres Slovenian Centre of ITI (Europe)

144



Activities 2017

ITI World Congress

Congress program of the Slovenian delegation in Segovia
Guest performance *Madam Bovary*, directed by Yulia Roschina, Slovenian National Theatre Nova Gorica; Guest performance *Gathering of the Birds*, directed by Nina Rajič Kranjac, Academy for Radio, Film, Television and Radio Ljubljana; Participation of the Slovenian member of the UNITWIN, Aleš Valič; Young practitioner representative Lea Kukovičič; Workshop by Alida Bevk;
New Honorary Member of ITI from Slovenia: Henrik Neubauer

Body Language: Pantomime - Andrés Valdés, the Prizewinner and His Stories

6 December, Lili Novy Hall - Cankarjev dom
The World Mime Organisation awarded mime and teacher Andrés Valdés for outstanding contribution to the art of pantomime, followed by the reflection on Cuban poetry - interpreted by a Mexican actor, writer and director Carlos Pascual and the talk with the artists conducted by the dramaturge Staša Mihelčič.
SC ITI, World Mime Organisation, Association of Dramatic Artists of Slovenia in cooperation with Cankarjev dom Ljubljana.

Activities 2018

The Challenges of Artistic Freedom - Symposium and Round Table

23 October, Maribor Theatre Festival
Prominent specialists and guests discussed current

themes of evaluating and treating artistic (or the artist's) freedom, mainly focusing on various forms of violation, (self-)censorship or the restriction of activity, creation and expression. Guest participants Dr Darko Lukić – keynote speaker (Croatia); Dr Thomas Engel (German Centre ITI and founding member of the ITI ACAR); Dr Thomas Irmner (German Centre ITI, member of the ITI ACAR); Dr Srirak Plipat (executive director of Freemuse); Tomasz Kireńczuk (Poland). Chaired by Tatjana Ažman and Rok Andres (SC ITI). Co-organized by the Slovene Centre ITI, the German Centre ITI, the ITI ACAR and the Maribor Theatre Festival.

NEAP Young Emerging Artists Exchange Program

15 – 29 October, Maribor Theatre Festival
A Masterclass facilitated by the student from The Accademia Teatro Dimitri was hosted by the Maribor Theatre Festival. Collaboration between the Slovenian Centre ITI and the Swiss Centre ITI.

Actors Masterclass

14 – 16 December, Slovenian National Theatre Drama Ljubljana
Masterclass for actors with a full 3-day program for 25 participants.

Activities 2019

Trojan Women at the International Festival Of Ancient Greek Drama, Cyprus

Paphos 28 June, and Nikosia 30 June
A guest performance of the Slovenian National Theatre Nova Gorica at the festival in Cyprus, recommended by the SC ITI.

Activities – Centres Slovenian Centre of ITI (Europe)

145



ITI European Regional Council

19 – 21 October, Maribor Theatre Festival

The presentation of the Maribor Theatre Festival for the open audience was followed by the meeting of the European Centre's representatives.
Co-organized by SC ITI (Staša Mihelčič, Rok Andres and Tatjana Ažman), European Regional Centre ITI (Fabio Toled), ITI Worldwide (Tobias Biancone, Chen Zhongwen) and Maribor Theatre Festival.

Activities 2020

Lecture on Ancient Greek Drama and its Reception on Modern Greece

4. February Olympus Festival, Cankarjev dom Ljubljana
Dr Constantina Ziropoulou, Professor of Theatre Studies, member of the IPF was invited to give a lecture to outline the modern directing approaches of Ancient Greek theatre, as viewed within the framework of the current cultural and economic developments in Greece and presented major landmarks in the history of the revival of ancient Greek theatre until the present day.
The initiative of Staša Mihelčič, vice president of IPF, Secretary general of SC ITI. In a collaboration between Cankarjev Dom Ljubljana, SC ITI and IPF.

Jury of the Scholem Aleichem Adaptations

August 2020
Staša Mihelčič has participated as a member of the jury of the Scholem Aleichem Adaptations competition – for texts in the French language.



Activities 2021

51. Week of Slovenian Drama Festival, Preseren Theatre Kranj, Slovenija

11 November, online

Creators of Change: Women playwrights during the COVID-19 pandemic

Round table (Zoom Event, Streamed Online)
In an open dialogue, we will discuss the new contexts that women artists around the world are creating every day.

With: Simona Hamer (Slovenia), August Melody Andong (President of Women Playwrights International, Philippines), Rosemary Johns (Vice-President of Women Playwrights International, Australia), Ximena Carrera (Chile), Dessa Quesada-Palm (Philippines), Melodie Reynolds-Diarra (Australia), Elnaz Sheshgelani (Iran / Australia)

Moderator: Tatjana Ažman (Slovenian Centre ITI); coordinator: Rok Andres

Collaboration of Slovenian Centre ITI, International Playwrights' Forum ITI, WPI and Week of Slovenian Drama Festival. Supported by the Ministry of Culture of the Republic of Slovenia.

Activities 2022

Reading Cankar

31 March

52. Week of Slovenian Drama Festival, Preseren Theatre Kranj, Slovenija

Ivan Cankar, the „undiscovered Central European Ibsen“, first time promoted abroad in English

Activities – Centres Slovenian Centre of ITI (Europe)

146



translation. Round table, streamed online. With: Jure Gantar (Dalhousie University, Halifax, Canada), Andreja Kovač (artistic director, Crane Creations Theatre Company, Mississauga, Canada), Vijay Padaki (Bangalore Little Theatre Foundation, Bangalore, India) and Kay Brattan (artistic director, Little Lion Theatre, London, UK). Moderator: Tatjana Ažman (Slovenian Centre ITI); coordinator: Rok Andres Collaboration of Slovenian Centre ITI, International Playwrights' Forum ITI, Crane Creations Theatre Company (Canada) and Week of Slovenian Drama Festival. Supported by the Ministry of Culture of the Republic of Slovenia.

Zoom Events with SC ITI Participation 2020 – 2022
Ladies of the Stage - Pride, Prejudice & Corona
4 July, *World Mime Chat No 3*
Participation of women artists from around the globe in the series of online discussions led by the World Mime Organisation. ITI Worldwide is represented by Tatjana Ažman SC ITI.

15th Saint Muse Theatre Awards
August 2020, *Online*

SC ITI member Tatjana Ažman was invited as an ITI guest juror for the online festival edition, category Music Theatre.

Globalization: What are the Possibilities for a Dialogue with the Art - Zoom Talk *Slovenia – Brasil*, 20 November 2020, *NEAP Fest Brasil Online 2020*

The second edition happened between November 13 - 28, virtually: the NEAP FEST gathered artists, theatre companies and festival producers from different



countries and continents - all from home. Participation of Tatjana Ažman, SC ITI.

Zoom Masterclass: Performing Art is Capital
9 December 2020, *IAPAR International Festi*

The masterclass theme was finding relevance in art today as one of the most critical challenges. What exactly are transformation and connectivity; what are our opportunities? Conducted by Tatjana Ažman SC ITI.

The Show Must Go Online: #STAY@HOME, PANDEMIC-PROOFING INNOVATIONS

14 September 2021, *3rd Mitambo International Theatre Festival Online*. Participation of Tatjana Ažman SC ITI.

Mime Art & Education Facing Challenges of Today
20 December 2021, *Online event*

Organized by the National Academy for Theatre and Film „Krstyo Sarafov“ (NATFA) in Sofia on the occasion of celebrating 30 years of mime education at the NATFA.

Supported by the WMO and ITI-WMO Physical Theatre Working Group. Participation of Tatjana Ažman SC ITI.

2021 – ongoing
Thinking and Rethinking Ballet – Ongoing Zoom Interviews

In 2021 The Slovenian Ballet Artists' Association and The Slovenian Centre ITI launched a web page section and lived talks streamed on YouTube with guests from around the World. This exceptional ongoing cooperation between the two organizations fosters the

Activities – Centres Slovenian Centre of ITI (Europe)

147



dialogue between art and society with its diversity and international reach. Team of producers: Tomaž Rode, Nataša Berce and a host Tatjana Ažman. Supported by the Ministry of Culture of the Republic of Slovenia. Talks are available on www.baletniportal.si.

- Robert Dekkers, choreographer, artistic director and founder of the ballet ensemble Post: Ballet (USA). 27 May 2021
- Georgette Gebara, Lebanon's Dance legend and prima ballerina, ambassador of arts in Lebanon, pedagogue and founder of professional ballet education in her country. She received the title "Honorary Member" during the Xiamen Congress in 2011. She served as Secretary of the International Dance Committee of ITI and was a Technical Advisor for the Executive Council. 27 September 2021
- Mihaela Devald Roksandić, Croatian ballerina, principal dancer of the Croatian National Theatre in Zagreb. 16 February 2022
- Chase Johnsey, an American ballet dancer from Florida (USA), awarded dancer (Dance Magazine 2008 – 25 to Watch, English National Dance Awards 2017 - Best dancer), founder of Ballet Barcelona. 7 March 2022
- Alastair Macaulay, the main critic of the Financial Times, the main dance critic at Times Literary Supplement and New York Times, a contributor to Dance Magazine, Ballet Review, Dancing Times, ..., academic teacher (Royal Academy of Dancing, UK), curator (New York City Center), and book author. 15 June 2022



NEAP Mentorship

To facilitate the future development of ITI NEAP, SC ITI decided to offer all necessary professional support. Mentorship of Tatjana Ažman resulted in a series of online meetings with NEAP members over two years and the continuation of their work in the frame of ITI worldwide.

Participation of the Slovenian Centre of ITI

- Participated in World Theatre Day and International Dance Day celebrations with local organisers with the message, which were held on-site (festival) and online or via media.
- Attended all ITI Worldwide events and meetings of groups and forums with their active members
- Facilitated information and communication between different partners at home and abroad
- Attended all important regional and international meetings and ITI events with its representatives and organised one EU Regional Council meeting on site.
- Attended meetings of the Executive Council with its member and collaborated with the office bearers of the ITI General Secretariat and its DG.

Report submitted by Tatjana Azman, Slovenian Centre of ITI

Activities – Centres Spanish Centre of ITI (Europe)

148



2017-2022

2017

Tribute to Eloy Pericet / Master of Bolera School-Spanish Dance "Puerta de tierra"

Choreographer: José Manuel Buzón Ruiz, Venue: Royal School of Dramatic Art, Madrid, Spain. 20 September.

Autumn Dance Gala

Programme: 7 Días (Manuel Garzón), Cautivos del destino (Inés Hellín), La muerte del cisne (Iker Gómez), Sway (Enrique Pérez Velasco), Raymonda (original version staged by Óscar Torrado del Puerto), Performers: Ballet de Cámara de Madrid. Venue: Teatro Tomás y Valiente, Fuenlabrada, Madrid, Spain. 18 November.

The Nutcracker

Lev Ivanov original choreography/Staging: Óscar Torrado del Puerto. Performers: Ballet de Cámara de Madrid. Venue: Teatro Tomás y Valiente, Fuenlabrada, Madrid, Spain. 16/17 December.

2018

ITI 70th Anniversary Celebrations 2018

World Theatre Day, 27 March. Visit of the Spanish Centre of ITI Delegation, Alberto García Castaño (President), and Luis Llerena Díaz (Vice President), to the main event at the UNESCO Headquarters in Paris. Message Authors (one from each ITI regions): Simon McBurney (UK, Europe), Maya Zbib (Lebanon, Arab Countries), Ram Gopal Bajaj (India, Asia-Pacific), Sabina

Berman (Mexico, the Americas), Werewere-Liking Gnepo (Ivory Coast, Africa).

International Dance Day, 29 April. Visit of the Spanish Centre of ITI, Alberto García Castaño (President), and Prof. Levent Karatas, to the main event celebrated at Havana, Cuba. Message Authors (one from each region): Georgette Gebara (Lebanon, Arab Countries), Salia Sanou (Burkina Faso, Africa), Marianela Boan (Cuba, The Americas), Willy Tsao (Hong Kong, China, Asia-Pacific) and Ohad Naharin (Israel, Europe).

Segovia en Danza Festival

Part of the ITI's 70th Anniversary, Spanish Centre of ITI. 16 June

Visit of the University of Wuhan

TV platforms- Instituto Universitario de Danza Alicia Alonso / University Rey Juan Carlos, 29 October.

Press Conference at the Segovia Municipality

to announce in Spain the project "Legends on Circular Ruins" and the celebration of the International Artistic Residence in Segovia, 30 October.

Autumn Dance Gala

Performers: Ballet de Cámara de Madrid. Dance Students. Venue: Tomás y Valiente Theater, Fuenlabrada, Madrid, Spain, 17 November

Dance and Theatre Performance

Performers: Students from first year contemporary dance studies and Erasmus mobility program. Venue:

Activities – Centres Spanish Centre of ITI (Europe)

149



Cultural Centre El Vivero, Fuenlabrada, Madrid, Spain, 11 December.

Dance Performance Cascanueces: La magia del primer beso

A contemporary version of the ballet The Nutcracker. Choreography: Manuel Garzón/Iker Gómez. Performers: Students Contemporary Dance higher studies, 15-16 December.

2019

Legends on circular ruins project closing activities

Activity: Meeting European Cultural Heritage: where the past meets the future, 2/3 March

Diverso Contest. TV sets - IUDAA/URJC.

Leader: Prof. Enrique Pérez Velasco. Students and professors engage in the presentation of several choreographies, created by students of theatre, dance and circus arts, and assessed by teachers. A jury and the voting of people in general through a voting digital platform, select the choreographies which will be presented at the Diversity Dance Gala in Segovia to promote diverse capacities in arts in connection with the communities. 5 April.

International Dance Day.

Visit of Spanish Centre for ITI Delegation, President Alberto García Castaño and Vice-President Luis Llerena Díaz, to the main event celebrated in South Korea. IDD 2019 celebration at the Instituto Universitario de Danza Alicia Alonso; visit of Ángel Gabilondo (representative, spokesperson of the parliamentary group Community of Madrid Assembly) in support of dance. 29 April.

Spring Dance Gala

11 May: Tomás y Valiente Theater, Fuenlabrada, Madrid / 20 May: Dance Performance: La danza no muere. Nave 73, Madrid. Showcase of students dance workshops for stage practices.

Visit of the Central Academy of Drama, Beijing

Visit of the Instituto Universitario de Danza Alicia



Alonso. Fuenlabrada Campus, University Rey Juan Carlos, 5 June

Segovia en Danza Festival.

Plaza del Azoguejo (Aqueduct) Segovia, Spain. Dance Festival celebrated every summer at the city of Segovia. 14 June,

Madrid Student Welcome Day.

Venue: Palacio de Cibeles, Madrid. 12 October. Research in Performing Arts World Congress. Museo Nacional Centro de Arte Contemporáneo Reina Sofía. In memory of Alicia Alonso, President of the 'Fundación de la Danza Alicia Alonso'. Prima Ballerina Assoluta and General Director of the Ballet Nacional de Cuba. 24-26 October.

Autumn Dance Gala.

Tomás y Valiente Theater, Fuenlabrada, Madrid. Students of Spanish, Classical and Contemporary Dance perform the traditional dance performances at the hometown of the university campus, Fuenlabrada, city of the Community of Madrid. 16 November.

Gala at La Perf'19.

The dance workshops developed throughout the first semester of the academic year are performed at the theatre Nave '73. 3 December.

2020

International Artistic Residence, Zakynthos, Greece

Project Genius Loci: performing arts between heritage and future. 12-21 February. Theatre students of the Instituto Universitario de Danza Alicia Alonso participated at the first International Artistic Residence in Zakynthos Greece, sponsored by the EU project Genius Loci: performing arts between heritage and future, with the support of the Spanish Centre of ITI and the Fundación de la Danza Alicia Alonso, and the leadership of Prof. Levent Karatas. Zakynthos is a site with an inestimable heritage value. Fabio Tolledi led the artistic workshop at Zakynthos. Partners participation: Fundación de la Danza Alicia Alonso

Activities – Centres Spanish Centre of ITI (Europe)

150



(Spain), Teatro Tsi Zakynthos (Greece), Municipality of Zakynthos (Greece), Teatro Astràgali (Italy), State Theatrew of Constanța (Romania), ITI worldwide.

Artistic Presentation for the Awards of the XVI Rodolfo Benito Samaniego Foundation.

The Foundation Rodolfo Benito Samaniego was founded in honour of the young man who gives its name, to promote the values of tolerance, solidarity, peace, liberty, and democracy, throughout activities and awards which foster this value. The foundation was created to maintain alive the memory of those who passed away in the brutal attacks at the train stations in Madrid in March 11, 2004. Rodolfo Benito Samaniego was one of the victims. 10 March.

Remote Activities

11 March 2020: official communication of the suspension of all academic, artistic and work activities because of the Pandemic situation of lockdown due to the Covid-19. In a period of few days, the Institute had to adapt all academic, artistic, and work activities to remote- online- activities because of the world scale lockdown caused by the crisis of the Covid-19 pandemic situation. Below these lines the activities were modified to suit this difficult situation. Rondacabarette. Theatrical creation workshops during lockdown. / Quietud... multcreation from a distance. Project in remote of the Spanish Dance Department /De-confining the Spanish Dance. News program about the world of Spanish Dance, with leader Prof. José Manuel García Delgado and students of the Spanish Dance studies. Zakynthos International Artistic Residence Documentary.

World Theatre Day Celebration - online

Message Author: Shaheed Nadeem (Pakistan). The Spanish Centre of ITI participated in the online celebrations, creating a video with the message by Shaheed Naheem read in Spanish. Read by: Liuba Cid/ Spain. 27 March. https://www.world-theatre-day.org/videos/WTD_MessageReadingSpanish.mp4



International Dance Day - online

Message Author: Gregori Vuyani Maqoma (South Africa). The Spanish Centre of ITI in collaboration with the International Dance Committee participated in the online celebrations of the International Dance Day, creating a video with the message read in Spanish, by Maribel Gallardo, Maître of Spanish Dance at the National Ballet of Spain. The Centre also contributed with the video "Danzanemia 2020" and with the sharing of the link of the website created in honour of Alicia Alonso in her memory. 29 April.

ITI General Assembly Special Edition - Online.

10 to 15 December: Main themes: Presentation of the ITI Centres and ITI Committees, and Partner Organizations. Contribution of the Spanish Centre: Presentation of the Spanish Centre of ITI, Presentation of the International Dance Committee, Presentation of the video message by World Dance Ambassador Cristina Hoyos; Presentation of the video message by World Theatre Ambassador Paloma Pedrero.

Theater, Circus, and Dance Performance: Naturaleza Viva

Peguerinos, Ávila, Spain, 13 December. As part of the Spanish Centre of ITI participation in the project Genius Loci: performing arts between heritage and future. Venue: Las Buenas Costumbres Resort. National Park Sierra de Guadarrama, Madrid. 13 December.

The Nutcracker

A multidisciplinary version of the renowned ballet The Nutcracker, where ballet, contemporary dance, Spanish Dance meet the theatre and the circus arts in a performance at the Theatre Josep Carreras in Fuenlabrada Madrid. No audience still was allowed, but the performance was streamed on January 1, 2021. This performance aimed at motivating students and professors and all the academic community during these times of difficulty for all artistic and educational projects ahead. It was an opportunity to enjoy at its maximum the happiness and joy of dancing, acting, performing. 18 December.

Activities – Centres Spanish Centre of ITI (Europe)

151



2021

Genius Loci: performing arts between heritage and future

International Artistic Residence: The Demon of Love Artistic Residence, Constanța State Theatrd, Romania. 2-7 February.

Genius Loci: Performing arts between heritage and future

International Artistic Residence Online: Spain. 7-12 April

Activity 1 (Part 1): "The multidisciplinary experience of staging The Nutcracker" in the upside-down world". (Part 2): "The multidisciplinary experience of staging The Nutcracker" in the upside-down world".

Activity 2: "Natural Heritage lived through arts: the community and the artists in the Peguerinos-the Genius Loci- performing experience".

Activity 3: "Students as Creators". The young keeping the Arts alive through their cultural heritage in the upside-down world.

Activity 4: "Methods/Tools for fostering motivation, training and good practices in creative processes and stage practice in the educational context of the Performing Arts in times of the Pandemic".

World Theatre Day Online Celebration – online

Message Author: Helen Mirren.

International Dance Day Online Celebration.

Message Author: Friedemann Vogel.

Main activities: / Message from ITI President Mohamed Saif Al-Afkham / Message from ITI DG Tobias Biancone

/ Message from the President of the International Dance Committee of ITI Alberto García Castaño / Performances streaming: ITI Centres, International Dance Committee, Magpie Dance, Alberta Ballet, Ballet Nacional de Cuba, Andromachi Lindhal, Georgette Gebara, Tamara Rojo, Karima Mansour, Gladys Agulhas, Alfred University NY., Russell Maliphant.

Genius Loci: Performing arts between heritage and future

International Artistic Residence (Italy), 14 April – 6 May.

Chi è di scena ?- ITI meets Spain - online

Present: Tobias Biancone. Moderator: Fabio Tolledi. With: Spanish Centre for ITI Alberto García Castaño (President), Gloria García Arambarry (General Secretary), Pau Arán Gimeno (guest from Tanztheater Wuppertal-Pina Bausch, dancer, choreographer, teacher). 19 April.

Genius Loci final artistic event - online

The Winds of Genius Loci". 30 April.

Genius Loci: performing arts between heritage and future project

Final Meeting-International Conference. "The archive of future: cultural heritage and performing arts", 4 May.

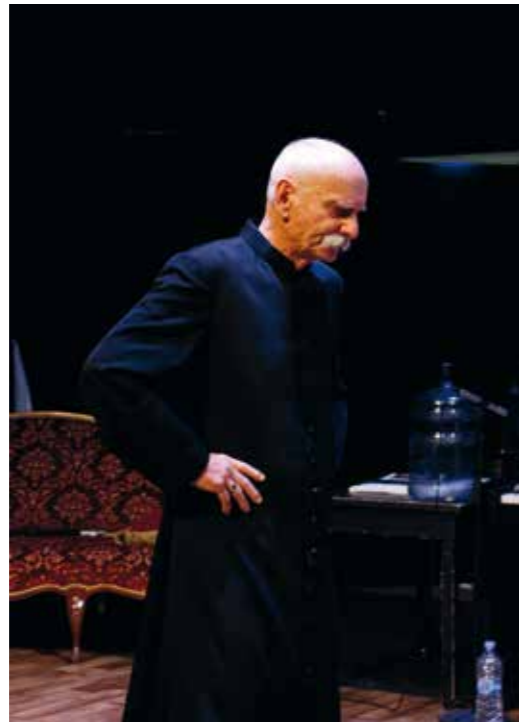
Dance Performances

At Teatro José Monleón, Leganés, Madrid. 16-17 June.

Activities – Centres

Spanish Centre of ITI (Europe)

152



Dance Gala: Los colores de la vida.

Dance gala celebrated as part of the 5th. Coexistence Gathering "Toma mi mano"(Take my hand) of the Rosolfo Benito Samaniego Foundation. The event was celebrated at the Teatro Salón Cervantes of Alcalá de Henares, a Spanish World Heritage city, 8 July.

The Nutcracker

Teatro Josep Carreras, Fuenlabrada, Madrid. Teatro José Monleón, Leganés, Madrid. 15/16 December
A multidisciplinary version of the renowned ballet The Nutcracker, where ballet, contemporary dance, Spanish Dance meet the theatre and the circus arts in a performance at the Theatre Josep Carreras in Fuenlabrada Madrid. This year with audience in presence, also the performance was streamed on the social networks.

2022

World Theatre Day Celebration – online

The 60th Anniversary of World Theatre Day. Message Author: Peter Sellars. Main event of ITI worldwide. This time the event was specially focused on emerging artists, the young, the next generation of artists, and some of them were invited from the different continents to participate and present themselves at the online activities. The Spanish Centre of ITI proposed the participation of Esther Berzal Saiz, former graduate student of the Theatre studies of the Instituto Universitario de Danza Alicia Alonso. Nowadays, Esther has a very active and fruitful career in the Spanish professional field of theatre. The



Spanish Centre of ITI celebrated locally this special day of theatre, and as part of the 30th Anniversary of the Alicia Alonso Dance Chair activities, with a theatre performance with young artists, theatre students of the Institute, Los Bosques de Nyx (Javier Tomeo), an adaptation staged by Jorge Gallego Silva, director of the Theatre Department. The event was performed at the Salamanca University. 27 March

International Dance Day - online

Message Author: Sue-jin Kang. Dancer, Artistic Director of the Korean National Ballet. ITI worldwide celebrated the main event of International Dance Day online. The International Dance Committee along with the Spanish Centre of ITI also brought some local events in Spain as part of this celebration, with many other ITI Centres, and as part of the 30th Anniversary of the Alicia Alonso Dance Chair.

The Centre promoted a dance performance in the Plaza Santa Teresa Theatre (Unicaja Banco) in the city of Salamanca, sponsored also by the Tourism Council of Salamanca, the government of the city of Salamanca, the Foundation "Salamanca Ciudad de Cultura y Saberes", and the University of Salamanca. The program included the choreographies Óscar Torrado del Puerto (Artistic Director), José Manuel García Delgado, José Manuel Buzón Ruiz, Gloria García Arambarry, and Eva Cippelletti. Also, the music of composer Carlos Cippelletti was choreographed for this special occasion. 29 April.

Activities – Centres

Spanish Centre of ITI (Europe)

153



Festival NAT - Nature, Arts, Tradition. Peguerinos, Ávila.

Circus Arts, Dance, Theatre, photography, and arts, join together at this festival dedicated to nature, traditions and arts. The event was celebrated during three days at the privileged landscapes of Peguerinos, a town located at the Sierra de Guadarrama in Madrid (protected mountain system of Madrid). The activities include: artistic activities in the streets, workshops open to all citizens, dance, circus arts, and theatre performances, arts and photography exhibitions, form local and abroad artists. The festival was organised by the Fundación de la Danza Alicia Alonso, home for the Spanish Centre for ITI, in collaboration with the government of Peguerinos. 27-29 May.

3lysium - Contemporary Dance Performances.

The Contemporary Dance Department celebrated the 30th Anniversary of the Alicia Alonso Dance Chair in Spain with it's program 3lysium, staged at the Palacio de Congresos of Castilla y León main stage. Guest artists, and former graduated students of the Instituto Universitario de Danza Alicia Alonso, Lluvia Marchena and Johan Mancebo, performed in dance piece Gotan, from choreographer Giuliano Peparini. 2-3 June.

Soñando el Circo: Circus Arts and Acrobatic Dance Performance

Company CirQDanza, of the Fundación de la Danza Alicia Alonso. Teatro del Liceo, Salamanca. 9-10 June.



In Memoriam. 30th Anniversary of the Alicia Alonso Dance Chair Dance Gala.

Teatro del Liceo, Salamanca, Spain. Main dance performance of the celebrations event of the Alicia Alonso Dance Foundation, in memory of its founder, with national and international guest artists. Principal dancers Anette Delgado, Sadaise Arencibia, Ányelo Montero y Narciso Medina from the National Ballet of Cuba danced some of the most representatives' excerpts of ballet's repertoire. 16-17 June.

Exhibition: Julio Castaño: el artista tras el telón.

Monographic exhibition of stage design for Ballet, Opera, and Performing Arts. Palacio de Congresos de Castilla y León, Salamanca. 16-24 June.

30th Anniversary of the Alicia Alonso Dance Chair Awards

Paranymp, University of Salamanca. Award-winning culture, arts, and academic personalities, for their contribution to the Alicia Alonso Dance Chair along since its foundation. 16 June.

Dance Gala "Danza en el Palacio".

Palacio de Congresos de Castilla y León, Salamanca.

30th Anniversary Alicia Alonso Dance Chair Dance Gala.

Carlos III Auditorium, San Lorenzo de El Escorial, Madrid. The Dance Gala organised by Alicia Alonso Dance Foundation paid a posthumous tribute to Gustavo Villapalos, to one the most important founders of the Institution. 2 July.

Activities – Centres

Spanish Centre of ITI (Europe)

154



Office Bearers

Alberto GARCÍA CASTAÑO- President Spanish Centre of ITI.

Luis Manuel LLERENA DÍAZ- Vice-President Spanish Centre of ITI.

Gloria GARCÍA ARAMBARRY- Secretary General Spanish Centre of ITI.

Website: www.isdaa.es

Facebook: www.facebook.com/itispanishcentre/

Report submitted by Gloria García Arambarry, Secretary General Spanish Centre of ITI

gloria.garcia@alicialonso.org / gloria.garcia@urjc.es

Activities – Centres

Sri Lanka Centre of ITI (Asia/Pacific)

155



2017-2022

As the Sri Lankan Centre of the ITI, based at the Tower Hall Theatre Foundation has been celebrating The World Theatre Day for many years. Here are some of our activities organized to celebrate World Theatre Day for the period from 2017 to 2022.

2018

The Sri Lankan Centre organized a road show with the participation of theatre lovers to mark World Theatre Day on the 27 March from Elphinstone Theatre to Nelum Pokuna Mahinda Rajapaksha Theatre Colombo. Pictures below are some occasions of the activities of the day.

2019

To celebrate The World Theatre Day the Sri Lankan Centre conducted a Theatre Festival named "Preksha" at Maradana Tower and Elphinstone Theatre Premises. At this special festival, 26 selected dramas were staged continuously, of seven days commencing from 27 March 2019. This was organized to give a helping hand to the artists who were engaged in theatre field for a long time. 26 artistes were provided financial assistance.

2020 / 2021

Due to the COVID-19 pandemic, Sri Lanka was severely affected during this period. Social Distancing and Imposed Health Guidelines prevented people from

getting connected for any event. Therefore, the Centre of Sri Lanka could not conduct any event for the day. Instead, World Theatre day was only held online with conferences in both years.

2022

World Theatre Day 2022 was celebrated with the participation of many veteran playwrights under the patronage of the state Minister of National Heritage, Performing Arts and rural Arts Promotions Vidura Wickramanayake on the 27 March 2022 at Maradana Elphinstone Theatre. Veteran Playwright Jayantha Chandrasiri delivered a special speech on "The reality of dramatic space". Students of Tower School of Drama & Theatre Colored up the occasion with many events on the stage.

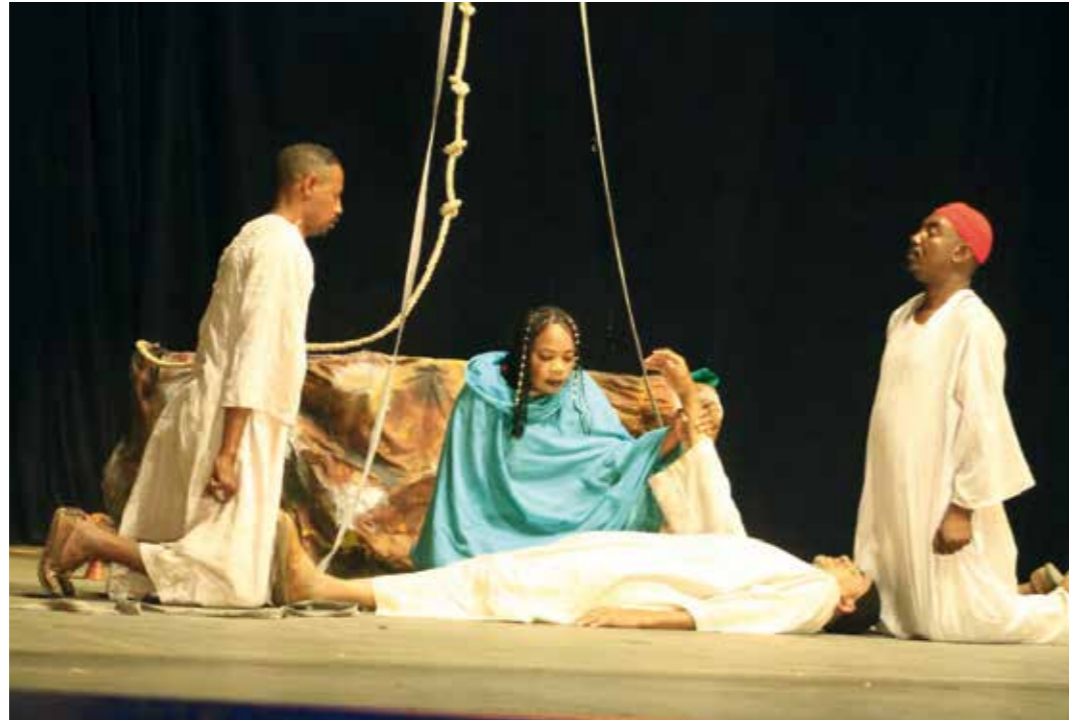
As another step of Expanding its theatrical activities, Tower School of Drama and Theatre which operates under Tower Hall Theatre Foundation, started a Two Year Full-Time Higher Diploma in Drama & Theatre Course (Tamil medium) affiliated with the Jaffna branch of the Open University of Sri Lanka on 4 May 2022 at Sandillippai Jaffna, with the participation of 50 selected students from Northern and Eastern provinces.(pictures below are few moments of the event on the day.)

Website: www.towerhall.lk

Report submitted by Dr. D.M.S. Dissanayake, Director General of Sri Lankan Centre of ITI / the Tower Hall Theatre Foundation

Activities – Centres Sudan Centre of ITI (Africa)

156



Introduction

In the past two years, very dangerous health situations have surrounded the world with the Covid-19 pandemic. Its effects on the Sudanese cultural scene have also disrupted many cultural, scientific and artistic activities regionally and globally.

The movement and activities of the Sudanese Center have been affected, especially in relation to its partnership with the National Theatre Foundation, Al-Bugaa Theater, and in particular, its contribution to the Al-Bugaa International Theatre Festival, especially the stages of preparation, contacts with participating teams at the regional and international levels, the organization of artistic and scientific workshops, and cooperation with Sudanese scientific institutions, the College of Music and Drama, and a number of other universities, scientific and educational institutions, civil and governmental.

Therefore, the outcome of activities in this late period of the years 2021 and 2022 is much lower than the years before it.

Activities

The Sudanese Centre participated in the preparation for the 17th edition of the Al-Bugaa International Theatre Festival, which was successfully organized in Khartoum. More than twelve Sudanese theatre groups representing the various parts of Sudan and six theatre groups from Africa, the Arab countries and the rest of the world were nominated.

The Centre participated with the President, the Secretary-General and two members of the National and International Selection and Quality Committee, to select from the nominated performances that came from different parts of Sudan. The Committee visited nine cities for viewing and selecting the national productions. It also organized viewing nights in the capital and watched videos of proposed performances from the Arab countries, Africa and the rest of the world.

The Sudanese Centre

- supported and contributed to organization of offers in five parts of Darfur, Western Sudan, to support peace and stability for the civil teams by providing possible assistance and various facilities. These offers achieved great success and helped achieve stability;
- contributed, within the framework of the cooperation program with universities, by organizing different workshops. The International Secretariat of ITI contributed to sending trainers and experts;
- contributed to the wide external participation of regional and international organizations by attending and presenting scientific papers;
- contributed to and organized the International Intellectual Forum at the Omdurman Al-Ahly University;
- contributed to the College of Music and Drama, Sudan University of Science and Technology, in organizing a scientific seminar on performing arts;
- participated in presenting performances at the

Activities – Centres Sudan Centre of ITI (Africa)

157



- Fujairah International Monodrama Festival;
- provided scientific papers to conferences during festivals in the Arab countries and Africa;
- contributed, cooperated and organized in cooperation with government agencies the first meeting of the Scientific Committee for the General History of Africa in Khartoum in cooperation with UNESCO, which was held in Khartoum and the historic city of Meroe.



Report submitted by Dr. Sid Ahmed Ahmed, General Secretary of the Sudan Centre of ITI



Activities – Centres Swedish Centre of ITI (Europe)

158



Office Bearers

Ulricha Johnson (CEO, Managing Director), Johanna Byström (Project Manager), Sandra Karlung (Operations Coordinator and Head of Member Service), Jenny Baumgartner (Communications Officer), Inger Einheri (Chief Producer Performing Arts Biennale), Casia Bromberg (Manager of Colleagues in Crisis), Joppe Svensson (Web Manager), Valdemar Seflin (Accounting), Angelica Adolfsen (Accounting)

Board

Chairman Petra Brylander (CEO and Artistic Director), Vice Chairman Pontus Plaenge (Director/Actor)
Board Members: Minna Krook (Choreographer), Stefan Hansen (CEO), Niklas Hjulström (Artistic Director), Daniela Kullman (Playwright), Isabel Cruz Liljegren (Playwright), Nasim Aghili (Artistic Director), Amy Fee (Dance Manager), Therese Hörnqvist (CEO, Director), Rolf S Nielsen (Theatre Manager), Birgit Berndt (Artistic Director Dance), Hellen Smitterberg (Artistic Director Circus)
Tommy Nilsson (Auditor), Puma Lagos (Elected Official Auditor), Tomas Nodbrink (Elected Official Auditor)
Election Committee: Anna Carlson (Actress), Hanna Falk (Dance Producer), Maria Hägglund (CEO), Lena Gustafsson (National Theatre Manager)

About the Swedish Centre of ITI

Swedish ITI/Swedish Performing Arts Coalition (SPAC) is the country's largest member organisation for the Swedish performing art sector and a national and international competence centre to promote and develop professional performing arts domestically

and abroad. Our funding comes from members fees, the Swedish Arts Council, Swedish Institute, Swedish Art Grants Committee and other collaborators. It is also members of ISPA, IETM and Europe on the Move. Through collaborations, sharing knowledge and exchanging ideas, our aim is to deepen the understanding of the art form and shape the possibilities of tomorrow, as well as find new partnerships and international exchanges for our members and the entire sector. Our members consist of large institutions, independent creators, artistic universities, the union, employers, interest organisations, agents, alliances and critics. We house an education committee and a cultural politics committee. Together with our members, we are a voice for artistic freedom and diversity of the arts, and our mission is to safeguard the freedom of expression and to be a partner in the global dialogue of the arts. Every year we host our annual General Assembly in Stockholm in the spring and a Council Meeting in Gothenburg or Malmö in the fall.

2017

International Projects

We arranged:

Swedish Drama in St. Petersburg

For three days at the Alexandrinsky Theatre, new Swedish drama was introduced to the public in Russian through staged readings, panel talks and a guest performance. A book was printed and distributed with the new translations in collaboration with the Russian ITI. Playwrights Paula Stenström Öhman and

Activities – Centres Swedish Centre of ITI (Europe)

159



Rasmus Lindberg participated in talks after staged readings of their plays by Russian actors. Unga Klara performed "My true selves" for children with one Swedish-Ukrainian actress and one Russian actor. A group of BFA playwright students from Stockholm University met with fellow students in St Petersburg and had joint workshops and collaborations.

Queer Voices of Russia

The Swedish Centre ITI travelled with playwright/director Mattias Brunn to St. Petersburg to meet journalists, researchers and activists from St. Petersburg and Moscow for a Swedish Institute-funded project with Russian partner Side by Side LGBT Film Festival.

Getting Swedish productions around the world

The results of the 2016 Swedstage exceeded expectations, and the majority of acts received international invitations after participating in the event. In 2017, several productions went on guest performances and tours.

We participated in:

The ITI World Congress in Segovia

Retired Director Ann Mari Engel became an Honorary Member of ITI, and the new Director Ulricha Johnson represented the Swedish Centre. Web Manager Joppe Svensson participated in the young practitioners' group with the goal of finding new and easy ways to improve the digital communication of different levels, such as committees. Several Swedish choreographers and dancers participated in the Dance Symposium. At the congress, the Swedish Centre announced that they will be the contact platform for a new workgroup: the ITI Proud Performing Arts LGBTQ+ Workgroup and Network. ITI had not previously engaged jointly in these perspectives.

European Regional Council in Rome

Ulricha Johnson participated in the conference, as well as the Premio Europa Festival. She presented more info on the Proud Performing Arts work to the fellow Centres.



Europe On the Move/Mobility Info Point

Ulricha Johnson participated in conferences in Cardiff, Wales and in Brussels, Belgium, with the topic of how to digitally create easier information paths for producers touring in Europe, as well as how to work for easier processing of visas.

National Projects

We arranged:

The Swedish Performing Arts Biennale

The Biennale 2017 was held in Norrköping with 1400 visitors, who enjoyed 16 selected performances and international guest performances from Iceland and Canada. Among our guests were colleagues from Kenya, Japan, and Korea and the board from the International Critics Association.

Proud Performing Arts 2nd Edition and official National Network formed

With support from the Swedish Arts Council and in close collaboration with Stockholm City Theatre, Unga Klara and Stockholm Pride, four days of productions and seminars were presented. Our members programmed editions at Malmö and Gävle Pride. A formal national network was created at our member theatre in Växjö during Växjö Pride.

We participated in:

Documentation and analysis

Swedish ITI was part of two different reference groups at the Swedish Agency for Cultural Analysis and talked about collaboration in 2018. At the end of 2017, our documentation database received a grant from the Culture Council.

2018

International Projects

We arranged:

Swedstage

In collaboration with ASSITEJ, the Swedish ITI arranged the export festival Swedstage on various stages around Stockholm. With support from the Swedish Institute, Arts Council and different embassies and

Activities – Centres Swedish Centre of ITI (Europe)

160



partners, we offered 13 productions and 10 pitches to guests from South Africa, Sri Lanka, Germany, Russia, USA, Poland, Lithuania, Rwanda, Ukraine, Turkey, Netherlands, Serbia, United Kingdom, Estonia, China, Belarus and Latvia. In a panel talk, representatives from our members, the union, and the employer's organisation talked about their joint work through the #metoo movement in Sweden,

Reflecting Trans Identity through Performing Arts

After an initiative from the Georgian ITI, this collaboration started with funding from the Swedish Institute. The aim of the project is to enlighten the public and support the LGBTQ community, with a focus on violence toward transgender people in Georgia, through theatre and exchange. A delegation of 5 Georgian participants was featured in a panel talk about the project and situation at Proud Performing Arts at Stockholm Pride.

Proud Performing Arts at EuroPride in Stockholm

With funding from the Swedish Arts Council, Swedish Institute and Stockholm City, we were able to host the first international meeting. Through Indian ITI, we invited a guest from India, and with help from Swedish Embassies, we got visas for guests from South Africa and Russia. We collaborated with Stockholms Stadsteater and played one US dance production, one Spanish dance production by a choreographer we met at the Segovia congress, and one Russian theatre production. We also hosted a guest from Iran. National Proud festivals were created by our members in Gothenburg, Malmö, Växjö, Jönköping, Gävle and Umeå and us.

International guests at BIBU

Together with ASSITEJ, the Swedish Centre of ITI was commissioned by the Swedish Institute to coordinate international guests to the children's and youth festival BIBU in Helsingborg.

We participated in:

APAP and Under the Radar in New York

During APAP (Association Performing Arts Presenters),



Ulricha Johnson was part of the Swedish Arts Council's delegation among producers and organisations that work with the US.

Nordic and Baltic Networks

Ulricha Johnson met Finnish ITI/Tinfo in Helsinki and also participated in a meeting with the Baltic network IRIS.

National Projects

We arranged:

Seminar at Folk and Culture

The seminar „Queer performing arts for children and young people” was held at this national cultural politics conference.

Seminar at BIBU

The seminar, „We've come such a long way in Sweden with this LGBTQ thing, haven't we?” was created by our two interns and contained a large panel.

2019

International Projects

We arranged:

Reflecting Trans Identity through Performing Arts in Georgia

The Georgian team had a writing workshop in Stockholm with the playwright and director Mattias Brunn. He visited Tbilisi, joined by transgender actress Aleksa Lundberg and documentary filmmaker Mette Aakerholm Gardell. Later the Swedish ITI visited the Georgian ITI, the queer community, The National Theatre and the Swedish Embassy in Tbilisi. The collaboration with Georgian ITI intensified.

Playwright exchange Russia

By invitation from the Swedish Cultural Council Stefan Ingvarsson at the Swedish Embassy in Moscow, we deepened our continuous work with the Russian translation of modern Swedish drama. This time was striving for a playwright exchange between Sweden and Russia. Meetings at Meyerhold Centre, Teatr Doc, Gogol Centre and Elektroteater were arranged. The

Activities – Centres Swedish Centre of ITI (Europe)

161



plan was to collaborate with Meyerhold Centre and Lubimovska Youth Festival.

Proud Performing Arts meeting and festival at Stockholm Pride

This year we had many productions from all over Sweden and a large group of international guests. ITI Centres from Finland, Algeria and Congo Brazzaville came, and through embassies and consulates, we could invite guests from South Africa and Turkey. Also, new network organisations from the USA, Ireland and Norway participated. Our new partner Stockholm City Park Theatre was the main venue, as well as the dance theatre MDT, the Modern Museum and the Museum of Women's History.

We participated in:

The Nordic Council of Ministers

The Nordic Council of Ministers conference in Copenhagen with the topic of strengthening collaborations.

TCG conference in Miami

The US ITI/Theatre Communications Group arranged their national conference, and Ulricha Johnson was in several panels together with queer US performers to spread the knowledge of the Proud Performing Arts Network and Workgroup.

European Regional Council of ITI

Swedish ITI participated in the conference and enjoyed the Maribor Theatre Festival, where we brought Swedish productions and translated Swedish drama for readings on our last visit.

National Projects

We arranged:

The Swedish Performing Arts Biennale

This year the Biennale took place in Sundsvall and Härnösand. 1500 visitors enjoyed 15 selected performances and 3 international guest performances from Lebanon, Germany and Denmark. We invited 23 international professionals from Finland, the USA, the UK, South Africa, Chile, Russia, Turkey, Belgium,



Denmark, Lithuania, Georgia, Kenya, France, Romania, Germany, Czech Republic.

2020

International Projects

We arranged:

Proud Performing Arts meeting New York

Curtsey of the Swedish Consulate, we held a long table discussion and workshop in collaboration with TCG to bring together Swedish and US queer performers to engage in structuring the future and exchanging knowledge. The long table was moderated by ITI Honorary Member Emiliya Cachapero.

Swedish plays for US launching

With funding from the Swedish Arts Council, 10 playwrights were chosen to represent contemporary Swedish drama. Excerpts from their plays were translated into American English, and readings in Washington and New York of full plays were planned.

Reflecting Trans Identity through Performing Arts in Georgia

The most intensive and concrete period was supposed to take place in 2020, but due to the pandemic, the meetings and workshops were held online. The Georgian ITI and its collaborators made heroic efforts to keep the process going to create a production with restrictions coming and going.

Swedstage

Due to the pandemic, Swedish ITI and ASSITEJ made a digital edition of Swedstage. Together with a professional film crew, we made high-quality trailers and pitches for the chosen productions. We arranged a digital panel talk, "Create or decrease", about freedom of speech and democracy and invited Dr Srirak Plipat from Freemuse to an open webinar. We used our international network to gather testimonies about freedom of speech that we published on our website. The films were spread with the help of all Swedish Embassies and Consulates and gained positive feedback.

Activities – Centres Swedish Centre of ITI (Europe)

162



We participated in:

ISPA, APAP, Under the Radar and In the Works in New York

With the ambition to level up our international collaborations, Swedish ITI attended all these festivals and participated in pitches, talks and social events. Our guest and member Åsa Simma from Giron Sapmi Teater, performed a traditional indigenous Sami music piece at the ISPA stage.

Sustainable Leadership in the Arts

At this digital pandemic version of Cut the Cord festival in London, Ulricha Johnson was part of the panel on the theme of Diversity and Inclusivity Leadership.

European Regional Council of ITI

We participated in this year's digital edition and were happy to see so many colleagues online.

Freemuse Global LGBT Action Group

We are one of the core organisations in the forming of this network. Together with colleagues from all over the world, we will put a special focus on threats and punishment aimed at queer performers.

2020

National Projects

We arranged:

Address to the Nation

We commissioned playwrights Ebba Petré and Alexandra Loonin to write a speech that political leaders give in times of crisis. They made it into a Speech to the relationship, and our members all over Sweden participated by filming themselves and reading parts of the monologue, which was later edited and spread online.

Performing Arts Biennale postponed

The board made the inevitable decision to postpone, and our funders approved keeping the funding for one year longer.

Proud Performing Arts

Stockholm Pride was cancelled, but we managed



to make a limited audience one-day festival in collaboration with MDT in Stockholm, where two dance productions performed.

2021

International Projects

We arranged:

Reflecting Trans Issues through Performing Arts

The Swedish Institute agreed to let this project run for a year long due to the pandemic. Swedish director Johan Paus worked online with the director Irina Gvimradze and the actors. The Georgian ITI and the artistic team did a fantastic job keeping this project running. A filmatization was made instead of a stage production.

National Projects

We arranged:

Digital Performing Arts Biennale

The planned biennale in Västerås was postponed until 2022. With quick Covid support funding from the Swedish Arts Council, we created a digital festival. With a professional film crew, we recorded and edited panel talks and seminars in a film studio in advance. During the festival week, the team isolated ourselves in a hotel and built a live stream studio. Everyone was tested for covid by a nurse every morning. The Minister of Culture conducted two live interviews in our studio, and members all over Sweden arranged seminars and participated live. The selected performers were able to choose how they wanted to present their productions. The Royal Dramatic Theatre decided to make a filmatization of a large production; another was made as a documentary film, one was performed live with 8 people in the audience etc.

Proud Performing Arts at Stockholm Pride

Due to the collaboration with the outdoor stage at Stockholm City Park Theatre, we were able to perform a full program of productions, with the audience sitting at a distance between them.

