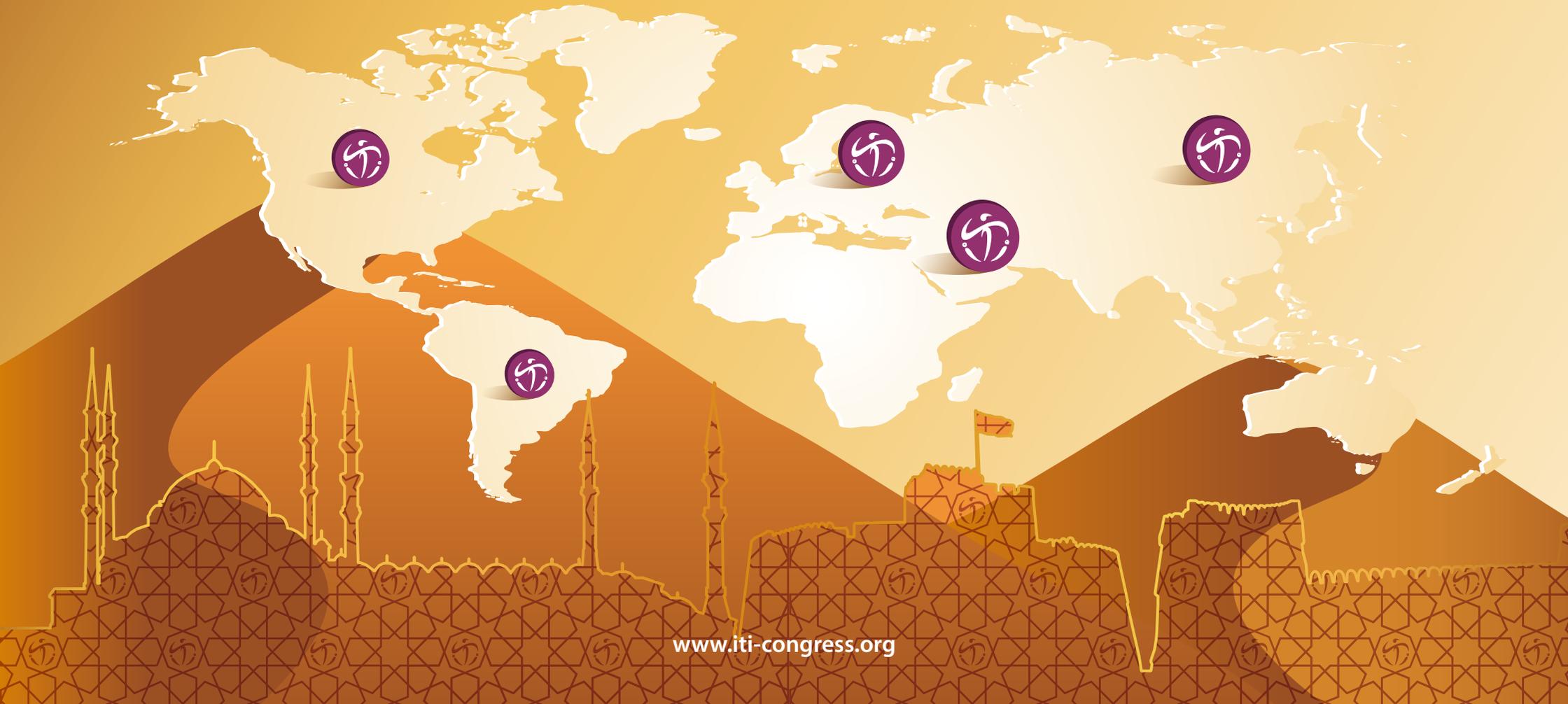




# 36<sup>th</sup> ITI World Congress

20 – 25 February 2023, Fujairah (UAE)

*Reunite, for the Performing Arts and Humanism*



[www.iti-congress.org](http://www.iti-congress.org)

# International Theatre Institute ITI

The World's Largest Organization for  
the Performing Arts

ITI Core Values:

- Inspiration
- Inclusiveness
- Collaboration
- Transparency

83 Centres all over the world.



UNESCO created ITI in 1948 in alignment with UNESCO's goals on culture, education, and the arts. The organization strives to create platforms for international exchange and engage in performing arts education. Using the Performing arts for mutual understanding and peace are pillars of ITI's mandate and the backbone of its sustainable development.

This commitment is deeply entrenched in the ITI Charter, which affirms that *"The purpose of ITI is to promote the international exchange of knowledge and practice in the performing arts in order to consolidate peace and friendship between peoples, to deepen mutual understand and increase creative cooperation between all people in the performing arts"*. Together with the ITI National Centres and Committees, ITI fulfils its role as the platform for exchange, diversity, and peace by advancing international cooperation and supporting its members to implement policy action in these fields.

An ITI World Congress is the main event at which members of the organization gather to exchange their professional experience, share their knowledge, and work on existing and new common projects. It is also the platform where ITI members go through the administrative processes, allowing ample opportunity to review, revise and reform the organization's structure and strategic plans for future development.

Usually, the ITI World Congress contains an Artistic Part, an Educational Part, and a Humanistic Part with performances of international collaboration projects, workshops, masterclasses, seminars, conferences, round tables and so on. These activities showcase participants from all over the world. An ITI Congress transforms the host city into a hub for the performing arts and benefits the local people and performing arts communities in that region.