70th Anniversary

The Swedish Centre of ITI turned 70 in 2021. We

Activities – Centres Swedish Centre of ITI (Europe)

163



worked through our archives and made a timeline with information and photos from our past, as well as a graphic design to complement our logo. Because of the pandemic, we did not arrange a live celebration.

2022

International Projects

We arranged:

Colleagues in Crisis

An information platform for organisations and individuals to post initiatives regarding artists at risk, with an immediate focus on Ukraine. A dedicated project manager is in touch with the refugee residences and projects around Sweden. Our members can look for artists to host or hire and share content and events. We have published and shared calls for Ukraine and Iran. We also work to support Russian artists at risk and are in touch with several exile theatre makers in Europe. We make sure to always invite the refugee theatre artists pro bono to our festivals to introduce them to the community and to give lectures or panel talks. So far, we have had artists from Palestine, Afghanistan, Yemen, Ukraine, Lebanon, Belarus and Russia participating. At the biennale in 2022, we arranged one seminar on "How can we support our peers in Ukraine?", "My forbidden poem" about Palestine, and "Russia on the inside".

The Garden, dance collaboration

With funding from the Swedish Arts Council to rebuild international connections post covid, we were able to contract four Swedish freelance dancers, who, together with US choreographer Nichole Canuso created a site-specific public work at the Museum of Västerås during the biennale. The performance was called The Garden and had 4 audience members at the time be part of the work through movement and earphone instructions.

Russian exchange revised

At the beginning of 2022, we had 3 new Swedish plays translated into Russian by a freelance translator who has now fled. After the invasion, we could not go through with the playwright exchange, as we will



not work with state-funded organisations there and won't send Swedish playwrights to Russia at this point. We recently hosted a small group of dissidents who were able to meet Swedish creators, especially the ones working with activism, community theatre and participatory art with young people. They are hoping to work with Russian youth to create awareness of politics and raise hope for the future.

National Projects

We arranged:

The Swedish Performing Arts Biennale

This year the Biennale took place in Västerås. We had 1000 visitors enjoying 14 selected Swedish performances and 1 US collaboration performance. We invited international guests from Ukraine, South Africa, Greece, Spain, Russia and USA. Some of the key topics in the 100 seminars were mental health, supporting refugee artists, defending artistic freedom and working collectively through the grief after what we lost in the pandemic.

Take care

With funding from the Swedish Arts Council to heal the sector and community after covid, we created the project Take Care to share knowledge and experiences about self-care, grief, self-leadership, minority stress and NPF diagnosis among artists. An analyst performed 15 deep interviews with various people in the business and held several lectures, both at the biennale but also at our council meeting. She will now go on to investigate how the acting students who are taking their exams next year are feeling and handling their thoughts and worries.

Website: www.scensverige.se

Text submitted by Ulricha JOHNSON, Director of Swedish Centre of ITI

ulricha@scensverige.se



Activities – Centres Swiss Centre of ITI (Europe)

164



First Part

Participation of the Swiss Centre of ITI in the activities of the International Playwrights' Forum

2017

IPF attendance the 35th ITI World Congress in Segovia with IPF Board Meeting and Staged Readings of the winners of the IPF "International 10 Minutes Plays Competition "The Stage is our Nature". (More info: IPF Activities Report)

2018

February

Long-term project: IPF Dramaturgy Exchange Program (since 2012)

and Kuris Theatre Festival, 21-25 February, "Dramaturgy and Playwriting/ Acting" Workshop at University of St. La Salle, Bacolod, Philippines. (More info: IPF Activities Report)

March

IPF Dramatic Arts Workshop: Performing Words

March 21-28, 2018, at the Cultural Center in Colombo, Sri Lanka (More info: IPF Activities Report)

September

IPF Board Meeting during the ANALOGIO Festival 2018, 21-27 September, Athens

"Politics & Poetics of Contemporary Theatre". (More info: IPF Activities Report)

October

Asia Playwrights' Festival (yearly edition)

(More info: IPF Activities Report)

2019

February

Long-term project: IPF Dramaturgy Exchange Program and Kuris Theatre Festival, Feb 21-28, at the University of St. La Salle, Bacolod, Philippines.

(More info: IPF Activities Report)

September

IPF Board Meeting during the ANALOGIO Festival 2019, Athens

(More info: IPF Activities Report)

2020

(Due to the Corona Pandemic, most international activities are online or in a hybrid form.

February

IPF Dramaturgy Exchange Program at the University of St. La Salle, Bacolod, Philippines, (More info: IPF Activities Report)

Olympus Festival, Kosovel Hall at Cankarjev Dom, Ljubljana, Slovenia

(More info: Activities Report of the Slovenian Centre).

December

University of St. La Salle, Bacolod, Philippines

Activities – Centres Swiss Centre of ITI (Europe)

165



Launching of the GloWplayforum (Global Women's online Play reading and Forum)
(More info: IPF Activities Report)

ITI General Assembly Special Edition online

10-15 December 2020

IPF attended and presented a report about its activities.

2021

February

Online Lectures and Webinar IPF Dramaturgy Exchange Program

at University of St. La Salle, Bacolod, Philippines / 10th Dramaturgy Caravan & Educational Exchange Program Live Round Table Discussion (More info: IPF Activities Report)

Dramaturgy Workshops and Kuris Festival in the Philippines

(More info: IPF Activities Report)

March

IPF Board Meeting, 6 March on zoom online

October

Asia Playwrights' Festival online /hybrid form

(More info: IPF Activities Report)

November

Creators of Change: Women Playwrights During the COVID-19 epidemic

51. Week of Slovenian Drama Festival, Preseren Theatre Kranj, Slovenia

Round Table online. (More info: Report of the Slovenian Centre of ITI)

2022

March

Reading Cankar

52. Week of Slovenian Drama Festival Preseren Theatre Kranj, Slovenia



Round Table online (More info: Report of the Slovenian Centre)

Second Part

More activities of the Swiss Centre of ITI

Support of Touring Artists

- Production, Distribution, International Touring: Puppeteers (e.g. for members of UNIMA Switzerland that disbanded the Swiss section) by Claude Grin, member of the Board of the Swiss Centre. With the tightening of the conditions of Pro Helvetia and Corodis to grant financial support to the tours of the independent theatre companies, the productions can no longer tour in festivals or venues that do not pay them fees which is considered as correct in Switzerland. This situation is detrimental to Swiss Puppeteers who have few venues in Switzerland and who can survive thanks to international tours. With the tightening the tours in countries of Africa, South America, or in India have more often become impossible.
- Support and participation in productions for sustainable development and peace
- Raising awareness of climate crisis and peace events through multidisciplinary performances
- Performances (theatre, dance), installations, cultural mediation sessions, and residencies in museums.
- Projects to support decolonisation, the work of memory to regain dignity
- The first stage in progress: Collection of stories and writings, particularly mythological ones, collected by ethnologists from Kanak narrators during the period of colonisation in New Caledonia. These stories are then taken up by Kanak artists in shows and performances in France or the Pacific countries.

2021

CAS Performing Arts in Conflict Zones

CAS is an Educational Project of Accademia Dimitri, dealing with the performing arts that are used in Conflict Zones. It consists of theatrical work that is used in conflict and crisis areas locally and

Activities – Centres Swiss Centre of ITI (Europe)

166

internationally. The Accademia Dimitri has developed an educational programme for the different branches of the performative arts (acting, clown, physical theatre, dance, figures, etc.). More and more theatre practitioners are working with people who have experienced war, violence or persecution. Theatre can activate life forces, strengthen self-confidence and a sense of community. The CAS has been interculturally conceived from the beginning and is open to theatre practitioners from Europe and the Middle East.

The Programme considers that Culture is not a static state but a process that is closely linked to power relations and their changes and various social influences. A critical attitude towards power is crucial to recognise inequality and discrimination.

Together with the Kurdish participants (artists), the organizers worked on a play with about 120 young people between the ages of 12 and 18 (pupils from the school in a camp). The different perspectives and experiences of the course participants from the South and the North flow into the direct concrete rehearsal work and support their own reflection process.

The first module in Europe deals with the consequences of violence and trauma. The aim is to be able to critically reflect on the causes of trauma and its consequences in a socio-political context and to transfer basic principles of stress- and trauma-sensitive attitude into the context of work and life. The critical questioning of power and gender relations is also part of this work. The aim is to develop the skills to create common foundations for a trusting and respectful approach to different ways of thinking, dealing and behaving in inter- and trans-cultural work in order to allow these to flow creatively into the theatre process in all their diversity.

The second part, consisted of Anina Jendreyko working through the first part with the theatre group from Machmur (resource-strengthening trauma work). After a three-day joint introduction with the theatre group (12 people) from Machmur, CAS formed teams (two from Machmur and one from Switzerland) and worked with the means of theatre for ten days with young people between 12 and 14 years. At the end of the rehearsal period, the organizers brought all the youth theatre groups together to organise a public rehearsal of the process that had been gone through for the camp. The whole process was reflected daily, and the work was recorded by a video artist. Following this, the organizers developed a play with the theatre group from Machmur in December 2021, which deals with everyday stories from the camp and which were performed inside the camp.

2022

May

Em Şanogerin

Theaterarbeit zwischen den Kontinenten, Rencontre Théâtre Suisse, TAK Theater Liechtenstein, 19 May
As part of the program of the annual Swiss Theatre Festival, the Swiss ITI organized a lecture and discussion about one of the core topics of Swiss ITI: Theatre in Conflict Zones. Giorgia Marzetti and Giulia Sorenza Crescenzi, actresses and MA-Students (CAS of Accademia Dimitri in Performing Arts in Conflict Zones) informed together with Daniel Bausch, president of the Swiss Centre of ITI, about their theatre experiences in Machmur, a refugee camp in Northern Iraq. People living in Machmur fled from the Curd regions of Turkey after their villages had been destroyed by the Turkish Army. As a part of their CAS studies, theatre artists from Switzerland worked with people from Machmur, developing together a performance that was realized in Northern Iraq. In the lecture, the cooperation was presented to the public, and a discussion about the actual working experiences in this region followed up. The audience consisted of theatre professionals from Switzerland visiting the Rencontre Théâtre Suisse 2022 in Liechtenstein.

June and August

The first part of the 2nd edition of CAS took place in Verscio - this time with both theatre-makers and social workers. The second part will take place in Qamshli (Northern Syria) together with actors and dancers.

More information: www.accademiadimitri.ch; accademiadimitri@supsi.ch

The Swiss Centre of ITI also organized information events in Fribourg, Geneve and Basel.

Report submitted by the Swiss Centre of ITI

Activities – Centres Togo Centre of ITI (Africa)

167



The Togolese Center of the International Theatre Institute, despite the turmoil of late, has continued its activities. With the problems of means that we suffer, the Togolese Center turns a lot to collaborations. Thus, with other institutions, we manage together to realize activities for which we share the costs.

2017

The year 2017 was inaugurated with the celebration of the **World Theatre Day**. A reading show was organized at the Cultural Center „Fil Bleu“, on Wednesday, March 29, starting at 7 pm, with the text NO MAN’S LAND by the Togolese playwright Hubert AROUNA. A free stage was organized on March 31 on the same stage, evening during which the international message was delivered.

After the celebration of the World Theatre Day, we entered the **4th edition of the Lomé Film Festival (FESCILOM)** from 19 to 22 April, a festival with which the Togolese Center is in partnership since 2013. The duty of the Center is to ensure each time the training needs of actors and administrative support.

The **International Dance Day** was celebrated at the Goethe Institute in Lomé on April 28 with two dance performances.

The same year ended with the creation of the **ITI Togolese Center Show**, a text written by a collective of Togolese authors following a writing workshop led by Luxembourg’s Raphael David Kohn in 2015, with a

staging by Ramsès Alfa and the participation of about 60 actors, including 30 children. After the three weeks of creation, the show was performed in Akassimé on the railway workers’ field, in the courtyard of the chief district in Agoè Zongo, in Katanga in the port area and finally in Tsévié a city located 35 km from Lomé, the capital of Togo.

2018

The year 2018 was prolific in activity. To begin with, in February, the Togolese Center through its president had the honor of being part of the **FESCILOM delegation to Abidjan** in Côte d’Ivoire to finalize the memorandum of understanding with the National Director of Cinematography; a memorandum that chooses Côte d’Ivoire as the country of honor of the **5th edition of FESCILOM**, which took place from March 16 to April 1 on the old Sazof grounds in the Forever district, with 17 participating countries.

This edition had many innovations, first of all on the format. This edition was held over two weeks and, on the site, there was a trade fair. This edition also saw the election of the Miss Ambassador of Togolese cinema. We note the presence of a large stage that received each evening fashion shows and many performances in the performing arts as the slam, storytelling or music concerts.

We took advantage of this platform to celebrate the **World Theatre Day** on site. The actors trained this year by Alfa Ramses gave an improvisation show that lasted 32 minutes.

Activities – Centres Togo Centre of ITI (Africa)

168



Towards the end of 2018, we were in Kara city located 460 km from Lomé for the **Biennale de la Nouvelle Danse Africaine (BIDANA)**, a festival that the ITI Togo Center has been working with since 2010. On October 26 and 27 at the University of Kara and October 28 at the Social Affairs of Kara. This 5th edition has seen the participation of Burkina Faso, Ghana, Benin, Ivory Coast, France, Nigeria and of course Togo.

2019

In 2019, the first activity was to go to Kara to support the **first edition of the International Festival "Les nuits de l'Oralité"**, born after the passage of the Dance Biennale organized by the company Woenyoy in 2018.

After Kara, the show **One Coup for Kaiser** returned to the charge with a tour that took us to Sokodé on April 2, Sotouboua April 3, Atakpamé April 6, Kpalimé April 7, Assahoun April 8 and Lomé April 9, with the effective presence of a team from the theater of the city of Konstanz in Germany led by its director Christopher Nix.

Following One Coup for Kaiser 2019, we have followed from July 18 to 27 the **6th edition of FESCILOM**.

After participating in the **first edition of „Emerging Scenes in Africa“** continental event to celebrate the **70th anniversary of the International Theatre Institute** in Ouagadougou, the Togolese Center engaged in a joint project with the Burkinabe and Ghanaian Centers on a **dance project „GODO“** from the Ewe language of southern Togo which means „meeting“. A creative residency took place in Lomé in two phases with a performance at the Cultural Center „Fil Bleu“ which has since become „Espace Level“.

2020

We started the year with the **last phase of the project One coup for Kaiser**. This time, we had 3 performances in Agoè Logopé, on the grounds



of the Lycée d'Agoè and on the grounds next to the Doumasséssé market before the coronavirus pandemic deprived us of any activity. However, with FESCILOM, we have initiated here in Lomé during the month of June the **project „1 Film for 20 people“**. This project led us to train 20 young actors over two weeks with the aim of producing a series of short films.

2021

In 2021, we timidly resumed activities first with the **Togoville Jazz Festival** which entrusted the Togolese ITI Center with the organization of professional meetings. The Togolese Center has also provided a communication on : „The mid-term review of the strategic and ten-year plan of the cultural policy of Togo“.

The preparations for the **8th edition of FESCILOM** led us to Dalavé precisely to TMSU, an institution of Professor Camille AGBATI, 25 km from Lomé, from May 23 to June 3, 2021, for the training of about thirty actors. The festival phase took place from the 1st to the 3rd of July at the French Institute of Togo coupled with the **4th Forum of Young People Committed to the Environment**. The weekend of July 9 to 10 took us to the town hall of Aného, a city 50 km from Lomé. We organized an „eco-jogging“ through the city with plastic waste collection. The 3 best collectors were rewarded.

After FESCILOM, we met again for the **„Creative October“ project**, from October 23 to November 6, at the Henry Motra Center. This project officially marked the resumption of our activities after the coronavirus. It consisted in the organization of an **international dance workshop** with a performance and restitution. The month of November, notably from November 23 to 30, kept us busy on „RECRE CINE“ with Actor Group for the **training of actors**.

2022

The celebration of the **World Theatre Day** took place

Activities – Centres Togo Centre of ITI (Africa)

169



in the middle of the **Togoville Jazz Festival** which was held from March 15 to 27. In Lomé, Aného and Togoville on the theme „woman, diaspora, cultural economy“. The Togolese Center of the International Theater Institute took care of the coordination of the festival, the reception and accommodation according to the agreement concluded with the management of the festival.



Activities – Centres UAE Centre of ITI (Arab Countries)

170



2018-2022

The UAE Centre of ITI (based in Fujairah) has supported the theatre department at Fujairah Fine Arts Academy through the following activities:

2020: Training local theatre talents and drama students at the Academy about the basics of the theatrical process and some concepts and terminology key to theatre productions.

2020: Theatre production 'It's Now' produced by Fujairah Fine Arts Academy.

2021: Brainstorming solutions to the needs of local theatre talents with Tobias Biancone, Director General of ITI Worldwide, to establish a new roadmap for theatre activities in Fujairah.

2021: "The Art of Mime" workshop with artist Marko Stojanovic, for 15 local theatre talents and students of the theatre department.

2021: The first mime theatre production in Fujairah produced by Fujairah Fine Arts Academy and directed by Marko Stojanovic at Dibba Theatre.

2022: Participation in the workshops of "The Art of Mime" in the Republic of Serbia in July.

2022: Workshops (the art of mime, the art of recitation, radio acting) within the "Our Summer is Art" programme 2022.

2022: Theatre production 'What is this media?' featuring Fujairah theatre artists, performed at the Fujairah Creative Centre.

2022: Theatre production 'For the love of the Prophet.'

18 theatre productions with Fujairah National Theatre Group and 10 Award winning theatre productions with Dibba Theatre Group, including:

- 2018: Theatre Production 'The Head of Jaber the Slave' by Dibba Theatre Group.
- 'Rust', written by Ahmed Abdullah Rashid, directed by Ibrahim Al-Qahoumi.
- 'The Festival (Children's Play)', Written by Sultan Bin Dafon, directed by Hassan Rajab.
- 'Something's Ticking Here', Prepared and directed by Ahmed Abdullah Rashid based on the script of the Hungarian writer Hubai Miklos.
- 'The Blue Code', written by Hamad Al-Dhanhani, directed by Rashid Abdullah Rashid.
- 'Oedipus's Confusion', written and directed by Ahmed Abdullah Rashid, based on the script of Oedipus by Sophocles.
- 'Gilim's Journey (children's play)', written by Haitham Al-Shanfari and directed by Ibrahim Al-Qahoumi.

Mohammed Al Afkham, President of ITI Worldwide, President of the UAE Centre of ITI (Fujairah) contributed to and supported the following festivals:

- Establishment of the Kuwait International Monodrama Festival.
- Free Theatre Festival – at which he started an award in the name of ITI Worldwide for the best

Activities – Centres UAE Centre of ITI (Arab Countries)

171



- group performance.
- Sharm Elsheikh Youth Festival in Egypt, at which he started an award in the name of ITI Worldwide for the best actor and the best actress.
- Establishment of the Cairo Monodrama Festival
- Establishment of the 1st Academic Festival at the Cairo Arts Academy in Egypt.
- Al Dinn Theatre Festival for Adults and Children in Oman.
- Dubai Youth Festival.
- Alexandria Theatre without Production Festival.
- He also supported theatre groups in the Arab world to participate in many global festivals.
- The opening of ITI Centres in Bahrain, Oman, Yemen, Mauritania, Qatar, and contributed in reviving some Centres such as Kuwait, Egypt, Iraq. Currently working on establishing Centres in Libya, Somalia, and the re-establishment of the Tunisia Centre.

Mohammed Al Afkham was honored by the following festivals:

- Carthage Theatre Festival
- Cairo International Experiential Theatre Festival
- Free Theatre Festival in Jordan
- Awal Theatre Festival in Bahrain
- Al Dinn Theatre Festival in Oman
- Sharm El Sheikh Youth Theatre Festival



Activities – Centres Uganda Centre of ITI (Africa)

172



Acknowledgement

"The Executive of the Uganda Centre of the International Theatre Institute acknowledges the support extended to them in implementing their vision and objectives in the past 16 months (2019-2022) of activities in Uganda.

First, we thank the Uganda National Culture Centre (UNCC) for their support throughout the different activities (the Celebration of World Theatre Day and International Dance Day, workshops, and varied invitations to Theatre activities in Uganda, and staging of several ITI-supported stage performance productions), which have all revitalized Uganda Centre for ITI's prominence in Uganda.

Special appreciation goes to the Department of Performing Arts and Film (PAF) at Makerere University, who hosted our Centre for five years from 2015 to 2020 at no cost and often allowed us to use their teaching space facilities to conduct training workshops for Young Theatre Artistes. This intellectual and professional collaboration has fast-tracked our mission achievements in mutual enlightenment. We are indeed grateful to theatre artists and students who volunteer with our Centre; they have played a key role in executing various activities in the past two years of extreme uncertainty [March 2020 to March 2022].

We highly appreciate the other offices and partners instrumental in keeping us advancing; here, reference is made to the Ministry of Gender, Labour and Social Development through its agency, the UNCC, the

Young Theatre Practitioners and the Chairperson of Uganda National Theatre Union, Mr Benoni Kibuuka and the African Regional Council. We are overly grateful to the media houses that support our activities through their publicity, coverage and reviews of our events. These partners have made it possible for the Centre to achieve so much in the shortest time.

We would like to thank ITI-Khartoum (Ambassador Ali Mahdi) and ITI-Berlin (Dr Thomas Engel), who relentlessly encouraged us to stand and strengthen other centres around us. As a centre, we are truly grateful to these two centres who shared their experience and resources mentoring the current leadership.

Lastly, we are extremely grateful to ITI-worldwide Secretariat for their solidarity with us, the strong and weak. Our Centre feels special and privileged. We are grateful. Indeed, let us act together and build Theatre Communities that will withstand the trials and tribulations of seasons to come."

Jessica A. Kaahwa, President of Uganda Centre of ITI

Activities – Centres Uganda Centre of ITI (Africa)

173



The Journey of Uganda Centre of ITI

The year 2019 has become memorable because of its remarkable promise. The Uganda Centre of ITI had visualized 2019 as transiting year for a solitary Centre in the region. In this particular year alone the Uganda Centre of ITI had reached out internationally and started tentative professional communications with Egypt, Kenya, South Africa, Rwanda, Spain, and Turkey. Locally, the Centre expanded its support to Children Theatre practice and moved into the Internally Displaced Persons Camps (IDPC) in Uganda. Meanwhile plans and negotiations to move the offices of the Uganda Centre of ITI to Uganda National Cultural Centre (UNCC) were in high gear. These were the great leaps that were stalled by the subsequent years (2020 and 2021) of Covid-19 pandemic. Hence from grand leaps of 2019 the Uganda Centre of ITI has had to experiment new ways of remaining relevant. This brief report covers events from November 2019 - ITI Worldwide Celebration of WTD from 27 March 2019 to 30th September 2022.

2019

What a promise we had / Our promise still stands, a word from the President of the Uganda Centre / And we are here to deliver on it, members. / We will continue with the small-scale Technical Theatre, skilling in the continuity of planned activities of supporting efforts to professionalize Theatre in Uganda. See our recent effort.

The Uganda Centre for ITI in 2019 supported seven master class plays which were presented by the students of Performing Arts and Film at the Uganda National Culture Centre in the week of World Theatre Day.

Contact with Kenya, Ghana and South Africa at Cairo International Theatre Festival Sept. 2019

2020

In March 2020, the Uganda Centre of ITI offices moved from Makerere University to Kabaga, Kiteezi, a Kampala suburb.

The activities of 27 March were cancelled, and all communication was online and on social media. In conjunction with Uganda National Culture Centre (UNCC), the Uganda Centre of ITI was able to mobilize an audience online.

The Echo of Applause in an Empty Auditorium World Theatre Day Speech 2020 by Jessica Atwooki Kaahwa

"Fellow Thespians, today is World Theatre Day, a day we all look forward to with all kinds of expectations. The throbbing beat of the music, the frenzy of dance movements, the colourful stage spectacles, the diverse skilling workshops and the speeches. Yet this year, like before, we all had geared up for grand celebrations and unbeknown to us, that was never to be; so has been the fate of 27 March 2020 - World Theatre Day, with many nations in lockdown. Reading the speech to an empty auditorium today, I heard the echoes of past years' applause; I couldn't

Activities – Centres Uganda Centre of ITI (Africa)

174



resist hollering into the empty space, “is there anyone out there listening?” However, the silence assured me of the undeniable fact that theatre in the 21st Century is faced with many challenges and among them is the call to its social relevancy. Indeed, can we count on theatre amidst the tools for social transformation before, in and after a crisis? Where is theatre today of all days? Has it lost its functional vitality to rumour peddlers? No! Theatre is life, and every slice of it is a slice of humanity in action. Even if it is lights out and curtains down today in most parts of the world, the resounding echo of applause of the past years invites us yet to turn on the lights and raise the curtain to a new dawn of our awakening in which humanity can find its soul again.

Best wishes on World Theatre Day 2020.”

Jessica A. Kaahwa, President of Uganda Centre of ITI

Indeed, there was a reverberating silence on WTD this year, 2020. However, the Uganda Centre of ITI was not silent because of Covid-19; the unbearable, indefinite lockdown long hour was put to good use. We tapped into the abundance of idle skilled friends to put up a studio on the outskirts of Kampala, 14 Miles from the city centre. See below:

2021

World Theatre Day Speech 2021 by Jessica Atwooki Kaahwa

Key Note Speech (to the semi-scientific gathering)

“Greetings from Uganda Centre of ITI.

We saluted you all for your effrontery to dare the season of closure and devised means to keep the theatre industry alive and resounding our theatrical ethos. Of course, this is because you all care about our trade.

We also congratulate and thank both identified and unidentified theatre icons; obviously, the latter forms a formidable backdrop to the former; in their unsung contributions to the Theatre edifice in Uganda.

Thank you, members.



Theatre in Uganda, like elsewhere in the world, has been affected by Covid-19 pandemic restrictions as well as the perennial socio-political, economic and cultural constrictions, yet; this has not dampened the spirit of the Uganda National Cultural Centre (UNCC) management.

Therefore, on behalf of the Uganda Centre for ITI, I wish to thank the Management of UNCC and its partners for their tireless effort to make this year's World Theatre Day celebration a reality.

The fact that this celebration is taking place no matter how moderate it may be; goes to show the unlimited possibilities of the human resolve to keep theatre alive and thriving under trying times.

A thought we have chosen for our theatre community encouragement this year. Come rain, come sunshine, as long as human life endures, the human story narrative and re-enactment must continue.

Now the onus is on us to foster this continuity and to arbitrate every upsetting circumstance poised to deform and disorient the course of theatre's role in its various employment and application [i.e. entertainment, education and social behaviour transformation].

Theatre in Uganda can be viewed as one of the most important artistic legacies received from our predecessors at a high cost of persecution and censorship.

Before and during colonialism, Uganda, like elsewhere on the continent, theatre performed its functional core values of social transformation. In post-colonialism, theatre arts evolved from varying forms such as the spontaneous praise performance, which requires great oratory skills for spinning the tales; there are also the traditional religious rituals, ceremonies, dancing and acrobats, puppets, miming, and others – all of which stem directly from the core of traditional performance culture. Nevertheless, over time these arts have been affected and infused with foreign strands.

Activities – Centres Uganda Centre of ITI (Africa)

175



It is interesting to note that shortly before the Covid-19 pandemic, the theatre scene in Uganda had reached its pinnacle per-ingenuity with defiant genres of standup comedies, farces, and often a mix-grill of tragi-comedy. Theatre at the time was as though it was beckoning for scholars to define and give it structure.

Now, all this was bought to a sudden halt and placed on indefinite hold. Many of these practitioners turned to new outlet platforms in order to keep their creative enterprises afloat. However, with the recently concluded general elections, the competition for television and radio air space was tough, and many resigned themselves to YouTube and Facebook platforms. This, too, had its own professional demands, thereby further challenging the Ugandan theatre producer to reflect on our work ethics requirement for such platforms.

The Uganda Centre for ITI and its partners are emphatic with ensuring theatre lives and thrives by doing a number of things, and among them is taking theatre back to the communities where it was uprooted, integrating children in theatre activities, and archiving dramatic folkloric expressions as a way of fostering theatrical traditions of Uganda.

We are also encouraging the Upcoming Theatre Practitioners to continue writing their comedies, satires and the tragedies of our times. To this end, ITI, with the support of upcoming theatre professionals, has set up a library and in-residence space for playwrights and designers to utilize in the realization

of their creativity. This is the Centre's effort to give the theatre the opportunity to live and thrive in the hands of the people who are to take it forward.

There are a number of questions we ought to honestly ask ourselves as we forge forward. For instance,

1. How are we positioned to keep theatre alive and throbbing with quality spectacles?
2. Who can arbitrate the stifling of the genius outpouring on stage and film we had acclimatized to before the pandemic?
3. How else can we regain the interest of the men and women who edged on the Thespians to play their hearts out while they sat in the auditorium, rolling in laughter and tears of ecstasy?
4. What do we have at hand to mitigate the current “normal” and save our shrine filled with witty men and women?

These questions and a great dose of significant fears are likely to play a dominant role in our present and in-post-Covid-19 search for solutions.

Conclusion: Indeed, more than ever, we need help from within and without to save and sustain the flourishing shrine of talents.

Recommendation: The alternative here, I propose we do a self-analysis and see how we fit in the collective, which is a must for holistic theatre development in any given nation. This is in keeping with the philosophy of “know thyself,” or Self-knowledge – (Do you support others to grow, are you excited to be part of the success of others? Do know that your praise/cheers

Activities – Centres

Uganda Centre of ITI (Africa)

176



and support are the springboards on which your peers leap). According to Socrates, “the unexamined life was not worth living,” hence his declaration “know thyself,” which meant self-assessment is a necessity for us in theatre today.

Consequently, let us each examine our lives in relation to our contribution to the greater good of the theatre industry in Uganda. Maybe then, we can be suited for our various roles in the industry.

Once again, I thank you all for making this WTD a reality. The struggle continues.
Best wishes on World Theatre Day 2021.”
Jessica A. Kaahwa, President of Uganda Centre of ITI

The Uganda Centre of ITI has supported the preservation of “Amakondere” or “Traditional Royal Trumpet’s” making and performance through intergenerational-based training. An effort led by Magezi Ateenyi in white Kanza in the foreground. From Segovia Congress (2017), we started community outreach focusing on saving indigenous performance art forms through inter-generation performances.

Key Gains

There is a growing interest in experimentations the Uganda Centre of ITI is engaged in to strengthen the communication between artists, as well as the promotion of professionalism. Currently, the Centre is in deep conversation with the National Theatre to house the Centre to ease accessibility. Also, plans are underway to create an interactive webpage to reach out to struggling theatre groups and houses through online skilling tutorials.

The Centre’s Children’s Theatre project has blossomed, which started with the sole purpose of creating future artists and audiences of the theatre.

Additionally, notwithstanding the challenges brought about by the ravaging Covid-19 pandemic, some of our Upcoming Theatre Practitioners have taken to social platforms to further their artistic interest by conducting online classes, i.e. “Skilling Arts Uganda on



Facebook Watch. Acting on Stage Vs Screen. <https://www.facebook.com/106972364556763/videos/3564843630229645/?app=fbl>

Throughout COVID-19 and now, the Uganda Centre of ITI continues to work directly with the Children’s Theatre at the Centre on weekends. In many ways, this has proved the sexist fallacy “that the girls cannot drum”, but on the contrary, the young girl in the picture plays the drums every weekend.

The Uganda Centre of ITI has participated at the recently concluded “Emerging Art Scenes in Africa”, 25 to 30 September in Ghana. The Centre has continued to actively engage with other Centres through online and onsite conferences. Photos by Amelia Mbotto Kyaka.

The Uganda Centre for ITI participated actively in the recently concluded African Theatre Association in Africa at Kyambogo University from 21 to 23 July 2022. Photo by Jessica Atwooki Kaahwa.

Conclusion

Although it has been a challenging period, the Uganda Centre of ITI has been jumpstarted into innovativeness.

Uganda Centre of ITI
Office: Kabaga, Kiteezi
P.O. Box 11909, Kampala, Uganda
Tel. +256 704 567910

Report submitted by Jessica A. Kaahwa, Ph. D., President of Uganda Centre of ITI

Activities – Centres

US Centre of ITI (The Americas)

177



2017–2022

Theatre Communications Group (TCG), the national organization for theatre, leads for a just and thriving theatre ecology with its vision of “a better world for theatre, and a better world because of theatre”. Since 1999, TCG has served as the U.S. Centre of ITI, fully complementing TCG’s existing programming.

The Laboratory for Global Performance and Politics, based in Washington, DC, at Georgetown University, humanises global politics through performance. The Lab cultivates a distinctive global community of collaborators that includes students, emerging and established artists, educators, policy leaders, and activists. Their work harnesses narrative, memory, and acts of witnessing with the aim of sparking transformation and change.

Theatre Communications Group and the Laboratory for Global Performance and Politics created a partnership in February 2016 to establish the Global Theatre Initiative (GTI), which serves as the collaborative leadership of the U.S. Centre of ITI: By combining the unique reach of TCG’s international programming with the Lab’s distinctive experience in humanising world affairs through theatre, GTI fosters interconnectedness among theatre makers worldwide in pursuit of a just and thriving global theatre ecology. GTI believes in the power of theatre to create a stronger experience of global citizenship and safer, healthier communities around the world. GTI honours and intersects with the work so many theatre colleagues have invested in: cross-cultural exchange and understanding.

GTI’s work is an engine to support and amplify global exchange with three core areas of focus: connecting

practitioners with resources, knowledge, and partnerships to strengthen their work; promoting cultural collaboration as essential for international peace and mutual understanding; and innovating new strategies to maximise the global theatre field’s opportunities and impact. GTI provides resources through our Global Theatre Makers community on TCG Circle, as well as hosting gatherings, conferences, conversations, and performances by and for artists around the world. GTI hosts global roundtables during the TCG National Conference, other festivals and convenings and provides support and advocacy through various platforms, including ITI.

Programs and Activities Highlights

1. Convenings

The U.S. Centre of ITI has a long history of producing convenings to foster interconnectedness among theatre makers worldwide. Convenings included:

- A “Hyperlocal Meets Universal: Community-Fueled, Globally-Connected Theatre in the City of Bridges” session at the 2022 TCG Virtual Conference: Pittsburgh, PA, in June 2022;
- The Lab produced “The Gathering” in May 2022 on Georgetown’s campus in Washington, DC, curating a full roster of in-person and virtual programming featuring world-class artists who engaged with the “Global Lab Fellows” and students. The Global Lab Fellows were the centerpiece of the convening and led the 4-day festival through performances, panel discussions and workshops around themes of indigeneity, climate, and racial and social justice.
- The Americas meeting via Zoom in February

Activities – Centres US Centre of ITI (The Americas)

178



- 2022 to facilitate conversations among ITI Centres throughout North, Central, and South Americas;
- A Global Roundtable at the 2021 TCG Virtual Conference: Our Theatre Ecology;
- A Global Roundtable at the 2020 TCG Virtual Conference - Re: Emergence;
- A Long Table working session about "Proud Performing Arts" in collaboration with Swedish Centre of ITI in January 2020, New York, NY;
- A "Cultural Exchange and International Producing: Ethics and Problem-Solving" session at the 2019 TCG National Conference: Miami, FL;
- In 2019, The Lab inaugurated its "CrossCurrents Festival" and The Gathering in Washington, DC, which welcomed 400 artists from 40 countries and included artists such as Wole Soyinka with work presented at the Kennedy Centre and other leading DC theatres.
- A "Global Theatre Initiative: Collaboration and Exchange in Polarizing Times" session at the TCG 2018 National Conference: St. Louis, MO;
- A "Global Pre-Conference: Beyond the Four Walls" at the 2017 TCG National Conference: Full Circle, Portland, OR;
- A "World Theatre Map: Creating A Global Theatre Community" session at the 2017 TCG National Conference: Full Circle, Portland, OR;
- A "Global Citizenship through Theatre: Winning a Fulbright Grant" at the 2017 TCG National Conference: Full Circle, Portland, OR;

2. Artistry

The U.S. Centre of ITI also has a history of artistic programming. Productions included:

- The Lab has been awarded two grants by the National Endowment for the Arts for its innovative work on "Here I Am", an original multimedia production developed at The Lab by Méliande Short-Colomb, the descendant of the GU272 — enslaved people who were sold by Georgetown University and the Maryland Jesuits to southern Louisiana in 1838. "Here I Am" challenges participants to bear witness and reckon with their histories and to imagine the future of racial justice



in America.

- "Remember This: The Lesson of Jan Karski": An original play about the legendary Georgetown Professor and Holocaust witness, starring Academy Award nominee David Strathairn and written by Derek Goldman and Clark Young. The play also inspired the feature film "Remember This", which has received multiple awards at Woodstock Film Festival, An ongoing course curriculum "Bearing Witness: The Legacy of Jan Karski Today", is being offered at Georgetown University.
- In July of 2017, The Lab presented the play "I Pledge Allegiance", devised and created by Lab Fellow Velani Dibba, Cristina Ibarra, Lab TrailBlazers Ben Lillian and Aly Panjwani, and Lab Fellow Devika Ranjan, under the advisorship of Lab Executive and Artistic Director Derek Goldman during the Student Festival of ITI/UNESCO Network for Higher Education in the Performing Arts at the ITI World Congress in Segovia, Spain.

3. World Theatre Day

The U.S. Centre regularly celebrates World Theatre Day and identifies a significant artist(s) as the U.S. author(s).

The U.S. authors during this period were:

- 2022: Mildred Ruiz-Sapp and Steven Sapp, co-founders of Universes and artist/educator/activist Jasmin Cardenas (U.S. Emergent Artist Message);
- 2021: Global arts leader Olga Garay-English;
- 2020: Nicholas Viselli, artistic director, Theatre Breaking Through Barriers;
- 2019: By artists/change-makers Indigenous Direction;

Activities – Centres US Centre of ITI (The Americas)

179



- 2018: Playwright/actress Heather Raffo;
- 2017: Kwame Kwei-Armah, theatre practitioner and artistic director, Young Vic, London.

4. Grantmaking

The U.S. Centre has a long history of developing and administering programs that speak directly to the needs of the field and that have far-reaching impacts on individuals, theatre organisations and communities in the U.S. and abroad.

The "Global Connections" grant program was designed by TCG and funded by The Andrew W. Mellon Foundation. The program encouraged reciprocity and cultural exchange throughout the world and concluded in 2020; In January 2017, The Lab launched the inaugural cohort of the "Global Lab Fellows Program", which is fully funded by the Mellon Foundation. The residency program brought together 3 cohorts of artists from around the world who were working at the intersection of performance and politics for 18 months each.

5. Exchanges and visits

The U.S. Centre has a robust history of regularly facilitating delegations of U.S. theatre practitioners to travel to other countries as well as global exchanges and visits. These travels played an integral role in strengthening theatre's power and relevance as a universal art form and enhancing Centre's ability to unite theatre workers globally. Travels included: Visit of the German Centre of ITI in 2022; The WellBeing Summit 2022 in Bilbao, Spain; The Global Lab Fellows in residency at LaMama Umbria, Italy, in 2022; ITI World Congress 2017 in Segovia, Spain; Leadership (U) niversity grantees meeting with theatre leaders and artists in Cuba in 2018; Santiago a Mil International Theatre Festival 2017 in Santiago, Chile.

6. Publishing

The U.S. Centre brings new voices to public attention and cultivates individual relationships with artists that nurture their careers. Publishing work included:

- TCG Books, as a publisher of new plays and emerging playwrights now representing over 1,600



titles, partners with the UK-based Drama Online and serves as the exclusive U.S. distributor for Playwrights Canada Press of Toronto and London publishers Nick Hern Books. TCG playwrights based outside of the U.S. during this period include Enda Walsh, Jez Butterworth, Lucy Kirkwood, Caryl Churchill, Conor McPherson, Phoebe Waller-Bridge, and Peter Brook;

- TCG's "American Theatre" magazine (print and online) features a regular "Global Spotlight" column;
- "Remember This: The Lesson of Jan Karski": An original play about the legendary Georgetown Professor and Holocaust witness, written by Derek Goldman and Clark Young.

7. Climate Action

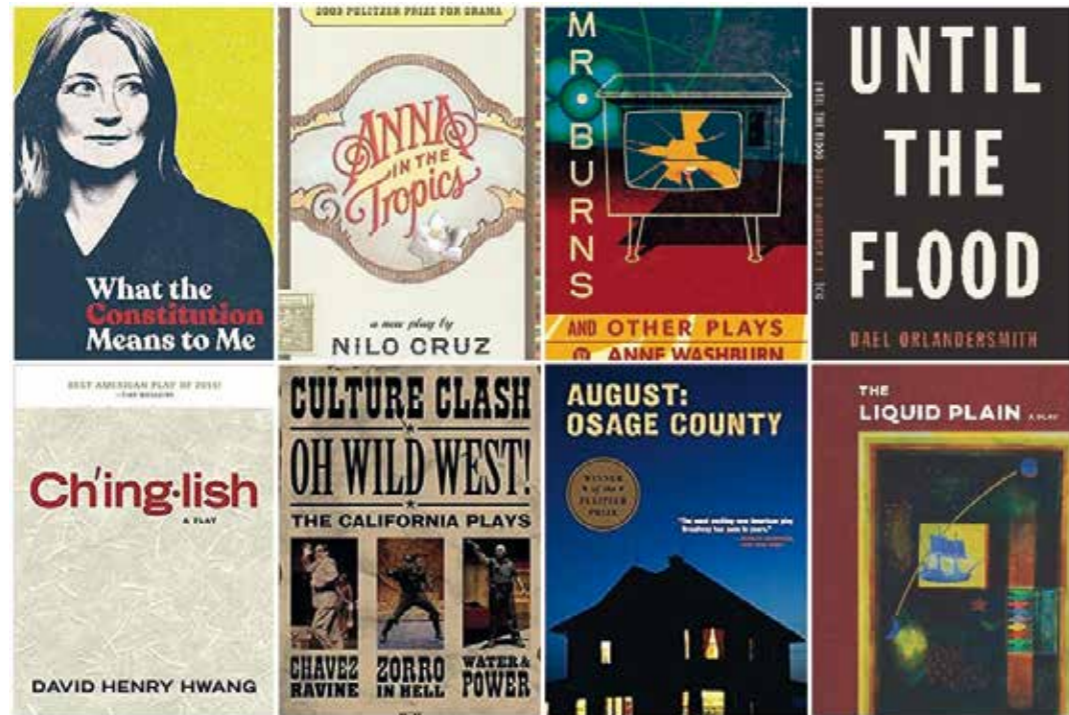
Climate change is inherently a global issue, which has been a central topic in the programming of the U.S. Centre of ITI for many years. Activities included:

The Lab represented at COP27 in Sharm El Sheikh, 8-10 November 2022, by Caitlin Nasema Cassidy and Ashanee Kottage. "We Hear You" performances will be woven throughout the New York Times' Climate Forward program to take place over the course of three days at the Park Regency Resort; Climate action as a major programmatic focus of the 2022 TCG Virtual Conference: Pittsburgh and the 2021 TCG Virtual Conference: Our Theatre Ecology;

The Lab continues to deepen its partnership with the Earth Commons at Georgetown University on the creation of performance-based curriculum and artistic projects, including "We Hear You" - A Climate Archive, a global performance project centring youth artist and activist voices in the climate justice movement, and "Ferry Tales", in collaboration with The Kennedy Centre's RiverRun Festival; TCG Climate Action Monthly Meetings have taken place virtually since September 2021. The Climate Action Community is an open community for all theatre people committed to climate action and environmental justice; TCG Climate Action and Environmental Justice Summits (virtual) in April and December 2021; A track of climate action programming and a climate artist-activist in residence at the 2019 TCG National Conference: Miami, FL.

Activities – Centres US Centre of ITI (The Americas)

180



8. Young Professionals

The U.S. Centre takes an active role in the development of early-career arts professionals: The Centre's team at TCG provided guidance for ITI's Network of Emerging Arts Professionals (NEAP) and facilitating 12 planning meetings since March 2021; The Centre highlighted a U.S. Emergent Artist Author in addition to a veteran U.S. Author on World Theatre Day 2022; Georgetown has become a destination for students wanting this experience. Students can engage with the Lab through "The Student Fellows Program", a student-led collaborative cohort supporting the creativity of students working at the intersection of politics and performance; The Leadership U[niversity] grant program for early-career arts leaders was designed by TCG and funded by the Andrew W. Mellon Foundation. The 2016-18 grantees travelled to Cuba and met with fellow theatre practitioners and arts leaders.

9. Artists' Rights

The Centre promoted artists' rights worldwide by: Ongoing advocacy for international artists with the U.S. Citizenship and Immigration Services, specifically regarding performing artist visas; Continuing to issue peer consultation letters for international visa petitions; Amplifying ways to support theatre-makers facing violence and oppression across the globe since 2020, e.g. Ukraine, Palestine, and Afghanistan; Uplifting ways to support theatre-makers facing disasters across the globe since 2020, e.g. Haiti and Lebanon; Co-hosting an online webinar on "U.S. Artist Visas and International Travel in the Age of COVID" in September 2021; Participating in ITI Action Committee For Artists Rights (ACAR) meetings in April 2021.

10. Governance of the U.S. Centre of ITI

The Centre's board members consist of:

- May ADRALES (she/her), Theatre Director, New York, NY;
- Raymond BOBGAN (he/they), Executive Artistic Director; Cleveland Public Theatre, Cleveland, OH;
- Ralph BRYAN (he/him), Managing Director-Investments, Bryan-Billauer-Kozo Wealth Management Group of Wells;
- Fargo Advisors, La Jolla, CA;
- Jeremy B. COHEN (he/him), Producing Artistic Director; Playwrights' Centre, Minneapolis, MN;
- Will DAVIS (he/him), Director & Choreographer; New York, NY;
- Kelvin DINKINS Jr. (he/him), Assistant Dean/General Manager; David Geffen School of Drama/Yale Repertory Theatre, New Haven, CT;
- Teresa EYRING (she/her), Executive Director/CEO; Theatre Communications Group, New York, NY;
- John Fontillas (he/him), Planner, Architect, Partner; H3, New York, NY;
- Nataki GARRETT (she/her), Artistic Director; Oregon Shakespeare Festival, Ashland, OR;
- Henry "Hanay" GEOGAMAH (he/him), Professor of Theatre/Professor of American Indian Studies, UCLA School of Theatre, Film and Television, UCLA American Indian Studies University of California at Los Angeles, Los Angeles, CA and Artistic Director, The American Indian Dance Theatre, Los Angeles, California;
- Angela LEE GIERAS (she/her), Executive Director; Kansas City Repertory Theatre, Kansas City, MO;
- Merriquer JENSON (she/her), Director of SocialScope Productions, Director of Transformations Youth

Activities – Centres US Centre of ITI (The Americas)

181



Organisation, Kansas City, MO;

- Jamie Herlich MCIALWAIN (she/her), Managing Director, ZACH Theatre, Austin, TX;
- Laurie MCCANTS (she/her), Co-Founder; Bloomsburg Theatre Ensemble, Bloomsburg, PA;
- Eileen J. MORRIS (she/her), Artistic Director; The Ensemble Theatre, Houston, TX;
- Lisa PORTES (she/her), Head of Directing; The Theatre School at DePaul University, Chicago, IL;
- Anthony Rodriguez (he/him), Co-Founder; Aurora Theatre, Lawrenceville, GA;
- Ellen RICHARD (she/her), Laguna Beach, CA;
- Nikkole SALTER (she/her), Actress, Playwright, Educator, and Arts Advocate; Bloomfield, NJ;
- Hana S. SHARIF (she/her), Artistic Director; Repertory Theatre of St. Louis, St. Louis, MO;
- Harold STEWARD (he/him), Executive Director, Cultural Strategist; The Theatre Offensive, Boston.

The TCG Global Connectivity Task Force consists of:

- Dr Nabil Bahgat AHMED (he/him), Professor and Theatre Writer/Director; Atlanta, GA and Cairo, Egypt;
- Derek GOLDMAN (he/him), former TCG Board Member, Professor of Theatre and Performance, Georgetown University; Washington, D.C.;
- Mara ISAACS (she/her), Founder & Executive/Creative Producer, Octopus Theatricals LLC; New York, NY and Princeton, NJ;
- Laurie MCCANTS (she/her), TCG Board Member, Co-Founder; Bloomsburg Theatre Ensemble, Bloomsburg, PA;
- Lloyd NYIKADZINO (he/him), Theatre director, educator, administrator, School Director at Zimbabwe

Theatre Academy Trust and Artistic Director for Mitambo International Theatre Festival; Harare, Zimbabwe;

- Monica RISI (she/her), Artist and Professor in the Performing Arts. Faculty at Pontificia Universidad Catolica del Peru. Teaching Fellow at The Juilliard School; Brookline, MA;
- Anthony RODRIGUEZ (he/him), TCG Board Member, Co-Founder Aurora Theatre, Lawrenceville, GA;
- Joanne SEELIG LAMPARTER (she/her), Artistic Director for Education and Theatre for Change; Washington, DC;
- Howard SHALWITZ (he/him), Associate Director, Centre for International Theatre Development (CITD); Alexandria, VA.

Staff of the U.S. Centre of ITI

The Global Theatre Initiative, the co-leadership structure of ITI-U.S., is coordinated by:

- Teresa EYRING (she/her), Executive Director, TCG;
- Derek GOLDMAN (he/him), Artistic and Executive Director, The Lab;
- Emilyya CACHAPERO (she/her/siya), Director of Grantmaking Programs, TCG;
- Ersian FRANÇOIS (she/her), General Manager/ Associate Producer, The Lab;
- Raksak KONGSENG (Big) (she/they), Assistant Director of Grantmaking Programs, TCG.

Websites:

- www.tcg.org
- www.globallab.georgetown.edu
- www.americantheatre.org

Activities – Centres

Venezuela Centre of ITI (The Americas)

182



Introduction

Since 2014, the Venezuelan Center has been operating in the context of a country in social and economic crisis. Being the second country with the largest flow of migratory departures in the world due to the same crisis, we must take into account this problem (more than 6 million Venezuelans have emigrated to date). The art, in this situation, the art of the theater, must fight against the difficulty of the human being to survive, as it is the case of Venezuelans. The human being cannot live without hope, without dreams, without the relief that the light of the arts brings to their spirit. With our work we make sure that it doesn't end there and that at least a part of the society can enjoy the knowledge that gives them the freedom to be creative.

2017

International Women's Rights Day.

Tribute to the 1992 Nobel Peace Prize winner, Rigoberta Menchu - March 8.

International Poetry Day.

Event around the life and work of Venezuelan poet and humanist Andrés Bello, 1781- 1865. <http://www.biografiasyvidas.com/biografia/b/bello.htm> - March 21.

World Theater Day.

Presentation of the show *Silva a la Agricultura de la Zona Torrida*, a theatrical adaptation of Andres Bello's social poem materialized by Yahaira SALAZAR - March 27.



2018

World Theatre Day.

With the play *El mal Paso* by Humberto Orsini (1926-2017) Venezuelan playwright carrying the message of the ITI World Theatre Day in 1965 - March 27.

Conference „Time and silence in space“

In the process of the theatrical creator with Professor Gregorio Magdaleno at The Higher School of Theatre Juana Sujo - November 16.

International Dance Day

Celebration of the dance of the Kariña Indians - April 27.

2019

World Theatre Day.

With the play *TROPICAL* by director Gregorio Magdaleno, followed by a tour of Spain - March 27.

2020

World Theatre Day.

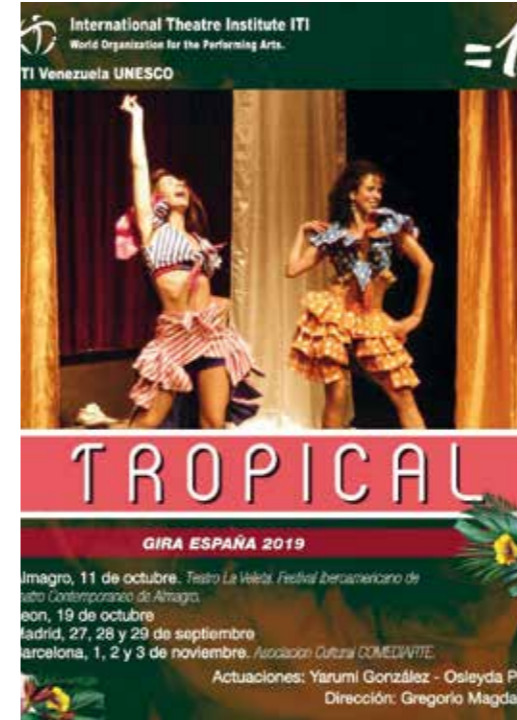
Year of the Covid-19 pandemic, celebration of World Theatre Day with the creation of the film *Ans Walking* over an Armpit, a theatrical monologue shot in its entirety with a cell phone, while we were confined to our homes. Because of the pandemic, the theater went into virtual mode to survive, a way to reinvent itself. A year like no other for the celebration of this day and that of dance. Devastating impact on the arts world - March 27.

2021

Activities – Centres

Venezuela Centre of ITI (The Americas)

183



World Theatre Day.

World Theatre Day celebrations in Venezuela with the Alianza Poetica Foundation. Translation of Helen Mirren's message into Castilian by Yahaira SALAZAR, President of Nuevo Centro ITI Venezuela. - March 27. <https://www.artezblai.com/mensaje-del-dia-mundial-del-teatro-2021-por-helen-mirren/>

2022

World Theatre Day.

In Venezuela still in confinement, the virtual replaces the theatrical scene by video, cinema and other platforms, for dance and music it was the same - March 27.

Development

The crisis situation does not allow us to advance in our programs. The basic needs are not covered for the majority of the population, which makes it difficult to concentrate our efforts. However, we believe that the motivation of parents to engage their children and teenagers in the theater workshops is a very positive point.

Self-supporting theater continues to be the solution to continue doing our work in the context of a community at risk. We would like to continue in this way.



Activities – Centres

Vietnam Centre of ITI (Asia/Pacific)

184



2017

1. On July 27th, 2017, the association and Vietnam Centre of ITI held a meeting and established a relationship with Dr Dany Yung, president of Hongkong Contemporary Culture Academy and the founder and co-artistic director of Icosahedron.
2. The Vietnam Stage Artists Association (VSAA) sent two delegates on behalf of the Vietnam Centre of ITI to take part in the 35th ITI World Congress in Spain in July 2017. Author Le Quy Duong, Vietnam stage artists association's member and deputy manager of the Diplomat department of VSAA, was elected to be a member of the International Festival Forum 2017-2020 Steering committee.
3. The Vietnam Theatre and Vietnam Performance Art Theatre co-operated with VSAA to host and organize performances for Nan Ning Theatrical Art Group and other representative artists who visited and performed in Vietnam from five China provinces from 27 October to 1 November. On this occasion, VSAA held a meeting with them.
4. Vietnam Stage Artists welcomed Artists and staff from China Theatre Association, visited and worked in Vietnam from December 12th to December 24th, 2017.

2018

1. The Vietnam National Drama Theatre, in collaboration with Theater Center Without Walls, hosts a workshop on performing arts in Vietnam in July 2018 in Hanoi.
2. Performing work, the "Five Transformations" (Ngu

bien) by Le Ngoc Theatre Troup.

- Performing work "Five Transformations" took part in "Art Speak for Peace" in May 2018 in the movement of "Not by Force but by Art" organized by Unesco and the Philippine Centre of ITI in Manila among the events of the 70th Anniversary of ITI.
3. In June 2018, the work also took part in the Three Palaces religious festival, which introduced and exhibited the Vietnamese mother god worshipping to Korean and Vietnamese who are living in Korea. The festival was organized by the Vietnamese Centre in Korea in coordination with Vietba Media and the Vietnam Stage artists associated with the support of the Vietnam Embassy in Korea. People artist Le Ngoc was gloried as the confidential artist who played an important role in popularizing oũ traditional culture into the world.
4. In July 2018, Le Ngoc Theatre Troup took part in Pohang Bada International Theatre Festival 2018 with a drama for children titled "Te cock", of which the author and director are Chua Soo Pong (Singapore).
5. From 30 July to 2 August 2018, Le Ngoc Theatre Troup will take part in a cultural event celebrating 45 years of relationship between Vietnam and Singapore with a drama for children, titled "The wedding of Mister Mouse's Daughter" scripted and directed by Dr Chua Soo Pong (Singapore) organized in Singapore.
6. In September 2018, Vietnam Tuong Theatre, Vietnam Puppet Theatre and Le Ngoc Theatre Troup will take part in The China -ASEAN Theatre Week, venue in Nanning, China.

Activities – Centres

Vietnam Centre of ITI (Asia/Pacific)

185



7. Under the Mistry of Culture, Sport and Tourism agreement and direction, the Department of International Cooperation appointed Vietnam Tuong Theatre, including ten performing artists, for the first time to participate in the Thai Lan International mask festival from 11 to 19 June. The advantage is that only in the Tuong art of Vietnam are the artists' faces painted, and they perform with vivid facial muscles, not like other nations' artists who use masks. Therefore, they left a special impression on Thailand's Culture ministry and Thai spectators. The delegation was formed by ten artists and led by People artist Huong Thom, The Vice director of Vietnam Tuong Theatre.
8. Organize a "Bunraku" performance of a Japanese puppet drama with the classic extraction from the drama "love of the grocer's daughter" on the occasion of 45 years relationship between Vietnam- Japan ceremony was introduced by The Japan Foundation in Ho Chi Minh City on 12 to 14 July and in Hanoi
9. In co-operating with The Japan Foundation to bring about "The boy Vania" by Chekhov to participate in the Japan Art festival and in the Vietnam Experimental Theatre International Festival 4th, 2019.
10. National Non-professional Tuong festival
11. Playright Luu Quang Vu seminar
12. National Professional Cai Luong performing art festival.
13. The 3rd Capital stage arts festival in October 2018, in Hanoi.
14. National Professional Theater Festival for Tuong, Bai Choi, and Dan ca
15. The 3rd National professional prestidigitation.

2019

1. Participating 2019 Asia Theater Director Workshop in Seoul, Korea, in April 2019. The production "Thi No Chi Pheo" of Le Ngoc Theatre will perform in this workshop.
2. The 3rd International Experimental Theatre Festival in Hanoi in October 2019. The festival gathers

- over ten international arts units and about 10 Vietnamese art units.
3. Holding Playwrights' Camps in Nha Trang (in the South of Vietnam), Dai Lai and Tam Dao (in the North of Vietnam).
4. Collaborating with the Performing Art Department (of the Ministry of Culture, Sport and Tourism) to organize Nationwide Tuong (Vietnamese Classical Opera) and Folklore Performing Art Festival; Nationwide Cheo (Vietnamese Folk Opera) Festival; International Circus Festival

2020

1. Organizing Playwrights Camps in Dai Lai (Northern Vietnam) and Da Lat (Central Vietnam);
2. Organizing The 4th Capital Theater Festival in Hanoi.
3. In collaboration with the Performing Art Department (of the Ministry of Culture, Sport and Tourism) to organize several festivals: Talent Contest for Tran Huu Trang Cai Luong artists; Talent Contest for Artists of Tuong (Vietnamese classical Opera) and Fork Singing and Drama; Nationwide Talent Contest for Cheo; Nationwide Talent Contest for Cai Luong Artists; Nationwide Contest Spoken Drama.

2021

1. Organizing Nha Trang Playwrights Camp (Southern Vietnam).
2. Organizing an online contest for artistic productions on the subject of Covid-19 fighting and prevention.
3. Hosting the "100th Anniversary of Vietnamese Spoken Drama (1921-2021).
4. In collaboration with state organizations, hold Nationwide Circus Talent Contest; Nationwide Spoken Drama Festival.

Activities – Centres

Vietnam Centre of ITI (Asia/Pacific)

186



2022

1. Organizing Tam Dao Playwrights Camp in May.
2. Opening an advanced stage directing course for young directors on September.
3. Organizing the 5th Capital Stage Festival on October.
4. Opening an advanced course for playwrights in Cuu Long River Delta (Southern Vietnam) in October 2022.
5. Opening the 5th International Experimental Theater Festival in Hanoi with the participation of 7 foreign and ten local theatre groups.
6. Collaborating with the Performing Art Department (Ministry of Sport, Culture and Tourism) to organize several Festival: Nationwide Spoken Drama Festival; Nationwide Tuong and Folk Theater Festival; Nationwide Cheo Theater Festival; Nationwide Circus Festival; Tran Huu Trang Cai Luong Talent Contest; International Circus Theater Festival.

Website: sankhau.com.vn

Submitted by the Vietnam Centre of ITI / the Vietnam Stage Artists Association (VSAA).

Activities – Centres

Zimbabwe Centre of ITI (Africa)

187



Major Accomplishments

1. Held an elective general meeting
2. Put together a roadmap of how the Centre is going to continue with the work that was done by the previous administration.
 - Identified areas of work for the Centre to focus on. They are four working areas which are knowledge production
 - Fostering collaboration
 - Professional development
 - Safeguarding Theatre in Zimbabwe.
3. Successfully opened a local bank account to receive subscriptions and donations.
4. Presented a Playwriting Masterclass led by Leonard Matsa from the 9 February to the 2 March via WhatsApp. The workshop had the participation of a diverse group of writers from different parts of the country. Participants have since received signed certificates for their participation.
5. Started Membership Drive.
6. Commemorated World Theatre Day by nominating emerging theatre maker Cadrick Msongelwa to be present at the Worldwide World Theatre Day celebrations.
7. Held a physical event in collaboration with Zimbabwe Theatre Academy and Zimbabwe Theatre Association, where the documentary, Footsteps was screened, followed by a discussion on theatre on 3 April 2022.
8. Made a presentation at World Theatre Day Celebrations organized by the National Arts Council of Zimbabwe on 29 March.
9. Took part in the National Arts Council Harare

- Province's Culture Month launch as co-organizers with local art associations and the NACZ. Engaged in a membership drive activity at the event on the 24 May.
10. Presented an International Dance Day online celebration with local dance groups, companies, individuals and National Arts Council Harare Province on the 7 May 2022.
11. Presented Acting Masterclasses for Professionals and High School Students led by John Pfumojena via WhatsApp and Zoom from 22 July to 17 August 2022.
12. Awarded the 9th Dell 'Arte, ITI-Zimbabwe African Scholarship to Mollyne Mpilo Mubatapasango, who started her studies at the Dell 'Arte International School of Physical Theatre in Blue Lake California, US, in October 2022.

Implementation Challenges

Staffing: The Centre hired a National Coordinator in August 2021, who then resigned in June 2022. It has been difficult to find a replacement as the incentives for taking on the job is not as lucrative. The Centre does not yet have funds to pay for a National Coordinator and is currently working on strategies to raise funds. In the meantime, the work of the National Coordinator has since been distributed amongst the Chair and Committee Members of the Executive Committee.

Physical Working Space-The Centre does not currently have a physical space to work from, so work and production meetings can only be done virtually.

Activities – Centres Zimbabwe Centre of ITI (Africa)

188



Impact Stories

Playwriting Masterclass: Participants from the workshop had a chance to further their understanding of playwriting and formed a foundation to further develop their plays in other play development platforms. Several gained a basic understanding of plays and playwriting, and their interest in theatre was further piqued.

Acting Masterclass: Participants gained better understanding of the international professional acting space.

Dell 'Arte-ITI Zimbabwe African Scholarship-A a good number of the recipients have come back to Zimbabwe to do projects locally and engage in collaborative theatre activities which benefit younger theatre makers. The current recipient is fully benefiting from the program and exploring other skills she needs to get a grasp of.

Events and programs held in collaboration with other organizations afforded us more insights into what is needed in the sector and unique ways we can engage with stakeholders.

Future Plans

1. Engage a Coordinator, and other staff complements in the next 6 months.
2. Continue with Membership Drive.
3. Implement Activities to complement Centre Roadmap.
4. Hold Centre AGM by April 2023.

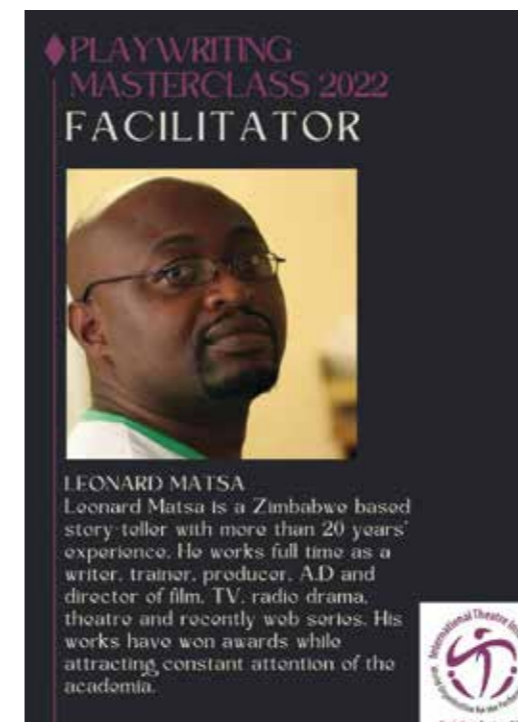
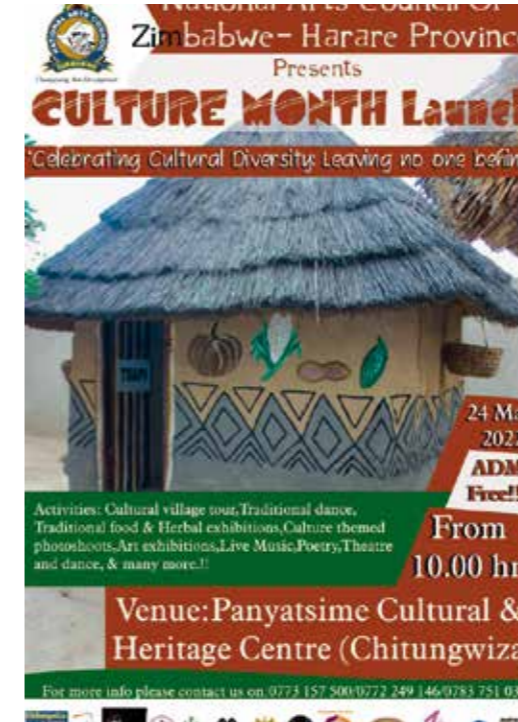
Facebook: <https://www.facebook.com/iti.zimbabwe>



Report submitted by Zaza Muchemwa, President of Zimbabwe Centre of ITI

Activities – Centres Zimbabwe Centre of ITI (Africa)

189



Activities 2017 – 2022 Regional Councils



Activities – Regional Councils



Comment by the DG

A Regional Council of ITI is a coordination point of National Centres within the International Theatre Institute for a given region of the world. Through its existence and work, it assists and strengthens ITI and helps to achieve ITI's goals in the region. The five regions that have an ITI Regional Council are; Africa, Arab States, Asia Pacific, Europe and the Americas.

As the restrictions of the Covid-19 pandemic did not allow the Councils to unite in person, there were only a few meetings in the last five years. All five Regional Councils met online for the preparation of the "General Assembly Special Edition" and participated in this six-day online event.

The African Regional Council and the European Regional Council are excellent examples of cooperating groups working together to pursue their goals. Both met onsite before the pandemic, and when this was no longer possible, online.

The next meeting of the Regional Councils is planned to happen during the Congress to join in with the initiative of "Reuniting for the Performing Arts and for Humanism".

Activities – Regional Councils

African Regional Council

192



2017-2022

The African Regional Council of the International Theatre Institute (CRAITI) began the year 2017 with the holding of its 6th ordinary session from June 2 to 4, 2017, in Ouagadougou. This regional session was elective and recorded the participation of several delegates from Algeria, Burkina Faso, Cameroon, Côte d'Ivoire, Ghana, Mali, Niger, Senegal, Sudan and Togo. In the evening, the board of the African Regional Council was renewed.

After Ouagadougou, the Africa Regional Council met in session on July 17, 2017 at the Recidencia Factory Hotel in Segovia, Spain, during the 35th Congress. Beyond information and resource mobilization issues, elections for the positions of Vice Presidents of Central and Southern Africa were held to complete the regional office. Twelve African countries were present at this meeting in Spain namely: Sudan with Ali MAHDI, Burkina Faso with Hamadou MANDE and Kira Claude GUINGANE, Ivory Coast with Ablas OUEDRAOGO, Uganda with Jessica KAAHWA, Ghana with Akosua ABDALLAH, Zimbabwe with Lloyd NYIKADZINO, Sierra Leone with Elvira MJ BOBSON-KAMARA, Morocco with Latefah AHRRARE, Algeria with Cheikh OKBAOUI, Togo with Julien MENSAH, Nigeria with Taiwo Afolabi and Egypt with Hazem SHEBL.

It should be noted that in the same year 2017, CRAITI was asked to be a Member of the Board of Directors of CERAV/Africa, a UNESCO category 2 center. This mandate was renewed in 2020 for three additional years. Represented by the Burkinabe ITI Center, CRAITI

has participated in all sessions of the CRAV/Africa Board of Directors from 2017 to 2022.

In 2018, on the sidelines of the 10th edition of the Abidjan Performing Arts Market held from March 10 to 17 in Côte d'Ivoire, the African Regional Council hosted the 148th session of the Executive Committee of the International Theatre Institute held in Abidjan on March 10, 2018 under the chairmanship of Mohamed Saif AL AFKHAM.

On this occasion, CRAITI also organized:

- The 8th Ordinary Session of the African Regional Council on the afternoons of 13 and 14 March 2018. It was during this session that the holding of the first edition of the emerging scenes in Ouagadougou, Burkina Faso was officially announced;
- A panel on the theme "Youth and Arts" held at the National Institute of Arts and Cultural Action (INSAAC). The inaugural communication of this panel was delivered by Dr. Prosper COMPAORE from Burkina Faso who made a brilliant introduction of the theme. He was followed by Dr. Hamadou MANDE who spoke to the audience on the theme of "Accessibility to training and artistic practice for youth in Africa". Dr. Yacine OUNI from Tunisia developed the theme: "Migration and the promotion of African Arts: the case of Tunisia". Another panelist to intervene was Mr. Idrissa ZOROM who spoke on : "Public policies and the promotion of Arts in Africa as sources of endogenous development". Finally, Mr. Vincent KOALA, the last speaker, spoke about "Conditions

Activities – Regional Councils

African Regional Council

193



for a real promotion of African youth and its conscious and assumed openness to the rest of the world". This panel was moderated by Professor Lupwishi MBUYAMBA, Executive Director of the Observatory of Cultural Policies in Africa (OCPA) and Mr. Frederic JACQUEMIN, Director General of AFRALIA Belgium;

- A round table on the theme: "The Market of the Performing Arts in the World". This round table was attended by eminent speakers such as Prof. Lupwishi MBUYAMBA of OCPA, Ali MADHI NOURI, Mohamed Al Saif AL AFKHAM, World President of ITI, Hamadou MANDE, World Vice President of ITI for Africa and Michel SABA, General Delegate of the Regional Center for the Performing Arts in Africa (CERAV/Africa), partner of CRAITI.

Present at the Abidjan meeting were Ablas OUEDRAOGO from Côte d'Ivoire, Akosua ABDALLAH from Ghana, Yacine OUMI from Tunisia, Julien MENSAH from Togo, Kira Claude GUINGANE, Modeste Wendyam COMPAORE and Dr Hamadou MANDE all from Burkina Faso, Yvon LEWA-LET MANDAH from Congo Brazzaville and Latefah AHRRARE from Morocco.

After MASA in Côte d'Ivoire, CRAITI met again in Burkina Faso to celebrate the 70th anniversary of the Mother Institution around the project "Emerging Scenes in Africa" initiated by the Burkinabè center of ITI. This was from September 22 to 30, 2018. During this event, the Africa Regional Council of the International Theatre Institute held its 9th session on 28 September



2018. Attended this meeting: Dr. Hamadou MANDE from Burkina Faso, Ablas OUEDRAOGO from Côte d'Ivoire, Ali Mahdi NOURI from Sudan, Julien MENSAH from Togo, Akosua ABDALLAH from Ghana, Pr Emmanuel S. DANDURA from Nigeria, Jessika KAAHWA from Uganda, Cheick Amadou KOTONDI from Niger, Mahamane DIARRA from Mali, Kira Claude GUINGANE from Burkina Faso and Maria MANJATE from Mozambique (Observer).

The Emerging Scenes in Africa 2018

This edition received more than 400 applications out of which a hundred candidates are selected for the following workshops:

- Social Networks ;
- Scenography and Performing Arts;
- Production Process and Performance Technology;
- Multidimensional Stage Creations;
- Visual and Visual Arts;
- Architecture of the body (an approach to acting);
- Dance and Choreographic Creation;
- Physical Theatre;
- Financing of cultural projects;
- Light creation.

This project was financially supported by the General Secretariat and the Executive Council of the ITI with 45% of the total budget.

At the end of this edition, which was a real success, it was decided, at the request of the President of the Regional Council, to make the project "Emerging Scenes in Africa" a perennial activity to be held every two years in an African country chosen after a call for applications.

Activities – Regional Councils

African Regional Council

194



The following session took place on the sidelines of the celebration of the 70th anniversary of the ITI in Haifan, China, on November 25, 2018 at the cafeteria of Haifan University with the presence of Vangvar DORSOUMA from Chad, Lloyd NYIKADZINO from Zimbabwe, Mbato RAVALOSON from Madagascar, Ablas OUEDRAOGO from Côte d'Ivoire, President of the African Regional Council, Jessica KAAHWA from Uganda, Hamadou MANDE from Burkina Faso and the two secretaries Akosua ABDALLAH from Ghana and Julien MENSAH from Togo.

This session focused on the terms of reference of the call for applications for the second edition of Emerging Scenes in Africa. It was also an opportunity to welcome Mr. Mbato RAVALOSON president of the new ITI center of Madagascar.

In 2019, after the selection of the center of Ghana for the organization of the second edition of the Emerging Scenes in Africa, a preparatory mission was carried out in Accra from May 1 to 4, 2019 with the participation of the president of CRAITI, the Vice President Africa of the World Executive Council and the president of the center of Ghana. During the mission, the delegation was able to meet with administrative, political and cultural authorities and visit venues (meeting and training rooms, auditoriums, accommodation and catering facilities). Unfortunately, the occurrence of the corona virus pandemic has compromised the chances of holding the 2nd edition of the Emerging Scenes in 2019 and the following two years.

In the same year, CRAITI participated in the 2019 edition of the Festival International de Théâtre et de Marionnettes de Ouagadougou (FITMO), organized from October 28 to November 2, 2019. This edition marked the 30th anniversary of the event in Ouagadougou.

The ITI African Regional Council met in Zoom on October 13, 2020 with the participation of the ITI Director General, Tobias BIANCONE, the ITI Deputy Director General, CHEN Zhongwen, the Vice President Africa, Hamadou MANDE from Burkina Faso, the President of the Africa Regional Council Ablas OUEDRAOGO from Ivory Coast, the Vice President of Central Africa Vangdar DORSOUMA from Chad ; and, the two Secretaries General Akosua ABDALLAH from Ghana and Julien MENSAH from Togo.

During the meeting, there was a fluctuating exchange of ideas that resurrected the hope that Covid-19 had compromised.

Chen Zhongwen asked the African Centers to fill in and send the survey form regarding the situation of the Covid-19 pandemic. The return of this form will allow the General Secretariat to organize an international artistic solidarity chain.

We had also exchanged on the reprogramming of the second edition of the Emerging Scenes in Africa which was to take place from 17 to 28 September 2020 in Accra. A program cancelled because of the closure of borders and difficulties in mobilizing the resources necessary for its organization.

Activities – Regional Councils

African Regional Council

195



The call for applications from participants in this event had already collected, at this date, 206 applications including those of countries such as Italy, North Macedonia, Canada.

After this Zoom meeting, the Regional Council participated in the special edition of the ITI online General Assembly on December 15, 2020.

In 2021, despite the persistence of Covid-19, a General Assembly was held in Ouagadougou on the sidelines of FITMO 2021. It is during this meeting that the dates of "Emerging Scenes in Africa 2" were fixed from 23 to 30 September 2022.

In the same year 2021 the African Regional Council co-organized with the Ivorian center; meetings-debates at the Office of Arts and Communication (BAC) in Abidjan with all the artists of Côte d'Ivoire.

Apart from other meetings Zoom, we had the chance to finally hold the second edition of Emerging Scenes in Africa from 25 to 30 September 2022. An edition that recorded 75 participants with 20 experts who added to the organizing team to make a total of 110 people.

From 2017 to 2022, the African Regional Council has had an active life despite the pandemic and low financial resources.

Current Board composition of the African Regional Council

- President: Ablas OUEDRAOGO from Côte d'Ivoire
- Vice President (East Africa Zone) : Jessica KAHWAA from Uganda
- Vice President (North Africa Zone): Hadji Mouhand AZEDINE from Algeria
- Vice President (South Africa Zone) : Lloyd NYIKADZINO from Zimbabwe
- Vice President (Central Africa Zone) : Vangdar DORSUMA
- General Secretaries: Julien MENSAH from Togo (French-speaking) and Akosua ABDALLAH from Ghana (English-speaking).

Activities – Regional Councils

European Regional Council

196



Activities 2017

Implementation of the 2nd Meeting of ITI European Regional Council in Segovia, Spain

Within the frame of the 35th World Congress of ITI in Segovia, the second European Regional Council was held. Fabio Tolledi (President of ITI Italy) was elected as Vice-President of ITI for Europe. The participants in ERC represented the following ITI Centres: Italy, Germany, Estonia, Finland, Croatia, Spain, Georgia, Austria, Slovenia, Serbia, Sweden, Netherlands, North Macedonia, Switzerland, Hungary, Belgium, Greece, Cyprus, and Russia.

Implementation of the 3rd Meeting of ITI European Regional Council in Rome, Italy

On 16 and 17 December 2017, in Rome, during the Premio Europa per il Teatro, ITI Italian Centre organised the 3rd European Council of ITI with the participation of the majority of European Centres of ITI. In the meeting, all the participants presented their activities and exchanged ideas that included all the aspects of theatrical life, like festivals, education, and translation. In this meeting, 25 countries participated, and for the first time in the European Regional Council, the Centres from Armenia, Slovakia, Romania, Poland, France, and Belgium Flanders.

The Centres that participated were: Belgium, Wallonia, Croatia, Greece, Estonia, Germany, Latvia, Italy, Armenia, Israel, Hungary, Slovakia, Slovenia, Switzerland, Russia, Georgia, Romania, Sweden, Cyprus, Spain, Austria, United Kingdom, Poland, France, Belgium Flanders.

Activities 2018

Implementation of the 4th Meeting of ITI European Regional Council in Bucharest, Romania

On 27 and 28 October 2018, the 4th meeting of the ITI European Council was held in Bucharest, made in collaboration with ITI Romanian Centre, UNITER and ITI Italian Centre. The programme included overviews of the Centres' activities, peer-to-peer meetings and exchanges, open discussions on cultural policies, and European networking.

In the meeting, the participants were 26 from the following countries: North Macedonia, Switzerland, Hungary, United Kingdom, Greece, Estonia, Finland, Kosovo, Austria, Croatia, Czech Republic, Russia, Germany, Romania, Italy, Israel, Spain, and France.

Activities 2019

Implementation of the 5th Meeting of ITI European Regional Council in Maribor, Slovenia

At Maribor in Slovenia from 19 to 21 October 2019, ITI 5th European Council was held. The activities of the session were organised within Maribor Theatre Festival at Slovene National Theatre Maribor, in collaboration with ITI Slovenian Centre and ITI Italian Centre. The participants discussed the activities of each Centre, initiatives, new projects, and organisation of the European Council's future work.

The participants involved were in total 34 and were from the Centres of Italy, Slovenia, North Macedonia, Montenegro, Israel, Armenia, Germany, Croatia,

Activities – Regional Councils

European Regional Council

197

Switzerland, Kosovo, Sweden, United Kingdom, Spain, Hungary, Estonia, France, Austria, Czech Republic, Latvia, Slovakia.

Activities 2020

Implementation of the 6th Meeting of ITI European Regional Council (online)

The pandemic of Covid -19 forced us to make the ERC online. The 6th Meeting of the ITI European Regional Council was held online within the frame of the General Assembly of ITI in December 2020. 24 European Centres participated.

Activities 2021

Implementation of the ITI European Regional Council (online)

During the pandemic times, a Zoom Meeting of ITI ERC was organised by ITI Italy in collaboration with ITI DG. 35 participants from ITI European Centres and ITI DG took part in it. In such a dramatic moment, all the participants agreed on the need for a global effort to support artists in order to continue to create, to be together, to survive, setting common future strategies.

Activities 2022

Implementation of the 7th Meeting of ITI European Regional Council

The 7th edition of the European Regional Council was organised online by ITI Italy with the participation of the majority of European Centres on 22nd May 2022. In the online meeting, 18 Centres participated. The participants were from Armenia, Croatia, Czech Republic, Estonia, Finland, France, Georgia, Germany, Hungary, Italy, Montenegro, North Macedonia, Slovakia, Slovenia, Spain, Sweden, Switzerland, United Kingdom.

Summary 2017-2022

All the Meetings of the European Regional Council were coordinated by ITI Vice-President for Europe Fabio Tolledi. Over these years, the collaborations between the European Centres increased markedly. The European Regional Council Reunions gave the opportunity to increase mutual knowledge and exchanges. Continuity was ensured with online Meetings even during the time of the pandemic when all the sectors of performing arts were hit hard, and mobility was prevented. A Facebook page for the group is also available.

Facebook: European Regional Council

Report submitted by Fabio Tolledi, ITI Vice-President for Europe





Activities – Committees, Forums, Networks, Groups



Activities 2017 – 2022
Committees, Forums, Networks, Groups

Comment by the DG

An ITI Committee, also named a Forum or Network, dedicates its international work to one particular subject. Each Committee consists of ITI members that intend to create short to long-term projects which relate to issues within their subject's dedicated field. The members of a Committee consist of experts that are knowledgeable in that particular field of the performing arts. Said members select the projects that they want to pursue so that the desired results are achieved. Each member of a Committee, Forum or Group is delegated to the Committee by his or her Centre.

Committees, Forums and Networks are a key structure that enables ITI members to work on an international scale. The Committees can be considered the cross-beams in the architecture of ITI.

Experience shows that a Committee with a dedicated board that focusses on projects that are needed and wanted in the field they are working in get the best results.

It is obvious that the Committees of ITI strongly suffered from the Covid-19 restrictions that were imposed on them in their country. Planned activities were not possible; meetings and travel were not allowed. Most of the Committees organized Zoom meetings in which topics could be discussed or work could be presented. I am convinced that during the 36th ITI World Congress, the Committees, Forums and Networks can not only reunite but also plan future activities that are of benefit to ITI and the performing arts.

Activities – Artistic Entities International Festival Forum IFF

200



The International Festival Forum - IFF has played a vital role in creating and producing many international performing arts and cultural festivals in Southeast Asia. The vision of IFF is to promote and extend the reputation of ITI worldwide, especially in the Asia Pacific, using performing art festivals as a unique methodology to build a cultural bridge between theatre artists from different corners of the world to exchange professional knowledge and skills, to share practical experience and together to create new ideas and making international collaborative performances.

The IFF has, directly and indirectly, supported and organized the following festivals:

- Danang International Fireworks and Performances Festival (2017)
- International Heritage Festival (2018)
- Asia Pacific Bond - Theatre School Festival - APB (2019)
- International Experimental Theatre Festival (2020)
- International Poetry Performance Festival (2022)

Future Plans

IFF would like very much to proudly announce and invite you and your organization to participate in the IFF WORLD PEACE FESTIVAL, which will be hosted by Phan Thiết City Council in Vietnam in September - October 2023. The World Peace Festival will have five programs including Performance - Education - Arts - Culture - Environment.

We look forward to welcoming you.

Board Members / Members

LE QUY Duong, President, Vietnam
 Hazem SHEBL, Vice-President, Egypt
 GIM Changwa, Vice-President, South Korea
 Dušana TODORVIĆ, General Secretary, Serbia

*Report submitted by LE QUY Duong, President of IFF,
 daodienlequyduong@gmail.com*

Activities – Artistic Entities International Festival Forum IFF

201



Activities – Artistic Entities

International Monodrama Forum IMF

202



Members of the International Monodrama Forum (IMF) have continued to organize monodrama festivals to promote and celebrate monodrama as a financially viable yet innovative and entertaining form of theatre. Monodrama festivals are held as independent festivals solely dedicated to the promotion and celebration of monodrama or an integral part of larger theatre festivals.

Fujairah International Monodrama Festival

The event is held under the patronage of the HH Sheikh Hamad bin Mohamed Al-Sharqi, Ruler of Fujairah and Member of the Supreme Council of the UAE. The Fujairah International Monodrama Festival was founded by Mohamed Saif Al-Afkham (President of ITI worldwide) and Mohamed Saeed Al-Dhanhani (Emir of Fujairah) and has developed into the world's most prestigious festival for monodrama; since two editions, it is part of the Fujairah International Arts Festival.

The 7th edition of the Fujairah International Monodrama Festival was held from 14-23 February 2018, with various monodrama performances along with other activities as part of the Fujairah International Arts Festival.

The 8th edition of the Fujairah International Monodrama Festival was held from 20-28 February 2020 in Dibba and Fujairah city with an amazing opening ceremony, followed by local and international monodramas, music, and arts events from all over the world. The festival is the mega festival where most monodrama artists gather together to celebrate and

promote monodrama; the IMF meeting was held during the festival in 2020.

Saint Muse International Theater Festival

This bi-annual festival is organized under 5 categories/genres, and 'MonoDays' is an integral part of the festival and a space to celebrate monodrama. The festival is a competitive festival that awards the best director, best actor, best actress, and best scenographer. The festival aims to create a platform for theatre artists to collaborate and grow professionally and provide opportunities to learn from each other and establish long-lasting friendships under the umbrella of theatre. The festival director is Sarantuya Sambuu, president of Saint Muse Academy, and the Mono Days sub-festival is managed by Boloroo Nayanbaatar, vice president of IMF of ITI.

The 14th edition of the festival was held between 5-13 May 2018, with selected monodrama performances from Buryatia, Ukraine, and Mongolia and a guest jury from Hong Kong, Kosovo and Russia.

The 15th edition was held between 24-31 August 2020 online. Due to the Covid-19 situation and restrictions, the organizers were forced to find nontraditional ways and try all possible means to keep the theatre artists inspired and lift the spirits of the artistic community. While physical presence was a challenge, online presence meant more participation from around the world, that is the festival invited guest jury from Sweden, Greece, Slovenia, Switzerland, Hong Kong, and Russia, as well as selected monodramas from Buryatia, Germany, Italy, UAE, Ukraine, and Mongolia.

Activities – Artistic Entities

International Monodrama Forum IMF

203



The 16th edition of the festival was a hybrid form that allowed both online and on-site participation. The festival was held between 4-11 May 2022 with selected monodrama plays from India, Italy, Sri Lanka, Buryatia, and Mongolia and guest jury members from Slovenia, Japan, and Greece.

MonoAKT Monodrama International Festival

This annual festival is a competitive festival that aims to visit and recognition of artists, participants, guests and international theatre troupes with the history, culture, heritage, and monuments of cultural institutions different from the host country. Besides that, the official program „MonoAKT“ festival offers seminars, workshops theatre (workshop), various theatre lectures, theatre conferences, press conferences, etc.

The festival MonoAKT has three sections: „MonoAKT“, a monodrama festival main section of performances, „MonoStrip“, mono performances without texts for young actors and students; and the non-competitive section „MonoAKT+“ presenting guest performances. The festival is organized by Theatrical Movie House AKT and supported by the Ministry of Culture of Kosovo and the Municipality of Peja. The festival director and founder of the festival is actor and director Mentor Zymerberaj. Festival MonoAKT has the Executive Artistic Board and organizational staff. The festival MonoAKT is in Partnership at the same time in the Theatre Research Institute (ITI).

IX edition was held between 15-21 June 2017 in Peja, Kosovo, with selected performances from Italy, Bosnia, Poland, Croatia, the USA, and Kosovo. Special guests were invited, including the director of the International Festivals Nationwide, the International Association of Monodrama and representatives of ITI-UNESCO and IMF.

X edition was held between 16-21 June 2018, with selected performances from Mongolia, Israel, Russia, Romania, and Kosovo.

XI edition was held between 22-27 June 2019, with selected performances from France, Croatia, Azerbaijan, North Macedonia, and Kosovo.

The festival is normally held in June; however, due to the Covid-19 pandemic spread and preventative measures, it was moved to later dates. Thus, the XII edition was held between 23-29 October 2020 with selected performances from Bulgaria, Croatia, Montenegro and Kosovo.

The 13th edition was held between 2-8 October 2021 under the specific conditions respecting necessary measures for Covid-19. Participants have come from Romania, Croatia, Bulgaria, North Macedonia, and Kosovo.

Vidlunnya International Festival of Monoperformances

This annual festival awards diplomas in different nominations according to the experts' decisions. The festival continued to take place between Congresses. The president and artistic director of the festival are Nina Mazur.

During pandemic restrictions and because of the situation in Ukraine, the last two festivals took place online.

The 23rd edition of "Vidlunnya" was held between 23-30 April 2021 online on the YouTube channel of Khmelnytsky mono theatre "Kut". Eight performances were presented by actors from Ukraine, Bulgaria, Estonia, Moldova, Germany, Armenia, and Belarus.

The 24th edition of "Vidlunnya" was held between 20-26 June 2022 online on the YouTube channel of Khmelnytsky mono theatre "Kut". Seven performances were presented by actors from Ukraine, Romania, Georgia, Germany, Lithuania, and Armenia.

Astspindys" International Monoperformances Festival in "Astspindys" (Lithuania)

The XVII edition of the festival was organized by the festival director Marija Tanana between 5-8 October 2022, with participants from 5 countries presenting 14 performances. The festival is a competitive festival, and the jury has awarded the Grand Prix to the performance of Peter Brajerčik (Slovakia), „Moral insanity“.

Activities – Artistic Entities

International Monodrama Forum IMF

204



Other monodrama festivals organized by the members

- The 18th edition of the Albomono International Monodrama Festival was held in Korçe, Albania.
- The 7th edition of the International Kuwaitian Festival is organized by Mr Jamal Ibrahim Al lahu with numerous guests and awards.

During the Fujairah International Monodrama Festival held in February 2020, members of the IMF had a meeting to share information on different activities and discuss ideas for possible collaborations and projects as a forum. The meeting was concluded with the following suggestions:

1. Exchange emails and maybe do a newsletter email for every new performance or every two months, or every month. Some festivals are annual, and some are biannual. Creating a newsletter for monodrama performances might be what we need. The name for the newsletter can be suggested through emails.
2. Be always active together and talk about our festivals and promote if there are new festivals. We need to extend the network and welcome new festivals. This network of monodrama festivals can be as large big as we want.
3. Promote monodrama and keep the in-depth discussion going on amongst ourselves and have well-thought ideas of what we want as a forum before the next ITI World Congress.

However, soon after the unexpected situation of Covid-19 hit all the countries around the world and with some restrictions and difficulties, however, it does not limit us from turning technology advances in our favour and coming up with new ideas and try experimenting with them to expand our network of theatre artists in love with monodrama. Here are some projects and activities planned.

"Mono Month", a month-long celebration of monodrama in Mongolia, is initiated by ITI-Mongolia and is organized by Bee Theater Mongolia. The celebration includes activities of various workshops and masterclasses on writing, directing, and acting



monodrama, creation of new productions, and promoting international collaboration in creating monodrama, as well as organizing talks and discussions among the public to contribute towards theatre education. The 1st edition of "Mono Month" will be organized in October 2022 and hopes to expand through collaborations with IMF members and ITI centres.

International Monodrama Day – a proposal to have a special day dedicated to monodrama to be celebrated every year.

Existing and new monodrama festivals – Share information and call for participation in the existing monodrama festivals to strengthen the network and encourage meaningful discussions to promote monodrama. The European Capitals of Culture (ECOC) initiative is designed to highlight the richness and diversity of cultures in Europe. In 2022, there are 3 European Capital of Culture: Esch, Kaunas, and Novi Sad. This initiative may provide a possibility to build a pathway and establish new monodrama festivals for the next coming European Capital of Culture.

Facebook: <https://www.facebook.com/groups/282690435104833/>

Report submitted by Boloroo NAYANBAATAR, Vice-President of IMF

Activities – Artistic Entities

International Playwrights' Forum IPF

205



2017–2022

Office Bearers

Prof. Gad Kaynar-Kissinger, President (Israel); Ursula Werdenberg, General Secretary (Switzerland); Vice-Presidents: Dr. Gim Chang-hwa (South Korea); Staša Milhečič (Slovenia); Rathna Pushpa Kumari (Sri Lanka)

Board Members

August Melody Andong (Philippines), Prof. Anton Juan (Philippines), Tatjana Ažman (Slovenia), Jason Boko (Croatia), Richard Crane (UK), Boaz Gaon (Israel), Lia Karavia (Greece), Giorgos Neophytou, (Cyprus), Heikki Kujanpää (Finland), Talia Pura (USA), Dag Thelander (Sweden), Magdalena Zira (Cyprus), Constantina Ziropoulou (Greece), Andrea Zagorski (Germany), Marcio Souza, (Brazil), Shen Daniel Liang, (China), Abdus Selim (Bangladesh)

IPF Members

Prof. Satish Alekar (India), Malou Jacob (Philippines), Fray Paolo Casuaro (Philippines), Janice Sze-Wan Poon (Hong Kong), Dr. Vijay Padaki (India), Mirka Potuckova (Czech Republic), Prof. Abhi Subedi (Nepal), Dorothy Cunningham (Jamaica), Natasha Kurteva (Bulgaria), Anna Lakos (Hungary), Hrafnhildur Hagalin (Iceland), Nick Yu (China), David Alberto (Mexico), Alice Hubbal (Belgium), Claire Pamment (Pakistan), Kim Yaged (USA), Ulla Alasjarvi (Italy)

New IPF Members since 2017

Sadhana Ahmed (Bangladesh), Yvon Lewa-Let Mandah (Congo Republic), Sang Rhee Jae (South Korea), Priyanthi Waijyanthimala (Sri Lanka), Dr. Ajay

Joshi (India), Vladislava Fekete (Slovakia), Gherardo Vitali Rosati (Italy), Armit Zarka (Israel), Marijana Verhoef (Germany), Jeffrey Stanley (USA), Saeed Reza Khoshshans (Iran), Atsushi Kakumoto (Japan), Erez Majerantz (Israel), Prof. Paulo Ricardo Berton (Brazil), Dr. Ivanka Apostolova (North Macedonia), Sumantra Chattopadhyay (India), Motti Lerner (Israel)

Honorary Members

Tobias Biancone (Switzerland, Former President of IPF), Prof. Satish Alekar (India, Former President of IPF), Christakis Georgiou (Cyprus, Former President of IPF), Prof. Abhi Subedi (Nepal), Arnold Wesker (UK, Former President, 1932-2016), Ólafur Haukur Símonarson (Iceland).

IPF contact person in the Executive Council: Vanarese Vidyandhee (India)

PART ONE

(General information about the entire activities)

2017

September

IPF attends the 35th ITI World Congress in Segovia:

- IPF Board Meeting.
- Staged Readings of the winners of the IPF "International 10 Minutes Plays" Competition, "The Stage is our Nature."

2018

February

Long-term project: IPF Dramaturgy Exchange Program (since 2012) and Kuris Theatre Festival, 21-

Activities – Artistic Entities

International Playwrights' Forum IPF

206



24 February, "Dramaturgy and Playwriting/ Acting" Workshop at University of St. La Salle, Bacolod, Philippines.

Among other Philippines instructors are the following IPF Facilitators: Talia Pura (USA), Gim Yena (Korea), Ursula Werdenberg (Switzerland), Anton Juan (Philippines) Organizers from the IPF/ITI Philippines: August Melody Andong and Tanya Lopez (More information about the workshops in the report of the Philippines Centre of ITI).

March

IPF Dramatic Arts Workshop: Performing Words

21-28 March, at the Cultural Centre in Colombo, Sri Lanka, with the instructors Talia Pura (USA), Ursula Werdenberg (Switzerland), Ulrike Syha (Germany) Presentation of the results at the World Theatre Day Program 2018

Sri Lanka Head Organizer: Rathna Pushpa Kumari (IPF Vice-President)

World Theater Day event / Theater Workshop conducted by IPF of ITI, National Theatre Institute in Sri Lanka (Cooperating Member of ITI), Institute of Sinhala Culture

(More information about the workshops and activities in Sri Lanka 2017 and 2018 you will find with the links at the end of the report).

Facebook link of National Theatre Institute of Sri Lanka www.facebook.com/ntisl.org?mibextid=ZbWKwL

September

IPF Board Meeting

during the Analogio Festival 2018, Athens

"The Politics & Poetics of Contemporary Theatre" 21-27 September

IPF is invited by Festival Director Sissy Papatthanassiou Workshops conducted by IPF members:

- "Evaluating a new play as a theatrical text". An Evaluation Dramaturgy/ Direction Master Class" by Prof. Gad Kaynar-Kissinger
- Round Table "On Translation, Evaluation and Direction of a New Play" with IPF members and guests



- Masterclass presentation of the Israeli play "Seven days" by Shlomi Moskowitz with two Greek directors, Anastasea Kumidou and Despoina Gatzou, and Israeli director Gad Kaynar-Kissinger (Further information in the report of the Israeli Centre of ITI)

October

Asia Playwrights' Festival (yearly edition)

Rhee Jaesang, IPF Member, is a theatre director and playwright from South Korea. Since 2018 he has been the head and artistic director of the Asia Playwrights' Festival in Incheon, South Korea. The adviser is Kim Chang-hwa (IPF Vice-President).

Among many entries worldwide, six to eight plays are selected in each edition.

The plays are presented as stage readings in Korean and published in English as a yearly book edition.

Within IPF, there are five members who have been selected with a play to attend the festival in Korea:

2018 Saeed Reza Khoshshans, Iran: „Requiem for Mademoiselle Carmot"

2019 Anton Juan, Philippines: „ Tukool Tukool!"

2020 no edition due to Corona epidemic

2021 Ursula Werdenberg, Switzerland: „The Birthing Trial" (based on Linda Stibler's novel) online/hybrid edition

2022: Paulo Ricardo Berton: Brazil: "This is a country that goes forward ", online/hybrid edition

About APF 2018-2022 (Asia Playwrights Festival)

(More detailed information in the report of the ITI Centre of the Republic of Korea.)