Since the foundation of ITI in 1948, ITI has had 35 World Congresses held in different cities worldwide. Below is the list of the past ITI World Congresses:

1. 1948: Prague, Czechoslovakia, now Czech Rep.
2. 1949: Zurich, Switzerland
3. 1951: Paris, France
4. 1952: Oslo, Norway
5. 1953: The Hague, The Netherlands
6. 1955: Dubrovnik, Yugoslavia, now Croatia
7. 1959: Athens, Greece
8. 1960: Helsinki, Finland
9. 1961: Vienna, Austria
10. 1963: Warsaw, Poland
11. 1965: Tel Aviv, Israel
12. 1967: New York, USA
13. 1969: Budapest, Hungary
14. 1971: London, UK
15. 1973: Moscow, USSR, now Russia
16. 1975: Berlin, Germany FR, now Germany
17. 1977: Stockholm, Sweden
18. 1979: Sofia, Bulgaria
19. 1981: Madrid, Spain
20. 1983: Berlin, German DR, now Germany
21. 1985: Montreal & Toronto, Canada
22. 1987: Havana, Cuba
23. 1989: Helsinki, Finland
24. 1991: Istanbul, Turkey
25. 1993: Munich, Germany
26. 1995: Caracas, Venezuela
27. 1997: Seoul, Korea Rep.
28. 2000: Marseille, France
29. 2002: Athens, Greece
30. 2004: Tampico, Mexico
31. 2006: Manila, Philippines
32. 2008: Madrid, Spain
33. 2011: Xiamen, China
34. 2014: Yerevan, Armenia
35. 2017: Segovia, Spain
36. 2023: Fujairah, UAE

# 36<sup>th</sup> ITI World Congress

## — By ITI Members, for ITI Members & Beyond

## Reunite, for the Performing Arts and Humanism

The 36<sup>th</sup> ITI World Congress in Fujairah (initially planned to be held in November 2022) will take place from 20 to 25 February 2023. The goals and strategic scope of the Congress remain the same as they have since its inception, and the new prolonged timeframe represents an opportunity to deepen and expand the joint efforts of constructive dialogue, exchange, and networking.

The need for an event to fulfil these purposes is more vital now as, by the time this Congress comes to fruition, it will have been six years since the last ITI World Congress in Segovia, Spain. Therefore, ITI members are eager to reunite in person. The 36<sup>th</sup> ITI World Congress aims to present ITI members and all involved in the performing arts with the opportunity to connect with one another and forge collaborative initiatives for the future.

With this in mind, the International Theatre Institute would like to take the opportunity provided by the Congress – the first ever to be held in the Arab region – to put the performing arts back on centre stage after a period of cessation in which many of our members across the world have struggled.

As such, the 36<sup>th</sup> World Congress theme is ***Reunite, for the Performing Arts and Humanism***. We seek to galvanize the Spirit of ITI by reminding our members and the world at large of the collaborative power of theatre, the importance of mutual understanding and peace, as well as the joy of the art form in a special event.



# Significant Highlights of the 36<sup>th</sup> ITI World Congress

A most engaging and fruitful meeting  
— generating and revitalizing  
the life of ITI

The 36<sup>th</sup> 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 the exchange of knowledge, reigniting their love of the theatre arts and the people associated with them.

## Summit

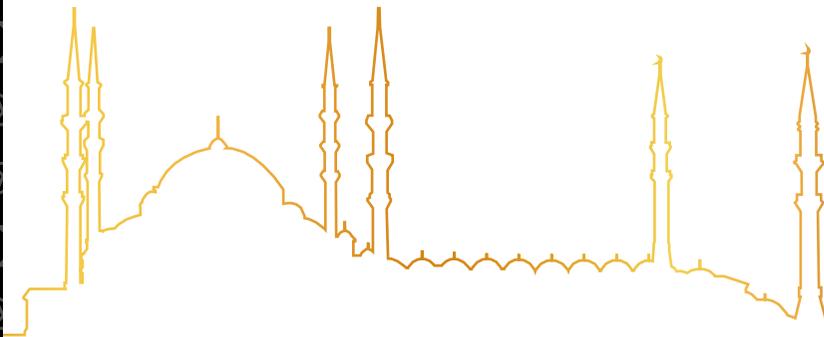
*Performing Arts  
— More than Merely a Player*



## Open Forums

— 4 New Platforms

- The Centre(s) of the World
- Speakers' Corner
- Best Practices Exhibition
- Choral Time