Repertory Theatre

www.facebook.com/theatermir

www.facebook.com/groups/273220386033565/

Asia Theater Circle

www.facebook.com/asistheatercircle

Activities – Artistic Entities

International Playwrights' Forum IPF

207



2019

February

Long-term project: IPF Dramaturgy Exchange Program

and Kuris Theatre Festival, 21-28 February, at the University of St. La Salle, Bacolod, Philippines. With national Philippines Workshops instructors, IPF facilitator Anton Juan, Philippines, who replaced Ursula Werdenberg

Organizers from the IPF/ITI Philippines: August Melody Andong, Tanya Lopez

(More information about the workshops in the report of the Philippines Centre of ITI).

September

IPF Board Meeting

during the Analogio Festival 2019, Athens, „In Memory We Trust", 21 - 27 September

Invited by Festival Director Sissy Papatthanassiou

Workshop at the School of Philosophy, National Kapodistrian University of Athens:

"Relocating Antigone" is a tryout workshop on translation, scenic adaptation and stage direction of Ancient Greek Drama today, 21- 26 September.

Three open master classes for acting students with Matthias Gehrt (German Centre of ITI), Yagil Eliraz (Israel/USA), and Giorgos Zamboulakis (Greece) under the direction and participation of Prof. Gad Kaynar-Kissinger (Israel)

Staged Reading in Greek "The Birthing Trial" (based on Linda Stibler's novel)

by Ursula Werdenberg, Greek Translation: Smaro Kotsia at the Karolos Koun Theatre in Athens.

2020

Due to the Corona Pandemic, most international activities are online or in a hybrid form.

February

IPF Dramaturgy Exchange Program

at the University of St. La Salle, Bacolod, Philippines, with instructors from the Philippines, no international instructors due to the pandemic.

(More information about the workshops in the report of the Philippines Centre of ITI).

February

Olympus Festival

Kosovel Hall at Cankarjev Dom, Ljubljana, the main cultural Centre in Slovenia

"Ancient Greek Drama and its Reception in Modern Greece" Lecture by Dr. Constantina Ziropoulou, Ass. Professor of Theatre Studies (IPF Member), University of Patras, Greece.

The main idea of the Olympus Festival is to raise awareness of Ancient Greek Science and Technology. Organizer: Staša Milhečič, IPF Member, Slovenian Centre of ITI

(More information in the report of the Slovenian Centre of ITI).

December

Launching of the GloWplayforum (Global Women's online Play reading and Forum),

University of St. La Salle, Bacolod, Philippines,

A recent project implemented in December with the theme „Women's Art and Story in Battling Violence and Pandemic". Head Organizer: August Melody Andong (IPF Member)

(More information about the workshops in the report of the Philippines Centre of ITI).

December

ITI General Assembly Special Edition online

10-15 December 2020

IPF attended and presented a report about its activities.

2021

February

Online Lectures and Webinar IPF Dramaturgy Exchange Program

at University of St. La Salle, Bacolod, Philippines, 17 February

10th Dramaturgy Caravan & Educational Exchange Program Live Round Table Discussion

with: August Melody Andong, Moderator, (Philippines) "Introduction to the Roundtable Discussion and Mechanics of the session.," Talia Pura (USA), "Basics

Activities – Artistic Entities International Playwrights' Forum IPF

208



of Playwriting"; Jasen Boko (Croatia), "Role of the Dramaturg in Contemporary Western Theatre"; Ursula Werdenberg (Switzerland), "New Forms of Dramaturgy – Postdramatic Theatre"; Andrea Zagorski (Germany), "Contemporary German Drama and Drama translation"; Dag Thelander (Sweden): "The Wizard of Chicago – A Contemporary Perspective on the Classical Musical"; Prof. Anton Juan (Philippines), Reaction to the Discussions; Tobias Biancone, Director General ITI, Guest. At the end open discussion with the panel participants and students.

Dramaturgy Workshops and Kuris Festival in the Philippines

(More information about the workshops in the report of the Philippines Centre of ITI).

March GloWplayforum in the Philippines

Episode 2 - will focus on indigenous writers - conducted in celebration of Women's Month and World Theatre Day

(More information about the workshops in the report of the Philippines Centre of ITI).

March IPF Board Meeting

6 March on Zoom online

October Asia Playwrights' Festival online /hybrid form

(More information in the report of the ITI Centre of the

Republic of Korea.)

November 51. Week of Slovenian Drama Festival

Preseren Theatre Kranj, Slovenija, 11 November

Creators of Change: Women Playwrights during the Covid-19 Epidemic

Round table (Zoom Event, Streamed Online)

The new contexts of women artists around the world were discussed in an open dialogue: with Simona Hamer (Slovenia), August Melody Andong (President of Women Playwrights International, Philippines), Rosemary Johns (Vice-President of Women Playwrights International, Australia), Ximena Carrera (Chile), Dessa Quesada-Palm (Philippines), Melodie Reynolds-Diarra (Australia), Elnaz Sheshgelani (Iran/Australia)

Moderator: Tatjana Ažman (Slovenian Centre of ITI)

Collaboration of Slovenian Centre ITI, International Playwrights' Forum ITI, WPI and Week of Slovenian Drama Festival

(More information in the report of the Slovenian Centre of ITI).

2022 March

52. Week of Slovenian Drama Festival

Preseren Theatre Kranj, Slovenija, 31 March
Reading Cankar Round table (Zoom Event, Streamed Online)

Ivan Cankar, the „undiscovered Central European Ibsen“, first time promoted abroad in English translation. With Jure Gantar (Dalhousie University, Halifax, Canada), Andreja Kovač (artistic director, Crane Creations Theatre Company, Mississauga, Canada), Vijay Padaki (Bangalore Little Theatre Foundation, Bangalore, India) and Kay Brattan (artistic director, Little Lion Theatre, London, UK). Moderator: Tatjana Ažman (Slovenian Centre of ITI)

Collaboration of Slovenian Centre ITI, International Playwrights' Forum ITI, Crane Creations Theatre Company (Canada) and Week of Slovenian Drama Festival

(More information in the report of the Slovenian Centre of ITI).

This workshop inspired the idea that the IPF is going to pursue in the next year: to challenge the IPF members and others to promote their national (or most appreciated) playwright, unknown abroad, through a symposium, a reading, a performance, performance art etc., on an exchange basis with the other members.

Activities – Artistic Entities International Playwrights' Forum IPF

209

PART TWO

Due to limited space in this IPF report you will find an elaborated presentation of some major activities in the report of the Israeli Centre.

1. General

- Co-operation with the Institute for Jewish Theatre on the theatrical and academic
- revival of the Jewish Dramatic Heritage
- Conference dedicated to the dramatic works of the great Jewish-German Poetess Else Lasker-Schüler (May 2018).

2. Workshops

- Try-out -Workshop for Presenting Unknown Plays: "Evaluating a new play as a theatrical text." - 23 September 2018, Athens, Greece
- Translation Try-Out Workshop
The Analogio Festival, Athens, 26 September 2019
"Relocating Antigone", Three open master classes on Translating and Directing Ancient Greek Drama Today.

3. Writing and Adaptation Competitions

- *10-Minutes Plays Competition: At the World Congress in Segovia, 2017*,
The winners were:
"Home" Zarka Amit, Israel, Tel-Aviv
"The food ambassador" Verhoef Marijana, Germany, Berlin
"Small Wasted" Poon Janice Sze Wan, China, Hong Kong
"THERMOS. A sketch on human survival" Padaki, Vijay, India, Bangalore
- *"The Sholem Aleichem Dramatic Adaptations Competition" (ending on 1 October 2020)*
(More information in the report of the Israeli Centre)
The first prize of 2500 EURO was accorded to "Lazare" by Louis Malié (France)
The second prize of 1375 EURO each was divided between two Hungarian competitors:
"Almost" by Péter Körmöczi-Kriván
"The Dreamers" by Péter Hollós

IPF Workshop Facilitators (since 2012)

Workshops at St. La Salle University, Bacolod, Philippines; National Theatre Institute, Colombo, Sri Lanka; School of Philosophy, National Kapodistrian University of Athens, Greece; Municipal Theatre of Piraeus, Athens, Greece.

Jason Boko (Croatia), August Melody Andong (Philippines), Andrea Zagorski (Germany), Ursula Werdenberg (Switzerland), Magdalena Zira (Cyprus), Talia Pura (USA), Dag Thelander (Sweden), Svetislav Jovanov (Serbia), Gim Chang-hwa (South Korea), Anton Juan (Philippines), Cornelia Dörr (Germany), Dr Vijay Padaki (India), Gim Yena



(South Korea), Ulrike Syha (Germany), Dessa Quesada Palm (Philippines), Matthias Gehrt (Germany), Gad Kaynar- Kissinger (Israel)

Workshop Organizers

August Melody Andong, Tanja Lopez, Maria Theresa Belleza (Philippines); Rathna Puspa Kumari (Sri Lanka)
Facebook: www.facebook.com/profile.php?id=100064741746941

(IPF Workshop Facilitators and IPF Board Members also conduct workshops in their home countries. Please see reports of their ITI Centres.)

Due to the Corona epidemic that broke out a few months after our meeting during the Analogio Festival September 2019, in Athens, no real progress has been made on the plans. Nevertheless, these days we resume discussions on them with a view towards realising them in the near future.

Website Links to videos and images

IPF report in 2020:

<https://youtu.be/yiKdckh7ObQ>

Workshops in Athens 2018-2019:

www.youtube.com/shorts/lgo2gTaowSI

Facebook of International Playwrights Forum of ITI:

www.facebook.com/profile.php?id=100064741746941

Report submitted by Gad Kaynar-Kissinger, President of the IPF, and Ursula Werdenberg, General Secretary of IPF.

Activities – Artistic Entities

Music Theatre NOW Network MTNN

210



Samson: Brett Bailey, Director,
Text & Shane Cooper
Composer, Musical Director



Board, Members & Coordinating Director

Board Members

Guy COOLEN, Belgium Flanders - Chairman
Shoshana POLANCO, Argentina / Mexico - Secretary
Ana ABLAMONOVA, Lithuania - Treasurer

Network Members

Ana ABLAMONOVA, Lithuania
Guy COOLEN, Belgium
Michael HUNT, South Africa
Désirée MEISER, Switzerland
Beth MORRISON, USA
Shoshana POLANCO, Argentina / Mexico
Nils SPANGENBERG, Sweden
Roland QUITT, Germany
Axel TANGERDING, Germany
Shuang ZOU, PR China

Coordinating Director
Chris GRAMMEL, Germany

2018-2020

4th Edition of the Music Theatre Now Competition - 2018

Meeting of the winners at Operadagen Rotterdam - 2019

The call for applications for the 4th Music Theatre NOW edition ended on 30 June 2018. 436 participants from 55 countries registered for this edition. 10 first productions of new works, which were realised anywhere in the world since July 2015, were selected by a jury made up of internationally

renowned theatre makers from five continents. Operas and music theatres, large and small works made for large opera houses, or works created for tiny venues, which are aesthetically innovative and reflect new developments in this genre from the various corners of the world, have been chosen.

„The 2018 edition of the Music Theatre NOW competition saw 436 applications by artists from all continents representing a multitude of strategies within the music theatre field. This cultural and aesthetic diversity is reflected as well in the composition of the jury panel. The plurality of expertise and life paths that are present among the jury members allowed us to approach and discuss the diversity of the submitted works.“ - Statement Jury 2018

The 10 prize-winning teams were invited to present their works at the international convention of Music Theatre NOW in Rotterdam in May 2019. Some of the works were live and some in short lectures with sound and video excerpts. Practitioners and presenters from all over the world were in attendance. Music Theatre NOW and award winners won a unique opportunity for international exposure and invaluable networking opportunities, and advice from other professionals.

The 10 Winners of the 4th Edition

- And/Or/Pro/methe): Mehdi Agahikeshe (Director, Iran) / Navid Gohari (Music Director, Iran)
- AQUASONIC: Between Music (Laila Skovmand, Denmark and Robert Karlsson, Sweden)
- THE CAVE: Elli Papakonstaninou (Concept / Libretto

Activities – Artistic Entities

Music Theatre NOW Network MTNN

211



Metamorphosis: Nicole
Beutler, Director & Gary
Shepherd, Composer, Music



/ Directing, Greece) / Tilemachos Mousas (Musical composition / Orchestration, Greece)

- FALLING AWAKE: Lasse Schwanenflügel Piasecki (Composer / Text / Staging, Denmark)
- FREEBRAHMS: Ela Baumann (Choreographer, Luxemburg) / Juri de Marco (Artistic / Musical Director, Germany) / Alistair Duncan (Co-Composer / Scotland)
- THE HOWLING GIRLS: Damien Ricketson (Composer, Australia) / Adena Jacobs (Director / Australia)
- IYOV: Vladyslav Troitskyi (Director, Ukraine) / Roman Hryhoriv (Conductor / Composer, Ukraine) / Illia Razumeiko (Piano / Composer, Austria)
- JIGOKUHEN: Li Jingyuan (Composer, China) / Xu Ying (Libretto, China)
- MITRA: Eva Reiter (Composition, Austria) / Jorge León (Staging, Belgium)
- MUSRAROPERA: sounding situations (Klaus Janek, Italy / Milena Kipfmüller, Brazil / Germany)

The Jury

Krystian Lada (dramaturg / Brussels), Neo Muyanga (composer and musician / Cape Town), Shoshana Polanco (creative producer / Mexico City), Liu Sola (composer, vocalist and author / Beijing) and Limor Tomer (general manager of concerts and lectures Metropolitan Museum of Art / New York).

More information

<https://www.mtnow.org/archive/previous-editions/mtn-2018/>

2021 - 2022

5th edition of the Music Theatre Now

Competition - 2021

Meeting of the winners at O. Festival Rotterdam - 2022
The call for applications for the 5th Music Theatre NOW edition ended on 30 June 2021. 147 participants from 34 countries registered for this edition. The final jury selection represents a wide range of musical and visual perspectives from around the globe and various artistic backgrounds that represent a „lean towards communal experience and a type of macro expression“ (Jury of MTNow 2021).

„It was soul-nourishing and exciting to see the work being made coming out of this extended and complex period. The six works we’ve chosen represent a lean towards communal experience and a type of macro expression. We naturally arrived at a set of works that mirror the expanse in the definition of what music theatre is...and where it is being made. From a sonic installation to an archaeological site-specific dig into song to a zany fashion intervention, we can’t wait to share this richness with the international audience and congratulate the artists who represent these works, and those who, with courage, put forward their extraordinary work, making our job hard and ever interesting.“ – Statement of the Jury 2021

The six prize-winning teams were invited to present their works (some live and some in short lectures with sound and video excerpts) at the international convention of Music Theatre NOW in Rotterdam in May 2022. Practitioners and presenters from all over

Activities – Artistic Entities

Music Theatre NOW Network MTNN

212



Chornobyldorf: Roman Grygoriv and Illia Razumeiko, Composers, Directors, Text



the world attended this very special meeting after the long hiatus of live events.

The 6 Winners of the 5th Edition

- AZ ÜGY (The Issue): Dora Halas (Composer / Director) / Fruzsina Nagy (Director / Costume) / Adam Fekete (Text), Hungary
- CHORNOBYLDORF: Roman Grygoriv and Illia Razumeiko (Composers / Directors / Text), Ukraine
- DYBBUKS: Samara Hersch (Concept / Director) / Max Lyandvert (Composer / Sound) | Australia
- 8: METAMORPHOSIS: Nicole Beutler (Director, Germany) / Gary Shepherd (Composer / Music, United Kingdom), Netherlands
- SAMSON: Brett Bailey (Text / Director) / Shane Cooper (Composer / Musical Director), South Africa
- THRENOS (for the Throat): Karmina Šilec (Stage and Music Direction / Concept, Slovenia) / Jacob Cooper (Composer / Concept, USA) / Dora Malech (Text, USA), Slovenia

The Jury

Du Yun, Shanghai/China & New York/USA, Composer, and Professor of Composition; Marlene Le Roux, Cape Town/South Africa, CEO Artscape Theatre Cape Town and activist; Pamela Lopez, Santiago/Chile, Director of Programming and Audiences at GAM), Paola Prestini, New York/USA, Composer & co-founder and artistic director of National Sawdust; Rainer Simon, Berlin/Germany, Artistic Consultant of Barry Kosky Komische Oper Berlin.

More information

<https://www.mtnow.org/archive/mtn-2021/>

2022

Launch of Creator Connection Program: Music Theatre New

Music Theatre NOW undertook another step for promoting the exchange between makers of music theatre – by bringing together emerging artists from several countries, a new platform for dialogue, new work and international exchange was created. Each of the artists is sponsored by one of the network members and will be in the program for a maximum duration of two years.

The group of artists is invited to selected events, festivals and other opportunities from our network partners and will regularly meet online in order to discuss recent developments in the genre, own projects and possibilities for collaboration.

The kick-off for the first edition of this program took place in May 2022, hosted by O. Festival for Opera. MusicTheatre in Rotterdam, followed by an online exchange during the summer and an in-person meeting at Gare du Nord (Basel, Switzerland).

More information on the Program: <https://www.mtnow.org/about/emerging-artists-exchange/#c1795>

Website: www.mtnow.org

Facebook: www.facebook.com/MusicTheatreNOW

Sign up for Newsletter: <http://eepurl.com/7mSGb>

Report submitted by Chris GRAMMEL, Coordinating Director of MTNN

Activities – Artistic Entities

Network of Emerging Art Professionals NEAP

213



Who We Are

NEAP is a global network centring on and connecting emerging, early-career artists and arts workers who are keen on facilitating collaboration across national boundaries and borders. Through our intentional model of fluid membership and non-hierarchical governance among its members and our activities, we aim to function as a plural organism and maintain effective communications.

Our Mission

To create visibility and opportunities for artistic and career growth for early-career professionals in the performing arts sector within the ITI-worldwide network with arts organizations and individuals globally.

Our Vision

NEAP wants a world where emerging, and early-career artists and arts professionals can creatively collaborate with established artists building on the legacy of the performing arts worldwide and breaking through cultural and physical borders to create sustainable global collaborations.

Membership

NEAP shifts and adapts depending on its membership, the diversity of experience and perspectives within the Committee will inform its approach to the activities, directions and initiatives it engages with. It is a net that provides support to members. We recognize our community as multifaceted, and our goal is to listen to and prioritize the perspectives and needs of our

present members and those yet to come.

Currently, the focus of NEAP is to create a net that works, envision collaborative and innovative initiatives that connect members and sustainably offer support for emerging and early-career artists and arts professionals.

Governance Structure

NEAP is a self-governing entity, non-hierarchical, and the decision-making is by consensus. While we recognize NEAP as a singular collective, we also celebrate the unique perspectives and offerings of our individual members. In our work and programming within the wider community of ITI, we strive to increase and foster an environment that is diverse, equitable, accessible, and inclusive.

NEAP operates a rotating co-leadership model led by up to three persons at a time. It is renewable every two years with a maximum of two terms. Co-leaders are unpaid positions.

Co-leaders embody

- Experience in cross-cultural collaboration
- Ability to communicate well across cultures, languages, ages, times
- Experienced community-builder with a high level of integrity
- Committed to advancing the NEAP community collectively
- Duty of care and duty of diligence
- High level of social awareness and emotional intelligence

Activities – Artistic Entities Network of Emerging Art Professionals NEAP

214



- Co-leaders must have participated in NEAP activities for a minimum of one year

There are two avenues to participating as a NEAP member:

- As a member of an ITI Centre
- As a practicing theatre professional in the global field at large

Activities 2017 - 2022

Activities reported here fall under two categories:

- 1) NEAP activities; and
- 2) activities by members of NEAP which were in partnership with NEAP.

NEAP Restructuring

Since 2021, NEAP has been undergoing a thorough restructuring process under the guidance and mentoring of Emilya Cachapero (U.S. Centre of ITI) and Tatjana Ažman (Slovenian Centre of ITI) with support from Raksak Kongseng (BIG) at the U.S. Centre. The process involved a series of meetings via zoom to re-imagine NEAP and consider ways to make the committee more effective.

NEAPFEST 2018-2023

The first edition of the NEAPFEST took place in Rio de Janeiro (Brazil) in 2018 with a highlight in the press and the presence of artists from three continents and an audience of two thousand people. In its second edition, at the height of 2020, we had participants from all over the world participate in the festival virtually. In 2023, we are in the cultural resumption, where travel becomes possible again; we have condensed the initiative of young artists with the collaboration between the Americas under the theme "diasporas", condensing the International Theatre Exchange Festival NEAPFEST with the Inter-American Theatre Encounter of the International Theatre Institute - IATE (Inter-American Theatre Encounter) - ITI/UNESCO.



NEAP Collaborations 2018-2022

Arts Residence in Croatia

In 2018, NEAP, in collaboration with the Croatian Centre of ITI, organized an art residency which brought together ten artists – writers, directors and actors from China, Nigeria, Ethiopia, the US, North Macedonia, Switzerland, and Croatia, among others to create and learn together.

Mitambo International Theatre Festival (Zimbabwe)

Mitambo International Theatre Festival, hosted by The Zimbabwe Theatre Academy, is an annual event which showcases a broad range and different forms of theatre performances, master classes and paper presentations. Mitambo International Theatre Festival is implemented by Zimbabwe Theatre Academy in partnership with the Network of Emerging Arts Professional (NEAP) of ITI. The theme of the Festival this year was "UPTURN", which was inspired by the need for humanity to be there for each other in these difficult times characterised by diverse hardships, which include the COVID-19 pandemic, war and socio-economic challenges.

Emerging Voices: Zimbabwe

"Emerging Voices" is a mentorship program implemented by the Zimbabwe Theatre Academy with the support of The International Chair in Creative Writing (Africa) at the University of East Anglia. The training program has been designed in a way where 12 emerging writers are brought into the same space to explore writing for Theatre through practice and discussions. It took the form of online and physical in-class sessions over a period of 4 months. Its target was writers at the beginning or early mid-career level whose voices had not yet developed or established in the medium of theatre. The objective is to help the writers develop their distinct voices using the medium of theatre through engaging, provoking and unique narratives.

Activities – Artistic Entities Network of Emerging Art Professionals NEAP

215



Script Lab: Nigeria

Theatre Emissary International, TEMi (a member of the Nigerian Centre of ITI), in partnership with NEAP and other organizations, held virtual mentoring sessions on script writing for emerging playwrights from Africa. Although the project was meant to run in two parts—intensive workshops on playwriting and three months. Due to logistics and the availability of the cohort, we only did the first part of the program. There were 10 participants across the continents.

Research Academy in Nigeria and Canada

Research Academy is a research-centred mentoring and learning opportunity for emerging artists. The Research Hub at the Theatre Emissary International (TEMi), in partnership with NEAP and other organizations, invited emerging artist-researchers interested in researching through the performing arts for three months intensive course on the rudiments of research-creation and research writing. The impetus for the project was the recognition that many emerging artists are beginning to leverage opportunities available at research facilities and postsecondary institutions through residency programs etc., to develop their work. There were over 50 participants globally and four faculty members.

Participation of NEAP at the EC Meeting

One of the NEAP coordinators of the NEAP committee, Jeff Fagundes, attended the EC meeting at Fujairah, UAE, in March 2022. During the EC meeting, the ITI budget for the last two years were discussed, and issues related to the war between Russia and Ukraine, which was exploding at that time. It was decided to shut down ITI Centres that are not contributing or in active communication with the Institute, supporting better communication and adherence between countries in the Region of the Americas, especially Latin America. It was decided that the next ITI World Congress would be in person, in Fujairah, from the 20th to the 25th of November. After reading the speech and report presented on the restructuring of NEAP, the President of the ITI and the EC members made themselves available to collaborate with NEAP,



showing themselves very satisfied, surprised and happy with what NEAP has become.

Upcoming NEAP Activities

ITI World Congress, February 2023

NEAP propose the following activities; Mini Festival performances, Call emerging artists who collaborate with ITI Centres worldwide to perform a mini performance on a two-day programme together with the congress, giving highlights to what is going on in the youth scene worldwide, asking for aid to airfare, meals and accommodation to participants of Africa, Asia and Latin America; Professional Development Sessions and workshops; Encouraging the mentoring program; NEAP intends to provide feature artistic, institutional and governance development workshops. Thinking about group management, project financing, and pitching with professionals from the committee and the Institute. Boosting emerging artists to work even more in line with the centres of their countries; Speed Dating; Building on the success of the program at the last congress, speed dating, led by Emilya Cachapero, provided rounds of presentations between artists from all over the world, facilitating the exchange of experience and contacts, helping professional and emerging artists to present their trajectories and projects; 2023 World Theatre Day & Emerging Artists videos; We discussed the creation of a program to share the works of emerging artists with a virtual celebration with young and ancestral artistic references, using the language of social networks, and making a collaborative feed on Instagram and TikTok.

NEAPFEST - May 2023 in Brazil

NEAPFEST 2023 project will take place alongside the Regional Meeting of Theatre of the Americas.

Jeff Fagundes, Lloyd Nyikadzino, Taiwo Afolabi, Co-Presidents - Network of Emerging Arts and Professionals (NEAP) of ITI

Activities – Educational and Publications Entities Forum for Theatre Training and Education FTTE

216



The FTTE (Forum for theatre training and education) is a committee for reflection and action in charge of training in the performing arts and artistic education. It is a vast network open to all ITI members who wish to participate actively. Democracy, mutual respect, transparency and alternation are the principles that guide its action.

The Forum for Theatre Training and Education (FTTE) was restructured during the last ITI Congress held in July 2017 in Segovia, Spain. Dr Hamadou MANDE was elected coordinator of the Forum and Mrs. Marine Liard secretary general of the Forum. After the Congress of Segovia, Ms. Marine Liard wanted to leave her post as Secretary General of the FTTE for personal reasons. The FTTE has a Google group platform for internal communication.

Achievements of FTTE since the Last Congress

- The effective creation of the Google group platform with 38 registered members
- Interactions between members via the Google group platform. The platform created was one of the means of communication that allowed active members of the Forum to share information and interact
- Membership of new members: new members have joined the FTTE since the 35th ITI World Congress held in Segovia. To date, the FTTE has about fifty registered members. Online exchanges on the FTTE platform made it possible to validate these new memberships
- Conclusive participation in the call for projects for ITI Committees. The „Tomorrow is preparing today“

Project of the Burkinabe Centre of the ITI has been selected for funding

- Participation in the online committee bureau meeting on 26 September 2020. This meeting was held around the following agenda: presentation of committee reports, presentation of the ITI online General Assembly project and discussions. The presentation made by the FTTE returned to the projects envisaged during the 35th IT World Congress as well as the difficulties encountered in the implementation of certain joint projects in a context marked by the Covid-19 pandemic. The focus was on the prospects for recovery after the blackout of the pandemic period. Thus, an online meeting is planned in October to relaunch joint projects and prepare for the December 2020 General Assembly. Information on the grant obtained for the „Tomorrow is getting ready today“ project was also shared.
- Participation in the ITI General Assembly Special Edition from 10 to 15 December 2020. This important activity of ITI broke the cycle of silence imposed by the pandemic and promoted communication and exchanges through a program of six activity days. The FTTE actively took part in this online General Assembly.

Independent Activities Performed by Active FTTE Members

Different activities carried out by the members in relation to theatrical training and education. The holding of training workshops and various artistic events participating in the realization of the missions

Activities – Educational and Publications Entities Forum for Theatre Training and Education FTTE

217



of the FTTE

- The holding of the artistic-educational event Emerging Scenes in Africa from 20 to 30 September 2018, as part of the African celebration of the 70th anniversary of ITI enabled the holding of a conference on the theme „How to bring theatre to people?“. This activity was carried out by the Burkinabè Centre of ITI whose president Hamadou Mandé is the coordinator of the FTTE. The Burkinabè Centre also provides training for theatre students at the Jean Pierre Guingané Theatre School.
- The online conference “Challenges of the Mind” and the various training sessions regularly addressed to theatre professionals carried out by the ITI Research Centre, the World Theatre Training Institute AKT-ZENT, whose coordinator Christine Schmalor is an active member of FTTE, deserve to be highlighted.
- Mitambo International Theatre Festival organized by the Zimbabwe Centre of ITI under the leadership of Lloyd Nyikadzino, an active member of the FTTE.
- The artistic training workshops for young children and children living with disabilities organized by the Ghana Centre of ITI under the direction of its president Akosua Abdallah is an active member of the FTTE. The Ghana Centre of ITI, in collaboration with the Community Education and Youth Development, embarked on two educational projects (HomeWork project and Puppetry Outreach) in Accra-Ghana.
- The activities carried out by the World Organization of Mime, whose President Marko Stojanovic is an

active member of the FTTE.

- The production and sharing of a video documentary on theatre education by PETA (Philippine Educational Theatre Association)
- Theatre Emissary International and Research Hub (housed in Fraser Foundation) in Nigeria under the leadership of Dr. Taiwo Afolabi organized Research Academy for African emerging artist-scholars to learn rudiments in research creation and performance.

Projects in Progress

- “How do you bring theatre to people?” (international). This is an event on the exchange of thoughts and ideas between specialists from different countries to establish an annual conference on how to involve people from different target groups in community theatre as participants of the representation.
- “Chekhov International School: Master classes” (Melikhovo). It is a question of offering a platform for sharing the knowledge and practices of theatre professionals in order to renew the dialogue at the international level towards the Theatre of the Future.
- The third phase of the “Tomorrow is getting ready now” project (Ouagadougou, Burkina Faso) is in progress. This is an action aimed at encouraging the participation of young schoolchildren in a project for an experience of artistic education and at proposing to the authorities in charge of education an original way of introducing artistic education into the world. School.

Activities – Educational and Publications Entities

Forum for Theatre Training and Education FTTE

218



Outlook

- Continuation of ongoing projects
- Restructuring of FTTE during the 36th ITI World Congress
- Strengthening FTTE's relationship with the ITI/ UNESCO Network for Higher Education in the Performing Arts

List of FTTE Registered Members

ABDALLAH Akosua, Ghana
 AFOLABI Taiwo, Nigeria
 AHMED Shafi, Bangladesh
 ARANA Thamer, Colombia
 ASSAD Jose, Colombia
 BANERJEE Bhaswar, Bangladesh
 BOSON-KAMOUN Elvira Mj, Sierra Leone
 BOOK Hamiza, Algeria
 CAFFAREL Serra Carmen, Spain
 CELDRAN Carlos, Cuba
 CASANOVA Arthur, Philippines
 KNIGHT Alan, Belgium
 DREZE Jean-Henri, Belgium
 ESPINOSA Mary, Mexico
 FLYVHOLM Mikkel, Denmark
 GARCIA Alberto, Spain
 GOLDMAN Derek, USA
 HABIB Samia, Egypt
 HORN Maria, USA
 GIM Hwa Chang, South Korea
 SHAHEEN Israfil, Bangladesh
 IMGEBRISHVILI Iuri, Georgia
 KAKUMOTO Atsushi, Japan
 KHABER Djamel, Algeria
 LAMP Anu, Estonia
 LEE Indy, Hong Kong
 LESOLOBE Bethusi, Botswana
 LIARD Marine, Belgium
 LIZASO Nick, Philippines
 MANDE Hamadou, Burkina Faso
 MELNIKOV Victor, Denmark
 MESARIC Zelmira, Croatia

MOORE Kevin
 NAMSRAI Suvd, Mongolia
 NYIKADZINO Lloyd, Zimbabwe
 REICHERT Florian, Switzerland
 SAMAK Amrut, India
 SCHMALOR Christine, Germany
 SHAFI Ahmed, Bangladesh
 STOJANOVIC Marko, Serbia
 SVEDIN Ulla, Sweden

*Report submitted by Dr Hamadou MANDE, FTTE
 Coordinator*

Activities – Educational and Publications Entities

ITI Publications Committee IPC

219



Croatian ITI Centre books and magazines

2017

A board meeting was held on 20 July in Segovia, Spain, and was presided over by Alfira Arslanova and Ramendu Majumdar. The Committee presented to the Congress the 2017 Edition of the book *The World of Theatre* in English with articles from 27 national centres of ITI, it was created by the Bangladesh Centre with the participation of the Russian Centre. The ITI Publication Committee established an Editorial Board to continue the publications of the "World of Theatre" in English.

2018/2019

Eleven issues of ITI- Info magazine were published by the Russian Centre, including reports on the 35th ITI World Congress and dedications to 70th Anniversary of ITI.

The book "Different Theatre" was published by Russian Centre as a collection of essays by Olga Foux about Russian theatrical experience in the social sphere; it the quick information exchange, a closed group of the editorial board was created on Facebook (Meta) platform. Announcements, interviews, reports of colleagues, as well as invitations to participate in new projects are posted here.

2020/2022

Presentation of the ITI Publications Committee during the ITI General Assembly Special Edition 2020. The speeches of Ramendu Majumdar, Alfira Arslanova, Vito Minoia, Olga Foux, Željka Turčinović (Croatia), and

other members of the editorial board outlined the main directions of the committee's activities.

During the years of the pandemic and lockdown, the committee began to prepare the Social Theatre Book project, dedicated to the work of theatres in a special period, and announced it. Guna Zheltina and Laura Mellena (Latvia), Ivanka Apostolova (North Macedonia) made a nice contribution to the project; Babul Biswas (Bangladesh), Ajay Joshi (India), Levan Khetaguri (Georgia), Hamadou Mande (Burkina Faso), Tatjana Azman (Slovenia) and other members of the board took an active part in this project. Members of IPC have produced many publications in their native and international languages. The exchange of publications kept in touch with each other. One of the latest is the book "Theatre Worldwide - My ITI Years" by Ramendu Majumdar.

Board

Ramendu MAJUMDAR Bangladesh, Honorary President
 Alfira ARSLANOVA, Russia, President
 Babul BISWAS, Bangladesh, Secretary
 Mofidul HOQUE, Bangladesh
 Olga KANISKINA, Russia
 Ivanka APOSTOLOVA, North Macedonia
 Jose Laderas SANTOS, Philippines
 Philly JEMBA jr, Uganda
 Adil DIEFALLA, Sudan
 Jim O'Quinn, USA
 Guna ZELTINA, Latvia
 Lauma Mellena, Latvia
 Guingame Kira CLAUDE, Burkina Faso

Activities – Educational and Publications Entities ITI Publications Committee IPC

220



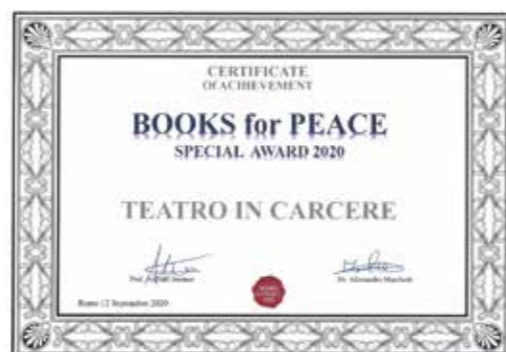
Poster of the digital Book
(North Macedonia)

ITI info magazine (Russia),



- Ajay JOSHI, India
- Anna LACOS, Hungary
- Levan KHETAGURI, Georgia
- Zeljka TURCINOVIC, Croatia
- Anu LAMP, Estonia
- Maria KYRIAKOU, Cyprus
- Vito MINOIA, Italy
- Tatjana AZMAN, Slovenia

Report submitted by Alfira ARSLANOVA, President of IPC



Activities – Educational and Publications Entities ITI Publications Committee IPC

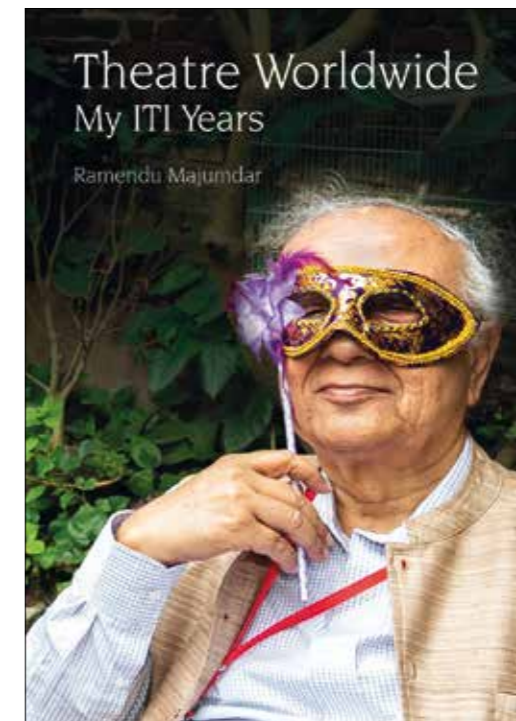
221



Projects of Vito Minoia,
president of the National
Coordination of Theatre in
Prisons (Italy)

Theatre worldwide. My
ITI Years" by Ramendu
Majumdar

Different Theatre. Cover
of the book by Olga Foux
(Russian Centre)



Activities – Educational and Publications Entities WTTI AKT-ZENT/ITI Research Centre

222



The General Assembly of ITI appointed at the 33rd ITI World Congress in Xiamen 2011, the AKT-ZENT - ITI Research Centre to conduct the project "The World Theatre Training Library". Since 2017, AKT-ZENT changed its status to the World Theatre Training Institute as a result of its profile as a research centre in theory and practice. The ongoing research has been concentrated on the education and training of theatre teachers as the fundament of innovation and research for training exercises and methods worldwide. Workshops and seminars for actors, directors and teachers on various topics are held regularly in different countries or online at an international level. Already in 2017, the institute began researching applied online training for theatre.

Activities 2017

Hybrid Theatre Training Platform

Development of a digital learning platform for acting, directing, and teaching, combining online and face-to-face tuition. Practical research of online training.

Activities 2018

XXV International Directors' and Trainers' Colloquium

4 – 8 January, Berlin (Germany)
Sei Shōnagon "The Pillow Book"
Berlin (Nov 2017) Modena (May) Kazan (June): Three international Laboratories with performances directed by Jurij Alschitz

ITI/UNESCO Network for Higher Education in the Performing Arts

17 – 22 October, Shanghai

Dr Jurij Alschitz and Christine Schmalor have invited experts for the theme Acting and Directing Teaching Systems at the Shanghai Theatre Academy.

The Path to a Holistic Theatre - Dr Jurij Alschitz's keynote at the Network's conference.

The World Theatre Training Institute AKT-ZENT becomes a member of the ITI/UNESCO Network at the Second General Assembly, and Christine Schmalor is elected as a board member.

METHODIKA International Festival for Theatre Training Methods

27 November - 2 December, Berlin

Resonance with the School of Jurij Alschitz, Lectures, workshops, and performances.

This festival celebrated 20 years of creative work in the AKT-ZENT studio in Berlin. In this spirit, artists came as contributors and guests from all over the world who received essential impulses for their work from studying with Jurij Alschitz. How has this been reflected in their individual artistic development? What new working methods have emerged from this?

Activities 2019

ALthattheatre – Exercise 40/40

1 March - 15 May, Online + Montecreto, Italy

Pilot for the experimental theatre education programme for hybrid training and team teaching. Research on resonance training for a holistic theatre.

Activities – Educational and Publications Entities WTTI AKT-ZENT/ITI Research Centre

223



Istituto Italiano Pedagogia Teatrale

1 March - 15 May, Online + Montecreto, Italy

Establishment and ongoing cooperation for courses in in-service teacher training. Artistic direction Dr Jurij Alschitz.

Activities 2020

Challenges of the Mind. New Dimensions in Theatre Training

15 -17 June, Kazan, Online

The planned expert colloquium (within the framework of the ITI/UNESCO Network Working Group) during the 6th International Theatre and Education Festival-Forum „Nauruz“ in Kazan (Russia) was reorganised on short notice and received an extremely high level of attention as a 3-day online colloquium with over 300 international registered participants.

The topic of online training in theatre education suddenly had the greatest relevance and was the first international professional exchange at that time. The report is available on the institute's website.

Online Theatre Academy

17 October, Online

Opening programme with international guests. Start of a diverse course programme in three departments

Team of Teachers' Talks

October 2020 – May 2021

Monthly free series of talks on questions of acting in times of transformation of stage practice. Available as recordings on the Online Theatre Academy page.

Activities 2021

27 March, Online celebration

Holistic Theatre and the Butterfly Effect Toasts for the World Theatre Day

27 March, Online celebration

With invited artists from each continent.

Online Theatre Academy

Wide range of more than 30 online courses in various formats throughout the year.



Activities 2022

Ongoing Online Training Programmes, online experts' meetings, lectures, conferences and methodological research.

Summary and Overview of the Scientific Research

The World Theatre Training Institute AKT-ZENT focuses on a paradigm shift in education and training that not only places the artistic personality in the foreground as an educational goal but also sees the empowerment of self-education as the foundation of future social reality.

This goes hand in hand with the fact that a process of constant creation of knowledge is replacing the traditional format of knowledge transfer. Individual creativity is brought into focus on the basis of contemporary scientific findings through wave and resonance training.

Spherical Education, Holistic Cognition and Quantum Training are the three key terms that outline current research for new performative dimensions and the training of innovative teachers.

"We belong to the Theatre whilst simultaneously bearing its essence." (urij.Alschitz)

It is the imperative resonance between micro-theatre and macro-theatre that opens up a holistic consciousness for the actor. Linear training methods are replaced by multidimensional ones, classical logic is abandoned, and on the basis of quantum theory, exercises are developed that open up new spaces for horizontal, vertical and spherical play.

Board (2022)

Artistic Director: Dr. Jurij Alschitz: akt.zent(at)berlin.de
Programme Director: Christine Schmalor: akt.zent(at)berlin.de

www.theatre-culture.org

www.online-theatre-academy.com

Report submitted by Christine Schmalor, Programme Director of AKT-ZENT

Activities – Humanistic Entities

Action Committee for Artist Rights ACAR

224



Members

As from the 35th ITI World Congress, Segovia (Spain), July 2017: Ann Mari Engel (Sweden), Spokesperson; Thomas Irmer, Thomas Engel (Germany), Coordinators. Contact persons at ITI Centres in: Bangladesh, Finland, Israel, Slovenia, South Korea, Sweden, Uganda, USA. Contact person at the Network of Emerging Arts Professionals of the ITI: Taiwo Afolabi, Canada

Activities 2017

In October, ACAR joined the Artists at Risk Connection, a pilot program of PEN America, an online platform of over 500 international resources - organisations, networks, artist residencies, funds, and programs - that can be mobilised on behalf of artists at risk.

In 2017, in addition to general information about censorship cases and state abuses, ACAR reported in 34 news stories on violations of the rights of the following artists in particular: Chen Yunfei (Chengdu, China), Kirill Serebrennikov (director, Russia), Osman Kavala (cultural mediator, Turkey). Thomas Irmer represented ACAR at the Save Havens Conference in Malmö in December, and in July, Thomas Engel co-presented with Ann Mari Engel at the 35th World Congress in Segovia, Spain, in a seminar entitled „Partners and Strategies for Artists Rights.“ ACAR brought two unanimously adopted resolutions to the General Assembly of the 35th ITI World Congress. The first supported calls for UNESCO to improve UN mechanisms for registering human rights violations and to develop protection mechanisms for politically persecuted artists. The second resolution condemned

the exclusion of Einat Weizmann's „Prisoners of the Occupation“ from the 2017 AKKO Festival by the local municipality. The ITI declared its solidarity with the festival management, which resigned because of this, and with the Israeli theatre artists protesting against it nationwide.

Activities 2018

In January, the conference of the Dramaturgische Gesellschaft on „Dramaturgies of Resistance“ took place at the Theatre Vorpommern in Greifswald, in the framework of which the ITI Germany / ACAR organised a panel on „Fundamentals of Artistic Freedom“. Srirak Plipat from Freemuse spoke about aspects of the international juridification of artistic freedom, Gemma Pörzgen (Reporters without Borders) presented the international initiatives to protect journalists from censorship and political repression, and Urban Beckmann (Institute for Foreign Cultural Relations, Germany) spoke about the new „Martin Roth Initiative“ of the German Foreign Office to protect threatened artists. Thomas Irmer covered the event at the German monthly theatre journal *Theatre der Zeit* (3/2018).

In October in Maribor (Slovenia), within the Slovenian theatre festival Borstnikovo, a panel on „Artistic Freedom and its Limits“ organised by ITI Slovenia with ACAR took place. Darko Lukić, Zagreb, referred in his keynote speech to the connection between the spirit of the Nazi exhibition „Degenerate Art“ and the partly state-directed attacks on artists* in Eastern European

Activities – Humanistic Entities

Action Committee for Artist Rights ACAR

225



countries in recent years. Srirak Plipat (Denmark) presented the monitoring work of Freemuse and the tendencies observed, Tomasz Kireńczuk reported in a video contribution on the political pressure on the festival Dialog in Wrocław, which he directs, and Thomas Irmer presented the current case of the BDS movement during the Ruhrtriennale and how politics deal with this new phenomenon in the context of international theatre in Germany.

In November, a public discussion on the topic of „Problems of Contemporary Russian Theatre“ took place at the end of the festival „Current Russian Theatre“ at the Deutsches Theatre Berlin. Besides Russian theatre artists and the host artistic director Ulrich Khuon, Thomas Irmer spoke as a representative of the ITI/ACAR, among others, on the perception of the Kirill Serebrennikov case in Germany and how it influences the German reception of contemporary theatre in Russia or touches on the question of artistic freedom in the different perceptions in both countries. ACAR compiled three newsletters in 2018 with the messages of the last months and sent them to all ITI Centres and ACAR members. 27 notifications were documented, including 4 personal cases: Kirill Serebrennikov (Russia), Mohammad Abu Sakha (Israel/Palestine), Osman Kavala (Turkey), Baris Atay (Turkey). On average, the ACAR page recorded 120 views per day.

Activities 2019

ACAR sent out 3 newsletters to all ITI Centres and ACAR members. In parallel, there was an increasing switch to the automatic email dispatch of current notifications upon publication, which can be subscribed to individually. 26 notifications were documented in 2019, including 4 personal cases: Kirill Serebrennikov and Yulia Tsvetkova (Russia), Ezz Darwish (Egypt), and Mahmut Canbay (D).

In May, ACAR organised a discussion event at the Swedish Biennale for the Performing Arts on „Silencing the Others,“ which focused on censorship and self-

censorship in Europe. Examples were used to discuss the growing tendencies of cancelling performances due to feared audience reactions and the need for censorship seemingly coming from the democratic middle of the audience. Guests were Thomas Engel, ITI Germany, Hungarian theatre critic and lecturer Tamás Jászay, and Srirak Plipat, Freemuse/Denmark. ACAR supported and initiated petitions and open letters on the demolition of the Albanian National Theatre, against the Hungarian government's action against free theatres, against cuts in the cultural budget in Belgium, among others.

Activities 2020

ACAR posted 31 news items online, including 6 new or updated personal cases: Kirill Serebrennikov and Yulia Tsvetkova (Russia), 5 artists: Inside the Civic Lab Network (Sudan) Duaa Tarig Mohamed Ahmed, Abdel Rahman Mohamed Hamdan, Ayman Khalaf Allah Mohamed Ahmed, Ahmed Elsadig Ahmed Hammad, Hajooj Mohamed Haj Omar (aka Hajooj Kuka), Hella Mewis (Germany), Kirvan Fortuin (South Africa), Osman Kavala (Turkey), and visa denial to Austria for a group from the Algerian ITI Centre (Okbaoui Cheikh, Bezia Cheddad, Smaani Arazki, Fellag Malek, Kerdous Jedjiga, Boutchiche Hamadache, Kessir Sofiane, Slimani Samia, Belayel Rayel, Sahnoune Kamel).

In December, ACAR presented its work at the ITI General Conference, which was streamed worldwide. Members of ACAR called in personal video messages to all members of the ITI to stand up for the rights of their colleagues, to be aware of violations of artistic freedom and attacks against artists, especially under the condition of the pandemic, and to strengthen the ACAR network with tips and initiatives. The presentation is stored in the „about“ section on the ACAR website.

Activities 2021

In light of the rapidly growing repression in Myanmar, an online meeting with theatre makers from Myanmar

Activities – Humanistic Entities Action Committee for Artist Rights ACAR

226



and neighbouring Thailand was held in early April, facilitated by Raksak Konseng of US-ITI, to report on the situation of artists and government restrictions on the performing arts. In May, ACAR issued a statement in solidarity with Israeli artists who opposed the outbreaks of racist violence in various Israeli cities. Following the Taliban takeover of power in Afghanistan, one of the first prominent Taliban victims was comedian Nazar Mohammad (Kasha Zwan), who was kidnapped and murdered in Kandahar in July. In August, ACAR provided an initial overview of the few existing support initiatives and called for immediate action to protect theatre artists under threat in Afghanistan, particularly women and members of ethnic or religious minorities.

ACAR posted 18 messages online and went public with statements and letters on behalf of the ITI. These included the protest against the closure of the theatre department of the Victoria & Albert Museum in London, the support of ASSITEJ South Africa in demand for clarification of non-transparent use of national COVID-19 support funds, the declaration of solidarity with the Embros Theatre in Athens in the face of increasing displacement of independent theatre initiatives from the public space.

Activities 2022 (until May)

On Feb. 26, a few days after Russia's invasion of Ukraine, ACAR released a statement from 19 European centres declaring solidarity with their Ukrainian colleagues and condemning the invasion of Russian troops. The statement was also supported by the informal network TDA (The Day After), with intellectuals from 11 countries worldwide.

ACAR published 24 posts, many of them connected to the war in Ukraine and new support schemes for Ukrainian theatre artists. ACAR also reported about the growing political pressure against theatre artists in Russia, amongst them Kiryll Serebrennikow, Alexandra (Shasha) Skochilenko, and Yulia Tsvetkova. 2 other personal cases of political pressure have been



reported from Poland (Krzysztof Głuchowski, artistic director of Juliusz Słowacki Theatre in Kraków,) and Ukraine (Oleksandr Knyha who was detained by Russian authorities in Kherson).