# Schedule of the 36<sup>th</sup> ITI World Congress 2023 in Fujairah (UAE)

	Sunday, 19 Feb.	Monday, 20 February	Day 1 Tuesday, 21 February	Day 2 Wednesday, 22 February	Day 3 Thursday, 23 February	Friday, 24 February	Saturday, 25 Feb.
Morning		<b>Arrival &amp; Registration</b> 10h00 - 18h00	<b>Opening of the Congress</b> 10h30  <b>LIVE</b> <b>Summit Keynotes Part</b>	<b>General Assembly</b> 9h30 - 12h30	<b>General Assembly</b> 9h30 - 12h30	<b>Regional Councils Meeting (Not mandatory)</b> 10h00 - 11h30	
Afternoon	<i>Early Arrival if needed.</i>	<b>EC Meeting</b> 18h30-19h30	<b>Round-Tables</b> 15h00 - 17h30 Round-Table I Round-Table II Round-Table III  <b>Workshops</b> 14h30 - 17h30	 <b>The Centre(s) of the World</b> Presentation of the Centres & Committees of ITI. 14h00 - 16h30   <b>Speakers' Corner</b> 17h00 - 18h30  <b>Workshops</b> 14h30 - 17h30	<b>Committees Internal Meetings</b> 14h00 - 15h00 <b>Summary of the Committee Internal Meetings</b> 15h15 - 16h00   <b>Choral Time</b> 16h00 - 17h00  <b>Lectures</b> 17h15 - 18h00 <b>Meeting of the Outgoing &amp; the New EC</b> 17h15 - 18h15	<b>Workshops</b> 14h30 - 17h30	<b>Discover Fujairah</b>  <i>Departure.</i>
Evening		<b>Congress Orientation &amp; Welcome Reception</b> 20h00 - 22h30	<b>Congress Opening Ceremony</b> 20h00 - 22h00	 <b>Best Practices Exhibition</b> 20h30 - 23h30	<b>Congress Closing Ceremony</b> 19h00 - 20h00  <b>Farewell Party</b> 20h00	<b>Meeting of the New EC</b> 20h00 - 21h00	<i>Departure.</i>

# Summit

## Performing Arts – More than Merely a Player

Date: Tuesday, 21 February 2023

Venue: Doubletree by Hilton Fujairah City

We live in a crucial historic moment, a time of profound social, economic and cultural transformation. Faced with a world in post-pandemic reconstruction, we must find a way for the Performing Arts and its associated disciplines to create effective answers to overcome the globe's most critical challenges.

Can the Performing Arts really help to change the world, deepen mutual understanding and build up peace? Can it make a tangible, meaningful difference to the lives of people facing poverty, climate change, war or any other issue inherent to the 21<sup>st</sup> Century?

These are the questions the Summit of the 36<sup>th</sup> ITI World Congress will strive to answer, as the members of ITI go on a journey beyond platitudes to find concrete examples of things the Performing Arts can do to affect positive change in the world and be part of a solution in which human values, the freedom to create, and peace are upheld.

ITI wants participants to share best practices, and reimagine possibilities, to find the Performing Arts' true space in the modern world as they show how the performing arts can be utilized to be **'More than Merely a Player'** when tackling the issues of our time.

The Summit will include 4 Opening Speakers and 4 Keynote Speeches delivered by world renowned figures due to their great achievements in the Performing Arts fields, as well as 3 Round-Tables led by ITI Committees who are stalwarts in their various domains. They will guide focused discussions and explore exactly how the Performing Arts can help to change the lives of people around the globe.

Round-Tables will be punctuated by discussions, led by luminaries from the world of the Performing Arts, who will give their thoughts and reflections on the selected topics. It is ITI's intention to cast our net wide and invite as many different perspectives as possible to express themselves freely.

The ITI General Secretariat believes that the process of collective construction can form the key message of this conference, which aims to act as a global conversation nurtured by diverse narratives on Performing Arts.





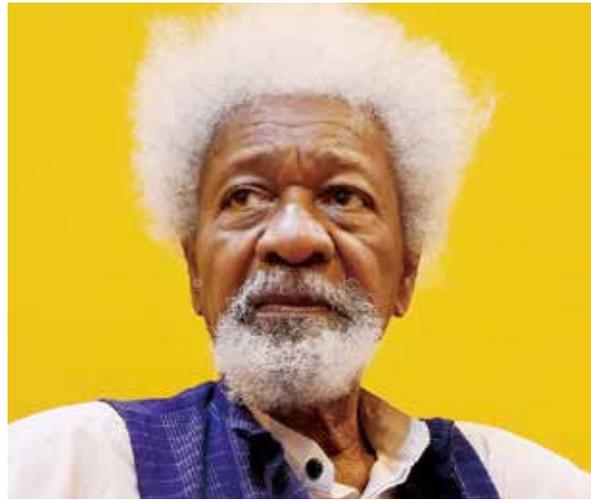
**Mohamed Saif AL AFKHAM, UAE**

President of ITI Worldwide, President of UAE Centre of ITI



**Moderator: Tobias BIANCONE, Switzerland**

Director-General of ITI



**Wole SOYINKA, Nigeria**

ITI President (1985-1987)

Nobel Prize Laureate, World Theatre Ambassador

Wole Soyinka was born on 13 July 1934 at Abeokuta, near Ibadan in western Nigeria. In 1960, after receiving a Rockefeller Bursary, he founded the theatre group, "The 1960 Masks" and in 1964, the "Orisun Theatre Company", in which he was a playwright and actor. During the Nigerian civil war, Soyinka was imprisoned for 22 months between 1967-1969 for writing in favour of a ceasefire.

Upon his release he established his position as a man of culture and letters. In 1986, he was awarded the Nobel Prize in Literature and became the first African to be so honoured. In 1994, he was designated UN Goodwill Ambassador for the promotion of African culture, human rights, freedom of expression, media and communication.