Website
artistsrights.iti-germany.de

Report Submitted by Thomas Engel, Coordinator of ACAR.

Activities – Humanistic Entities: Network for Heritage, Indigenous Cultures & Migration N-HIM

227



2017-2022

No official meeting of the N-HIM's members has been held since the 35th ITI World Congress in Segovia and up until 2019. It is marked that the members of N-HIM have mostly been working on their own and/or in collaboration with their National Centres of ITI.

2017

After 35th ITI World Congress in Segovia, Spain

Creation of N-HIM website

To open communication channels between/amongst N-HIM members and non-members

Sao Paulo Brazil - Divine Clowns

Laboratory and Play: "Divine Clowns" 2017-2018 and creation of the play: "Secret Society of the Sacred Clowns Sucupira" by Zeca Ligiéro with NEPAA group.

Tijuana Mexico - Arrecife 2017

World Premiere Playwright: Emmanuel Vega. Directed by: Ramón Verdugo.

2018

Cyprus – activities related to ancient Greek drama

- "2018 International Festival of Ancient Greek Drama"
[more info at Cyprus Centre of ITI's activities report]
- "15th International Symposium on Ancient Greek Drama"
[more info at Cyprus Centre of ITI's activities report]

Tijuana Mexico - Festival Muestra Interprepas (2017-2020)

8th, 9th, 10th and 11th editions. 2020 edition transferred

to an online event due to the Covid-19 Pandemic. A three-day experience consisting in workshops, master classes, socialization activities, student exchanges, and staging a play in the city's second-largest stage. Artistic and technical achievements are recognized by renowned local artists. Ghd Festival Interprepas THT takes place in the Autonomous University of Baja California's theatre in Tijuana, and is presented in collaboration with the Faculty of Arts' Bachelor of Theatre

Uganda

- Two plays
"No more the Wasted Breed" by Femi Osofison, directed by our Mentee Gideon Kawooya, presented as an Uganda Centre of ITI workshop production on 26 March.
"The Lesson" was directed by Nkera Herbert, staged at UNCC on 27 March.
- Community Empowerment thru the Arts
Reaching out empowering communities of performers to further develop and impart skills through intergenerational performances.

Migration Museum London - "HomeWork" by

Devika Ranjan

"HomeWork", an ethnographic performance telling stories of individuals who were been displaced by conflicts in West Africa, focusing on their quest for education against all odds. Performed with refugee performers and professional actors.

New York City

- "The Chinese Lady"
New York City & Berkshires Massachusetts

Activities – Humanistic Entities: Network for Heritage, Indigenous Cultures & Migration N-HIM



September and October. Inspired by the true story of America's first female Chinese immigrant, "The Chinese Lady" is a tale of dark poetic whimsy and a piercing portrait of The U.S. as seen through the eyes of a young Chinese woman; Afong Moy reflects on life, as she is brought to America from China and put on display for the public as 'The Chinese Lady.' Theatre Row, October.

- "Sesar"
New York City – October; "Sesar": After watching an excerpt of "Julius Caesar" on television, a 14-year Filipino boy locks himself in the only family bathroom to dive head-first into the world of ancient Rome, determined to make sense of Shakespeare's famous tragedy. The boy's father, a former town mayor now exiled because of his democratic beliefs, joins his son in the bathroom using his own political experience to help his son understand Caesar's story and real-life lessons about power, love, and loss.

Venezuela

- "Angelus" for National Theatre Day in Venezuela, on 28 June, dramaturgy by Yahaira Salazar
- Celebrating International Dance Day, in Venezuela, on 21 April

2019

Cyprus – activity related to ancient Greek drama

- "2019 International Festival of Ancient Greek Drama"
[more info at Cyprus Centre of ITI's activities report]

Israel - "The Robbers"

Early 2019, Matthias Gehrt directed in Israel the Hebrew premiere of "The Robbers" written by Friedrich Schiller. This play was produced by Tmuna Theatre in Tel Aviv and is still in their repertoire. The translation was done by Gad Kaynar, President of the Israel Centre of ITI. Gad Kaynar even played 'The Old Moor', a lead part in the show.

Chicago, U.S.A.

"I Pledge Allegiance" is an episodic play that explores „American identity" from the perspective of five immigrants, Chicago USA, conceived by Devika Ranja.

2020

Lockdown March 2020. N-HIM starts quarterly zoom meetings to keep one another updated, N-HIM was present at the General Assembly Special Edition of ITI worldwide and presented the Network over Zoom, December.

Online Seminar – Brazil

"Seminar Outro Teatro": tradição, performance e espaço publico (Another Theater: tradition, performance and public space), organized by Zeca Ligiéro in twenty meetings during the second half of the year held online with more than fifty Brazilian and Latin American researchers, artists, activists and performers took place between August and December 2020, from the platform of the Pro-Rectorry of Extension and Culture of UNIRIO Online involving an audience never UNIRIO before reached at by an academic-artistic seminar.

Activities – Humanistic Entities: Network for Heritage, Indigenous Cultures & Migration N-HIM



"The Four Moments of the Sun" – Rio Branco (Amazon) and Brazil online

Zeca Ligiéro created and presented a performance presented in two versions: in March, in the city of Rio Branco, Acre (Amazon area) outdoor performance, and at the Bienal International de Teatro do Ceará in November online.

Online Viewing Ma-Yi Studios

Ma-Yi Studios opens in New York to create film for online viewing to give struggling theatre artists work opportunities. Ma-Yi Theater Company's created a digital streaming platform in response to the Covid-19 pandemic that has closed theatres and live performance venues across the United States and the rest of the world. "Many of you will ask, is it still theater? We'd like to think so, even if the experience is vastly different. This is more than just being clever and creative; it's about putting artists and craftspeople to work". "Sophocles In Staten Island" is the first micromovie hosted by the Ma-Yi Studios, the pivot-to-video operation by Ma-Yi Theater Company.

2021

Organizational Issues I

- In 2021, Jorge Z. Ortoll prepares and submits the N-HIM Rules and Guidelines and N-HIM Mission and Goals - which had not been done before - to General Secretariat of ITI worldwide.
- 22 December: Internal elections for the Board of N-HIM: Christos Georgiou becomes President and

Matthias Gehrt becomes Vice-President (from 1.1.2022).

- During the year, the N-HIM had been organising online meetings to discuss ways to revitalize the N-HIM, become active, connect with other artists and groups, and include new members on it.

2022

Organizational Issues II

- In April 2022, the members of N-HIM discussed the future of the N-HIM, after the changing of the President and the Vice President. After discussion, exchange of views, thoughts, and reflections on a better future for N-HIM, it was decided that the existing committee could no longer function as it is, as the three major fields it embraces (Heritage, Indigenous, Migration), are in themselves three different committees. It was therefore decided unanimously to split the existing committee into two other new Forums. Specifically, it was decided:
 - a) The creation of a Forum for Heritage & Diversity, which will be chaired by the current President and Vice-President of N-HIM (Christos Georgiou and Mathias Gehrt, respectively).
 - b) The creation of a Forum for Indigenous & Migration headed by Ova Saopeng, who will work with the former President of N-HIM, Jorge Z. Ortoll.
- Splitting the N-HIM into two Forums has been considered necessary for the theme, action and objectives of each one to be clearer. This will help both in attracting new members and above all to

Activities – Humanistic Entities: Network for Heritage, Indigenous Cultures & Migration N-HIM

230



work in harmony with a specific field, in order to create dialogue and project partnerships between the members and of course each Forum to be active within ITI worldwide.

- In September 2022, the content of the new forum named "HERITAGE & DIVERSITY Forum", including the Mission and Goals statement (rules and regulations), was submitted to the ITI's Director General for the necessary actions.
- The content of the new second Forum for Indigenous & Migration was not yet submitted at the creation of this report.

Board Members / Members

Jorge Z. ORTOLL, USA, President (until 31.12.2021)
 Christos GEORGIU, Cyprus, Vice-President (until 31.12.2021) / President (from 1.1.2022)
 Matthias GEHRT, Germany, Member (until 31.12.2021) / Vice-President (from 1.1.2022)

Zeca LIGEIRO, Brazil
 Jesus QUIINTERO (until 2021)
 Ramon VERDUGO (until 2021)
 Leilani CHAN, USA (2022)
 Ova SAOPENG, USA (2022)
 Carlos DURING, Argentina (in memoriam, he passed away in November 2017)

Report submitted by Jorge Z. ORTOLL, President of N-HIM (until 31.12.2021) and Christos GEORGIU President of N-HIM (from 1.1.2022).



Activities – Humanistic Entities Theatre in Conflict Zones Network TCZN

231



The Members of TCZN are actively engaged in conflict and post-conflict areas with different projects. Amongst the projects carried out by its members, we can mention: Teatro Como Ponte (Teatro Cenit, Colombia), CAS- Performing Arts in Conflict Zones (Accademia Dimitri, Swiss Centre of ITI), Theatre Born in Conflict Zones (Japanese Centre of ITI), Theatre with Internally Displaced Persons (Nigerian Centre of ITI), Sirens (Italian Centre and Burkina Centre of ITI), The Resistance of Olive Trees (Italian Centre of ITI, Fragments Theatre-Palestine), The Roses of the Desert (Italian Centre, Aykart, Tunisia), Theatre in Conflict Zones in Sudan (Sudanese Centre of ITI), Social Theatre (KomaShano Theatre-Rojava, Syria), Insulted Belarus(sia) (Slovak Centre of ITI, Refugees Theatre Companies in Georgia (collaborations with Georgian Centre of ITI).

Activities 2021

Webinars on Theatre in Conflict Zones

February 2021 to April 2022

The proposal was part of the "Alchimie" project, promoted by the Italian Centre of ITI, in partnership with ITI worldwide and other institutions, supported by Fondazione con il Sud. It envisaged the implementation of a series of webinars involving artists and cultural operators, mainly from ITI Centres, that have developed an experience in the field of theatre in conflict areas.

An important initiative that promotes the work of valuable artists that are engaged in committed artistic actions in conflict zones or post-conflict zones.

It was promoted by the Theatre in Conflict Zones Network of ITI and the Italian Centre of ITI. It featured the participation of the ITI Centres of Colombia, Sudan, Switzerland, Germany, Burkina Faso, Nigeria, Uganda, Georgia, Slovakia, Japan and artists from Palestine, Syria and Egypt.

ARCA DI PACE

August, Archaeological Park of Rudiae in Lecce, Distilleria De Giorgi in San Cesario of Lecce, Italy

Through meetings, seminars, performances and a Summer School, the project promoted by the Italian Centre of ITI intended to focus on the topics of hospitality and dialogue between people through the performing arts with the participation of artists from all over the world. The project was divided into three phases: an international seminar 'Society, Culture and Conflict' in Lecce, three poetry events entitled "Words for Peace" and a cross-disciplinary Summer School 'The World out of Joint', co-organized with the magazine Kaiak- a philosophical journey.

Activities 2022

ITI Theatre in Conflict Zones (TCZN) & Action Committee for Artists Rights (ACAR) - Online Meeting

Artists from war and conflict zones such as Ukraine, Palestine, Syria, and Uganda participated in this Meeting.

The discussions of this online meeting focused on the sharing of artists' experiences about conflict and war all over the world, with a special focus on Ukraine, and on how to organize artistic activities for refugees, how to develop a global ITI reaction scheme to protect theatre artists in case of catastrophes, war and conflict breakouts, favouring the exchange of best practices.

Report submitted by Fabio Tolledi, President of ITI Theatre in Conflict Zones Network

Activities – Humanistic Entities Social Change Network SCN

232



2017-2022

2017

Peace and Climate Justice Movement

At the meeting of the UNESCO Goodwill Ambassadors in Paris, Cecilia Guidote-Alvarez, representing the Earthsavers UNESCO Artist for Peace, and President of the Social Change Network of ITI informed the participants about the concept of a “Global Peace and Climate Justice Movement” which will be linked to the Sustainable Development Goals of the United Nations. This concept was approved and received the UNESCO patronage. It is planned to happen during the observance of International Arts Education Week in May 2018.

International Theatre Festival of the Caribbean

This festival of Colombia has been attended by artists from Argentina, Brazil, Cuba, Dominican Republic, Finland, France, Germany, Iceland, Mexico, Peru, Spain, Venezuela, and among other – contributing to development of the cultural life of Latin American – September 2017.

Madrid Opera House – Performances of People with Disabilities

The Madrid Opera House arranged performances in which people with disabilities (PWD) were twining in a production with professional artists. The Philippine Centre and their work with people with disabilities was linked to this event – late 2017.

2018

Regional Seminar on Conflict Resolution

Regional Seminar on Conflict Resolution and Community Theatre in Incheon. Theatre activists from Japan, South Korea and China was invited – 22-30 September

Global Launch International Peace Movement: Not by Force but by Art

The Philippine Centre officially announced the “International Peace Movement: Not by Force but by Art” in Manila on 20 April. The event will be held under the patronage of UNESCO. It coincides with the twin observance of the “UNESCO World Day for Cultural and Biological Diversity for Dialogue and Development” on 21-22 May and is ushering in the “UNESCO International Arts Education Week”, scheduled for 20 -26 May. The UNESCO Director General Ms. Audrey Azoulay expressed its appreciation for the event, in a congratulatory message “whose aim is to promote mutual respect and dialogue that will highlight the importance of the role that art continues to play in peace processes the world over including your region.” More information about the Festival and Forum to be found in the Philippine Centre Report – page xxx.

The Manila Declaration

The Manila Declaration that was formulated thanks to the Philippine Centre and Cecilia Guidote-Alvarez was endorsed and adopted at the Cartagena Conference which focused on Afro-Caribbean concerns – in Cartagena, Colombia, 28-30 October.

Activities – Humanistic Entities Social Change Network SCN

233

Climate Conference (COP24)

At the Climate Conference (COP24) Katowice (Poland), the Earthsavers UNESCO Artists for Peace together with Arts Planet held an Exhibit on the Sustainable Development Goals and the Plight of Climate Refugees at the UN Media Centre - 2-15 December.

2019

Asian Cultural Council

Cecilia Guidote-Alvarez, President of the Social Change Network of ITI was among the special guests in the launch of the Asian Cultural Council by Asian Parliamentarian Organization hosted by Cambodian Prime Minister Hun Sen. She received the invitation through the initiative of the Former Speaker Jose de Venecia. The event happened in Siem Reap Ankor (Cambodia) – 15/16 January

Platforms on the Future of Cultural Heritage

Cecilia Guidote-Alvarez was invited by Michel Magnier, Creativity Director for Education, Youth, Sports and Culture of the European Union. The event focused on the potential of cultural heritage for sparking & empowering transformational social change. The initiative addresses three timely topics: 1) the revitalization of rural communities, 2) crowdsourcing of smart solutions of challenges and 3) on global peace-making. The event happened in Dublin (Ireland) - 1 April.

High-Level Meeting on Culture and Sustainable Development

Cecilia Guidote-Alvarez was invited by the President of the UN General Assembly, María Fernanda Espinosa Garcés, with cooperation of UNESCO Culture Sector, to participate in the High-Level Meeting on Culture and Sustainable Development at the UN Headquarters in New York, USA. The discussion of invited panellists focused on the role of cultural diversity, education and innovation recognizing culture as an essential component of human development and design – 21 May.

2020-2021

The scheduled SDGs Event: Cecilia Guidote-Alvarez and her husband, Heherson Alvarez were confined in the hospital for more than a month. Sadly, Heherson Alvarez, highly appreciated in the Philippines due to his fight for freedom and highly appreciated by ITI because his never-ending support, passed away on 20 April 2020.

Cecilia Guidote-Alvarez continued her broadcast in May by Zoom, keeping the spirit high with webinars,

all through 2021. She was able to re-secure the Senate budget for the re-scheduled SDGs event and undertook preparations in spite of the pandemic restrictions.

2022

Ulysses from Ghana (Docufiction)

Cecilia Guidote-Alvarez, President of the Social Change Network of ITI, and Viktor Sebek, Vice President the Network, attended that presentation of the Docufiction Ulysses. The film is inspired by the play “Slaves” written by the eminent playwright and writer, Mohamed Ben Abdallah from Ghana. The docufiction is the product of the collaboration of the Ghana Centre of ITI and the Colombian Centre of ITI. Akosua Abdallah casted the actors and co-directed the film. Cecilia Guidote-Alvarez held a keynote speech during the event, at UNESCO in Paris, 19 to 23 September.

Submitted by Cecilia Guidote-Alvarez, President of Philippines Centre of ITI

Activities – Committees, Forums, Networks Working Group LGBTQ+

234



The Proud Performing Arts LGBTQ+ Workgroup and Network of ITI was initiated by the Swedish Centre of ITI at the World Congress in 2017. Many Centres approached the Workgroup and Network immediately and wanted to participate in the work.

The Workgroup and Network aims to empower, encourage and elevate performing arts with queer perspectives. It is a platform for solidarity and inspiration and strives to bring forward the different conditions and experiences for LGBTQ+ art and artists around the world. The Proud Performing Arts LGBTQ+ Workgroup and Network wants to create opportunities to inspire and strengthen artists, as well as provide ways to develop and exchange productions. During festivals, in theatres and meeting places, the Workgroup and Network lifts performing arts with LGBTQ+ perspectives.

The funding so far comes from the Swedish Arts Council, the City of Stockholm, Swedish Institute and Arts Grants Committee. The Workgroup and Network communicates with the ITI Action Committee for Artists Rights and Freemuse LGBT Global Action. The 1st Workgroup meeting took place at EuroPride in Stockholm in 2018, the 2nd at the TCG National Conference in Miami in 2019, the 3rd in Tbilisi, Georgia, in 2019, the 4th in Stockholm in 2019, the 5th at APAP in New York in 2020, and the 6th in Copenhagen in 2021.

So far, the Workgroup and Network has had collaborations with the ITI Centres in Georgia, Finland, India, Algeria, Congo Brazzaville and USA. It also had financial and logistical support from the Swedish Embassies in Moscow, Istanbul, Pretoria and USA.

In collaboration with theatres in Stockholm, the Workgroup & Network has had international public guest performances from Spain, Russia, the USA, South Africa and Ireland. Also, public workshops from South Africa, USA and RFSL Newcomers, which is a Swedish NGO working with performing arts with LGBTQ+ refugees.



The Workgroup & Network has participated in panel talks, presentations and workshops about the network in Denmark, Finland, Belgium, the USA, Wales, England, Slovenia, Russia, Poland and Georgia.

During the Proud Performing Arts Festival at Stockholm Pride, the participating speakers, artists, directors and managers came from Russia, Georgia, Iran, India, South Africa, Algeria, Congo Brazzaville, Finland, Norway, Denmark, USA, Spain, Turkey, Ireland, Chile and Nordic indigenous area Sàpmi.

Best case: The largest international project so far is "Reflecting Trans Identities Through Performing Arts", run by the Georgian Centre of ITI and funded by the Swedish Institute. It started with a panel talk in Sweden in 2017, titled "Portraying hate crimes", and finished in 2022 with the film "Playing Shylock".

The next Stockholm edition is planned for 1-5 August 2023.

Website: <https://scensverige.se/en/projects/proud-performing-arts/>

Report submitted by *Ulricha JOHNSON*, Director of Swedish Centre of ITI

E-mail: proud@scensverige.se

Activities – ITI Days

235



Comment by the DG

With World Theatre Day and International Dance Day, ITI established a format for celebrating theatrical and dance arts on a global scale. Every year an outstanding personality is invited to share their viewpoint as Message Author to inspire thought and reflection throughout the cultural world. It is thanks to the initiative of ITI members that World Theatre Day and International Day continue to promote the art form and gain acceptance for artists.

While I personally always appreciate when ITI is able to hold a live event at UNESCO or anywhere in the world - like World Theatre Day in a prison in Italy in 2019,

or International Dance Day in the demilitarized zone between North and South Korea in 2019 – the past few years have meant that this is not always possible. When the pandemic robbed us of our chance to meet for these special days, I was very glad that the team of the General Secretariat, in collaboration with ITI members and friends, were able to rally and create online celebrations. These online events received high attention, proved by the amount of "clicks" they garnered – showing that there is still a large audience watching what ITI has to offer.

A special thanks must go to all who organized and participated actively in the online events.

Activities – ITI Days World Theatre Day 2018

236



World Theatre Day 2018 Celebration

The World Theatre Day 2018 main celebration, organized by the General Secretariat, took place in the UNESCO hall in Paris. World Theatre Day received the patronage of UNESCO and the new DG of UNESCO, Audrey Azoulay, sent an appreciation message for this grand event. To highlight the intercultural and international aspect of theatre, five message authors were selected - one from each of UNESCO's five regions. The authors were Ram Gopal Bajaj (India, Asia Pacific), Maya Zbib (Lebanon, Arab Countries), Simon McBurney (United Kingdom, Europe), Sabina Berman (Mexico, the Americas) and Werewere-Liking Gnepo (Ivory Coast, Africa). All five Message Authors were present and read their messages during the celebration. More than 900 guests participated in the event on that night.



Activities – World Theatre Day 2018 Message – Africa

237

One day

A Human decides to ask himself questions in front of a mirror (an audience)
To invent himself answers and in front of this same mirror, (his audience)
To criticize himself, to make fun of his own questions and answers
To laugh or cry, anyway, but in the end
To greet and bless his mirror (his audience)
For giving him this moment of spite and respite
He bows and greets him to show him gratitude and respect...
Deep down, he was seeking peace,
Peace with himself and with his mirror:
He was doing theatre...

That day, he was talking...

Despising his flaws, his paradoxes and distortions,
Shocking himself through mimicry and contortions;
His pettiness that has blemished his humanism
His tricks that led to cataclysms
He was talking to himself...
Admiring himself in his surging outbursts,
In his aspirations to greatness, to beauty,
A better being, a better world
That he would build of his own thoughts
That he could have forged with his own hands
If from him to himself in the mirror, he wanted it, he says to himself,
If he and his mirror share the desire ...
But he knows it: he was doing representations
Of derision, no doubt, of illusion,
But also, of course, mental action
Construction, Recreation of the world,
He was doing theatre...

Even by torpedoing all hopes
By his words and accusing gestures
He was bent on believing
That everything would be accomplished in this single

evening

By his crazy stares
By his sweet words
By his mischievous smile
By his delicious humour
By his words that, even while hurting or rocking
Operate the surgery for a miracle
Yes, he was doing theatre.

And in general

At home in Africa
Especially in the Kamite¹ part where I come from
We do not care about anything
We laugh all the same, mourning while crying,
We hit the ground when it disappoints us
By the Gbégbé² or the Bikoutsis³
Scary Masks are carved
Glaé⁴, Wabele⁵ or Poniugo⁶
To figure the Uncompromising Principles
Who impose on us the cycles and the times
And puppets, who like us,
End up figuring their Creators
And by subjugating their manipulators
Conceive rites where the spoken word,
Inflated with rhythmic songs and breaths,
Goes forth to the conquest of the sacred
Provoking dances like trances
Incantations and calls to devotion;

But also and above all, bursts of laughter
To celebrate the joy of living
That neither centuries of slavery and colonisation
Racism and discrimination
Nor eternities of unspeakable atrocities
Could smother or snatch
From our paternal Soul of Father the Mother of Humanity;
In Africa, as everywhere else in the world
We do theatre...
And in this special year dedicated to ITI
I am particularly happy and honoured

1 Kamite; Inhabitant of Kamita, the 'Land of the Blacks', lit. "Africa". Kamite also refers to all natives and their descendants scattered throughout the world in the diasporas, as well as practitioners of the original religion of this region.

2 Gbégbé; a traditional dance of the Bétés country, Ivory Coast, used in public demonstrations of rejoicing or mourning.

3 Bikoutsis; a) Kout: hit. b) Si: the earth. An original Fan Beti dance from South Cameroon, initially practiced by women when to ensure blessings from Mother Earth: good harvests, better weather, etc. in which it was necessary to strike the ground vigorously to get it to listen to reason. Today it has been recovered by the youth of the whole country and beyond, thanks to many international stars.

4 Glaé; Religious system of the Wè and Wobè peoples of western Ivory Coast, based on 'the Masques'. A whole hierarchy of masks, often frightening, acts as a cornerstone to all the beliefs and social organization of these peoples.

5 Wabele; one of the masks of the religious Senufo system in the north of the Ivory Coast. With the head of Hyena, fire-eater, it represents knowledge and power.

6 Poniugo; another mask of the Senufo religious system, based on the Poro, the initiation in the heart of the sacred groves and which governs all their society.

Werewere-Liking
Gnepo
Ivory Coast



Activities – World Theatre Day 2018

Message – Africa

238

To represent our continent
To carry her message of peace
The Peaceful Message of the Theatre;
Because this continent that was said not so long ago
That anything in the world could happen
Without anyone feeling the slightest malaise or lack,
Is again recognized in its primordial role
Of Father and Mother to Humanity
And the whole world is pouring in...
Because everyone always hopes to find peace
In the arms of their parents, isn't that so?

And as such, our theatre more than ever, convenes
And engages all humans, and especially
All those sharing the thought, the word and the theatrical
action,
To have more respect for themselves and for each other
By favouring the best humanist values
In the hope of reclaiming a better humanity for all:
One which brings out intelligence and understanding.
By using this part of the most effective human cultures
The very one that erases all borders: the theatre...
One of the most generous because it speaks all languages,
Involves all civilizations, reflects all ideals,
And expresses a deep unity of all men who,
Despite all the confrontations
Are especially interested in getting to know each other
better
And to love oneself better, in the peace and tranquillity
When representation becomes participation
Reminding us of the duty of an action that imposes on us
The power of theatre to make everyone laugh and cry,
together
By decreasing their ignorance, by increasing their
knowledge
So that man becomes again the greatest wealth of man.

Our theatre proposes to re-examine and reassess
fundamentally
All these humanistic principles, all these high virtues
All these ideas of peace and friendship between peoples
So much advocated by UNESCO
To reincarnate them in the scenes we create today
So that these ideas and principles become an essential
need
And a deep thought of the theatre creators themselves first
Who can then share them better with their audiences.

7 Kindack; lit. "Mistress of Recommendations", title given to the Matriarchs. Women who have attained a level of wisdom by initiating Mbock or Mbog, religious system of the country Bassa, in the center of Cameroon and corresponding to the title of Mbombock reserved for men.

This is why our latest theatrical creation titled « L'Arbre Dieu » repeating the recommendations of Kindack⁷ Ngo Biyong Bi Kuban⁸, our Master, says:
"God is like a big tree"
Of which can only perceive one aspect at a time
From the angle where it is beheld:
Whoever flies over the tree will only perceive the foliage
And possible fruits and seasonal flowers.
Whoever lives underground will know more about the roots,
Those leaning against the tree will recognize it
By the feeling in their backs.
Those who come from every cardinal point
Will see the aspects that those opposite do not necessarily have access too,
Some, privileged, will perceive the secret
Between the bark and the pulp of the wood
And still others, the intimate science in the marrow of the tree;
But whatever the superficiality
Or the depth of perception of each,
No one is ever placed under an angle from which
You are able to perceive all these aspects at once
Unless you become this divine tree yourself!
But then, are we still human?

That all the theatres in the world tolerate and accept each other
To better serve the global goal of ITI
In order that finally, on its 70th anniversary,
There is more peace in the world
With a strong participation in Theatre...

Werewere-Liking Gnepo, Ivory Coast
Multidisciplinary Artist

Translation: Malory Domecyn / Tom Johnson

8 Kuban; Girl of Biyong, Son of Kuban. This is the name of my grandmother, my initiator, one of the last holders of knowledge "Ki-Yi Mbock" from which I received the duty of transmission that I have been toiling toward for more than three decades.

Activities – World Theatre Day 2018

Message – Arab Countries

239

It's a moment of communion, an unrepeatable encounter, not found in any other secular activity. It's the simple act of a group of people choosing to come together in the same place at the same time to take part in a shared experience. It's an invitation to individuals to become a collective, to share ideas, and envision ways to divide the burden of necessary actions... to slowly recover their human connectedness and find similarities rather than differences. It's where a specific story can trace the lines of universality... Here lies the magic of theatre; where representation recovers its archaic properties.

In a global culture of rampant fear of the other, isolation and loneliness, being present together, viscerally, in the here and now, is an act of love. Deciding to take your time, away from immediate gratification and individual self-indulgence in our highly consumerist fast-paced societies; to slow down, to contemplate and reflect together is a political act, an act of generosity.

After the fall of major ideologies, and as the current world order is proving its failure decade after decade, how can we re-imagine our future? As safety and comfort are the main preoccupation and priority in predominant discourses, can we still engage in uncomfortable conversations? Can we cross over towards dangerous territories without the fear of losing our privileges?

Today, speed of information is more important than knowledge, slogans are more valuable than words and images of corpses are more revered than real human bodies. Theatre is here to remind us that we are made of flesh and blood, and that our bodies have weight. It is here to awaken all our senses, and to tell us that we don't need to seize and consume with our sight alone. Theatre is here to give back the power and meaning to words, to steal the discourse back from politicians and restore it to its rightful place... to the arena of ideas and debate, the space of collective vision.

Through the power of storytelling and imagination theatre gives us new ways of seeing the world and each other; opening up a space for common reflection amidst the overwhelming ignorance of intolerance. When xenophobia, hate speech and white supremacy have effortlessly come back on the table, after the years of hard work and sacrifices of millions of people around the globe to make them shameful and deem them unacceptable... When teenage boys and girls are shot in the head and imprisoned for refusing to comply with injustice and apartheid... When figures of insanity and right-wing despotism are ruling some of the major countries of the first world... When nuclear war is looming as a virtual game between the man-children in power... When mobility is becoming more and more restricted to a selected few, while refugees are dying at sea, trying to enter the high fortresses of illusive dreams, as more and more expensive walls are being built... Where shall we

question our world, when most of the media has sold out? Where else than in the intimacy of the theatre, are we able to re-think our human condition, to imagine the new world order... collectively, with love and compassion but also with constructive confrontation through intelligence, resilience and strength.

Coming from the Arab region I could speak of the difficulties artists face in making work. But I am part of a generation of theatre makers who feel privileged that the walls we need to destroy have always been visible ones. This has led us to learn to transform what is available and to push collaboration and innovation to its limits; making theatre in basements, on rooftops, in living rooms, in alleyways, and on the streets, building our audiences as we go, in cities, villages and refugee camps. We've had the advantage to have to construct everything from scratch in our contexts, and to conceive ways to evade censorship, all the while still crossing the red lines and defying taboos. Today these walls are facing all theatre makers of the world, as funding has never been scarcer and political correctness is the new censor.

Thus, the international theatre community has a collective role to play today more than ever, to face these multiplying tangible and intangible walls. Today more than ever there is a need to creatively re-invent our social and political structures, with honesty and courage. To confront our shortcomings, and to take responsibility for the world we take part in making.

As theatre makers of the world, we don't follow an ideology or one belief system, but we have in common our eternal search for truth in all its forms, our continuous questioning of the status quo, our challenge of systems of oppressive power and last but not least, our human integrity.

We are many, we are fearless and we are here to stay!

Maya Zbib, Lebanon

Theatre director, performer, writer, co-founder Zoukak Theatre Company

Maya Zbib
Lebanon



Activities – World Theatre Day 2018

Message – Asia Pacific

240

Ram Gopal Bajaj
India



After all the evolutionary stories, we only know one thing in brief; that all life forms tend to survive till eternity. If feasible life tends to pervade beyond time and space to become immortal. In this process, the life form also mutilates and destroys itself universally. However, we need to limit the deliberation to the survival of humanity and its emancipation from the hunter cave man of the Stone Age to our Space Age. Are we now more considerate? Sensitive? Joyous? More loving toward the nature that we are a product of?

Since our beginnings, the live performative arts (Dance, Music, Acting/Drama) now also have the developed instrument of the lingua, consisting of vowels and consonants. The Vowel basically expresses the feelings or emotions, and the consonant does the communication of form and thought/knowledge. Mathematics, Geometry, Armaments and now Computer have been its result. So now we cannot go back from this evolution of lingua. The very earth itself will not survive if the collective joy of live theatre arts and knowledge (including technology) is not emancipated, re-sublimated from the mundane, the fury, the greed and the evil.

Mass Media and our science and technology have made us powerful like demons. Thus, the form of theatre is not the crisis today, but it is the crisis of content, of statement and concern. We need to appeal to the man of today's earth, to save the very planet earth and therefore 'theatre'. At a pragmatic level the arts of the actor and the arts of live performance need to be made available to children in primary education. Such a generation will, I believe, be more sensitive to the righteousness of life and nature. The advantage of lingua thus may be much less harmful to mother earth and other planets. Moreover, 'theatre' will become more important to the retention and sustenance of life itself; it therefore needs to empower the live performer and the spectator without threatening each other in this cosmic era of togetherness.

I hail theatre and appeal to the world to implement and facilitate this at grass root level, rural and urban all. 'Limbs, Lingua and Compassion together in Education for the Generations'.

Ram Gopal Bajaj, India

Theatre director, theatre and film actor, academician, former director of the National School of Drama, Delhi.

Activities – World Theatre Day 2018

Message – Europe

241

Simon McBurney
United Kingdom



Half a mile from the Cyrenaican coast in Northern Libya is a vast rock shelter. 80 metres wide and 20 high. In the local dialect it is called the Hauh Fteah. In 1951 Carbon dating analysis showed an uninterrupted human occupation of at least 100,000 years. Amongst the artefacts unearthed was a bone flute dated to anywhere between 40 and 70,000 years ago. As a boy when I heard this I asked my father "They had music?" He smiled at me. "As all human communities."

He was an American born prehistorian, the first to dig the Hauh Fteah in Cyrenaica.

I am very honoured and happy to be the European representative at this year's World Theatre Day.

In 1963, my predecessor, the great Arthur Miller said as the threat of nuclear war lay heavy over the world: 'When asked to write in a time when diplomacy and politics have such terribly short and feeble arms, the delicate but sometimes lengthy reach of art must bear the burden of holding together the human community.'

The meaning of the word Drama derives from the Greek "dran" which means "to do" ... and the word theatre originates from the Greek, "Theatron", literally meaning the "seeing place". A place not only where we look, but where we see, we get, we understand. 2400 years ago Polykleitos the younger designed the great theatre of Epidaurus. Seating up to 14,000 people the astonishing acoustics of this open-air space are miraculous. A match lit in the centre of the stage, can be heard in all 14,000 seats. As was usual for Greek theatres, when you gazed at the actors, you would also see past to the landscape beyond. This not only assembled several places at once, the community, the theatre and the natural world, but also brought together all times. As the play evoked past myths in present time, you could look over the stage to what would be your ultimate future. Nature.

One of most remarkable revelations of the reconstruction of Shakespeare's Globe in London is also to do with what you see. This revelation is to do with light. Both stage and auditorium are equally illuminated. Performers and public can see each one another. Always. Everywhere you look are people. And one of the consequences is that we are reminded that the great soliloquies of, say, Hamlet or Macbeth were not merely private meditations, but public debates.

We live in a time when it is hard to see clearly. We are surrounded by more fiction than at any other time in history or prehistory. Any 'fact' can be challenged, any anecdote can have claim on our attention as 'truth'. One fiction in particular surrounds us continually. The one that seeks to divide us. From the truth. And from each one another. That

we are separate. Peoples from people. Women from men. Human beings from nature.

But just as we live in a time of division, and fragmentation, we also live in a time of immense movement. More than at any other time in history, people are on the move; frequently fleeing; walking, swimming if need be, migrating; all over the world. And this is only just beginning. The response, as we know, has been to close borders. Build walls. Shut out. Isolate. We live in a world order that is tyrannical, where indifference is the currency and hope a contraband cargo. And part of this tyranny is the controlling not only of space, but also time. The time we live in eschews the present. It concentrates on the recent past and near future. I do not have that. I will buy this.

Now I have bought it, I need to have the next... thing. The deep past is obliterated. The future of no consequence.

There are many who say that theatre will not or cannot change any of this. But theatre will not go away. Because theatre is a site, I am tempted to say a refuge. Where people congregate and instantly form communities. As we have always done. All theatres are the size of the first human communities from 50 souls to 14,000. From a nomadic caravan to a third of ancient Athens.

And because theatre only exists in the present, it also challenges this disastrous view of time. The present moment is always theatre's subject. Its meanings are constructed in a communal act between performer and public. Not only here, but now. Without the act of the performer the audience could not believe. Without the belief of the audience the performance would not be complete. We laugh at the same moment. We are moved. We gasp or are shocked into silence. And at that moment through drama we discover that most profound truth: that what we thought the most private division between us, the boundary of our own individual consciousness, is also without frontier. It is something we share.

And they cannot stop us. Each night we will reappear. Every night the actors and audience will reassemble. and the same drama will be re-enacted. Because, as the writer John Berger says "Deep within the nature of theatre is a sense of ritual return", which is why it has always been the art form of the dispossessed, which, because of this dismantling of our world, is what we all are. Wherever there are performers and audiences stories will be enacted which cannot be told anywhere else, whether in the opera houses and theatres of our great cities, or the camps sheltering migrants and refugees in Northern Libya and all over the world. We will always be bound together, communally, in this re-enactment.

And if we were in Epidaurus we could look up and see how

Activities – World Theatre Day 2018

Message – Europe

242

we share this with a larger landscape. That we are always part of nature and we cannot escape it just as we cannot escape the planet. If we were in the Globe we would see how apparently private questions are posed for us all. And if we were to hold the Cyrenaican flute from 40,000 years ago, we would understand the past and the present here are indivisible, and the chain of human community can never be broken by the tyrants and demagogues.

Simon McBurney, United Kingdom

Actor, writer, stage director and co-founder of Théâtre de Complicité

Activities – World Theatre Day 2018

Message – The Americas

243

We can imagine.

The tribe launches small stones to bring down birds from the air, when a gigantic mammoth bursts in on the scene and ROARS –and at the same time, a tiny human ROARS like the mammoth. Then, everyone runs away...

That mammoth roar uttered by a human woman –I would like to imagine her as a woman– is the origin of what makes us the species we are. A species capable of imitating what we are not. A species capable of representing the Other.

Let's leap forward ten years, or a hundred, or a thousand. The tribe has learned how to imitate other beings: deep in the cave, in the flickering light of a bonfire, four men are the mammoth, three women are the river, men and women are birds, bonobos, trees, clouds: the tribe represents the morning's hunt, thus capturing the past with their theatrical gift. Even more amazing: the tribe then invents possible futures, essaying possible ways to vanquish the mammoth, the enemy of the tribe.

Roars, whistles, murmurs –the onomatopoeia of our first theatre—will become verbal language. Spoken language will become written language. Down another pathway, theatre will become rite and then, cinema.

But along these latter forms, and in the seed of each one of these latter forms, there will always continue to be theatre. The simplest form of representation. The only living form of representation.

Theatre: the simpler it is, the more intimately it connects us to the most wondrous human skill, that of representing the Other.

Today, in all the theatres of the world we celebrate that glorious human skill of performance. Of representing and thus, capturing our past —and of inventing possible futures, that can bring to the tribe more freedom and happiness.

What are the mammoths that must be vanquished today by the human tribe? What are its contemporary enemies? About what should theatre that aspires to be more than entertainment be about?

For me, the greatest mammoth of all is the alienation of human hearts. The loss of our capacity to feel with Others: to feel compassion for our fellow humans and for our fellow non-human living forms.

What a paradox. Today, at the final shores of Humanism —of the Anthropocene— of the era in which human beings are the natural force that has changed the planet the most, and will continue to do so— the mission of the theatre is –in my view-- the opposite of that which gathered the tribe when

theatre was performed at the back of the cave: today, we must salvage our connection to the natural world.

More than literature, more than cinema, the theatre —which demands the presence of human beings before other human beings— is marvelously suited to the task of saving us from becoming algorithms, pure abstractions.

Let us remove everything superfluous from the theatre. Let us strip it naked. Because the simpler theatre is, the more apt it is to remind us of the only undeniable thing: that we are, while we are in time; that we are only while we are flesh and bone and hearts beating in our breasts; that we are the here and now, and no more.

Long live the theatre. The most ancient art. The art of being in the present. The most wondrous art. Long live the theatre.

Sabina Berman, Mexico

Writer, playwright, journalist

Sabina Berman
México



Activities – ITI Days World Theatre Day 2019

244



World Theatre Day 2019 Celebration

The World Theatre Day 2019 main celebration focused on the social impact of theatre. In collaboration with the Italian Centre of ITI, the International Network of Theatre in Prison (INTiP), and the Italian Commission of UNESCO, the celebration was held inside a prison in Pesaro, Italy. The goal of the event in the prison was to underline the importance of bringing theatre to the people and opening the door to theatre for people – independent of their socio-economic status, age, gender, cultural roots, ethnicity, or religious beliefs. Carlos Celdran, World Theatre Day Message author 2019, participated in the event inside the prison. Another part of the World Theatre Day Celebration was the project that the Italian Centre of ITI organized with the National Commission of UNESCO in Italy - a competition called "Scrivere il Teatro" for different levels of school classes in Italy. School children and students were invited to write a short play on a given theme.



Activities – ITI Days World Theatre Day 2019 Message

245



Carlos CELDRÁN
Cuba



Before my awakening to the theatre, my teachers were already there. They had built their houses and their poetic approach on the remains of their own lives. Many of them are unknown, or are scarcely remembered: they worked from silence, in the humility of their rehearsal rooms and in their spectator-packed theatres and, slowly, after years of work and extraordinary achievement, they gradually slid away from these places and disappeared. When I understood that my personal destiny would be to follow their steps, I also understood that I had inherited that gripping, unique tradition of living in the present without any expectation other than achieving the transparency of an unrepeatable moment; a moment of encounter with another in the darkness of a theatre, with no further protection than the truth of a gesture, a revealing word.

My theatrical homeland lies in those moments of meeting the spectators who arrive at our theatre night after night, from the most varied corners of my city, to accompany us and share some hours, a few minutes. My life is built up from those unique moments when I cease to be myself, to suffer for myself, and I am reborn and understand the meaning of the theatrical profession: to live instants of pure ephemeral truth, where we know that what we say and do, there under the stage lights, is true and reflects the most profound, most personal, part of ourselves. My theatrical country, mine and that of my actors, is a country woven from such moments, where we leave behind the masks, the rhetoric, the fear of being who we are, and we join hands in the dark.

Theatrical tradition is horizontal. There is nobody who may affirm that theatre exists at any centre in the world, in any city or privileged building. Theatre, as I have received it, spreads through an invisible geography that blends the lives of those who perform it and the theatrical craft in a single unifying gesture. All masters of theatre die with their moments of unrepeatable lucidity and beauty; they all fade in the same way, without any other transcendence to protect them and make them illustrious. Theatrical teachers know this, no recognition is valid when faced with that certainty which is the root of our work: creating moments of truth, of ambiguity, of strength, of freedom in the midst of great precariousness. Nothing survives except data or records of their work in videos and photos that will only capture a pale idea of what they did. However, what will always be missing from those records is the silent response by the public who understands in an instant that what takes place cannot be translated or found outside, that the truth shared there is an experience of life, for a few seconds, even more diaphanous than life itself.

When I understood that the theatre was a country in itself, a major territory that covers the whole world, a determination arose within me, which was also the realisation of a freedom: you do not have to go far away, or move from where you are, you do not have to run or move yourself. The public is

wherever you exist. You have the colleagues you need at your side. There, outside your house, you have all the opaque, impenetrable daily reality. You then work from that apparent immobility to design the greatest journey of all, to repeat the Odyssey, the Argonauts's journey: you are an immobile traveller who does not cease to accelerate the density and rigidity of your real world. Your journey is toward the instant, to the moment, toward the unrepeatable encounter before your peers. Your journey is toward them, toward their heart, toward their subjectiveness. You travel within them, in their emotions, their memories that you awake and mobilise. Your journey is vertiginous, and nobody may measure or silence it. Nor may anybody recognise it to the right extent, it is a journey through the imagination of your people, a seed that is sown in the most remote of lands: the civic, ethical and human conscience of your spectators. Due to this, I do not move, I remain at home, among my closest, in apparent stillness, working day and night, because I have the secret of speed.

Carlos CELDRÁN, Cuba

Stage director, playwright, theatre educator, professor

Translation from Spanish by Luis Llerena Diaz

Activities – ITI Days

World Theatre Day 2020

World Theatre Day 2020 Celebration (Online)

Due to the pandemic, the General Secretariat Team had to cancel the offline event of the World Theatre Day Celebration. An open call was sent out to friends, members, and partners of ITI to celebrate the Day. The feedback was extremely strong. The Message Author, Shahid Nadeem (Pakistan), sent his message together with a video. Theatre artists as well as friends and members of ITI translated the message; videos were sent in with messages of encouragement, love and support (65 letters, videos and statements in total). The General Secretariat promoted World Theatre Day over the main ITI website and the World Theatre Day Website, as well as the World Theatre Day Facebook page. It was the most significant response to World Theatre Day ever. See the page for the Celebration here: <https://www.world-theatre-day.org/2020onlinecelebration.html>.



Activities – ITI Days

World Theatre Day 2020 Message

Theatre as a Shrine

At the end of a performance of Ajoka Theatre's (1) play on Sufi Poet Bulleh Shah (2), an old man, accompanied by a young boy, came to the actor playing the role of the great Sufi (3), "My grandson is unwell, would you please blow a blessing upon him." The actor was taken aback and said, "I am not Bulleh Shah, I am just an actor playing this role." The old man said, "Son, you are not an actor, you are a reincarnation of Bulleh Shah, his Avatar (4)". Suddenly a whole new concept of theatre dawned upon us, where the actor becomes the reincarnation of the character, he/she is portraying.

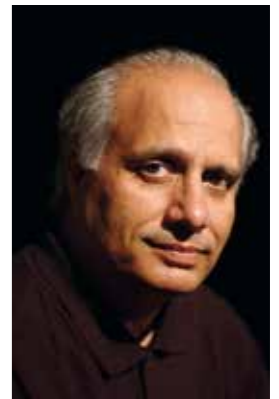
Exploring stories such as that of Bulleh Shah, and there are so many in all cultures, can become a bridge between us, the theatre-makers and an unacquainted but enthusiastic audience. While performing on stage, we sometimes get carried away by our philosophy of theatre, our role as harbingers of social change and leave a large section of the masses behind. In our engagement with the challenges of the present, we deprive ourselves of the possibilities of a deeply moving spiritual experience that theatre can provide. In today's world where bigotry, hate, and violence is on the rise, our planet is plunging deeper and deeper into a climatic catastrophe, we need to replenish our spiritual strength. We need to fight apathy, lethargy, pessimism, greed, and disregard for the world we live in, the planet we live on. Theatre has a role, a noble role, in energizing and mobilizing humanity to lift itself from its descent into the abyss. It can uplift the stage, the performance space, into something sacred.

In South Asia, the artists touch with reverence the floor of the stage before stepping onto it, an ancient tradition when the spiritual and the cultural were intertwined. It is time to regain that symbiotic relationship between the artist and the audience, the past and the future. Theatre-making can be a sacred act and the actors indeed can become the avatars of

the roles they play. Theatre has the potential of becoming a shrine and the shrine a performance space.

Shahid NADEEM, Playwright, Pakistan
Playwright and head of the renowned Ajoka Theatre

Shahid NADEEM
Pakistan



(1) *Ajoka Theatre*: Established in 1984. The word Ajoka means "Contemporary" in Punjabi. Its repertoire includes plays on themes such as religious tolerance, peace, gender violence, human rights.

(2) *Sufism*: The Islamic mystical tradition, Sufi poetry, mostly rendered in music, expresses mystical union through the metaphors of profane love.

(3) *Bulleh Shah* (1680-1757): An influential Punjabi Sufi poet, who wrote about complex philosophical topics in simple

language, a strong critic of religious orthodoxy accused of heresy and denied burial in the city graveyard. Popular across religious divide.

(4) *Avatar*: Reincarnation or manifestation on Earth of a divine teacher according to Hindu culture.

* This text is an extract of the longer version of the Message of World Theatre Day 2020, available in English, French and other languages on: www.world-theatre-day.org

Activities – ITI Days World Theatre Day 2021

248



World Theatre Day 2021 Celebration (Online)

Due to the continued situation of the global pandemic, the General Secretariat of ITI was unable to organize the main Celebration of World Theatre Day 2021 at UNESCO in Paris as planned. However, since the world was becoming more used to attending events and activities virtually, and thanks to great support from the ITI members and the global performing arts communities, the WTD 2021 main Celebration was able to take place online. The celebration displayed the World Theatre Day 2021 Message by Helen Mirren (UK), a welcome address by Tobias Biancone, DG of ITI, and a speech from Ernesto Ottone R, Assistant Director-General for Culture UNESCO. The celebration also displayed 60 performance clips and celebration videos from 35 countries around the world. These videos were provided by the ITI Centres and the global performing arts community. They are not only an excellent showcase of global cultural diversity, but also a demonstration of the resilience of the global performing arts community in the face of difficulties. The page of the Celebration can be viewed here: <https://www.world-theatre-day.org/2020onlinecelebration.html>.