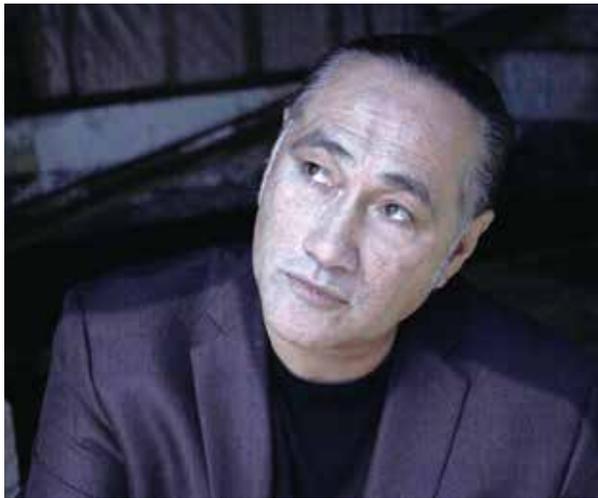
**Ernesto OTTONE RAMIREZ, Chile**

Assistant Director-General for Culture UNESCO



وزارة الثقافة والشباب  
MINISTRY OF CULTURE & YOUTH

**Ministry of Culture and Youth Speech**



## **Lemi PONIFASIO, Samoa / New Zealand**

Choreographer, International Dance Day Message Author 2016

Lemi Ponifasio is acclaimed internationally for his radical work as a choreographer, stage director, designer, artist, as well as for his collaborations with many marginalised communities.

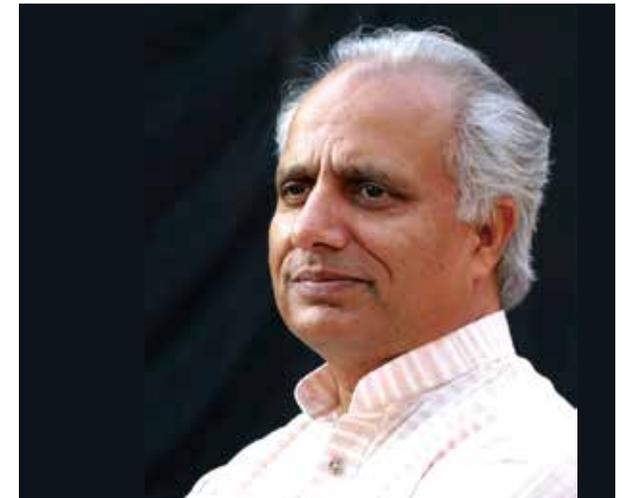
Born in Samoa, Lemi Ponifasio founded MAU in 1995, a platform that brings together traditional and contemporary Pacific and Maori artists, thinkers, and communities from the fields of oration, ceremony, kapahaka, theatre, music, dance, film and visual arts. Lemi's collaborators are people from all walks of life, performing in factories, remote villages, opera houses, schools, marae, castles, galleries, and stadiums. His projects have included fully staged operas, theatre shows, dances, exhibitions, community forums and festivals in more than 40 countries.



## **Elisa LONCÓN ANTILEO, Chile**

Mapuche linguist and Indigenous Rights Activist

Elisa Loncon Antileo is a scholar of the Universidad de Santiago de Chile. Her research work is about native languages, inter cultural and bilingual education and educational epistemic pluralism. Between July 2021 and July 2022 she was a member of the Chilean Constitutional Convention representing the Mapuche people, she also was President of that Convention. She was named one of the most influential women in 2021 by *Time* magazine, and *Financial Times* magazine named her one of the 25 most influential women of 2022. In 2021 she received the International Prize René Cassin for her commitment to Human Rights. In addition to all this, she is both author and co author of several books and articles, including *Violeta Parra en el Wallmapu. Su encunetro con el canto mapuche* (Santiago: Pehupen, 2017. Co-authorship with Paula Miranda and Allison Ramay) and *Morfología y aspectos del mapundungun*. (México: Biblioteca de Signos Universidad Autónoma Metropolitana, Uniodad Iztapalapa, 2011).



## **Shahid NADEEM, Pakistan**

World Theatre Day Message Author 2021, Head of Ajoka Theatre

Shahid Nadeem, born in 1947 in Kashmir, is Pakistan's leading playwright and head of the renowned Ajoka Theatre. He became a refugee at the age of 1 when his family had to migrate to the newly-created Pakistan after the 1948 conflict with India. He wrote his first play as a university student but became a dedicated playwright when he started contributing plays for Pakistan's dissident theatre group, Ajoka, from political exile in London.

His plays are well-regarded for their bold socially relevant, sometimes taboo, subjects such as religious extremism, violence against women, discrimination against minorities, freedom of expression, climate change, peace and Sufism. He skilfully combines contemporary social and political themes with traditional forms and folk heritage to present an entertaining and intellectually stimulating form of theatre.

## Performing Arts, Acting Peace

Conducted by

Action Committee for Artist Rights ACAR

Theatre in Conflict Zones Network TCZN

Moderators

**Thomas ENGEL**, Germany, Coordinator, ACAR

**Fabio TOLLEDI**, Italy, Secretary of Board, TCZN

Recent years have led our world mired in global conflicts, war, and crisis. ITI was founded to follow the main goal of the UNESCO declared after the 2<sup>nd</sup> World War: "Since wars begin in the minds of men, it is in the minds of men that the defence of peace must be constructed". Therefore "peace must...be founded....upon the intellectual and moral solidarity of mankind".

The ACAR and TCZN Round Table will present artistic initiatives from different areas of conflict as voices of resistance and examples of resilience. The participants will present and discuss ways in which projects from areas of conflict can be made visible on a global scale, and how ITI can better support artists at risk.



### Theatre in Conflict Zones Network TCZN

The ITI Theatre in Conflict Zones Network works to create a network of theatre artists that work in conflicts zones. Its Members are actively engaged in conflict and post-conflict areas with different projects, such as; 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), and many more vital initiatives which help those afflicted by conflict.