Performance Session 1 | 12h00 - 13h30 Paris, France (GMT+1)



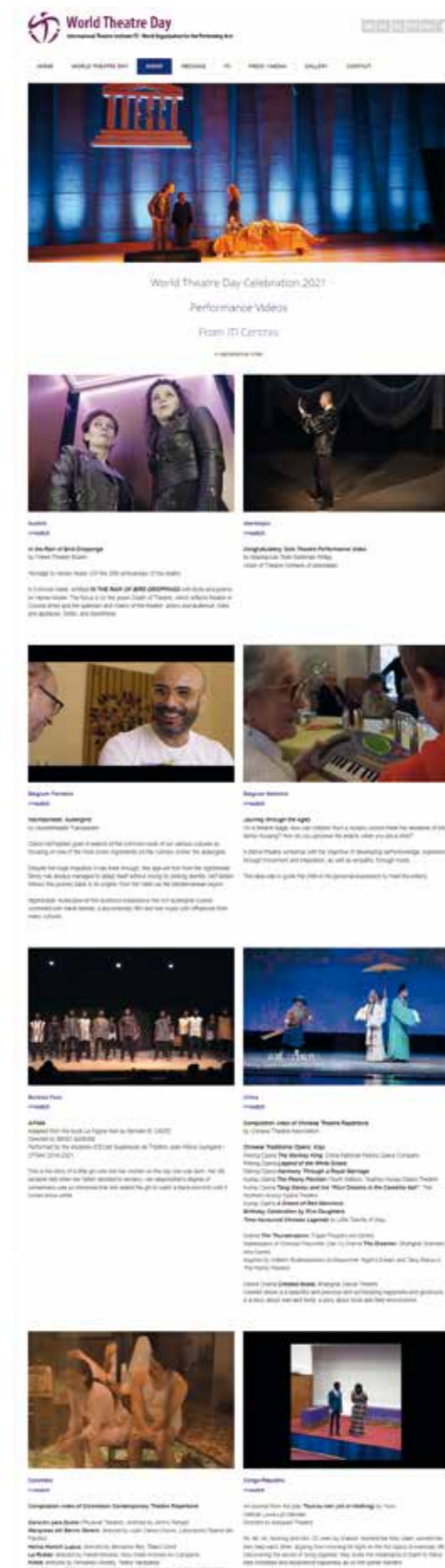
Performance Session 2 | 14h00 - 15h30 Paris, France (GMT+1)



Performance Session 3 | 16h00 - 17h30 Paris, France (GMT+1)

Activities – ITI Days World Theatre Day 2021

249



Activities – ITI Days

World Theatre Day 2022

254



Worldwide Events of the World Theatre Day

Here you can find more information about where ITI Centres, Cooperating Members, and other organizations celebrate World Theatre Day all over the world.

The locations of the world map can be used to find where World Theatre Day is celebrated. Just click on the location if you want more information. It includes all locations that are reported to ITI over email news@iti-worldwide.org.



Activities – ITI Days

World Theatre Day 2022 Message

255

Dear Friends,

As the world hangs by the hour and by the minute on a daily drip feed of news reportage, may I invite all of us, as creators, to enter our proper scope and sphere and perspective of epic time, epic change, epic awareness, epic reflection, and epic vision? We are living in an epic period in human history and the deep and consequential changes we are experiencing in human beings' relations to themselves, to each other, and to nonhuman worlds are nearly beyond our abilities to grasp, to articulate, to speak of, and to express.

We are not living in the 24-hour news cycle, we are living at the edge of time. Newspapers and media are completely unequipped and unable to deal with what we are experiencing.

Where is the language, what are the moves, and what are the images that might allow us to comprehend the deep shifts and ruptures that we are experiencing? And how can we convey the content of our lives right now not as reportage but experience?

Theater is the artform of experience.

In a world overwhelmed by vast press campaigns, simulated experiences, ghastly prognostications, how can we reach beyond the endless repeating of numbers to experience the sanctity and infinity of a single life, a single ecosystem, a friendship, or the quality of light in a strange sky? Two years of COVID-19 have dimmed people's senses, narrowed people's lives, broken connections, and put us at a strange ground zero of human habitation.

What seeds need to be planted and replanted in these years, and what are the overgrown, invasive species that need to be fully and finally removed? So many people are on edge. So much violence is flaring, irrationally or unexpectedly. So many established systems have been revealed as structures of ongoing cruelty.

Where are our ceremonies of remembrance? What do we need to remember? What are the rituals that allow us at last to reimagine and begin to rehearse steps that we have never taken before?

The theater of epic vision, purpose, recovery, repair, and care needs new rituals. We don't need to be entertained. We need to gather. We need to share space, and we need to cultivate shared space. We need protected spaces of deep listening and equality.

Theater is the creation on earth of the space of equality between humans, gods, plants, animals, raindrops, tears, and regeneration. The space of equality and deep listening is illuminated by hidden beauty, kept alive in a deep interaction

of danger, equanimity, wisdom, action, and patience.

In The Flower Ornament Sutra, Buddha lists ten kinds of great patience in human life. One of the most powerful is called Patience in Perceiving All as Mirages. Theater has always presented the life of this world as resembling a mirage, enabling us to see through human illusion, delusion, blindness, and denial with liberating clarity and force.

We are so certain of what we are looking at and the way we are looking at it that we are unable to see and feel alternative realities, new possibilities, different approaches, invisible relationships, and timeless connections.

This is a time for deep refreshment of our minds, of our senses, of our imaginations, of our histories, and of our futures. This work cannot be done by isolated people working alone. This is work that we need to do together. Theater is the invitation to do this work together.

Thank you deeply for your work.

Peter SELLARS, USA

Theatre, Opera and Festival Director

Peter SELLARS
USA



Activities – ITI Days International Dance Day 2018

256



International Dance Day 2018 Celebration

For the first time, the International Dance Day main celebration took place in Cuba for 2018. The main Ceremony of International Dance Day was held in the Gran Teatro Alicia Alonso in Havana, on 29 April. The event received the patronage of UNESCO and a congratulation message from Audrey Azoulay, DG of UNESCO. The Ceremony was co-organized by the Cuban Centre of ITI, Consejo Nacional Artes Escenicas of Cuba, and the General Secretariat of ITI. To celebrate the 70th Anniversary of ITI and to underline the cross-cultural and international aspect of this common language of dance, the Executive Council and the International Dance Committee of ITI in association with World Dance Alliance selected five message authors to write a message for 2018 – one from each of the five UNESCO regions.

The chosen message authors for International Dance Day 2018 were: Salia Sanou (Burkina Faso, Africa),



Georgette Gebara (Lebanon, Arab Countries), Willy Tsao (Hong Kong, China, Asia Pacific), Ohad Naharin (Israel, Europe) and Marianela Boan (Cuba, the Americas).

Activities – International Dance Day 2018 Message – Africa

257



Dance, or sense of the future.

How to deliver this message directly to the community of humans without having a thought for all these migrant bodies, forced into exodus and exile around the world?

As a choreographer and dancer, having travelled all continents to present my work and have enriching experiences in contact with others, can I look away from the chaos that shakes the world, and in particular, the migratory peril? No. I look at it and see its darkness, its brutality, but also its opportunities; the opportunities that contemporary dance has allowed me to discover in order to be part of an epoch.

The question of migration summons, beyond its political connections, the question of the self-gaze on the other. A look fed by imagination that drains a biased, condescending, stereotyped idea from abroad, that is to say, an intrusive body of the social fabric.

However, whether we like it or not, whether we recognize it or not, we all share, whatever the colour of our skin, whatever our origins, wherever we live, a common base: humanity. It is this paradigm that guides and nourishes my creative process.

If in my work as a choreographer the question of boundaries, territories, cultures, and the evidence of the humanities, is always present or even recurrent in a proven or more diffuse way, it is invariably because I maintain a curious relationship to time, to spaces, to displacements, based upon sensitive and sometimes fragile relations constituted, then undoubtedly tested, in my double belonging to Africa and Europe.

With the show "Desire d'horizon", whose choreographic vocabulary as dramaturgy came from my experiences of working in dance workshops with refugees in camps in Burkina Faso and Burundi, I tried to transcend the images produced, tried to transcend the incredible violence observed in these places, these non-places, where each tries to live or at least tries to reinvent a little of oneself.

Dancing for a living is the message that I come to bring with the firm conviction that an artist must find strength, drive and energy to get in the wake of life. This experience of strangeness, where I felt in my flesh the deep bleeding of fear, misery, unworthiness, gave me a courage and a difficult force still to be defined today. This interzone where nothing human, logical, or ethical is taken into account anymore, this space outside the common law, in the confines of nowhere, where vacillation, absurdity, and incessant violence are rife; when living there my fear became the maxim of my courage, yes I admit it, this hitherto unknown state gave me the will to reconquer, with dance, a little future and a snatch of present, surely uncertain but starred with hope.

Yes, I express it loudly, dance can invent and reinvent itself, here, now, and elsewhere! Yes, the movement sometimes has its flashes, its harmonies in unusual places as in a refugee camp, a whole story that can, gestures against gestures, body against body, spectres against spectres start to dance. Dance to deceive loneliness, waiting, pain, dance to give light to a look, dance to ward off fear, dance and dance again.

This unique experience has shaped an unprecedented approach to movement in my choreographic work, it has revealed new perceptions to me, it has undoubtedly guided me to the essentials of knowing that dance is a major art, that it conceals a universal knowledge that has survived all the time, it is a reflection of cultures and traditions that are as rich and varied as the many lines of union between peoples. It is a source of meaning. For me, it is the art of life, of poetry and hope, it is the courage and the first step in being able to "fight the destiny, to surprise the disaster by the little fear that it makes us sometimes to face the unjust power, sometimes to insult the drunken victory, to hold on, to stand up; this is the example that people need, and the light that electrifies them", a magnificent quote from Victor Hugo, extracted from Les Misérables, that I deliver to you in conclusion and in sharing.

Thank you.

Salia Sanou, Burkina Faso
Dancer, choreographer

Translation: Malory Domecyn and Tom Johnson

Activities – World Theatre Day 2018

Message – Arab Countries

258

Georgette Gebara
Lebanon



EAST, WEST: Dance dialogue

Amman. Sunday, 26 August 1979. King Hussein and American-born Queen Nour enter the royal box of the Palace of Culture. Ovation. Jordanian anthem, American anthem.

Silence.

The curtain opens, to reveal royalty of another nature: a petite woman standing very tall in her sequined dress and long black gloves, an ancient-looking throne by her side. She bows, smoothes herself onto the throne.

MARTHA GRAHAM

In a half whisper, she speaks about her company, her ballets. When she comes to the body, the King before her, a fine sportsman, listens with warmth and understanding. Her words carry me to my own beliefs: to me, our body is a temple. In it life begins; in it is the soul; in it the heart, that muscle that pumps love; its brain is the power of thought; good and evil struggle within its depths. The body brings movement, essence of life, to its most sublime form of expression: DANCE.

My attention returns to Martha. As though she had lived all her life in our part of the world, she speaks of the sands that come and go, covering up the traces of invaders. "THE VOICE OF THE LAND DICTATES WHO REMAINS" she declares.

Oh yes Martha! we have been here for perhaps more than humanity remembers. The sands of our deserts, the waves of our seas have given our women the graceful and seductive sway of hips which has travelled to the farthest confines of Spain. It is said a poet once exclaimed: "Fa la haramouna Allah menkom" – "May God not deprive us of you", which, once the guttural difficulties of the "h" was dropped became "falamenko" to finally be "flamenco". A true tale? It does not matter, it may just be a beautiful lie! And are not poetry and dance two magnificent lies? yet lies that reflect the DEPTH of human feeling.

Whereas desert and sea gave us undulating movement, high mountains and revolt against invaders gave birth to vigorous male stamping of feet and jumps in rhythms wild as tempest air. Sword dances and equestrian choreography accompany them. Each region over this vast Arab world defined its own style and colours.

The first expression of dance, however, was prayer, and the "three religions of the Book", as we call them, were born on our shores. The movements and gestures of prayer are thus considered a form of spiritual dance. Their origins may travel back farther than we can trace, but they are certainly the purest, oldest and most mysterious expressions of the human body.

A small wink is due here to pharaonic dances, to fathom the age of dance in our region. They were PAINTED in angular style, but most certainly the actual movements themselves must have been as fluent and stupendous as the waters of the Nile.

With the advent of modern times and the arrival of foreign residents, classical ballet and contemporary dance studios opened, and the practice of dance moved to more specialized levels. From simple rural celebrations or occasional sophisticated urban social entertainment, it rose to professionalism and entered the theatre.

But, back to Jordan. Defying the war still raging in Lebanon, I risked persuading 10 students to travel with me to Amman to see the Martha Graham Company, but more particularly for the privilege of seeking a master class. Company dancer Peter Sparling conducted it with enthusiasm, and the experience was great. Applause, big smiles, hearty hugs, and of course, as the head of the group, I said a few words to thank Peter. He looked at us in utter surprise. "YOU are thanking ME? It is I who should thank YOU. Here we came, I from the U.S., you from Lebanon, from Jordan and elsewhere. We sat on the floor, and suddenly we were all speaking the same language".

Indeed, whether we sit on the floor, hang on to a barre, fly in the air, stamp our boots on some mountain peak, whether we wave our hips lasciviously under a tent or in a nightclub, our language binds us together! For dance is not only an expression of feelings, a celebration, or just entertainment. DANCE IS A STATEMENT. A statement that says more eloquently than any spoken language, that we are ONE.

Georgette Gebara, Lebanon

Dancer, choreographer, dance educator, founder of "École Libanaise de Ballet"

Activities – International Dance Day 2018

Message – Asia Pacific

259

Willy Tsao
Hong Kong



Dear friends of the international dance community,

The world seems to be in constant dissidence and troubles. We have witnessed, especially in recent years, incessant conflicts between countries, races and cultures. As a dance practitioner, I can't help but wonder if art may somehow become an antidote to prevent or counteract some of the disorders that are threatening world peace and harmony.

I have been promoting the art of dance in China since late 1980s, trying to convince the general public that dance, especially contemporary dance, is important for a country's development. I believe that the three essential aspects that characterize contemporary dance - individual expressions, innovative ideas and study of human conditions, serve as the fundamental building blocks of a value system upon which modern China will continue to grow and flourish.

In the pursuit of excellence in contemporary dance, we value individual expressions; therefore, we learn to respect different opinions and diversity. We value the search of innovative ideas; therefore, we accept changes and are willing to adapt to new ways of living. We value the need for understanding current happenings and issues as a way to study human existence; therefore, we become more tolerant and understanding while we are face-to-face with each other regardless of any differences.

China, similar to most of the countries in the Asia-Pacific region, enjoys a rich cultural heritage. However, the country had been sealed off from the rest of the world for decades and has only opened up through its reformation and open policy in 1978, exactly 40 years ago. Indeed, there is still a long way to go before the general public in China can comprehend and appreciate in greater depth the value of contemporary dance. On the other hand, I am seeing the emergence of a phenomenon which suggests that young people in China are interested in the contemporary dance art form and are using it as a medium of self-expression. Hence, with a growing connection with international communities and stronger mutual contemporary dance exchanges, I am confident that China will accelerate to become a significant force for advocating individual viewpoints, championing innovative changes, and fostering tolerance and understanding among nations in this troubled world.

Thank you.

Salia Sanou, Burkina Faso

Dancer, choreographer

Activities – World Theatre Day 2018

Message – Europe

260

Ohad Naharin
Israel



Dancing is about being in the moment. It's about listening to the scope of sensations and allowing that listening to become the fuel of all feelings, forms, and content. Yet, we should always remember where we came from.

When asked what my work is about, I first answer that it is about itself. About how all of its elements meet to create its narrative. A dance narrative of volume, delicacy, the use of explosive power. The research of movement, organization and structure. Laughing at ourselves, dynamics, overstatement and understatement, the connection of pleasure and effort, and the sublimation of each dancer's madness, passion, and fantasy into a clear form.

At its best, dance can be sublime, even if far from perfect. We need to resist the conservative and conventional thinking that has roots in much of dance education and training, and let go of old ideas for new, better ones. And we must always remember to dance a little every day...

And we must always remember to dance a little every day... and never in front of a mirror.

Ohad Naharin, Israel

Choreographer, artistic director of Batsheva Dance Company, creator of the GAGA movement language

Activities – International Dance Day 2018

Message – The Americas

261

Mariela Boán
Cuba



Your body begins before you and is the place of all the rituals that belong to you.

When you listen to your body through dance, you also hear the bodies and dances of seduction and celebration which belong to your ancestors and your species.

In your body you carry the dances that will save you.

The one who dances touches the other beyond the skin; dance touches their weight and smell, it defeats the tactile screens and it erases the borders between bodies and nations.

I have lived on both sides of history. I have seen poverty and wealth, landscapes and bodies fed and abused by power. My work excavates, looking for the real bodies among those officially on display.

Being a choreographer in Cuba and the Dominican Republic, the magical islands where I live, surrounded by the Caribbean Sea and people dancing before birth, is an unmentionable privilege.

Dancing is the great antidote to the madness of mankind.

To each displaced person, refugee and exile from around the world, I say: you have a country that goes with you that nothing and no one can take away; the country of your body.

Mariela Boán, Cuba

Choreographer, dancer and teacher

Translation: Malory Domecyn and Tom Johnson

Activities – ITI Days

International Dance Day 2019

262



International Dance Day 2019 Celebration

The main celebration of International Dance Day 2019 was held in a building in the Demilitarized Zone (DMZ) between North Korea and South Korea. On 28 April a conference and festival were convened by ITI, the International Dance Committee (IDC) of ITI, and the World Dance Alliance (WDA) of South Korea – under the title Peace & Unity: Dance for Social Change. Experts from North and South Korea participated in the conference, including members of ITI, IDC, WDA as well as Karima Mansour (Egypt), the author for the International Dance Day message for 2019. After the conference, the audience was invited to watch an open-air dance performance which started in a solemn way and ended in a joyful dance to which the members of the audiences were invited to participate.



Activities – ITI Days

International Dance Day 2019 Message

263



At the beginning there was movement... and since the dawn of time, dance has been a strong means of expression and celebration. Found on the murals of Egyptian Pharaohs and inspiring dance makers to date. Dance was used to evoke the many gods and goddesses of dance with all what they represent in meaning and concepts like balance from which justice is connected, musicality, tone, individual and cosmic consciousness and more.

I read once that: "Dance in the times of the Pharaohs was thought to elevate the spirit of the dancer and of the audience of spectators or participants. Music and dance called upon the highest impulses of the human condition while also consoling people on the disappointments and losses in a life."

Movement is a language spoken by us all. Movement is a universal language that belongs to everybody. If only we open our senses and listen. Listening is what is required, listening without interference, listening without judgment, listening in silence and allowing the movement to pass through the body in the moment, because everything inside us and around us is in motion, constant motion. This is when the body doesn't lie because it is listening to its truth and manifesting it.

By listening to our heartbeat, we can then dance the dance of life, which requires movement, agility and adaptability, a constant shifting choreography.

In this day and age where connection & connectivity have taken on new meanings and where we are at our lowest point in our ability to connect... Dance remains to be the most sought-after action to help us re-establish that lost connection. Dance brings us back to our roots, in the cultural sense but also in the most immediate sensory, personal, individual, down to the core and heart way, whilst still enabling us to be social animals. For it is when we connect with ourselves when we listen to our inner rhythm, that we are really able to establish a connection with others and communicate.

Dance is where culture is shared and borders fall into the space of inclusion and unity, through the unspoken language of universality.

The body is an instrument of expression, a vessel for our voice, our thoughts, our feelings, our history, our being and existence, our yearning to express and connect that manifests through movement.

Dance is a space that allows oneself to connect with their truth, for that, a quiet space is required. Dance allows us to connect and feel whole and it is only in that feeling that we find peace and with peace comes silence and it is through silence that we can hear, listen, speak and through stillness

that we learn to dance our truths and this is when dance becomes pertinent.

Movement and dance is where we can move from the vertical to the horizontal, from up to down and vice versa. Movement and dance is where chaos can be created and re-organized, or not. Where we are able to create our own realities and fleeting, ephemeral moments one after the other. Moments that can touch us and remain in our memories, to inspire and change us and others for life. That is the power of true expression and thus the power of dance. Dance is a healer. Dance is where humanity can meet.

I invite people to go beyond borders, beyond identity crisis, beyond nationalism and beyond frames. May we free ourselves of those limitations and find the movement and momentum in that universal language. I invite everybody to dance to their heartbeat, to their inner truth because it is from these internal movements, that lead to internal revolutions, where real change happens.

Karima MANSOUR, Egypt

Dancer, Choreographer & Educator

Activities – ITI Days

International Dance Day 2020

264



International Dance Day 2020 Celebration (Online)

Due to the pandemic, the International Dance Day Celebration 2020 was celebrated online. The General Secretariat Team sent out an open call for dance videos and encouragement messages for the celebration. The Message Author, Gregory Maqoma (South Africa), sent a video reciting his text to the international online audience. Dancers, dance lovers, choreographers, and dance specialists – along with members and friends of ITI - answered the call by sending videos, statements, and letters for encouragement - 58 in total. The page of the Celebration can be seen here: <https://www.international-dance-day.org/idd2020.html>



Activities – ITI Days

International Dance Day 2020 Message

265



Gregory Vuyani MAQOMA
South Africa



It was during an interview I had recently that I had to think deeply about dance, what does it mean to me? In my response, I had to look into my journey, and I realized that it was all about purpose and each day presents a new challenge that needs to be confronted, and it is through dance that I try to make sense of the world.

We are leaving through unimaginable tragedies, in a time that I could best describe as the post-human era. More than ever, we need to dance with purpose, to remind the world that humanity still exists. Purpose and empathy need to prevail over years and years of undeniable virtual landscape of dissolution that has given rise to a catharsis of universal grief conquering the sadness, the hard reality that continues to permeate the living confronted by death, rejection and poverty. Our dance must more than ever give a strong signal to the world leaders and those entrusted with safeguarding and improving human conditions that we are an army of furious thinkers, and our purpose is one that strives to change the world one step at a time. Dance is freedom, and through our found freedom, we must free others from the entrapments they face in different corners of the world. Dance is not political but becomes political because it carries in its fibre a human connection and therefore responds to circumstances in its attempt to restore human dignity.

As we dance with our bodies, tumbling in space and tangling together, we become a force of movement weaving hearts, touching souls and providing healing that is so desperately needed. And purpose becomes a single hydra-headed, invincible and indivisible dance. All we need now is to dance some more!!!!

Gregory Vuyani MAQOMA, South Africa
Dancer, actor, choreographer and dance educator

Activities – ITI Days International Dance Day 2021

266



International Dance Day 2021 Celebration (Online)

After the success of organizing the 2020 International Dance Day celebration online, the General Secretariat of ITI decided to celebrate International Dance Day 2021 in the same way. The online celebration went live on Thursday 29 April 2021, at 14h00 Paris Time, on the International Dance Day website. The main celebration contained a 4-hour video of dance performances from ITI Centres, the ITI Dance Committee, and the World Dance Alliance (ITI Partner organization). Important figures from the global dance community, including World Dance Ambassadors and previous International Dance Day Message Authors were also invited to share their thoughts on dance, through speeches and exhibitions, during the main celebration. The well-known young ballet dancer Friedemann Vogel (Germany), principal dancer of the Stuttgart Ballet, wrote the Message for International Dance Day 2021. The page of the Celebration can be viewed here: <https://www.international-dance-day.org/idd2021.html>



Activities – ITI Days International Dance Day 2021

267

The screenshot shows the website for the International Dance Day 2021 Online Celebration. At the top, there is a navigation menu with links for HOME, INTERNATIONAL DANCE DAY, EVENT, MESSAGE, ITI, PRESS / MEDIA, GALLERY, and CONTACT. Below the navigation is a hero banner featuring a photo of a dancer and the text: "International Dance Day 2021 Online Celebration Thursday, 29 April | 14h00 - 18h00 Paris, France". The website also features a list of participating dance artists, companies, and projects, including Peacock Contemporary Dance Company, Beijing Modern Dance Company, and many others. A video player at the bottom shows a dancer performing a piece with a sword.

Activities – ITI Days International Dance Day 2022

270

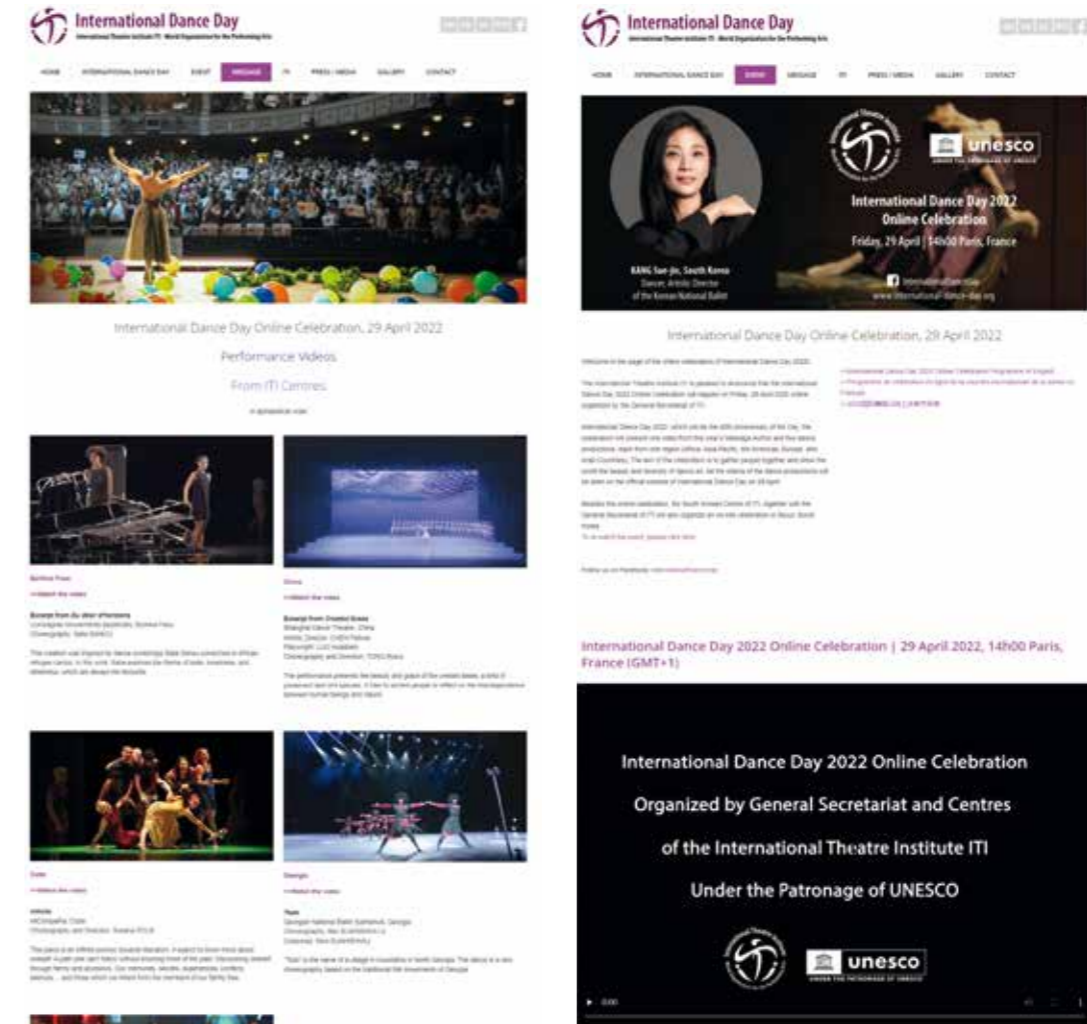


International Dance Day 2022 Celebration (Online)

2022 marked the 40th Anniversary of International Dance Day. The main celebration of the International Dance Day 2022 came in two parts; an online celebration, organized by the General Secretariat of ITI, along with an onsite celebration in Seoul, organized by the South Korean Centre of ITI and General Secretariat. The Message Author KANG Sue-jin (South Korea), representatives of World Dance Alliance, and local dance communities were all present for the offline event. The online celebration presented a video from the Message Author and five dance productions, each from one region (Africa, Asia-Pacific, the Americas, Europe, and Arab Countries). The page of the Celebration can be viewed here: <https://www.international-dance-day.org/mainevent.html>.

Activities – ITI Days International Dance Day 2022

271



Activities – ITI Days

International Dance Day 2022 Message

272

KANG Sue-jin
South Korea



The Covid-19 catastrophe has stopped life as we so freely knew it and being amidst this tragedy makes us rethink the meaning of “dance” and “dancers” In the distant past, dance was a primal means of expression and communication through gestures; becoming performance art that moved the soul and inspired the audience. It is a momentary art that is difficult to restore to its original form once completed because it’s created with the entire body and soul. Dance is made of ephemeral moments, which destines dancers to be on the move forever. Yet, Covid-19 has restricted and even blocked the art of dance in its original form.

Even though the situation is improving, dance performances are still subject to many restrictions. This makes us cherish the precious memories of times when dance and dancers sparkled like jewels, conveying human anguish and anxiety, will and hope for life, and illuminated the world.

Similarly, it is important to recall that during the aftershocks of the Black Death in Medieval Europe, the ballet Giselle depicting love beyond death was performed at the Paris Opera on 28 June 1841 and received an explosive response. Since then, Giselle has been performed all over Europe and around the world to comfort and encourage the souls of mankind ravaged by the pandemic. It is also my understanding of that point, which was first demonstrated in that very performance of Giselle, is the magnificent spirit of a ballerina trying to escape the gravity of the world’s hardships.

The lonely and weary audience is thirsty for the sympathy and comfort of the dancers. As dancers, we believe that the flapping of our wings gives hope to the hearts of those who love the art of dance and gives them the courage to overcome this pandemic.

My heart is already starting to pound.

KANG Sue-jin, South Korea

Dancer, Artistic Director of the Korean National Ballet

70 Years of Devotion to the Performing Arts 1948 - 2018

Vive ITI!



International Theatre Institute ITI
UNESCO
1 Rue Miollis, 75015 Paris, France

1332 Xinzha Road, Shanghai, China, 200040

Shanghai Theatre Academy
630 Huashan Road, Shanghai, China 200040

www.iti-worldwide.org
info@iti-worldwide.org

Activities – 70th Anniversary of the International Theatre Institute ITI

274



70th Anniversary of the International Theatre Institute ITI

An official event to mark the 70th Anniversary of the International Theatre Institute ITI was held in the city of Haikou, the Capital of the Province of Hainan, an island located off the southern coast of China, from 23 to 26 November 2018. Those who were there were extremely glad. Personally, I could see that such an event was different from any ITI World Congress that I attended. Thanks to the generosity of the City of Haikou, the Shanghai Theatre Academy, and the Chinese Centre of ITI, the event was meticulously planned. It is thanks to the hard work of the Deputy Director-General and the team of the General Secretariat that our members were able to be in attendance in good numbers. It was different to any ITI World Congress because the focus was only on the performances, the workshops, and the gathering of the members and friends of ITI. It had no statutory part. I am convinced that this was the reason that people were so relaxed and so glad that such an event happened. Hopefully, a similar gathering just focussing on the artistic, educational, and humanistic part of ITI will happen again.



Activities – 70th Anniversary of the International Theatre Institute ITI

275



Activities – 70th Anniversary of the International Theatre Institute ITI

276



Activities – 70th Anniversary of the International Theatre Institute ITI

277

70th Anniversary Celebrations at the Fujairah International Arts Festival – February 2018



70th Anniversary Celebrations at the 2nd General Assembly of the ITI/UNESCO Network



70th Anniversary Celebrations at the Emerging Scenes in Africa Festival – Ouagadougou



Activities

General Assembly Special Edition 2020

278



General Assembly Special Edition 2020

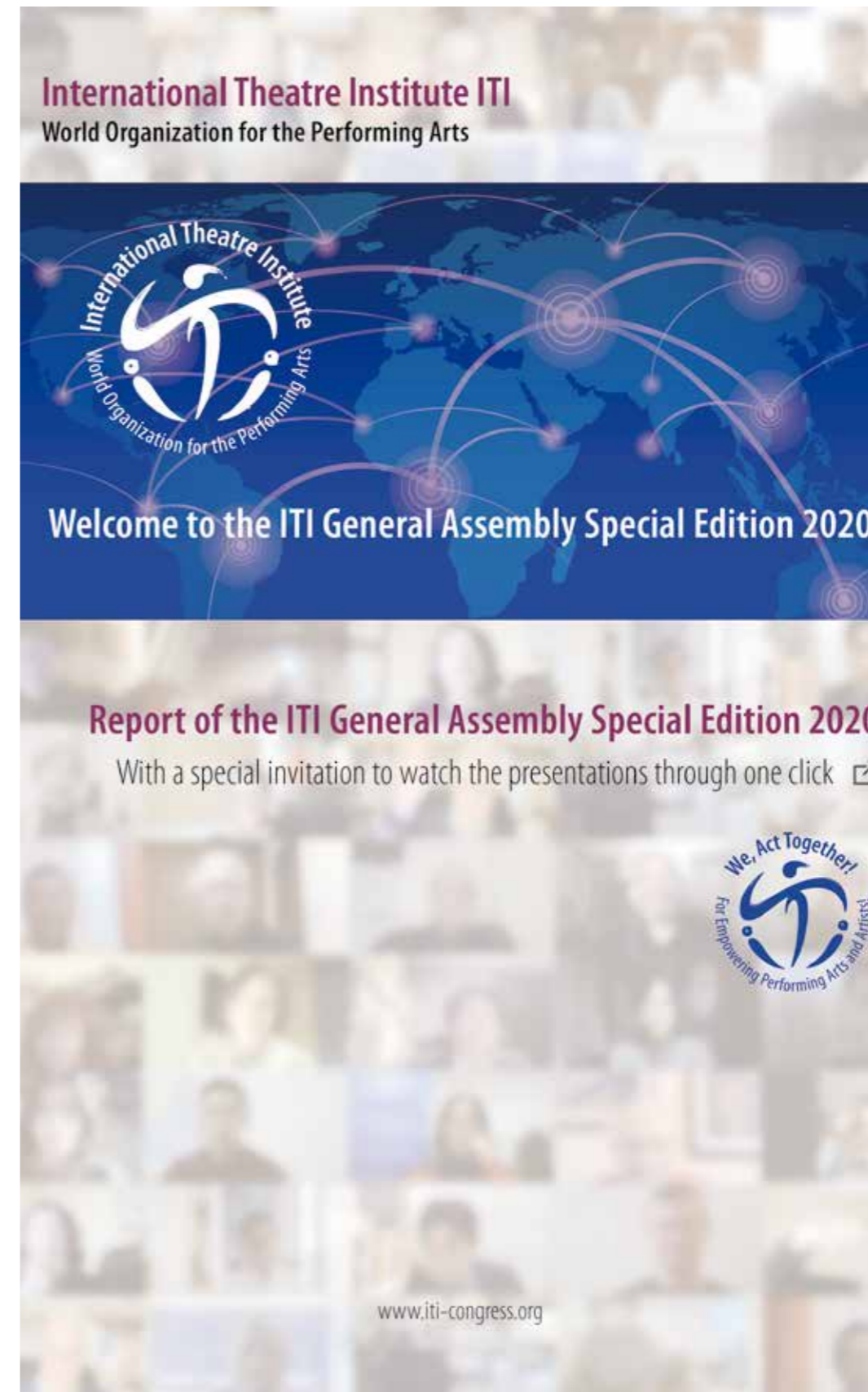
When the Executive Council of ITI decided not to have an online General Assembly, insisting that such a meeting should not be held online, the General Secretariat, in connection with the Executive Council, the Centres, the Committees, the Partner Organizations and the Working Groups created a six-day online event in its place. Thanks to the dedication of the members of the General Secretariat under the guidance of the Deputy Director-General, whom all worked in Shanghai, this huge event was extremely

well organized, and was extremely well attended. At the very end of the six days, the members who were online were very appreciative that this event was organized. At the very end, people stayed online, all of them waved their hands and smiled and were thankful that such a connecting event has happened. It made for a very touching culmination to all our hard work together.

Activities

General Assembly Special Edition 2020

279



www.iti-congress.org



Activities
ITI/UNESCO Network

Activities – ITI/UNESCO Network for Higher Education in the Performing Arts



Comment by the DG

It is great to observe that this Network is developing well. The interest from Higher Education Institutions to join the Network is strong. When the Network was started in 2015, a large number of ideas were collected which became projects that the Network is working towards. Those which were in high demand, such as Student Festivals and Conferences, were realized despite the restrictions that happened due to the Covid-19 pandemic. Other projects needed to be inspected and relaunched. One highlight was the “Special Connectivity Event”, which allowed more than 40 members to present their institution and activities. It was well attended and very well received.

It is the intention of the ITI/UNESCO Network to have a Student Festival, a Conference, and a General Assembly in 2023. I hope that the decision as to where it will happen can be announced soon.

Vision and Aims

The ITI/UNESCO Network for Higher Education in the Performing Arts advances ITI’s and UNESCO’s goals of sustainable, peaceful, and creative development in a world characterised by a fertile diversity of cultural expressions.

As understood by the ITI/UNESCO Network, performing arts encompass theatre, drama, dance, music theatre, playwriting and related disciplines.

The Network strives towards building a global platform for higher education institutions to gather, learn from each other, organize exchanges involving scholars, artists and students, and tackle common important academic, artistic, and institutional issues. It supports the development of the performing arts in developed and developing countries, with particular emphasis on Africa, helping to improve accessibility to performing arts higher education.

The ITI/UNESCO Network promotes higher education institutions and projects which bring together both theory and practice. It strives to make the importance of education in the performing arts understood and institutionally recognised, not only in the academic and artistic worlds, but also by decision-makers and the general public.

Activities – ITI/UNESCO Network for Higher Education in the Performing Arts

282



Event Overview

The Special Connecting Event was organised from 13 to 17 December 2021 – Online. It was designed to connect the ITI/UNESCO Network members and empower the students of the Network member institutions.

To reaffirm the relationship between all the current Network members from different regions, Day 1 to Day 4 of the event, 13 to 16 December, was dedicated to 'Connecting Sessions' in which the member universities presented themselves and their goals to others. This saw 41 member institutions of the ITI/UNESCO Network present their institution in various forms and enhance their understanding of one another through a Q&A session.

From day 1 to day 4, there was also a Dialogue with an Artist session, where a distinguished performing artist showcased his or her artistic works and held a dialogue with the students and educators. This Session aimed to enable a direct connection between artists and students to inspire thought and ambition. To maximise the participation of students, the sessions were moderated by students from Network member institutions. Showcases were led by:

- Day 1 Lemi PONIFASIO, Samoa & New Zealand
- Day 2 Elli PAPA-KONSTANTINO, Greece
- Day 3 Stan LAI (LAI Shengchuan), China
- Day 4 Gladys AGULHAS, South Africa

On Day 5, 17 December, there were five Breakout Rooms to explore special topics in Breakout Sessions.

A Member of the Network could enter one of the Breakout Rooms to explore the topic that is of the highest interest to him or her. In each room, Network members could share their viewpoints and start to evolve cooperative projects within the Network. The five topics were Room 1: Social Theatre / Community Theatre, Room 2: Dramaturgy / Playwriting, Room 3; Interdisciplinarity, Room 4: Teaching Methods; and Room 5: International Collaboration.

Goals of the Special Connecting Event 2021

- To strengthen communication and exchange among Network Members
- To create interactions between distinguished artists and students
- To increase connections between Network Members and the Network Secretariat
- To build up solidarity within the Network

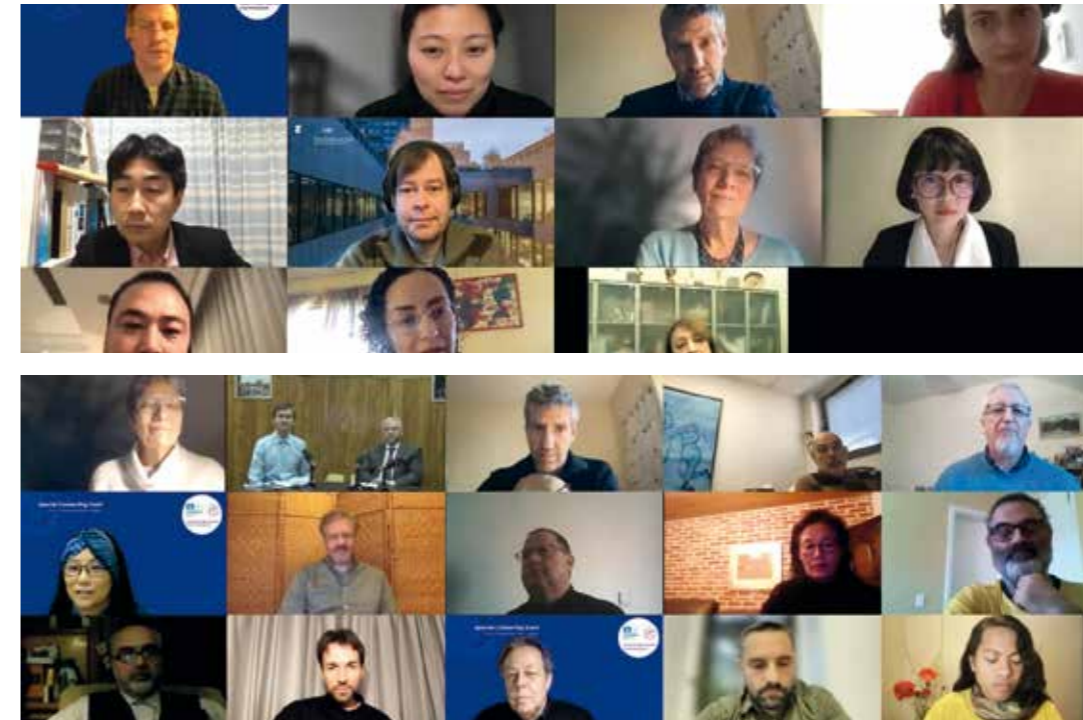
Statistics and Feedback

The event attracted nearly 200 registrations from students and educators of Network member institutions and guests.

About 600 people attended the event during the five days, including institution delegates, educators, students, guests, and four distinguished artists. Delegates from 43 Network member institutions joined the event. 41 members presented themselves and exchanged with other institutions. On social media, the event's promotion reached more than 13,000 people and received positive feedback from a global audience.

Activities – ITI/UNESCO Network for Higher Education in the Performing Arts

283



Event Organizer

The main organizer of the ITI/UNESCO Network Special Connecting Event 2021 was the General Secretariat of ITI*. The General Secretariat were advised by the Board of the ITI/UNESCO Network for Higher Education in the Performing Arts.

The work of the ITI/UNESCO Network Secretariat is carried out by the General Secretariat of the International Theatre Institute (ITI).

Special Connecting Event
13 to 17 December 2021 - Online
Schedule (Subject to change)
Every Day Starts at 14h00 Paris Time
Time Zone: Paris Time (GMT+1)

Day 1 Monday 13 December 14:00 - 17:00	Day 2 Tuesday 14 December 14:00 - 17:00	Day 3 Wednesday 15 December 14:00 - 17:00	Day 4 Thursday 16 December 14:00 - 17:00	Day 5 Friday 17 December 14:00 - 17:00
Opening Expanding Session	Connecting Sessions Network members / Presentations	Connecting Sessions Network members / Presentations	Connecting Sessions Network members / Presentations	Breakout Sessions Dialogue with an Artist Open Space

Dialogues with Artist






Monday 13 December	Tuesday 14 December	Wednesday 15 December	Thursday 16 December
 Lemi PONIFASIO Singer and actor (Tasmania) Choreographer, Stage Director, Designer, Actor, International Council for Intercultural Dialogue, Message Artist	 Elli PAPA-KONSTANTINO Greece Theatre director, writer, actor, actor, culture manager	 Stan LAI (LAI Shengchuan) China One of the leading playwrights in the Chinese speaking world	 Gladys AGULHAS South Africa Dancer, Choreographer, Educator, International Theatre Day Message Artist

Watch this event on UNESCO Outreach
To participate please email to: secretariat@iti-unesco-network.org

Members of the ITI/UNESCO Network for Higher Education in the Performing Arts

284



 <p>Yerevan State Institute of Theatre and Cinematography Yerevan, Armenia</p>	 <p>University of Melbourne Melbourne, Australia</p>	 <p>Azerbaijan State University of Culture and Arts Baku, Azerbaijan</p>
 <p>University of Dhaka Dhaka, Bangladesh</p>	 <p>École Supérieure des Arts Mons, Belgium</p>	 <p>Institute for Music, Theatre and Multimedia – iMTM Sarajevo Sarajevo, Bosnia and Herzegovina</p>
 <p>NEEDRAM Federal University of Santa Catarina Florianópolis, Brazil</p>	 <p>National Academy for Theatre and Film Arts – NATFA Sofia, Bulgaria</p>	 <p>Superior School of Theatre Jean-Pierre Guingané – CFRAV Ouagadougou, Burkina Faso</p>
 <p>University of Regina Regina SK, Canada</p>	 <p>Shanghai Theatre Academy Shanghai, China</p>	 <p>Beijing Film Academy Beijing, China</p>
 <p>The Hong Kong Academy for Performing Arts Hong Kong, China</p>	 <p>Red de Escuelas de Teatro - RET Bogota, Colombia</p>	 <p>Universidad de Costa Rica San José, Costa Rica</p>









Members of the ITI/UNESCO Network for Higher Education in the Performing Arts

285




 <p>Arts Research Institute of Georgia Tbilisi, Georgia</p>	 <p>World Theatre Training Institute AKT-ZENT/ITI Berlin, Germany</p>	 <p>ETHNOMUSICOLOGY AND CULTURAL ANTHROPOLOGY LABORATORY National and Kapodistrian University of Athens Athens, Greece</p>
 <p>Kaposvár University Kaposvár, Hungary</p>	 <p>University of Theatre and Film Art Budapest, Hungary</p>	 <p>Int. Association for Performing Arts and Research – IAPAR Pune, India</p>
 <p>Lalit Kala Kendra, Gurukul, Savitribai Phule Pune University Pune, India</p>	 <p>Applied Theatre India Foundation ATIF Karve Nagar, Pune, India</p>	 <p>Scuola Luca Ronconi, Piccolo Teatro di Milano Milano, Italy</p>
 <p>University del Salento Lecce, Italy</p>	 <p>Associazione Civica Accademia d'Arte Drammatica Nico Pepe Udine, Italy</p>	 <p>Centro Sperimentale di Cinematografia Rome, Italy</p>
 <p>Toho Gakuen College of Drama & Music Tokyo, Japan</p>	 <p>The University of Jordan Amman, Jordan</p>	 <p>Faculty of Dramatic Arts – University of Montenegro Cetinje, Montenegro</p>

Members of the ITI/UNESCO Network for Higher Education in the Performing Arts

 <p>University of Hassan II Casablanca, Morocco</p>	 <p>Redeemer's University Ede, Nigeria</p>	 <p>Ateneo de Manila University Manila, Philippines</p>
 <p>Grotowski Institute Wroclaw, Poland</p>	 <p>Escola Superior de Teatro e Cinema Lisbon, Portugal</p>	 <p>Lucian Blaga University Sibiu, Romania</p>
 <p>Raykin Graduate School of Performing Arts Moscow, Russia</p>	 <p>Institute of Theatrical Arts Moscow, Russia</p>	 <p>LASALLE College of the Arts Singapore, Singapore</p>
 <p>Academy of Theatre, Radio, Film & Television Ljubljana, Slovenia</p>	 <p>University of Cape Town Cape Town, South Africa</p>	 <p>International Museum's Theatre Institute Seoul, South Korea</p>
 <p>Korea National University of Arts Seoul, South Korea</p>	 <p>Sungshin Women's University Seoul, South Korea</p>	 <p>College of Art, Music & Drama, University of Juba Juba, South Sudan</p>

Members of the ITI/UNESCO Network for Higher Education in the Performing Arts

 <p>Escola Superior de Arte Dramatica de Galicia ESADg Vigo, Spain</p>	 <p>Alicia Alonso Dance Institute, University Rey Juan Carlos Madrid, Spain</p>	 <p>Zurich University of the Arts Zurich, Switzerland</p>
 <p>Accademia Teatro Dimitri Verscio, Switzerland</p>	 <p>University of the Arts Bern, Switzerland</p>	 <p>Chulalongkorn University Bangkok, Thailand</p>
 <p>Bilkent University Ankara, Turkey</p>	 <p>Sharjah Performing Arts Academy Sharjah, United Arab Emirates</p>	 <p>Kyiv National I.K. Karpenko-Karyi University of Theatre, Cinema and Television Kiev, Ukraine</p>
 <p>CGO Institute - Diploma for Creative Producing United Kingdom</p>	 <p>Royal Central School of Speech and Drama, University of London London, United Kingdom</p>	 <p>Georgetown University Georgetown, United States of America</p>
 <p>Texas Tech University School of Theatre and Dance Lubbock, United States of America</p>		

Activities for the ITI/UNESCO World Performing Arts Capital

288



Comment by the DG

Due to the complicated restrictions of the pandemic, the development of the World Performing Arts Capital was interrupted, and all the well-prepared plans to start the project with a large city and a small city were postponed. While the Secretariat of the Capital, executed by the General Secretariat of ITI, was in close contact with the working groups of the two candidate cities and worked hard with them to develop the project, it became clear that what was envisioned with the two cities needed to be postponed. It also became obvious that the World Performing Arts Capital project needs to be inspected closely, and decisions on how to launch the project need to be made. In addition to the existing candidate cities, new candidate cities have voiced a strong interest.

How to create an excellent first edition that follows the overall purposes of the project? That is the goal for the next Advisory Council session that will happen in Spring with the participation of all the Council members - members of UNESCO, ITI, and Partner Organizations, and the specially dedicated Task Force. I am sure that this will lead to a decision that gets the project 'on the road' again.