### Action Committee for Artist Rights ACAR

The ITI Action Committee for Artist Rights strives to make the international theatre community react to threats and violence against theatre practitioners, and overcome restrictions people may face in accessing theatre. It does this by working alongside peace oriented NGOs, such as Amnesty, encouraging ITI Centres into positive action, providing reports, and adhering to UNESCO edicts on Human Rights and creativity.

## Performing Arts Education Today

Conducted by  
Forum for Theatre Training & Education FTTE  
ITI/UNESCO Network for Higher Education

### Moderators

**Hamadou MANDÉ**, Burkina Faso, Coordinator FTTE;  
Board Member, ITI/UNESCO Network

**Daniel BAUSCH**, Switzerland, Board Member, ITI/UNESCO Network

**Vidyanidhee Sudheer VANARASE**, India,  
Director of IAPAR (Member, ITI/UNESCO Network)

Education in the performing arts provides an indispensable foundation for the development of artistic practice. It is also a driver of social and cultural transformation. At this round table, the discussion will focus on the methods, practices, and issues of arts education in today's world. Personalities from different parts of the world will be invited to discuss their views with the participants of the Congress.



### Forum for Theatre Training and Education FTTE

The FTTE (Forum for theatre training and education) is a committee for reflection and action related to training in the performing arts and artistic education. It is a vast network open to all ITI members who wish to participate actively. Its vision is to share the humanistic and artistic goals of the organisation, based on the core values of ITI: inspiration, representativeness, transparency, and collaboration.

### ITI/UNESCO Network for Higher Education

The ITI/UNESCO Network for Higher Education in the Performing Arts 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.

## Performing Arts and Social Change

Conducted by

Network for Heritage, Indigenous Cultures & Migration N-HIM

Social Change Network SCN

Moderator for the first part

**Ova SAOPENG**, USA, Member, N-HIM

### Theatre of the Diasporas

The first hour of this roundtable will explore the challenges and opportunities of creating theatre with transnational communities. This will include a discussion of theatrical practices of refugee, immigrant and indigenous artists that seek to highlight the narratives often suppressed by colonization, imperialism and assimilation. Ultimately, we will present how the emerging and vital aim for cultural heritage sustainability can be approached and achieved.

Moderator for the second part

**Cecile Guidote ALVAREZ**, Philippines,  
UNESCO Artist for Peace, President, SCN

### The Artists as Game Changers

Artists as Game Changers is a global modelling of UNESCO's ResiliArt Cross-Cultural Lifelong Learning for healing Trauma and Creative Empowerment. Artists have a vital role in confronting the existential crises of Covid, climate catastrophe, conflict, and economic collapse through techno-arts caregiving services which bring. The panel will showcase their resilience and passion in overcoming these obstacles.



### Network for Heritage, Indigenous Cultures & Migration N-HIM

The ITI Network for Heritage, Indigenous Cultures & Migration works to strengthen the identity – through theatre - of the marginalised demographics all over the globe and preserve the unique contributions and insights made by theatre creators. It seeks to do so via cultural exchanges, dialogue, and scholastic endeavours.

### Social Change Network SCN

The ITI Social Change Network strives to contribute to the building of a caring and sharing society, based on social justice, peace, and compassion. It does this by building effective and efficient networks at national, regional, and global levels among theatre workers who are engaged in transformative action with the aim of positive social transformation. Key to this is mapping, global events, and regular networking within ITI.

# Congress Opening Ceremony

Date: Tuesday, 21 February 2023

Venue: Ministry of Culture MOC Fujairah Theatre

The Opening Ceremony will contain five beautiful performances from five different regions: Asia-Pacific, Africa, Arab Countries, The Americas, and Europe, showing the great diversity of the performing arts around the world.

By casting these performances, mostly focusing on the traditional form of the local country or region they come from, ITI would like to express its emphasis on the protection of the various cultural heritages of human beings. To overcome the language barrier, the performances are mainly physical.

#### **Moderators & Comedians**

Faustino BLANCHUT, France & Natalia VALLEBONA, Italy

#### ***Maalad Art***

Fujairah Maalad Group, UAE

#### ***Jade Rojo Pakal***

Teatro Studio T, Mexico

#### ***Journey of life***

The Wild Donkeys, France

#### ***Dragon Dream***

Vietnam Centre of ITI

#### ***Renaissance***

Burkina Faso Centre of ITI



## Moderators & Comedians

**Faustino BLANCHUT, France & Natalia VALLEBONA, Italy**

### **Faustino BLANCHUT**

Faustino Blanchut graduated in Physical Theatre at the Teatro Dimitri Academy - where he received a grant from the Migros Cultural Centre, supported by the Pierino Ambrosoli Foundation. Whilst there he won the Thalen Thesis prize for the best graduation show. He regularly works as a performer and director for various international projects and was guest artist and moderator for the 70th anniversary celebration of the International Theatre Institute ITI in 2018, held in Haikou, Hainan, China. In 2022 he co-directed and choreographed the 2022 Circus Monti programme with Masha Dimitri.

### **Natalia VALLEBONA**

Natalia Vallebona is experienced in several dance practices, some from the street and others more formal, which has led her to develop an artistic niche at the meeting of these two worlds; a junction between poetry and punk energy, between the reading of a body and an instinctive approach to movement. As a performer, she has collaborated with La Fura dels Baus, Thierry Verger, Gabriella Maiorino, Balletto Civile, C&C Company, Ben Fury, Quan Bui Ngoc, Ali and Hedi Thabet, among others. She leads workshops in many European choreographic centres, such as the Charleroi Danse, Teatro stabile di Torino, Codarts, Cirko Vertigo, and other prestigious institutions.

### **About Faustino & Natalia**

Since 2021, Faustino and Natalia are the associate artists of the Italian company Abbondanza Bertoni/Teatro alla Cartiera in Rovereto. In the same year, they created the LOBO Festival, an annual event that takes place every August in Montbrun Bocage in France.



## **Maalad Art**

Performed by Fujairah Maalad Group, Fujairah  
Duration: 15 mins

“Maalad”, or “Mawlid”, is the celebration of the birth of the Prophet through the performance of religious songs. This artform began in the UAE with the pilgrimage trips from the UAE to Mecca, and it was the first to be performed by Omar Al-Afghani (1886-1918), who was a student of the Emirati Abdullah Al-Murid. He passed the artform down to his son Abdul Rahim, and the style grew from there. As such, Maalad has roots in the Emirates of Abu Dhabi, Dubai and Fujairah.

The late Sheikh Zayed Al Nahyan put in place mechanisms to preserve this heritage artform, so it regained its lustre and flourished to be performed not only on the Prophet’s birthday, but also on the anniversary of the Isra and Mi’raj, the night of the middle of Sha’ban, and at weddings.

Maalad became one of the Emirati heritage spiritual artforms; where love and spiritual values are spread and shared. It highlights the personality of the Prophet in a way that stresses social compassion, beauty, and art.

Among the most famous Sufi sheikhs who have performed the Maalad in the UAE are: Sayyid Al-Hashemi, Ahmed bin Hafez, and Abdul Rahman Al-Mansoori. The Burdah of Imam al-Busairi and the poem “Nahj al-Burdah” by Ahmed Shawqi, are the most famous and widely used poems in this artform. The Emirate of Fujairah revived this art, which has been part of its heritage since 2017, under the directives of H.H. Sheikh Mohammed bin Hamad Al Sharqi, Crown Prince of Fujairah.

### **About Fujairah Maalad Group**

Established in 2017 by directives from H.H. Sheikh Mohammed bin Hamad Al Sharqi, Crown Prince of Fujairah, in order to revive this traditional Emirati art form and introduce it to present and future generations. The group currently has 21 members, all youth.



## Jade Rojo Pakal

Performed by Teatro Studio T, Mexico  
Duration: 17 mins

In 1952 the tomb of K'inich Janaab Pakal (Pakal the Great, a Mayan leader) was discovered in Chiapas, Mexico, sparking the public's imagination as to the treasures of biography and art which might have been interred therein. A door to the past was being opened, and a glimpse into the life of a unique ancient statesman was to be found on the other side.

*Jade Rojo Pakal* attempts to retell this story from a perspective cleansed of western revisionism. What emerges is a vital celebration of the native culture and its history, embodied by the biography of Pakal the Great.

As a biographical aide to those coming to the story anew, Pakal worked in the Mayan government from the tender age of 12 right up to his death at the age of 81. He had a great reputation for intelligence and generosity, and his reputation is one of a civilizing force – creating a culture and art out of the unforgiving terrain of the jungle.

### About Teatro Studio T

Teatro Studio T is the bedrock of what is now called Teatro La Libertad, which is located in the city of Xalapa, Veracruz, México. The centre takes in students and artists from all over the world, and they are encouraged to share their knowledge of their own nations' theatre traditions. Their goal is to look for the essential in art from the Eastern and Western theatre forms, encompassing all from the sacred to the pagan. The group performing *Jade Rojo Pakal* follow these precepts.



## *Journey of life*

Performed by The Wild Donkeys, France  
Technician, Light Design, and Video Effects: Sébastien SIDANER  
Mask & Costumes: Serge NICOLAÏ

Duration: 12mins

A man and a woman, on the journey of life. Amidst urban solitudes, lonesome wanderings, they meet, love each other, live a life, and leave each other for the big trip and meet there again to live their love in eternity.

A physical theatre performance, inspired by the work of the Théâtre du Soleil, the Theatre Complicite of Simon McBurney, and from Robert Lepage who were all partners of work. Serge Nicolai explores the intimacy of relationships between men and women, the humanity of everyday relationships through the transposition of visual, musical, and aesthetic theatre. The projected videos from Sebastien Sidaner, will accompany this journey of life as visual and emotional partners.

### **About The Wild Donkeys**

The Wild Donkeys are a collaborative and international theatre group who have worked in stage and film since 2012. In parallel with the activity of creation and distribution, the teaching of theatre, the transmission, the raising awareness and educational actions have always been a strong focus in the company's work. Olivia Corsini and Serge Nicolai offer numerous courses and workshops throughout the network nationally and internationally and regularly deepen a theatrical approach which is on the edge artistic commitment and pedagogical reflection.



## *Dragon Dream*

Performed by the Vietnam Centre of ITI  
Directed & written by LE QUY Duong  
Duration: 17 mins

The piece is an imaginative story reflecting the urgent problems facing the world such as child abduction, noise pollution, poverty, ocean disputes, and war. In the performance, Têu, a popular character in Vietnamese water puppetry, joins Dragon Thang Long on a journey around the world to solve these problems and send messages of peace and solidarity.