Activities for the ITI/UNESCO World Performing Arts Capital

289



Advisory Council Members of the ITI/UNESCO World Performing Arts Capital

- Ernesto Renato OTTONE RAMIREZ, Assistant Director-General for Culture of UNESCO
- Toussaint TIENDREBEOGO, Chief of the Programmes and Stakeholders Outreach Unit at the Culture Sector's Entity for the Diversity of Cultural Expressions, UNESCO
- Cecilia BARBIERI, Chief of the Education Sector's Section of Global Citizenship and Peace Education, UNESCO
- George DUPONT, Director General of the International Council for Film, Television and Audio-visual Communication (ICFT)
- Mohamed Saif AL-AFKHAM, President of the International Theatre Institute ITI
- Tobias BIANCONE, Director-General of the International Theatre Institute ITI
- Guy COOLEN, Chairman of Music Theatre NOW Network, General and Artistic Director of Muziektheater Transparant Belgium
- Joachim LUX, Artistic Director of Thalia Theatre, Dramaturg, Lecturer
- Jessica KAAHWA, Playwright, Actress, Director, Theatre Academic, Department of Performing Arts and Film, Makerere University Kampala
- Gladys AGULHAS, Dancer, Choreographer, International Dance Day 2008 Message Author
- Yvette HARDY, Theatre Director, Producer, Educator, former president of International Association for Theatre for Children and Young Audiences ASSITEJ
- Silja FISCHER, Secretary General of the International Music Council IMC, UNESCO
- Vito MINOIA, Scholar, President of International Network for Theatre in Prisons INTiP

Task Force of the ITI/UNESCO World Performing Arts Capital

- CHEN Zhongwen, Deputy Director-General of the International Theatre Institute ITI
- TANG Yiming, Establishment Officer of the International Theatre Institute ITI
- CHEN Simin, Project Officer of the International Theatre Institute ITI
- Tom JOHNSON, Project Officer of the International Theatre Institute ITI
- Tatjana AZMAN, Dramaturge at the SNG Opera in balet, Ljubljana

Activities

Partner Organizations of ITI

290

10



Comment by the DG

For several decades ITI has invited Partner Organizations to participate in joint meetings. These meetings happened either in the building of UNESCO in Paris or at another location. The Partner Organizations of ITI are international organizations which work for the performing arts or related subjects. The last gathering with the Partner Organizations happened in December 2019 in Shanghai. Most of the existing organizations attended the event in person. All participants voiced that they welcome future meetings and joint efforts going forward. I hope that there will be a future meeting in 2023.



Partner Organizations of ITI Meeting in Shanghai

291



Partner Organizations of ITI Meeting in Shanghai

292



Partner Organization Meeting

ITI and its Partner Organizations had not met since 2011. The Shanghai meeting that took place from 18 to 20 November 2019, then, was an opportunity to relaunch the partnership process and lay the foundations for new joint projects.

For the meeting not only international organizations were invited, but also the local organizations that ITI collaborates with in China. The overall objectives of the meeting was to organize this meeting on a regular basis, and ensure that those present could galvanize and strengthen their ties and find new grounds for joint strategies and collaboration.

ITI and the Shanghai Theatre Academy (STA) were the hosts of the event. During the first day, each organization was able to present its purpose and projects. The second day was devoted to visiting important places for the performing arts in Shanghai, such as the Shanghai Dramatic Arts Centre, the Show Life Organization of Huangpu District and the Great Theatre of China. Participants were also able to explore the Campus of STA and attend rehearsals and performances of Beijing Opera.

On the final day of the meeting an open discussion between all participants was held, in which those present could brainstorm a route forward. This session saw the adoption of the following concrete proposals:

A Partner Organization Meeting Every Year

In order to make the collaboration sustainable, the decision was taken to meet regularly, at least once a year, with a special theme for each meeting (Remark: The next meeting will take place after the pandemic).

Creation of International Performing Arts Week

The various organizations present at this meeting are mostly responsible for organizing special days to celebrate and raise awareness of their art or cause at the international level. Most of these days take place in the spring. By combining them in a weeklong celebration it is hoped that greater awareness and participation will be achieved.

Increased Communication with UNESCO

This aim signals a push for cultural aspects to be included in the United Nation's Sustainable Development Goals, helping the Partner Organizations to formulate their thoughts in accordance.

Partner Organizations' Activities during the World Performing Arts Capital editions

Partner Organizations will be given the opportunity to be involved with the ITI/UNESCO World Performing Arts Capital project. All Partner Organization Flagship events should be recognized with activities in the Capital. The Performing Arts Week could be integrated into the events programme of each host city if possible. Partner Organizations are also encouraged to offer to do workshops and activities in the cities in recognition of the Capital.

Partner Organizations of ITI Meeting in Shanghai

293



This Partner Organization meeting proved to be essential in the process of collaboration between the different institutions involved. The meeting provided an opportunity to take stock of the various activities of the organizations since 2011, to share the difficulties encountered, and to lay the foundations for regular and coordinated future collaboration. The concrete proposals adopted should enable the Partner Organizations to strengthen their mission and initiatives with actors in the world of the performing arts.

A total of 15 organizations were represented at this meeting by the following representatives: Ricardo ABAD, President APB; Tobias BIANCONE, ITI, DG; CAO Xiaomin, Show Life Organization; Bernice CHAN, IATC Hong Kong; CHEN Zhongwen, ITI, Deputy DG ITI; Bert DETERMANN, President OISTAT; GONG Baorong, STA; Davide GROSSO, Deputy Secretary General, IMC; HUANG Changyong, President STA; Coco HSU, Modern Drama Valley; Alan R JONES, President SIBMAS; JUN Hong Jo, Vice President WDA; LOU Yan, STA; Vito MINOIA, President INTiP & President IUTA; Serge RANGONI, President ETC; SONG Jianing; Margareta SÖRENSON, President IATC; Marko STOJANOVIC, President WMO; Louis VALENTE, General Secretary ASSITEJ; WANG Yunyu, Secretary WDA; XIE Wei, Chairman STA; XU Junjie, Shanghai Theatre Artists Association; XU Zhongping; YANG Yang, Vice-President STA; YU Rongjun (Nick), Dramatic Arts Centre; ZHANG Chao; ZHANG Qingshan, iSTAN; ZHANG Yunlei, STA



Partner Organizations of ITI Meeting in Shanghai

294



Partner Organizations of ITI Meeting in Shanghai

295



Partner Organizations of ITI

296














 <p>UNESCO www.unesco.org</p>	 <p>AICT-IATC - International Association of Theatre Critics www.aict-iatc.org</p>	 <p>AITA-IATA - International Amateur Theatre Association www.aitaiata.net</p>
 <p>AITU-IUTA - International University Theatre Association www.aitu-iuta.org</p>	 <p>ASSITEJ - International Association of Theatre for Children and Young People www.assitej-international.org</p>	 <p>ATI - Arab Theatre Institute www.atitheatre.ae</p>
 <p>ETC - European Theatre Convention www.etc-cte.org</p>	 <p>FEDEC - European Federation of Professional Circus Schools www.fedec.eu</p>	 <p>FIA - International Federation of Actors www.fia-actors.com</p>
 <p>FIRT-IFTR - International Federation for Theatre Research www.firt-iftr.org</p>	 <p>IDEA - International Drama/Theatre & Education Association www.ideadrama.org</p>	 <p>IMC - International Music Council www.imc-cim.org</p>
 <p>INTiP - International Network of Theatre in Prison www.theatreinprison.org</p>	 <p>OISTAT - International Organization of Scenographers, Theatre Architects and Technicians www.oistat.org</p>	 <p>Opera Europa opera-europa.org</p>

Partner Organizations of ITI

297



 <p>SIBMAS - International Society of Libraries and Museums for the Performing Arts www.sibmas.org</p>	 <p>TWB - Theatre Without Borders www.theatrewithoutborders.com</p>	 <p>UNIMA - International Puppeteers Union www.unima.org</p>
 <p>WDA - World Dance Alliance www.wda-ap.org</p>	 <p>WMO - World Mime Organization www.worldmime.org</p>	 <p>WPI - Women Playwrights International www.facebook.com/feministworldwide/</p>
 <p>STA - Shanghai Theatre Academy http://en.sta.edu.cn</p>	 <p>CTA - China Theatre Association www.chinatheatre.org.cn</p>	 <p>CAD - Central Academy of Drama Beijing www.chntheatre.edu.cn</p>
 <p>iSTAN - International Stage Art Network</p>	 <p>Modern Drama Valley</p>	



Comment by the DG

The importance of the close collaboration with the United Nations Educational, Scientific and Cultural Organization (UNESCO) stems from two facts. The first is that UNESCO is the founder of ITI. Without the initiative of Julian Huxley, the first Director-General, ITI would not have been created, and its close connection with UNESCO would not have been established.

The second, is that the noble goals of UNESCO are in alignment with the goals of ITI – mainly to foster mutual understanding and peace. This is recognized in shared initiatives concerning culture and the performing arts – namely the collaboration of artists on a global scale and education. Of utmost importance to both UNESCO and ITI is the role of the performing arts in communities – including individuals and groups of all walks of life, the young, people in prisons, the disabled, the seniors, refugees, and migrants.

The members of the International Theatre Institute ITI have participated in the development of many UNESCO Conventions, and still participate in and promote its initiatives – the safeguarding of Cultural Heritage and Intangible Cultural Heritage, the observation of the Status of the Artist, the celebration of Mother Language Day, and many more. For the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, ITI participated in its development and, as you can see in this chapter, is still participating in its execution.

The two main joint projects are the ITI/UNESCO World Performing Arts Capital, which is still in development (more can be read on page 278), and the ITI/UNESCO Network for Higher Education in the Performing Arts (see page 271).

It is my pleasure now to present to you the Report on the UNESCO Intergovernmental Committee on the Diversity of Cultural Expressions, by Dr. Cornelia Dümcke, and ITI affiliate who is an expert in the field.



Report of Dr. Cornelia Dümcke

Activities 2017: In accordance with Article 11 of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, global civil society has been involved for the first time as an observer in the implementation of the Convention within the framework of the Conferences of States since December 2017 at the initiative of the UNESCO Secretariat. This corresponds to the last of the 17 Sustainable Development Goals (SDGs): „Civil Society: a partner for change in the governance of culture.“

Since 2016, Cornelia Dümcke, a cultural economist from Berlin, has been entrusted to represent ITI worldwide at UNESCO's Intergovernmental Committee on the Diversity of Cultural Expressions. In this capacity, she was also part of a working group of the Committee in 2017 that presented the first NGO report in December as part of UNESCO's Global Report on the Status of Implementation of the Convention on Cultural Diversity. At the 35th IT World Congress in Segovia, she chaired the workshop „The Declining of Diversity“ on the responsibility of civil society organizations in the implementation of the Convention, the results of which, together with a survey of ITI centres conducted by Cornelia Dümcke, also fed into the preparation of the report.

In 2018, Cornelia Dümcke continued to be a member of the newly established CSO Steering Team for the ITI worldwide and is working on editing the second CSO Report, which will be published in the summer

of 2019. In addition to working on the CSO team and sharing information on current debates at the global level in the context of cultural and creative industries within the ITI, this included the following activities:

- Presentation at the ITI European Centers meeting in Bucharest (October 2018) on the implementation of the 2005 UNESCO Convention.
- The participation in observer status at the 13th IGC Conference in Paris (December 2018)
- The preparation of CSO activities for 2019/20 (Forum in June 2019, IGC Committee Meeting in February 2020).

2019: Cornelia Dümcke contributed as an author to the CSO Report 2019 on behalf of ITI, was a moderator and rapporteur at the CSO Forum (4-8 June, Paris) and exercised the ITI's right to speak as an observer at the UNESCO Conferences of States in Paris.

The 2019 CSO Reports are available at: https://en.unesco.org/creativity/sites/creativity/files/7.cp_inf_11_en.pdf

A summary of the outcomes of the Second CSO Forum and its workshops in Paris under themes such as „Preserving Cultural Diversity in the Age of Digitalization“, „Role of UNESCO Chairs in the Implementation of the Convention“, or „Promoting Mobility and Cultural Exchange“ is available at: https://en.unesco.org/creativity/sites/creativity/files/sessions/13iqc_inf6_civil_society.pdf



In 2020, Cornelia Dümcke acted on behalf of ITI as an observer at the UNESCO Conference of States in Paris. Furthermore, she is a member of the CSO Steering Team for the ITI, which was established after the second CSO Forum in Paris in 2019. In addition, her activities include informing the ITI on current debates at the global level in the context of the implementation of the 2005 UNESCO Convention, as well as her continued involvement in CSO activities for 2020 and 2021.

In February 2020, she gave a presentation on „The Contemporary Relevance of the 2005 UNESCO Convention on Cultural Diversity - Reflections & Information“ at the 151st Session of the Executive Council of the ITI in Fujairah/UAE.

2021, the 3rd Civil Society Forum was held on 31 May in the run-up to the 8th Conference of the Parties to the Convention (1- 4 June). According to the provisions of the Convention, the CSO Forum is convened every two years. Both events, the 8th Conference, and the 3rd CSO Forum, took place online due to the pandemic.

Cornelia Dümcke was instrumental in the preparation, implementation, and follow-up of the forum as a member of the steering team on behalf of ITI. The results of the forum were summarized in the CSO Steering Team and presented by Cornelia Dümcke at the 8th Conference of the Signatory States on 2 June. The 20-minute presentation was followed by about 250 representatives of the signatory countries. A summary of the results of the 3rd CSO Forum has been published by UNESCO at this link: https://en.unesco.org/creativity/sites/creativity/files/sessions/151sig_inf11a.pdf.

In 2022, in a team of activists from different world regions, Cornelia Dümcke organized, conceptualized and participated in the context of several events (one side event) at the forefront of MONDIACULT 2022. This included events on 24 August (online) with members of the UNESCO expert facility on the issue



of a single cultural goal within SDG. Furthermore, events on the same topic have been organized in Berlin in cooperation with the German Centre of ITI on 14 September 2022, in Brussels on 16 September 2022 and in Antwerp on 21 September 2022 during ICCPR. A 'Manifesto' is planned to review the outcome of these events.

The following activities are planned in 2023: participation and presentation during ITI World Congress 2023; participation as an observer for ITI during the 14th IGC in Paris in February 2023; participation as contributor and observer for ITI during the 4th Civil Society Forum in May / June 2023 in the run-up to the 9th Conference of the Parties to UNESCO in Paris.

This report has been submitted by Dr. Cornelia Dümcke, email: duemcke@cultureconcepts.de.

More information about the Diversity of Cultural Expression is on the UNESCO website: <https://en.unesco.org/creativity/governance/governing-bodies>



Comment by the DG

Communication is an essential part of the past strategic plan of the International Theatre Institute ITI. Without communication, there will be no visibility of what ITI represents, what ITI wants to achieve and what ITI is continuously doing.

That is why in the past fifteen years, the emphasis was to always have a tangible call to action from all different parts of ITI - the Centres, the Committees, and all other entities that exist within the organization. Without results on a national, regional and global level, no effective communication can be achieved. What happens on the stage in a country? What are the best practices that work in a country and could be implemented in other parts of the world? Clear communication of this is what makes ITI tick..

The General Secretariat must offer communication platforms so that the member and friends of ITI can present what they are creating. That is why the ITI Newsletter is published regularly, and that is why news is put on the website of ITI continuously. It is all to create an interest for ITI – one that reaches social media platforms as they exist on a global and local level.

World Theatre Ambassadors and World Dance Ambassadors are part of this picture. When one of them is in action, he or she increases the visibility of ITI and tells the world what ITI stands for.

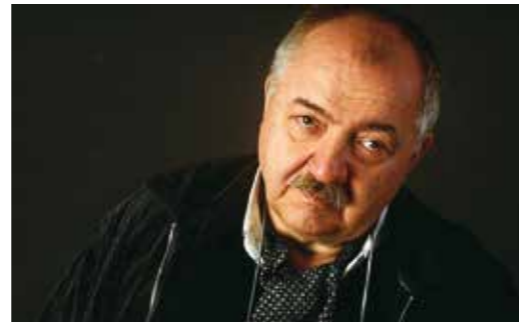
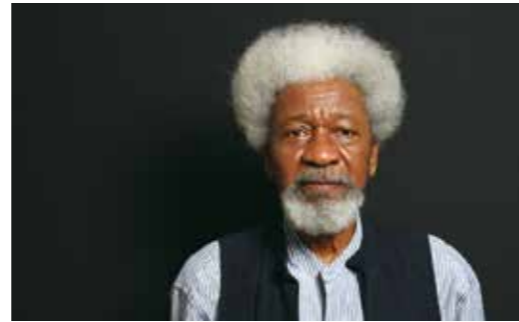
Streamlining the visibility will also help the new guidelines for ITI patronage and the information on how to get the patronage of the founder of ITI: UNESCO.

Communication & Visibility World Theatre & World Dance Ambassadors

302



World Theatre Ambassadors



World Dance Ambassador



Left column:
Philip ARNOULT, USA
Vigdís FINNBOGADOTTIR,
Iceland
Paloma PEDRERO, Spain
SHANG Changrong, China

Cristina HOYOS, Spain

Right column:
Wole SOYINKA, Nigeria
Robert STURUA, Georgia
Anatoli VASSILIEV, Russia

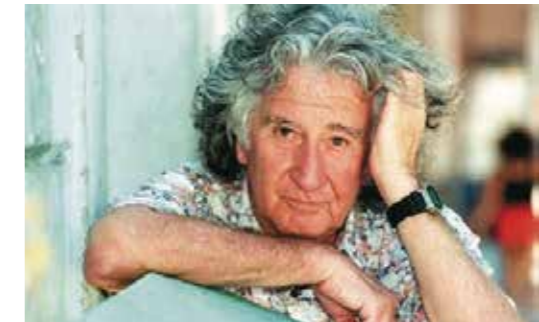
For inviting one of the
Ambassadors, please write
to the General Secretariat for
more information.

Communication & Visibility – In Memoriam World Theatre & World Dance Ambassadors

303



World Theatre Ambassadors



World Dance Ambassador



Left column:
Santiago GARCIA, Colombia
(1928 – 2020)
Girish KARNAD, India
(1938 – 2019)
Arnold WESKER, UK
(1932-2016)

Alicia ALONSO, Cuba
(1920 - 2019)

Right column:
Vaclav HAVEL, Czech Republic
(1936-2011)
Augusto BOAL, Brazil
(1936-2011)
Ellen STEWART, USA
(1919-2011)



Communication & Visibility Communication Channels – ITI Websites

304



International Theatre Institute
www.iti-worldwide.org



World Congress Website
www.iti-congress.org



World Theatre Day Website
www.world-theatre-day.org



International Dance Day Website
www.international-dance-day.org

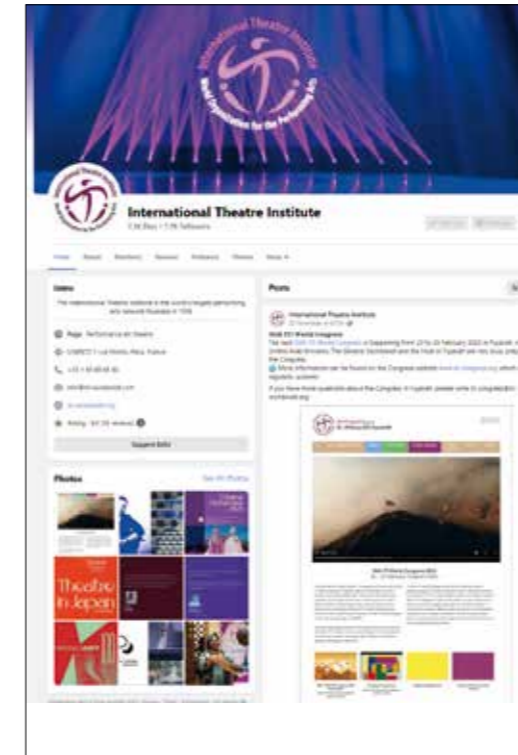


ITI / UNESCO Network for Higher Education in the Performing Arts (newly developed in 2019)
www.iti-unesco-network.org

Overview of the ITI Communication Channels
From 2017 to 2022, the ITI's communication channels have been further developed and expanded, with more comprehensive and independent websites, social media, video content platforms, and monthly Newsletters making up our nexus. Full coverage across these communication channels not only better serves the Centre Members, Committees, and Partners etc., but also improves the brand awareness and influence of the International Theatre Institute ITI.

Communication & Visibility Communication Channels – ITI Facebook Pages

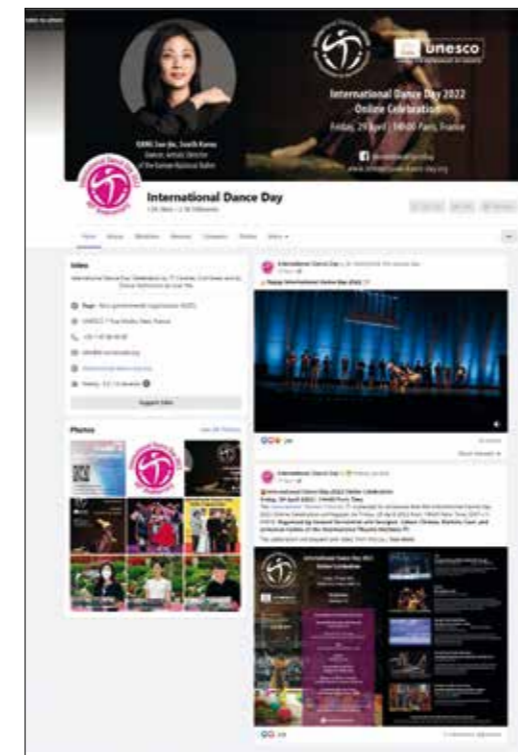
305



International Theatre Institute
www.facebook.com/InternationalTheatreInstitute



ITI World Congress
www.facebook.com/ITIWorldCongress



International Dance Day
www.facebook.com/internationaldanceday



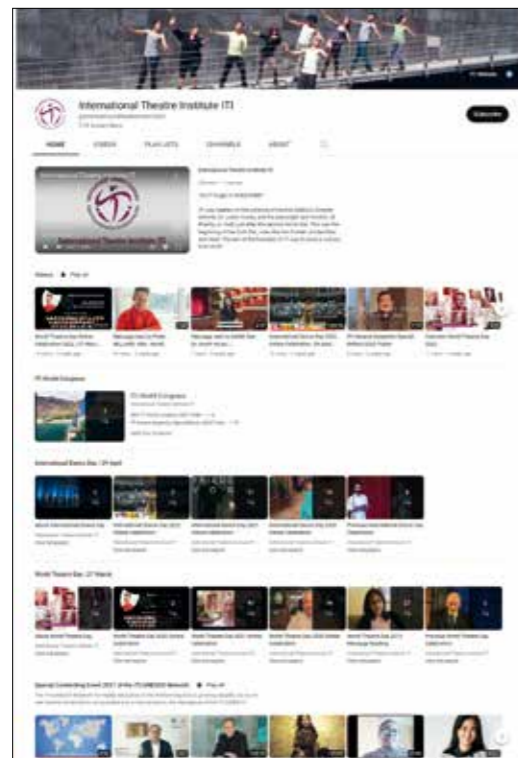
Communication & Visibility Communication Channels – ITI Video Contents

306



ITI/UNESCO Network (Newly created in 2020)
www.facebook.com/ITIUNESCONetwork

Video Content:



YouTube Channel: International Theatre Institute ITI
www.youtube.com/channel/UCrJmc5X2o6gzihH_2IHLMTA



Douyin (TikTok) Channel
<https://v.douyin.com/r4vXnoF/>

Communication & Visibility Patronage by ITI Worldwide

307

International Patronage by ITI Worldwide

What is it?

Patronage by ITI Worldwide is an international patronage. It is a moral support from ITI worldwide to an international event or international project which contributes to ITI's mission, goals, and programmes. It does NOT involve any financial or in-kind contribution. It aims to empower the performing arts partners and communities and to increase the visibility of ITI.

Who can apply?

Centres, Cooperating Members, Regional Councils, Committees and other entities of ITI as well as the Partner Organizations of ITI and other organizations of the performing arts with an international approach.

Application Guidelines for Events & Projects

Basic Principles for events and projects:

- The activity is in alignment with the goals of ITI;
- The activity is contributing to the mission and programmes of ITI;
- The scope of the event is international.

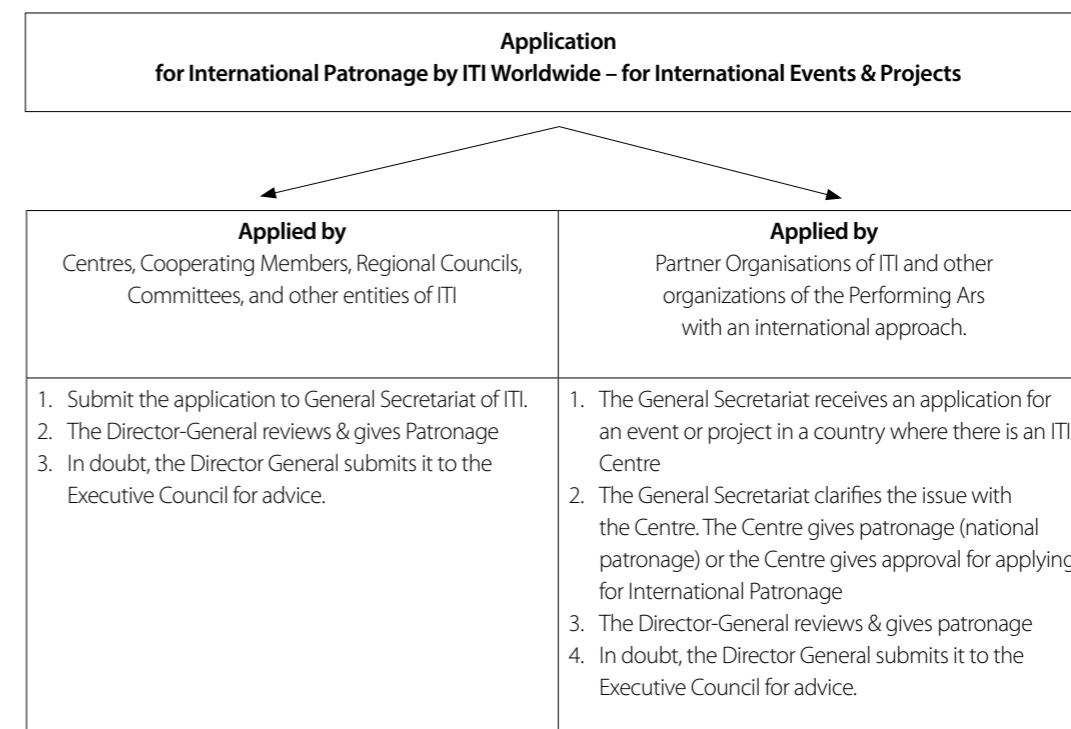
Applying for International Patronage at ITI Worldwide

- The event shall have a concrete plan regarding finance and organization.
- More detailed information will be required through a Patronage Application Form.

The Patronage Application Form should contain the following key information about the event or activity:

- Full description
- Schedule or program
- Indicate the relevance of the event to ITI's aims and goals
- Financial sources
- Placement of the ITI logo for patronage (communication materials)
- Target audiences & estimated number of participants
- Media coverage strategy

Application Process for the International Patronage by ITI Worldwide



Under the patronage of
International Theatre Institute ITI

Communication & Visibility

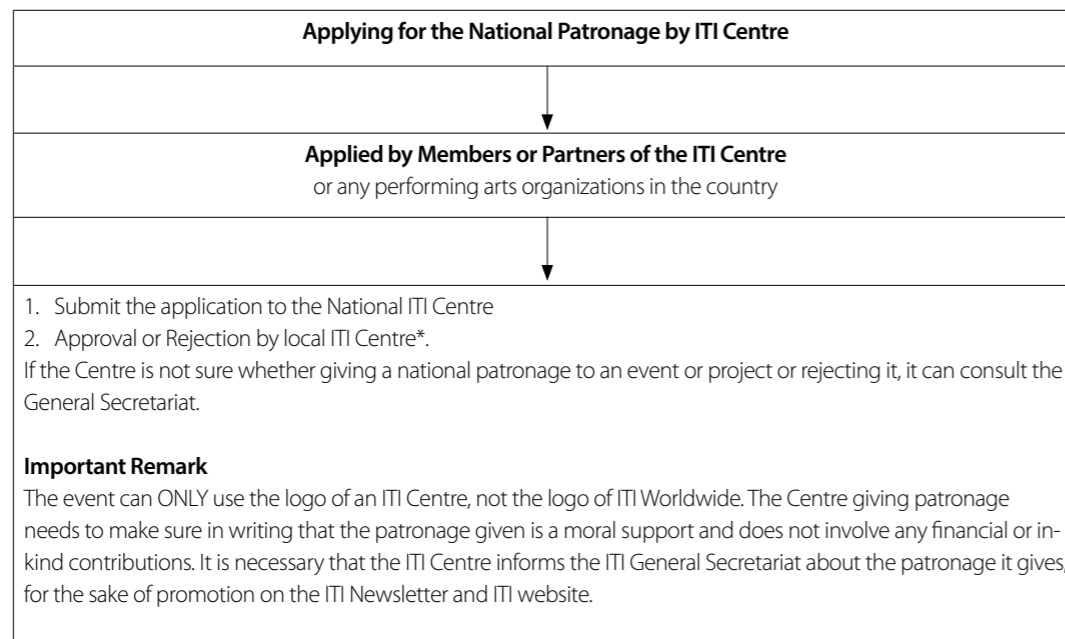
Patronage by Centres of ITI

308



Under the patronage of
xxx Centre of ITI

Application Process for the National Patronage by ITI Centre



Rules for Using Logos after Getting the Patronage

International Patronage by ITI Worldwide

This International Patronage Logo exists in the six main UNESCO languages: English, French, Spanish, Russian, Arabic and Chinese. Below is an example of the valid logos to be used for an International Patronage.



Under the patronage of
International Theatre Institute ITI



Sous le patronage de
l'Institut International du Théâtre ITI

National Patronage by ITI Centre

The Centres of ITI are asked to use the "Circle Logo" of ITI and put their Centre's name below it – for example either Slovenian Centre of ITI or ITI Slovenia. Language variations are allowed. Below is an example of the valid logo to use for a National Patronage.



Under the patronage of
Swiss Centre of ITI
Centre Suisse ITI

Communication & Visibility

Logos of ITI & Use of Logo of UNESCO

309



The name, acronym and logo of ITI are the intellectual property of the International Theatre Institute. The ITI Worldwide logo exists in the six main UNESCO languages: English, French, Spanish, Russian, Arabic and Chinese, in different formats and sizes.

The name, acronym, and logo of ITI are the intellectual property of the International Theatre Institute. No individual or organization can use the name, acronym, or logo of ITI without prior written authorization.

To get the application form for international patronage, please send email to info@iti-worldwide.org

Remark on the Use of the Name and Logo of UNESCO



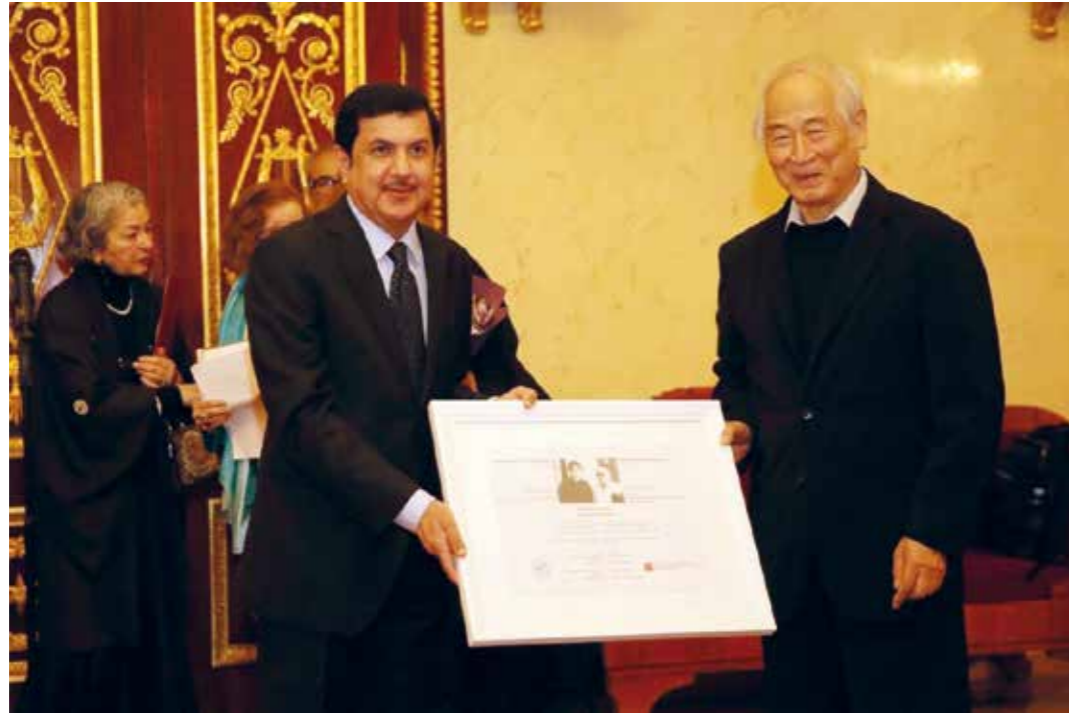
Use of the Name of UNESCO in a Centre's Name

There are a very few ITI Centres who have the right to use the name of UNESCO in their name. If that is the case they can and should use it. Those few Centres who have that right, should make sure that they have written proof along with the right to use the logo. Such an occurrence is based on the history of these few Centres.

Patronage of UNESCO

If a Centre would like to have the patronage of UNESCO for a national event or a project, it is advised that they ask the National Commission of UNESCO in their country for such permission. In general, that is the easiest way to get patronage of UNESCO for a Centre. In most of the cases, UNESCO agrees to give patronage as ITI is the official partner of UNESCO for the performing arts.

If a Centre would like to have the patronage of UNESCO for an international event or project, then the ITI Centre should get in touch with the General Secretariat of ITI for further guidance. Receiving an approval for patronage from UNESCO has strict rules and guidelines and needs to be requested three months before the activity has started.



Comment by the DG

Awards and Prizes incentivize achievements and also publicise the good work an individual or group has created. The different International and National Awards and Prizes are continuously promoted through the ITI Newsletter.

Music Theatre NOW Competition

The Music Theatre Now Competition, which has been organized by the Music Theatre Now Network of ITI since 2008, has developed into a strong competition that is highly appreciated by the performing artists that work in the field of modern and innovative music theatre forms. The competition has become an inspiration for individuals and groups all over the world. It was thanks to this competition that artists could tour with their productions. As a matter of fact, for many, it was the springboard for their career. More information: website

The Uchimura Prize

For many years the Uchimura Prize, which was organized by the Japanese Centre in collaboration with ITI worldwide, was a source of motivation for friends and members of ITI who were working within the scope of Japanese culture. Numerous groups and individuals were supported by this prize. I strongly hope that this prize will see a revival.

Ellen Steward International Award

Ellen Steward was a US theatre director and producer, and founder of La Mama Experimental Theatre Club. She was an extraordinary personality that strongly

influenced the International Theatre Institute ITI and its members. The Ellen Stewart International Award was created to be given to an "individual theatre artist or theatre company whose work promotes social change and community participation with a particular focus on the engagement of young people". The first award was given to Nube Sandoval and Bernardo Rey from Colombia. The second award was given to Maya Zbib from Lebanon. An Awardee is always invited to the next ITI World Congress and may show their work at the Spoleto Festival of Two Words and La Mama. The competition started with a strong collaboration between the organizers of the Award and the International Theatre Institute ITI for the promotion of the Award and for the selection of the Awardee. I hope that this collaboration is continued in the future.

Yuri Lyubimov International Theatre Award

This Award is the initiative of Katalin Lyubimova, Tobias Biancone, and Natalia Isaeva, who wanted to remind the performing artists of the work of the extraordinary life of the theatre and opera director Yuri Lyubimov. ITI and the Yuri Lyubimov Foundation partnered to create the Award and select outstanding theatre directors who did their work despite being hindered for political or social reasons. The Award was approved by the General Assembly of the Segovia Congress. The first Awardee was Anatoli Vassiliev (who, after that, joined the jury). The second Awardee was Tadashi Suzuk. The third Awardee was Theodoros Terzopoulos, who received the Award in Tbilisi. I hope that the Award will be given to outstanding personalities over the coming years.



Yuri Lyubimov International Theatre Award Ceremony with: Natalia Isaeva, Alfira Arslanova, Mohamed Saif Al Afkham, Tadashi Suzuki, Katalin Lyubimova and Valery Fokin (from left to right)

Playwriting Competition

The Playwrights' Forum of the Philippine Centre of ITI promoted and organized an international playwriting competition, a global competition for emerging playwrights on issues arising from the United Nation's Sustainable Development Goals. The "Champion" and the overall winner was Belinda Rios (Bridgette Ann M. Rebuca) with the work "Boomerang". Regional winners are, for the Arab and African Region; Osinachi Ezema K with the work "Red Earth", for Latin America and the Caribbean; Leticia Arbelo with "Un Tiro al Aire", and for Europe and US; Achiro Patricia Olwoch with "The Survival". Write to info@iti-worldwide.org or to Dr. Anton Juan at ajuan@nd.edu to receive the full report.



In Memory of Yuri Lyubimov
(1917-2014)

Памяти Юрия Любимова
(1917-2014)

The International Theatre Institute (ITI) & the Yuri Lyubimov Foundation are honored to award the **2019 Yuri Lyubimov International Theatre Award** to:

Tadashi Suzuki
Тадаси Судзуки

For his excellence in the theatrical arts as a master for the stage and in education, for his integrity, his courage and his continuing guidance locally and globally.

За выдающиеся достижения в театральном искусстве — как истинного Мастера на сцене и в образовании, а также за его целостность, его мужество и неизменное умение вести вперед — на высшем уровне и глобально.

Saint Petersburg / Russia & UNESCO Paris, France
16 November 2019

Санкт-Петербург / Россия и ЮНЕСКО Париж / Франция
16 ноября 2019 г.

Tobias Biancone
International Theatre Institute (ITI)
Tobias Biancone
Director General

Katalin Lyubimova
Yuri Lyubimov Foundation
Katalin Lyubimova
Chairwoman of the Board

Tobias Biancone
Международный Институт Театра (ITI)
Тобиас Бьянконе
Генеральный директор

Katalin Lyubimova
Фонд Юрия Любимова
Каталин Любимова
Председатель Правления Фонда

**БЛАГОТВОРИТЕЛЬНЫЙ ФОНД
РАЗВИТИЯ ТЕАТРАЛЬНОГО ИСКУССТВА
Ю. Л. ЛЮБИМОВА**

In Memory of Yuri Lyubimov

The International Theatre Institute ITI & the Yuri Lyubimov Foundation are honored to grant the **2020 Yuri Lyubimov International Theatre Award** to:

Theodoros Terzepoulos

For his excellence in the theatrical arts, for his extraordinary presence on stages all over the world & for initiating the global initiative of the Theatre Olympics.

For the Jury of the Award:
Tobias Biancone, Katalin Lyubimova, Anatoli Vassiliev & Natalia Isaeva

Tobias Biancone
International Theatre Institute (ITI)
Tobias Biancone
Director-General

Katalin Lyubimova
Yuri Lyubimov Foundation
Katalin Lyubimova
Chairwoman

**БЛАГОТВОРИТЕЛЬНЫЙ ФОНД
РАЗВИТИЯ ТЕАТРАЛЬНОГО ИСКУССТВА
Ю. Л. ЛЮБИМОВА**



Comment by the DG

A multitude of publications have been produced between 2017 and 2022. Those that the members of the General Secretariat created in Shanghai were done in digital form. Printouts were only made when it was necessary for a meeting with authorities, potential partners, and sponsors. Many Centres are also doing publications, and you can find their output here. I hope that the list of publications is complete. If a Centre's publication is missing, let us know.

To make all the publications accessible to everyone, there will be a section on the website of ITI where you can download one or more reports that are of interest to you.

Publications Reports of the General Secretariat

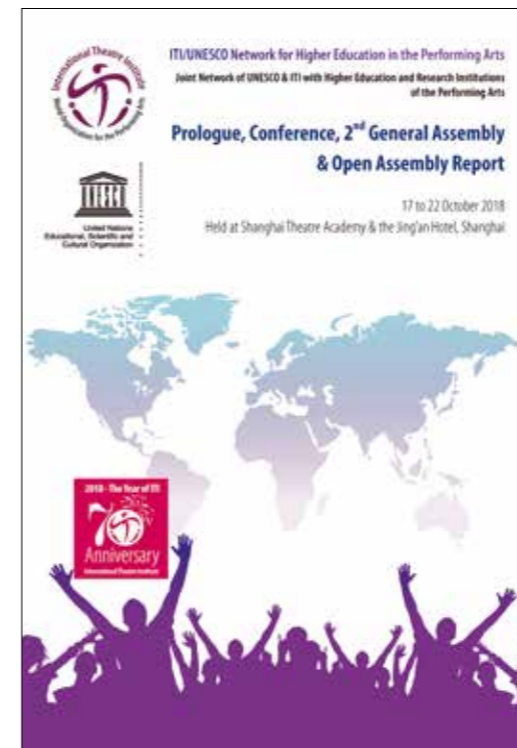
314



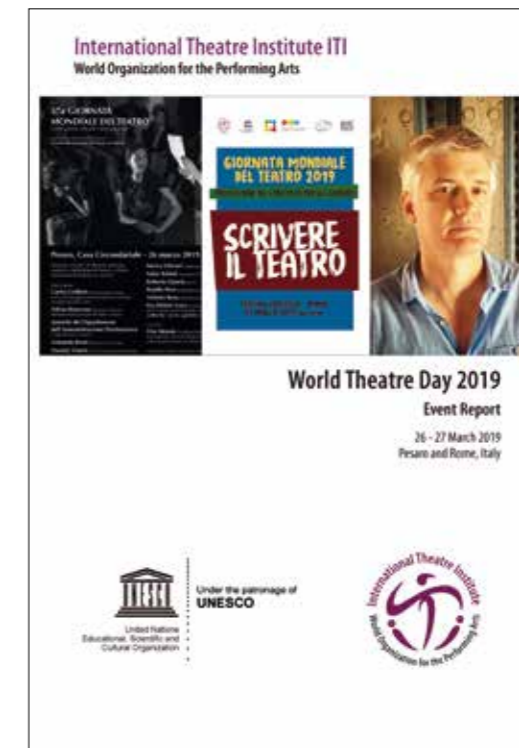
2018



2018



2018



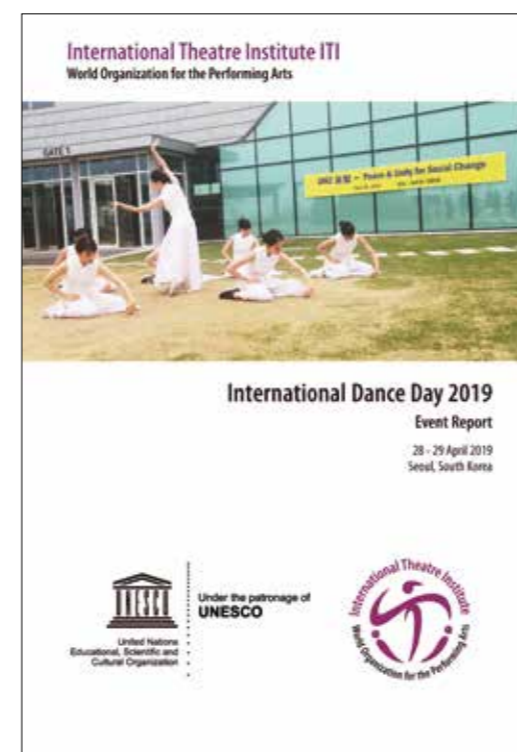
2019



2018



2018



2019



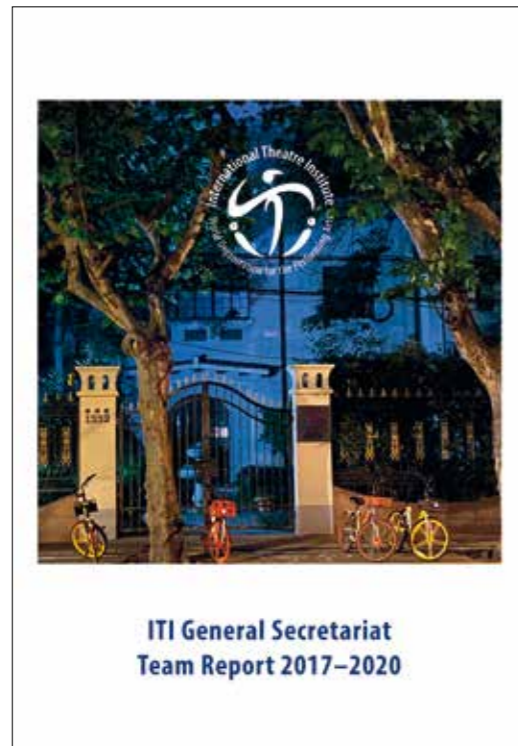
2019

Publications Reports of the General Secretariat

315

Publications Reports of the General Secretariat

316



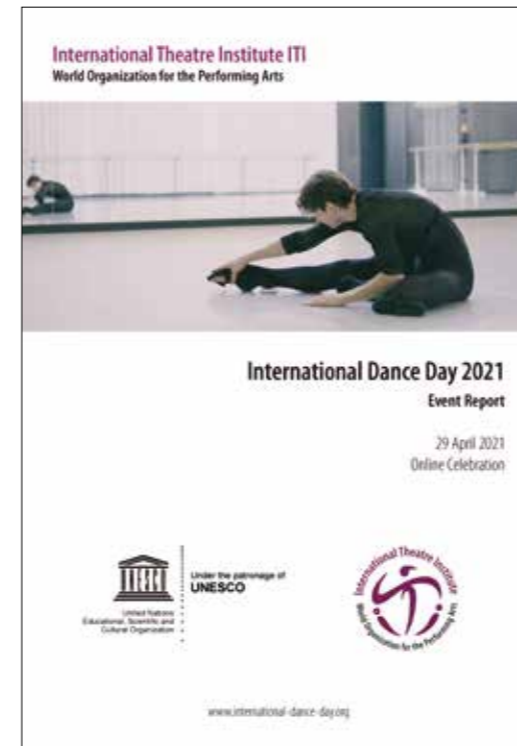
2020



2020

Publications Reports of the General Secretariat

317



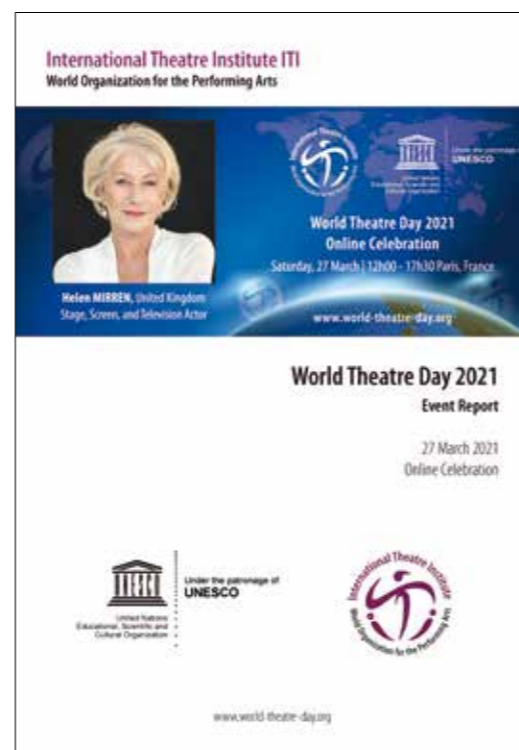
2021



2021



2020



2021



2022



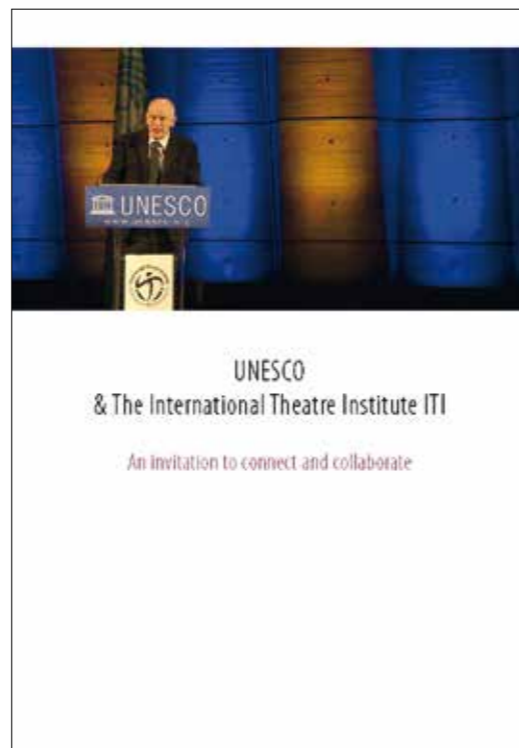
2022

Publications UNESCO Reports

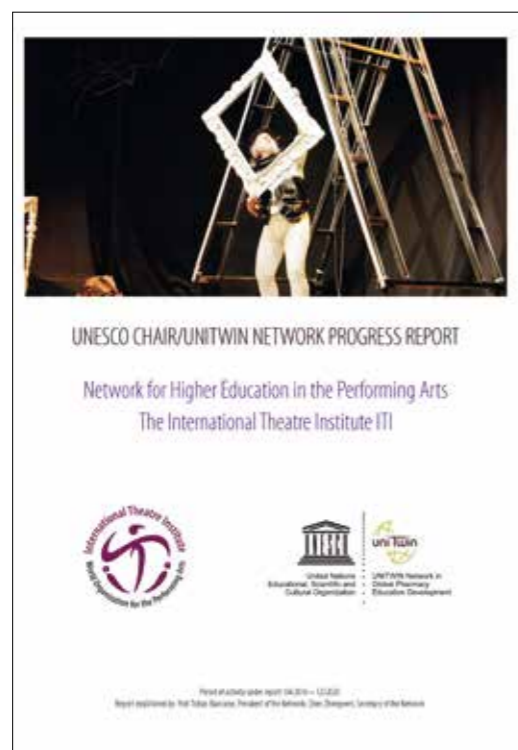
318



2012-2020



2019



2021

Publications Centres' Publications

319

Burkina Faso Centre of ITI



JEAN-PIERRE GUINGANÉ
L'HOMME ET SON ŒUVRE

Vol.1 Contributions scientifiques



JEAN-PIERRE GUINGANÉ
L'HOMME ET SON ŒUVRE

Vol. 2 Témoignages

Croatian Centre of ITI



Teatro Croata (Spanish language)

German Centre of ITI



Yearbook 2019



Yearbook 2018



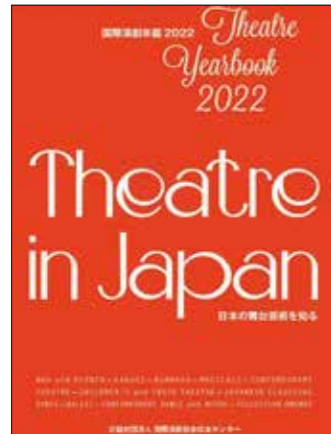
Yearbook 2017

Publications Centres' Publications

320

Japanese Centre of ITI

The Japanese Centre of ITI has published *Theatre Yearbook – Theatre in Japan* since 1972.