## *Renaissance*

Performance by

Abdoul Kader OUEDRAOGO, Burkina Faso

Charles Nomwendé TIENDREBEOGO, Burkina Faso

Nongodo OUEDRAOGO, Burkina Faso

Djigui OUATTARA, Burkina Faso

Zénabou SOUBE, Togo

Fatoumata DRAME, Guinea

Duration: 12mins

*Renaissance* is a multidisciplinary show that unfolds like a journey through the ages. A journey that takes place in Africa, the cradle of humanity, and crosses time and space, exploring moments of happiness, questioning the wanderings of the present while drawing the prospects for a more peaceful, fairer, and more humane future.

At the heart of this global renaissance, the Woman, Queen Mother of Humanity, points the way forward by recalling the moral of this popular African tale: "Let's not stop at childishness if we want to be for our world as centres of peace".

The show *RENAISSANCE* is an invitation to question our humanity and to consider the need for us to be actors and messengers of peace for our world.

### **About the artistic team of the Burkina Faso Centre of ITI**

The artistic team of the ITI Centre of Burkina Faso is made up of artists from different cultures and different generations. Six artists from three African countries, Burkina Faso, Guinea Conakry, and Togo unite to express their dreams, their apprehensions and their outlook on a world facing multiple challenges. Created in 1987, the Burkina Faso ITI Centre collaborates actively with the Training Centre for Research in Living Arts (CFRAV) which has become, over the years, a school of theatrical training of reverence in Africa. A member of the ITI-UNESCO Network for Higher Education in the Performing Arts, the CFRAV maintains important academic and artistic collaborations with universities, schools, and training institutes in all regions of the world.





# Best Practices Exhibition

Showcasing the Excellence of  
ITI Members

Date: Wednesday, 22 February 2023

Venue: Ministry of Culture MOC Fujairah Theatre

This Space is for the Centres to demonstrate the uniqueness and excellence of art forms and know-how in their country, such as traditional or innovative forms of theatre, dance, staged readings, lectures, or speeches, which will inspire fellow centres and lend international flavour and diversity to the audience.

*Let us be surprised, inspired, and empowered  
by the free expression of cultural diversity!*

***The Tale of Lady White Fox***

Republic of Korea Centre of ITI

***Zandezi***

Zimbabwe Centre of ITI

***Interactive Theatre Methodology  
Presentation & Performance Cycle of Life***

Jordanian Centre of ITI

***Breaking the Rythm***

Uganda Centre of ITI

***Shengal, the Power of Women***

Swiss Centre of ITI

***Connecting Bridges***

Nigeria Centre of ITI

***Wind Talker***

Bangladesh Centre of ITI

***Scenes from Shows in Conflict Zone at Western Darfur***

Sudan Centre of ITI





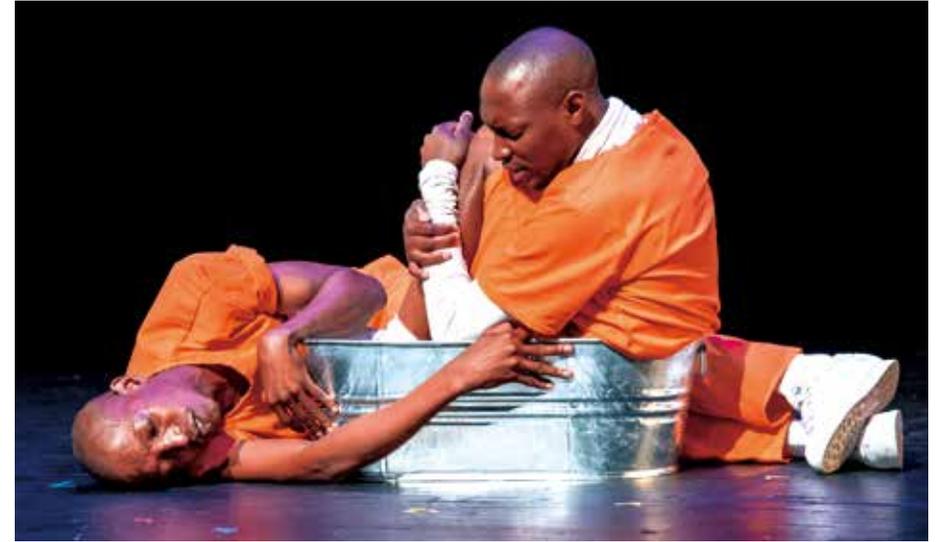
### ***The Tale of Lady White Fox***

**Asia Pacific | Republic of Korea Centre of ITI**

Performed by Yveyi YI, Monica LEE

Duration: 20 mins

There are many forms of white fox stories throughout Asia, which generally portray a beautiful fox lady who wishes to become a human being, taking risky or villainous measures to achieve her goals. *The Tale of Lady White Fox* re-interprets the traditional story and re-imagines it from our modern point of view. It will combine the traditional and the contemporary, presented with a new original style.



### ***Zandezi***

**Africa | Zimbabwe Centre of ITI**

Performed by Cadrick MSONGELWA, Ronald Madodana SIGECA

Duration: 20 mins

*Zandezi* is a provocative, daring, and mind-blowing piece that uses physical theatre to interrogate and tackle the issues of governance and justice in prison services, focusing on Philani Dube who was wrongfully accused of a crime that he did not commit. Through him, we weigh prisons place in society, as throughout his stay in *Zandezi* (Prison) he fights hard for his freedom.