Theatre Yearbook 2022



Theatre Yearbook 2021

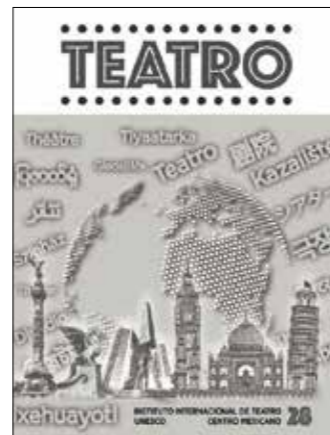


Theatre Yearbook 2020



Theatre Yearbook 2019

Mexican Centre of ITI



TEATRO magazine #28



TEATRO magazine #27

Russian Centre of ITI



ITI Info #39



ITI Info #41



ITI Info #42

Publications Centres' Publications

321



ITI Info #43



ITI Info #44



ITI Info #45



ITI Info #46



ITI Info #47

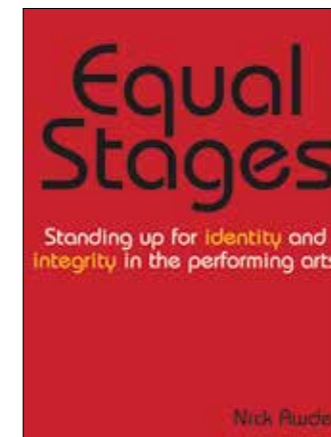


ITI Info #48

UK Centre of ITI



ITI Info #49



Equal Stages: Standing Up for Identity and Integrity in the Performing Arts, Vol 1

ITI Membership

ITI Member Card

324



- In countries without a Centre or a Cooperating Member the General Secretariat or a Centre of a neighbouring country may give out the cards

Do venues and festivals accept the Card?

- The promotion of the card is the responsibility of the ITI Centres and the General Secretariat. ITI Centres are responsible for the acceptance of the card in their area or country.
- Each venue or festival is free to regulate the reduction of the price or free entrance. The "right" of ITI members to free or reduced entry to venues worldwide is not a given.
- This privilege depends on the goodwill of the institutions concerned as well as the successful promotion by the National Centres in the countries where the venues are located.
- Experience has shown that the card is accepted by many theatres, even if there is no ITI Centre in the country. Good advice to members will be to try to use the card at all times to raise public awareness.

Where can you already use it?

- The card is in use in Bangladesh, Burkina Faso, Cameroon, Croatia, Cyprus, Denmark, Germany, Greece, Jordan, Saudi Arabia, Serbia, Slovenia, Sudan, Sweden, Switzerland, and others.
- We suggest that you try to use the card everywhere, thus helping to spread the information, and work through your Centre to ensure its worldwide acceptance.

Incentives for performing arts venues

- Centres & Cooperating Members should continuously promote the card to performing arts venues and festivals to encourage acceptance of the card
- To encourage acceptance, the ITI worldwide website will have a link to the ITI Centre where there will be a list of all venues and festivals accepting the card with links to their websites
- The General Secretariat can issue an ITI card logo sticker to centres for distribution to participating venues and festivals. It is a kind of "quality label" for venues to use the ITI logo



What if theatre/dance performances are free in my country?

- In countries where venues and festivals do not charge an entrance fee, the card is only of interest for those members who travel abroad.

When can I receive the Card?

- Cards for new members can be requested from the Secretariat on a continuous basis.
- Contact information of theatres accepting the membership card can be provided on a continuous basis.
- For further information write to: membercard@iti-worldwide.org

Finances

325



Comment by the DG

Without funds, ITI will cease to exist. With ample funds on a local and global level, ITI can flourish and prosper and be of value to local and global performing artists.

When ITI wants to do a professional job on the level of a Centre and the level of the General Secretariat, it needs to secure funds so that the professionals can work to produce something that is valuable for the performing arts community.

Sometimes it happens that an entity finds itself in a vicious circle. The entity needs money to be able to do a decent job. But without funds, a project cannot be done. But an entity without projects is not attractive to authorities or funders. So what is needed in such a case is that the entity is breaking out of the vicious circle and starting to produce something valuable that is attractive to any authorities and any funders. That such a breaking out of a vicious cycle is possible has been demonstrated over and over by members of ITI all over the world.

Securing funds is a never-ending task for ITI. It needs to be part of the Strategic Plan for ITI worldwide and its Centres. The General Secretariat worked hard to secure funds for management in Shanghai. After the end of the first five-year period in 2020, the members of the General Secretariat communicated with the Shanghai Municipality to secure support for another five years, which was granted by the authorities. This mainly concerns the costs for the management. For

the achievement of this prolongation, I would like to express my great gratitude to the Municipality of Shanghai, the leading members of the Shanghai Theatre Academy (the trustee of ITI), and the Deputy Director-General for their achievements in this regard. I would also like to thank the members of the General Secretariat for their continuous backing of the administrative work that needed to be done.

What about having more money to spend on projects? This was the question that the Executive Board and the General Secretariat of ITI asked themselves. Out of this question, a Working Group, which included further members of the Executive Council, was created that developed a Strategic Plan for fundraising. The intention of finding more funds for projects may bring more opportunities to projects. I strongly hope that the implementation of this Fundraising Strategy will happen in the following years.

Finances

Fundraising Working Group

326



Fundraising Working Group Members

Mohamed Saif AL-AFKHAM, President
 Tobias BIANCONE, DG
 Hamadou MANDÉ, Vice-President for Africa
 Teresa EYRING, Vice-President for the Americas
 Fabio TOLLEDI, Vice-President for Europe
 Alfira ARSLANOVA, Treasurer
 Ali Mahdi NOURI, Secretary
 CHEN Zhoungwen, Deputy DG

Speakers of Fundraising Working Group Sessions:

Teresa EYRING (USA)
 Vice-President for ITI the Americas

Hamadou MANDÉ (Burkina Faso)
 Vice-President for ITI Afric

Joachim LUX (Germany)
 President of German Centre ITI

Anatoly POLYANKIN with assistance of Dmitry TRUBOCHKIN (Russia)
 Rector of the Graduate School of Performing Arts

Alfira ARSLANOVA (Russia)
 Treasurer of ITI Worldwide

Fabio TOLLEDI (Italy)
 Vice-President for ITI Europe

Alberto GARCIA with assistance of Luis LLERENA (Spain)
 ITI Executive Council Member

Ali Mahdi NOURI (Sudan)
 Secretary of ITI Worldwide

Daniel BAUSCH (Switzerland)
 ITI Executive Council Member

Mohamed Saif AL-AFKHAM (UAE)
 President of ITI

Le Quy DUONG (Vietnam)
 ITI Executive Council Member

Vidyanidhee Sudheer VANARASE (India)
 ITI Executive Council Member

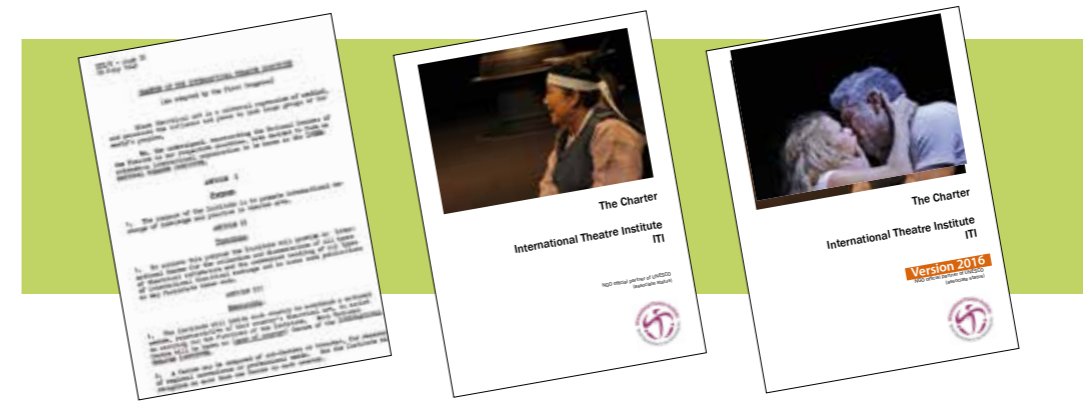
Guy COOLEN (Belgium)
 President of the Belgium Flanders Centre ITI, Director of Operadagen

Tobias BIANCONE (Switzerland)
 Director-General of ITI

CHEN Zhongwen (China)
 Deputy Director-General of ITI

Legal Aspects

327



First ITI Charter of 1948, current ITI Charter, new ITI Charter for the future

Strategic Plan & Charter Change - Comment by the DG

Between the years 2008 to 2011, the International Theatre Institute ITI embarked on creating a Strategic Plan. Members of the General Secretariat and of the Executive Council, worked together along with experts specifically on the topics of "Centre", "Committee", and "Executive Council". As a result of this, Rules and Guidelines for these topics were elaborated and finally approved during the General Assembly of the 33rd ITI World Congress in Xiamen, China. Parallel to this work, there were working groups that regularly worked on the Charter, and each of the Congresses in Madrid, Xiamen, Yerevan, and Segovia have seen some changes in the Charter of ITI.

Today, when I am reading these Rules and Guidelines and the Charter of 2017, I can see that some of the points that were appropriate at that time are no longer appropriate for now, and they are therefore not conducive to the successful future of ITI. That is why there is a need to create a new Strategic Plan for the International Theatre Institute, out of which a proposal for changes to the Charter will be formulated.

When functions start to follow the structure, something is wrong. The structure should always follow function.

Together with the Executive Council and the General Secretariat and - if necessary - some more experts, a working group will be put together that at first does a thorough evaluation of what functions and what does not function for ITI. Out of this, past goals and purposes can be rekindled. The main emphasis should always be what can be done that is for the benefit of the performing arts community and the performing arts in a country. Once this work has been done, one will look at the structure and define a programme that works.

It is clear: The elaborated Strategic Plan will not alter the noble causes that the founders of ITI set in 1948. It will - hopefully - just streamline the structure to make ITI more powerful for the benefit of the performing arts communities, the artists, as well as the ITI Centres and the individual ITI members.

The new Strategic Plan and the evolving Charter changes will need to be discussed with the Centres, and the Charter changes need approval by the General Assembly.

Tobias Biancone, DG ITI, 2023



Comment by the DG

There is a history behind the History of ITI. Ever since I have been a part of ITI, it has continuously been said that this should all be documented. Obviously, writing a detailed and fact-based history is a huge undertaking. Once in a while, someone approaches the General Secretariat and wants access to the Archive of ITI that is in the Bibliotheque Nationale de France (BNF) in Paris.

But so far, people who were interested in ITI were focussing on a Centre or a country - such as Charlotte M. Canning, who wrote the book "On the Performance Front: US Theatre and Internationalism" with a viewpoint of the United States of America. She was regularly going through the archives in 2008 when they were located in the cellar of the provisory building of UNESCO at 1 Rue Miollis in Paris. Very few come for the entire overview.

Most probably, it would take a university or academy with a leading researcher interested in building up a team with other researchers and students to tackle the whole history of ITI.

Despite this, the General Secretariat has started to digitalize all the documents that concern the Executive Committee and its successor entity, the Executive Council. This digitalization also includes all the Reports that have been published between two Congresses and the Reports of the Congresses and similar documents.

Additionally, an exceptional publication has been written by Ramendu Majumdar, former President of ITI worldwide and Honorary President of ITI. The endeavour of Ramendu Majumdar is highly commendable and hopefully, other members of ITI have the needed passion and patience to create similar publications.



30	Paris, France	3 July, 5 July, 7 July 1957	Yes
31	Paris, France	12 - 14 Nov. 1957	Yes
?	Paris, France	24 - 25 Feb 1958	Yes
	Paris, France	7 - 8 Oct. 1958	Yes
	Paris, France	4 Mar. - 5 Mar. 1959	Yes
	Vienna, Austria	1 June, 3 June, 6 June 1959	Yes
	Paris, France	10 Nov. - 11 Nov. 1959	Yes
	Paris, France	24 Mar. 1960	Yes
	Warsaw, Poland	14 Oct. - 15 Oct. 1960	Yes
	Paris, France	20 Mar. - 21 Mar. 1961	Yes
	Paris, France	4 June, 7 June, 10 June 1961	Yes
	Tel Aviv, Israel	20 Nov. - 22 Nov. 1961	Yes

Preamble

After the relocation to the Shanghai headquarters, to which all the Executive Committee, Executive Council, and Executive Board Meeting minutes as well as all the Congress and ITI Reports have been sent, the General Secretariat has started to digitalize all the existing minutes and reports. The Director-General considered it essential that future researchers and students that are interested to know more about the history of ITI worldwide, or of a region, will find the needed documents. Once the digital archive is accessible, there will be a set procedure that someone has to follow to get access to the archive.

At the moment, students and researchers that approach ITI are sent to the Bibliothèque Nationale de France (BNF) to study the Archives of ITI that were donated in 2015 to this library. Each person who intends to have access to the ITI Archive needs to get in touch with the General Secretariat of ITI to sign a document which allows him or her to get access at BNF.

Executive Committee & Executive Council Session Minutes Archives (EN & FR)

All the Executive Committee Meeting, Executive Council Meeting, and Executive Board Meetings since 1948 have been sorted out and organized. For those minutes that cannot be found, the General Secretariat contacted the Bibliothèque Nationale de France (BNF) in Paris and the Martha Coigney Archive at the New York Library to locate these historical documents.

For those existing minutes, all English and French documents have been scanned; the work of the editing and proofreading the scanned documents is 68% complete, with all English documents being fully completed.

ITI World Congress Report Archive (EN & FR)

These are the Reports of each ITI World Congress. Most of the ITI World Congress Reports since 1948 have been sorted out and organized. For the missing reports, the General Secretariat likewise located them

in the BNF in Paris and the Martha Coigney Archive at the New York Library.

For those existing Reports, all English and French documents have been scanned; the work of editing and proofreading the scanned documents is 19% complete.

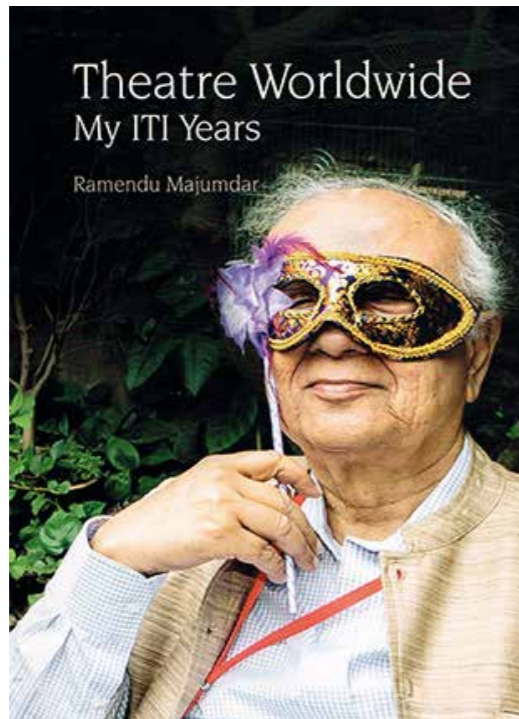
Secretary General's Report & Director-General's Report Archives (EN & FR)

These are the Reports that were created between two Congresses. Most of the Secretary General's Reports & Director-General's Reports since 1948 have been sorted out and organized, though some of them remain missing. For those existing Reports, all English and French documents have been scanned; the work of the editing and proofreading of the scanned documents will begin when all the Congress Reports are done.

If you would like to have more information on these historical archives of ITI, or you have some information on these archives you would like to share with the General Secretariat, please contact info@iti-worldwide.org.

History of ITI Special Book Publications

330



Ramendu Majumdar: Theatre Worldwide – My ITI Years

The Honorary President of ITI Ramendu Majumdar used the pandemic to write his ITI memoirs. Here, Ramendu Majumdar tells us his own story. It gives us an insight into the development of the Bangladesh Centre of ITI – and ITI worldwide as a whole. It is proof of the personal perseverance he has experienced with ITI, which resulted in him becoming the President of ITI and gaining the title of Honorary President of ITI. The publication is a veritable cornucopia of facts and experiences through his times with the International Theatre Institute.

The book has been published by the University Press Limited, Hardcover, 196 pages, with colour photos. If you are interested in the publication, please write to news@iti-worldwide.org for more information.



Theatre Diplomacy During the Cold War Volume 1 to 5

This multi-volume work began as a biography of Martha Coigney, who was a pioneering thought leader and advocate of internationalism in the American theatre during one of the most challenging periods in modern U.S. history. Martha Coigney served as President of the International Theatre Institute (ITI) from 1987-1995 and afterwards became an Honorary President of ITI.

Owing to the scope of Martha Coigney's work, William Wadsworth and Jim O'Quinn interviewed a wide range of her dramatist friends and professional colleagues. These conversations illumined a liberal cultural epoch (1954-1986) and the U. S. Culture Wars that followed.

For all those who are interested in the History of ITI, and the development of ITI, this multi-volume work is a must read. It is available over the website of the publisher XLIBRIS, and via Amazon. As the book is not inexpensive, you also may download an ebook for a reasonable price over Amazon, Apple Books, or Google Play Books.



Organization of ITI

The Structure of ITI Worldwide

332

19



The Structure of the Organization

For quite a long time the structure of the organization did not change. The Charter of ITI was overhauled once in the late nineties but since then it has been changed only when it was needed due to legal demands or to demands from its members. (More information about it in the chapter "Legal Aspects of ITI", page 130).

The structure of ITI:

- General Assembly (with Centres as the sole voting members, assembled during the ITI World Congress)
- Centres (with own Charters in alignment with the goals of ITI)
- Cooperating Members (internationally working in alignment with the goals of ITI)
- Project Groups (Committees, Forums and Groups, with an own structure, office bearers, president, chairperson, spokesperson, general secretary, etc.)
- Working Groups (mainly short term working groups organized with members of the Executive Council and experts)
- Executive Council EC
- Executive Board EB (elected by the Executive Council with a president, vice-presidents, secretary and treasurer and other members of the Executive Council)
- General Secretariat with the Director General and its staff (the General Secretariat is the headquarters of ITI)

ITI also has Honorary Presidents, Honorary Members and the World Theatre Ambassadors that are using their position to promote ITI on a voluntary basis.

Executive Council 2017-2023

Mohamed AL-AFKHAM, Fujairah/United Arab Emirates - President
 Hamadou MANDÉ, Burkina Faso – Vice President Africa
 Ji Guoping, China – Vice President Asia/Pacific
 Teresa EYRING, USA – Vice President Americas (from January 2021)
 Derek GOLDMAN, USA – Vice President Americas (until December 2020)
 Fabio TOLLEDI, Italy – Vice President Europe
 Ali MAHDI NOURI, Sudan - Secretary
 Alfira ARSLANOVA, Russia - Treasurer
 Tatjana AZMAN, Slovenia
 Daniel BAUSCH, Switzerland
 LE QUY Duong, Vietnam
 Joachim LUX, Germany
 Alberto GARCIA, Spain
 Vidyandhee VARANASE, India
 Antonia FERNANDEZ, Cuba – Associated Executive Council Member
 Tobias BIANCONE, Switzerland – ex-officio

Executive Board 2017-2023

Mohamed AL-AFKHAM, Fujairah/United Arab Emirates - President
 Hamadou MANDÉ, Burkina Faso – Vice President Africa
 Ji Guoping, China – Vice President Asia/Pacific
 Teresa EYRING, USA – Vice President Americas (from January 2021)
 Derek GOLDMAN, USA – Vice President Americas (until December 2020)
 Fabio TOLLEDI, Italy – Vice President Europe

Organization of ITI

The Structure of ITI Worldwide

333



Ali MAHDI NOURI, Sudan - Secretary
 Tobias BIANCONE, Switzerland – ex-officio

General Secretariat 2017-2022

Tobias BIANCONE, Switzerland – Director General
 CHEN Zhongwen, China – Deputy Director General
 TANG Yiming, China – Establishment Officer
 Nancy CHEN Simin, China – Communication Officer
 Annie DU Mengxuan, China – Project Officer (since January 2021)
 Pearl GUO Ping, China – Accountant China (since January 2022)
 Renaud MESINI, France – Accountant France
 LIN Min, China – Accountant China (July 2017 to December 2021)
 Malory DOMECYN, France – Communication Officer (till August 2019)
 Tom JOHNSON, UK – Project Officer (till December 2019)
 Thibault GIL, France – Communication Officer (August 2019 to July 2020)
 Catherine LU Yankun, China – Project Officer (January 2019 to August 2020)
 Robin LU Juncai, China – Project Officer (January 2019 to August 2020)

Honorary Presidents

Manfred BEILHARZ, Germany
 KIM Jeong-ok, South Korea
 Ramendu MAJUMDAR, Bangladesh

Honorary Members

Christina BABOU-PAGOURELI, Greece
 Emilya CACHAPERO, USA
 DONG Wei, China
 Ann Mari ENGEL, Sweden
 Georgette GEBARA, Lebanon
 Cecile GUIDOTE ALVAREZ, Philippines
 Christoph HAERING, Switzerland
 Nicole LECLERCQ, Belgium
 György LENGYEL, Hungary
 Henrik NEUBAUER, Slovenia
 Yoko ODAGIRI, Japan
 Raija-Sinikka RANTALA, Finland



Riitta SEPPÄLÄ, Finland
 Marcio SOUZA, Brazil
 Neville SHULMAN, United Kingdom
 Abhi SUBHEDI, Nepal
 Jennifer WALPOLE, Australia & France

Project Groups (Committees, Forums and Groups)

Office bearers (to be found in the Reports of the Projects Groups [page 130 to page 147](#))

Regional Councils

Office bearers (to be found in the Reports of the Regional Councils, [page 46 to page 49](#))

ITI/UNESCO Network for Higher Education in the Performing Arts

Board:
 Tobias BIANCONE, Switzerland – President
 CHEN Zhongwen, China – Secretary General
 Hamadou MANDE, Burkina Faso
 Alvaro FRANCO, Colombia
 Anatoly POLYANKIN, Russia (1952-2022) / Dmitry TRUBOTCHKIN, Russia
 GONG Baorong, China
 Levan KHETAGURI, Georgia
 Christine SCHMALOR, Germany
 Derek GOLDMAN, USA
 Daniel BAUSCH, Switzerland
 Alberto GARCIA, Spain
 Abdelkader GONEGAI, Morocco

Many More Movers

Together with many unnamed members of ITI these persons were the main "movers" of the organization in the last three years.

Open to the Performing Arts Community

ITI is and should be an open organization that includes people from the performing arts communities all over the world. The members of ITI follow the goals of the organisation and they select their leaders, coordinators, chairperson, etc. in a democratic way – locally and globally.

Organization of ITI Executive Council & Executive Board Sessions

334



146th Executive Council Session

Part I

16 July 2017, Segovia/Spain

Present:

Mohamed AL-AFKHAM, Ann Mari ENGEL, Emilyya CACHAPERRO, Hamdou MANDÉ, Ji Guoping, Ali MAHDI NOURI, Alfira ARSLANOVA, Tajana AZMAN, Daniel BAUSCH, Thomas ENGEL for Joachim LUX, Cecilia GUIDOTE ALVAREZ, LE QUY Duong, Fabio TOLLEDI, Tobias BIANCONE, CHEN Zhongwen

Guests: Alberto GARCIA, Luis LLERENA, WANG Ling

Main topics of this session:

35th ITI World Congress: Schedule, Programme Overview, Locations, Local Transportation, Registration, Travel, Visa, delegations, Young Practitioners, EC Election, Congress Orientation, Assistance of the Executive Council during the Congress, Budget Control.

Part II

19 July 2017, Segovia/Spain

Present:

All the EC members (as above)

Derek GOLDMAN, Vidyanidhee VANARASE, Alberto GARCIA, Tobias BIANCONE, CHEN Zhongwen
Guest: Gloria ARAMBARRY

Main topics of this session:

Defining the Tasks and Presence of the 2014-2017 EC and the 2017-2020 EC, Committee Reports, Recommendations, Motions & Declarations, Dance Symposium: Schedule and Transportation, Acknowledgment of the outgoing EC members, Board Election, Presentations of the ITI Programmes 2017-2020.

Part III

21 July 2017, Segovia/Spain

Present:

Mohamed AL-AFKHAM, Ann Mari ENGEL, Emilyya CACHAPERRO, Hamdou MANDÉ, Ali MAHDI NOURI, Alfira ARSLANOVA, Tajana AZMAN, Thomas ENGEL for Joachim LUX, Cecilia GUIDOTE ALVAREZ, LE QUY



Duong, Fabio TOLLEDI, Tobias BIANCONE, CHEN Zhongwen

Main topics of this session:

Committee Reports and Plans 2017-2020, Discussion on the submitted Motions and Declarations.

146-1 Executive Board Session

21 July 2017, Segovia/Spain

Mohamed AL-AFKHAM, Ann Mari ENGEL, Hamadou MANDÉ, Emilyya CACHAPERRO, Ali MAHDI NOURI, Tobias BIANCONE, CHEN Zhongwen

Main topics of this session:

Comments on the Open Space session during the Congress, Discussion on the Executive Council Candidature election, Festival and Celebration in Vietnam in 2018.

146-2 Executive Board Session

13-14 October 2017, Shanghai/China

Present:

Mohamed AL-AFKHAM, Hamdou MANDÉ, Fabio TOLLEDI, Ali MAHDI NOURI, Alfira ARSLANOVA, PANG Jinlai for Ji Guoping, Tobias BIANCONE, CHEN Zhongwen, TANG Yiming

Main topics of this session:

Activities with emphasis on 2018 The Year of ITI 70th Anniversary of ITI: World Theatre Day, International Dance Day, Celebration in Prague, Grand Finale 2018 Celebration in China, iSTAN Competition, Exhibition and Award (International Stage Art Network), Music Theatre Now Network Event 2018 / Festival 2019, World Performing Arts Festival in Vietnam, Development of ITI/UNESCO World Performing Arts Capital, Development of ITI/UNESCO Network for Higher Education in the Performing Arts, Finances: Cash Flow update, Budget 2018, Fundraising 2018.

Organization of ITI Executive Council & Executive Board Sessions

335



147th Executive Council Session

13-14 December 2017, Rome/Italy

Present:

Derek GOLDMAN, Fabio TOLLEDI, Hamadou MANDÉ, Alfira ARSLANOVA, Ali MAHDI NOURI, Tatjana AZMAN, Daniel BAUSCH, LE QUY Duong, Alberto GARCIA, Joachim LUX, Thomas ENGEL, Vidyanidhee VANARASE, Antonia FERNANDEZ, Tobias BIANCONE, CHEN Zhongwen, Malory DOMEYCYN, Finlay Ross RUSSELL, Giorgia CIAMPI

Luis LLERENA (Translation Alberto GARCIA)

Main topics of this session:

The work of General Secretariat since the Congress, Global Celebration events of the 70th Anniversary of ITI, Additional ideas on how to celebrate "2018-Year of ITI", Development of activities: Theatre of Nations, ITI/UNESCO World Performing Arts Capital and ITI/UNESCO Network for Higher Education in the Performing Arts, Survey on the ITI World Congress, ITI Centres: new Centres and termination of memberships, Finances: Cash flow, budget 2018, expenses for the 35th ITI World Congress, Fundraising for 2018, Liaison persons of the EC for the ITI Committees.

148th Executive Council Session

10 March 2018, Abidjan/Cote d'Ivoire

Present:

Mohammed AL-AFKHAM, Fabio TOLLEDI, Hamadou MANDÉ, Alfira ARSLANOVA, Ali MAHDI NOURI, Joachim LUX, Vidyanidhee VANARASE, Antonia FERNANDEZ, Tobias BIANCONE, Malory DOMEYCYN

Main topics of the session:

Info about the past and planned activities by EC members, 2018 – The Year of ITI – 70th Anniversary of ITI: overview, visibility, celebration in Vietnam and other places, Educational projects: event in Ouagadougou/Burkina Faso, ITI/UNESCO Network for Higher Education in the Performing Arts work plan and a Training Centre in Changzhou, Calling for a new candidate host city of the next Congress, Status quo of the ITI Regional Councils.



149th Executive Council Session

Part I

16 September 2018, Prague/Czech Republic

Present:

Mohamed AL-AFKHAM, Hamadou MANDÉ, Derek GOLDMAN, Fabio TOLLEDI, Ali MAHDI NOURI, Alfira ARSLANOVA, Tatjana AZMAN, Joachim LUX, Daniel BAUSCH, Alberto GARCIA, Le Quy DUONG, Tobias BIANCONE, CHEN Zhongwen, Tom JOHNSON, Luis LLERENA (Translation Alberto GARCIA)

Guest:

Martina ČERNÁ

Main topics of the session:

Past and future events of "2018 – The Year of ITI – 70th Anniversary of ITI", World Theatre Day and International Dance Day 2019 Message Author nomination, Plans of ITI/UNESCO World Performing Arts Capital – first edition 2021-2022, Finances: Cash flow first and second quarters of 2018, Contribution Summary, Next ITI World Congress: potential hosts.

Part II

25 November 2018, Haikou/China

Present:

Mohamed AL-AFKHAM, Hamadou MANDÉ, Derek GOLDMAN, WANG Ling for Ji Guoping, Ali MAHDI NOURI, Tatjana AZMAN, Bettina SLUZALEK for Joachim LUX, Daniel BAUSCH, Alberto GARCIA, Vidyanidhee VANARASE, Tobias BIANCONE, CHEN Zhongwen, Luis LLERENA (Translation for Alberto GARCIA)

Main topics of the session:

Budget 2019, Possibilities for the next ITI World Congress.

150th Executive Council Session

25-26 May 2019, Lecce/Italy

Present:

Mohammed AL-AFKHAM, Fabio TOLLEDI, Tatjana AZMAN, Daniel BAUSCH, Alberto GARCIA, Joachim LUX, Tobias BIANCONE, CHEN Zhongwen, Thibault GIL, Luis LLERENA (Translation for Alberto GARCIA)

Organization of ITI Executive Council & Executive Board Sessions

336



Main topics of the session:

Past and future activities, Cultural Diversity Convention Liaison with UNESCO, survey of Cornelia Dümcke, Overview of the ITI 70th Anniversary, World Theatre Day and International Dance Day celebrations 2019, Discussion about the deadlines and strategy for 2020 – WTD and IDD, Project development of ITI/UNESCO Network for Higher Education in the Performing Arts and ITI/UNESCO World Performing Arts Capital – first edition 2021/2022, Meeting of Leaders of Partner Organizations and Committee & Project Groups of ITI with Executive Council and General Secretariat, ITI Communication work: newsletters, websites, reports, Finances: approval of the accounts 2018, cash flow of 2019 Q1, Summary of contribution of ITI members, Discussion on the next ITI World Congress, Committee Projects for funding.

151st Executive Council Session

22-23 February 2020, Fujairah/UAE

Present:

Mohamed AL-AFKHAM, Fabio TOLLEDI, Hamadou MANDÉ, Teresa EYRING for Derek GOLDMAN, Alfira ARSLANOVA, Ali MAHDI NOURI, Tatjana AZMAN, Daniel BAUSCH, LE QUY Duong, Cornelia DÜMCKE for Joachim LUX, Vidyanidhee VANARASE, Antonia FERNANDEZ, Alberto GARCIA, Luis LLERENA (Translation for Alberto GARCIA), Tobias BIANCONE, CHEN Zhongwen

Main topics of the session:

Past and future activities of the Executive Council

members and the General Secretariat, Next ITI World Congress: the President offers to hold the 36th ITI World Congress in Fujairah in 2020 during the Dubai EXPO, World Theatre Day and International Dance Day 2021: Message authors approved, ITI/UNESCO Network for Higher Education in the Performing Arts: General information, 2nd Student Festival, ITI/UNESCO World Performing Arts Capital: General information and the Advisory Council meeting of experts in Paris, Oct 2020, Other Projects in 2020/2021: Publication Project on Intangible Cultural Heritage; Genius Loci. European Union Project; Alchemie Project at the Distillery in Lecce, in connection with Fondazione per il Sud; Emerging Scenes in Africa, Finances: Approval of the Accounts 2019, Budget 2020, ITI worldwide & the UNESCO 2005 Convention and related meetings, Brochure "UNESCO & ITI – an invitation to collaborate", Discussion on ITI's Future Development.

152nd Executive Council Session

9 May 2020, Online

Present:

Mohamed AL-AFKHAM, Fabio TOLLEDI, Hamadou MANDÉ, Teresa EYRING for Derek GOLDMAN, Ali MAHDI NOURI, Tatjana AZMAN, Daniel BAUSCH, LE QUY Duong, Joachim LUX, Vidyanidhee VANARASE, Alberto GARCIA, Luis LLERENA (Translation for Alberto GARCIA), Tobias BIANCONE, CHEN Zhongwen, TANG Yiming

Main topics of the session:

The brief message of how one is doing during the

Organization of ITI Executive Council & Executive Board Sessions

337



lockdown, Work Report of the General Secretariat, COVID-19: Proposals for alleviating detrimental effects of performing arts community and artists, The 36th ITI World Congress: situation in UAE and Dubai EXPO postponed, How to better help ITI Centres, New work plans of ITI/UNESCO Network for Higher Education in the Performing Arts.

153rd Executive Council Session

29 August 2020, Online

Present:

Mohamed AL-AFKHAM, Hamadou MANDÉ, Teresa EYRING for Derek GOLDMAN, Alfira ARSLANOVA, Ali MAHDI NOURI, Joachim LUX, Daniel BAUSCH, Alberto GARCIA, Luis LLERENA (Translation for Alberto GARCIA), Vidyanidhee VANARASE, Tatjana AZMAN, Tobias BIANCONE, CHEN Zhongwen

Main topics of the session:

Preparation of the "General Assembly Special Edition" with online meetings of the Regional Councils and the Office Bearers of the Committees, Distribution of funds for the Committees, Results of the Survey on how a Centre deals with the pandemic; 36th ITI World Congress in Fujairah, discussion about World Theatre Day 2021 and International Dance Day authors, Report on the Second Student Festival of the ITI/UNESCO Network for Higher Education in the Performing Arts – online, ITI/UNESCO World Performing Arts Capital, Emerging Scenes in Africa.

154th Executive Council Session

30 January 2021, Online

Present:

Mohamed AL-AFKHAM, Fabio TOLLEDI, Hamadou MANDÉ, Teresa EYRING, Alfira ARSLANOVA, Ali MAHDI NOURI, Joachim LUX, Tatjana AZMAN, Daniel BAUSCH, Alberto GARCIA, Luis LLERENA (Translation for Alberto GARCIA), Tobias BIANCONE, CHEN Zhongwen, DU

Annie Mengxuan

Main topics of the session:

Switch of Executive Council seat of the US Centre of ITI, Reports from the Executive Council members on the situation of COVID in their countries, Summary of the ITI Special Edition of General Assembly Online, World Theatre Day 2021: proposals and plans, International Dance Day 2021: proposals and plans, Finances: Applications for waiving the contribution for 2020, accounts 2020, budget 2021, New Centres of ITI: Bahrain and Guinea.

154-1 Executive Board Session

5 February 2021, Online

Present:

Mohamed AL-AFKHAM, Hamadou MANDÉ, Fabio TOLLEDI, Teresa EYRING, Ali MAHDI NOURI, Alfira ARSLANOVA, Tobias BIANCONE, CHEN Zhongwen, DU Annie Mengxuan

Main topics of the session:

Online celebration of World Theatre Day 2021: programme, timeline of work plan, ITI Fundraising work group: group member, way of work, ITI Patronage, Issues about the Network of Emerging Arts Professionals NEAP.

154-2 Executive Board Session

29 May 2021, Online

Present:

Mohamed AL-AFKHAM, Hamadou MANDÉ, Teresa EYRING, Ali MAHDI NOURI, Alfira ARSLANOVA, TANG Helen for Ji Guoping, Tobias BIANCONE, CHEN Zhongwen
Guest:
Daniel BAUSCH

Main topics of the session:

Organization of ITI Executive Council & Executive Board Sessions

338



Discussion on an appeal for reconciliation requested by the ITI Playwright Forum, Status quo of the 36th ITI World Congress, Executive Council session in Philippines, Registration situation of the General Secretariat's office in Shanghai.

155th Executive Council Session

Part I

12 June 2021, Online

Present:

Mohamed AL-AFKHAM, Fabio TOLLEDI, Teresa EYRING, Alfira ARSLANOVA, TANG Helen for Ji Guoping, Ali MAHDI NOURI, Joachim LUX, Tatjana AZMAN, Vidyanidhee VANARASE, Daniel BAUSCH, Alberto GARCIA, Luis LLERENA (Translation for Alberto GARCIA), Tobias BIANCONE, CHEN Zhongwen

Guest:

Cornelia DÜMCKE, Taiwo AFOLABI

Main topics of the session:

Reports on past events and plan for future events, 36th ITI World Congress – Status Quo, UNESCO – Civil Society Forum 2021, report of Cornelia DÜMCKE, Report on the World Theatre Day 2021 online Celebration and the International Dance Day 2021 online Celebration, Selection of World Theatre Day 2022 Message Author, Selection of International Dance Day 2022 Message Author, Collaboration with other Organizations and Associations, Way of celebration: World Theatre Day / International Dance Day, Finances: Cash flow 2021 Q1, state of development of fundraising working group.

Part II

24 July 2021, Online

Present:

Mohamed AL-AFKHAM, Fabio TOLLEDI, Teresa EYRING, Alfira ARSLANOVA, Tatjana AZMAN, Vidyanidhee VANARASE, Alberto GARCIA, Luis LLERENA (Translation for Alberto GARCIA); Tobias BIANCONE, CHEN Zhongwen

Main topics of the session:

Discussion on the 36th ITI World Congress proposals



by the General Secretariat: date, online, onsite or hybrid.

156th Executive Council Session

23 October 2021, Online

Present:

Mohamed AL-AFKHAM, Hamadou MANDÉ, Fabio TOLLEDI, Teresa EYRING, Joachim LUX, Tatjana AZMAN, Vidyanidhee VANARASE, Daniel BAUSCH, Alfira ARSLANOVA, Tobias BIANCONE, CHEN Zhongwen

Guest:

Jefferson FAGUNDES

Main topics of the session:

Reports and statements from Executive Council members, The plan about the 157th Executive Council Session in UAE, updated information from the Fundraising Working Group, Preparation Work of the ITI/UNESCO Network Connecting Event in December, World Theatre Day 2022, International Dance Day 2022, Essential points of keeping the official relation between ITI and UNESCO.

156-1 Executive Board Session

29 January 2022, Online

Present:

Mohamed AL-AFKHAM, Fabio TOLLEDI, Teresa EYRING, Hamadou MANDÉ, Ali MAHDI NOURI, Alfira ARSLANOVA, Tobias BIANCONE, CHEN Zhongwen

Main topics of the session

Message Author and Online celebration plans of World Theatre Day 2022, Message Author and Online celebration plans of International Dance Day 2022, The 36th ITI World Congress: decision on the form, draft schedule, online election and support needed, Finances: Accounts 2021, budget 2022, Centre's contribution status.

Organization of ITI Executive Council & Executive Board Sessions

339



157th Executive Council Session

18-19 March 2022, Fujairah/UAE & Online

Present onsite:

Mohamed AL-AFKHAM, Teresa EYRING, Hamadou MANDÉ, Ali MAHDI NOURI, Joachim LUX, Tatjana AZMAN, Vidyanidhee VANARASE, Daniel BAUSCH, LE QUY Duong, Luis LLERENA for Alberto GARCIA, Tobias BIANCONE

Present online:

Fabio TOLLEDI, Alfira ARSLANOVA, Alberto GARCIA, CHEN Zhongwen

Guest onsite:

Jefferson FAGUNDES

Guest online:

Ramendu MAJUMDAR

Main topics of the session:

ITI's statement for peace, Info about the past and planned activities by members of the Executive Council and the General Secretariat, World Theatre Day 2022; International Dance Day 2022, celebrations organized by ITI General Secretariat online and the South Korean Centre in Seoul, ITI/UNESCO Network for Higher Education in the Performing Arts – Report on Special Connecting Event, Education events in Burkina Faso, Ghana, and Ivory Coast, Patronage, Publication of "Theatre Worldwide – My ITI Years" by Ramendu MAJUMDAR, Finances: Accounts 2021, budget 2022, ITI Fundraising issue, report of contributions, past contributions, and proposal of the handling of unpaid contributions, Work and status of the ITI Committees, Discussion on the plan of the 36th ITI World Congress

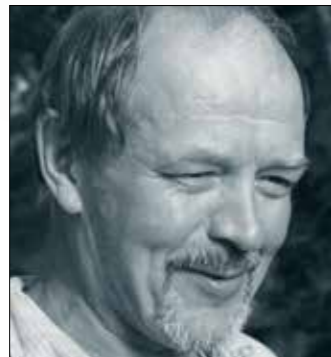
In Memoriam

340

20



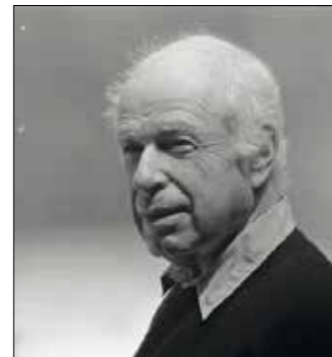
Many outstanding long-term supporters of ITI have passed away since our last Congress. With great respect and appreciation, members and friends of ITI remember their colleagues and friends. The General Assembly of the 36th ITI World Congress will dedicate a minute of silence to bid farewell to each of them. May they rest in peace.



Ralf LÅNGBACKA, Finland
(1932-2022)



Hans-Thies LEHMANN, Germany
(1944 - 2022)



Peter BROOK, United Kingdom
(1925 - 2022)



Anatoly POLYANKIN, Russia
(1952 - 2022)



Natalia ISAEVA, Russia
(1954 - 2022)



Shaig SAFAROV, Azerbaijan
(1955-2022)



Georges Banu, Romania/France
(1943 - 2023)



Jim O'QUINN, USA
(1947 - 2021)



Santiago GARCÍA, Colombia
(1928 - 2020)



Yoshito OHNO, Japan
(1938 - 2020)



Girish KARNAD, India
(1938 - 2019)



Ion CARAMITRU, Romania
(1942 - 2021)



Jeffrey SICHEL, USA
(1967 - 2020)



Alicia ALONSO, Cuba
(1920 - 2019)



Carlos DURING, Argentina
(1949 - 2017)



Emmanouil KOUTSOURELIS,
Greece (1958 - 2020)



Heherson Turingan ALVAREZ,
Philippines (1939 - 2020)



Stephen CHIFUNYISE, Zimbabwe
(1948 - 2019)



Humberto ORSINI, Venezuela
(1926 - 2017)

341

Reunite for the Performing Arts and Humanism

342

21

36th ITI World Congress 2023
20 - 25 February, Fujairah (UAE)

The International Theatre Institute ITI is pleased to announce that the 36th ITI World Congress will happen onsite from 20-25 February 2023 in Fujairah in the United Arab Emirates. The event will be hosted and co-organized by the Fujairah Government, with the support from H.R.H. Sheikh Hamad bin Mohammed Al Sharqi, Ruler of Fujairah and the Supreme Council Member of UAE, and H.H. Sheikh Mohammed bin Hamad Al Sharqi, Crown Prince of Fujairah. The 36th ITI World Congress will be under the patronage of UNESCO.

The goals and strategic scope of the Congress remain the same as they have since ITI's inception, and the new prolonged timeframe represents an opportunity to deepen and expand the joint efforts of constructive dialogue, exchange, and networking.

The 36th ITI World Congress will be the first worldwide on-site ITI gathering since 2017. Strong involvement of the ITI members will ensure a strong future for ITI in a post-pandemic context. The Congress wishes to offer the ITI delegates an even broader platform for their viewpoints and visions. As the world's largest organization for the Performing Arts, ITI must be able to create an effective platform for artists in a post-pandemic landscape. At this Congress, participants shall be inspired by debate, artistry, and sharing best practices, reigniting their love of the theatre arts and the people associated with them.

36th ITI World Congress 2023 Presentation
Notice: The file has been updated on October 15, 2022

Congress Programme
Notice: The file has been updated on October 15, 2022

Congress Registration

Election of the Executive Council

Reunite for the Performing Arts and Humanism

343



It has been too long since the members and friends of ITI have gathered face to face. It has been too long since the members of ITI could present what they are doing and discuss it with one another.

That is why I am thrilled that the members and friends of ITI have the opportunity to meet again. Furthermore, I am very grateful that the Authorities of the Emirate of Fujairah agreed for ITI to organize the 36th Edition of its World Congress in the City of Fujairah.

This Congress will be the first ever in an Arab Country. This Congress will be different and has four new formats - the Centre(s) of the World, the Best Practice Exhibition, Speakers' Corner, and Choral Time. This Congress has a Summit with brilliant keynotes. This Congress has three Round Tables representing the themes of Education, Peace, and Social Change.

This Congress is only possible because of the dedication of all the persons that are involved in it. The Authorities of Fujairah: HH Hamad bin Mohamed Al-Sharqi, Ruler of Fujairah; HH Mohamed bin Hamad Al-Sharqi, Crown Prince of Fujairah; Eng. Mohamed Raif Al-Afkham, President of ITI worldwide; Hessa Al-Falasi, Main Coordinator for Fujairah. The Members of ITI worldwide: Chen Zhongwen, Main Manager for the Congress, Deputy Director-General of ITI; the members of the General Secretariat of ITI; the members of the Executive Council; and many dedicated ITI members who are working hand-in-hand for the preparation of the 36th ITI World Congress.

Finally: This Congress gives the members and friends of ITI the possibility to reunite. For the Performing Arts. For Humanism.

Let's make it a new start. A strong start. For the benefit of the performing arts, the artists, the educators, the audiences and people in general.

Events such as these do not simply happen. They come from a multitude of personalities who work hard with the intention of bringing them to life.

See you soon. A bientôt!

Impressum / Legal Notice

344

20

International Theatre Institute ITI
World Organization for the Performing Arts

UNESCO Office
UNESCO, 1 Rue Miollis, 75015 Paris, France

Headquarters
1332 Xinzha Road, Jing'an, Shanghai, China 200040
Phone: +86 21 6326 7033
Fax: +86 21 6236 3053
www.iti-worldwide.org
info@iti-worldwide.org

The publication is initiated by Tobias Biancone,
Director-General ITI

Main Contributors: Chen Zhongwen, Tang Yiming,
Chen Simin and Du Mengxuan
Editing: Tom Johnson
Translation into French: Georges Favraud
Design & Layout: Futura Communications, Bern/
Switzerland – www.futuracom.ch

The Director-General expresses its gratitude to all
the contributors in this report – including the texts
and photos that were sent by the Centres, Regional
Councils, Committees, and other entities of ITI.
Special gratitude goes to the Authorities of Fujairah
for printing the report.

The Director-General's Report of ITI 2017-2022 is
available in digital and print form, in English and
French.

Copyright © 2023 ITI, Paris, France & Shanghai, China

All rights reserved.

The copyright of the photos for this publication
belongs to ITI worldwide and to its authors, if not
specified otherwise. ITI thanks all the photographers
for the right to publish their work in this publication.

Published by the International Theatre Institute ITI,
a cultural non-profit organization. ITI is partner of
UNESCO, in associate official relations.



International Theatre Institute ITI

UNESCO Office:

World Organization for the Performing Arts

UNESCO, 1 rue Miollis, 75015 Paris, France

Headquarters:

1332 Xinzha Road, Jing'an, Shanghai, China 200040

Phone: +86 21 6326 7033 Fax +86 21 6236 3053

www.iti-worldwide.org / info@iti-worldwide.org