## Interactive Theatre Methodology Presentation & Performance *Cycle of Life*

### Arab Countries | Jordanian Centre of ITI

Performed by Lina TAL, Doa'a Saleh Hamad AL-EDWAN, Mousa Eissa Mousa ALBOUOOL  
Duration: 20 mins

A presentation by Lina Tal about interactive theatre will be demonstrated with 2 actors and audience participation to best describe the methodology. This will be followed by a 10-minute performance entitled *Cycle of Life* specially devised for children aged 4–10. This performance is an outcome of the ASSITEJ Regional Workshop “Babel, The Art of Listening” that was held at the National Centre for Culture and Arts (NCCA)/ASSITEJ National Centre in Jordan in November 2022.



## *Breaking the Rythm*

### Africa | Uganda Centre of ITI

Performed by Herbert NKERA, Olivia NAMYALO, Juma KISAMBIRA  
Duration: 20 mins

*Breaking the Rhythm* is about a young man who seeks to reconnect with his old community after an inexplicable absence. He is at first confused by the sounds and changing environment. Frustrated by all attempts to find familiar landmarks, he surrenders to sleep only to awaken to beautiful sounds and sights. He begins to recognize those around him, but the faces keep shifting because they don't recognize him. However, there's a beautiful turn. A dancer comes and beckons him to follow the rhythm of the fiddler off-stage. He reappears clothed in traditional attire, accompanied with jubilation on and off stage.



## ***Shengal, the Power of Women***

**Europe | Swiss Centre of ITI**

Director & Playwriter: Anina JENDREYKO

Performed by Süleyman GÜLTEKIN, Esrah UGURLU, Carmen DALFOGO

Duration: 20mins

*In Shengal - the Power of Women*, women and men from the Shengal region (the last remaining settlement area of the Yazidian population) tell how they began to build a new model of society out of the ruins of war. Through the artistic interweaving of the live music of these Yazidi Kurdish musicians, the video and sound recordings made in Shengal, as well as the text and the interplay of the actors, a connection between supposedly foreign worlds is created.



## ***Connecting Bridges***

**Africa | Nigeria Centre of ITI**

Performed by Samson ATUONWU, Michael ATUONWU

Duration: 15 mins

*Connecting Bridges* is a total theatre performance that demonstrates the need for intercultural communication and global peace. The performance opens with beautiful Nigerian drum ensemble which is interspersed with intricate dance steps and sparing dialogue that gives the audience a good random sampling of the diversity of cultural expressions in Nigeria. The ultimate aim is to help them audience to understand the universality of language of dance and music.



### **Wind Talker**

**Asia Pacific | Bangladesh Centre of ITI**

Performed by Rahul DAS

Duration: 20 mins

After the covid pandemic, we are entering in a new world. At the beginning of this performance, we will see a candle (Traditional candle called PRODEEP) is glowing in the back projection. At the same time, we will hear a meditative sound. When the light comes, we will see a performer playing a flute. Suddenly a huge wind rushes the stage and the candle will extinguish. In this darkness the performer will travel back through time before rediscovering the beauty of sound and music extinguished by the wind.



### **Scenes from Shows in Conflict Zone at Western Darfur**

**Arab Countries | Sudan Centre of ITI**

Performed by Amira Ahmed Idries ABDALLA, Ekhlas Nour EldIn Makki MOHAMMED AHMED

Duration: 17 mins

Live performance by ITI Theatre in Conflict Zone. Scenes from shows in conflict zone at western Darfur - Sudan with displaced women and children.

# Workshops

Date: Tuesday - Thursday, 21-23 February 2023

As a key ITI international event with a great deal of artistic and educational elements, the ITI World Congress has manifold benefits for its host city. One example is the opportunity to be able to involved in educational initiatives to learn more about theatre.

Workshops will be one of the main activities targeted at the local participants in this vein, especially of interest to young students in local universities, providing them with an international perspective of theatre.

Emphasizing the practical methods in performing arts, the workshops during the 36<sup>th</sup> ITI World Congress will focus on themes of Physical Theatre, Dance, and Mime.

Each workshop has three sessions scheduled over three days. The participants are expected to participate in a course completion ceremony after the three-day guidance by the workshop leaders, in cooperation with fellow participants.

## Workshop Leaders



**Serge NICOLAÏ**  
France



**Gladys AGULHAS**  
South Africa



**Ivan ESTEGNEEV**  
Russia



**George MASCARENHAS**  
Brazil

## Physical Theatre and Mask



### Serge NICOLAÏ, France

Actor, Stage Director, Scenographer, Pedagogue  
Member of Théâtre du Soleil  
Artistic Director of Aria in Corsica (France)

**Language:** English & French  
**Number of Participants:** 12 – 16

Since 2001, Serge NICOLAÏ has directed workshops based on his own training as an actor with the Théâtre du Soleil.

The teachings of this practice take on different forms, but are founded on the basic essentials of music, the body in movement, and the emotional state (the expression of inner feelings). The methods used to explore these elements are based on group then individual improvisation work, inspired by a theme chosen at the beginning of the workshop.

Balinese (Topeng) or Italian Commedia dell'arte masks are sometimes employed during the workshops. However, they remain as tools within the workshop process which is otherwise not designed to teach mask work and its ancestral, ritual or theatrical practices.

#### \*\*Note for Attendees\*\*

The participants need to wear black pants and shirts with long sleeve without logos.



## Dance Movement: When Movement is the Words We Speak



**Gladys AGULHAS, South Africa**

Choreographer and Dancer

International Dance Day Message Author 2008

**Language:** English

**Number of Participants:** 10

This practical Dance Movement workshop plays through improvisation techniques and the beautiful movement of English sign language, giving the participants scope to explore and experience their own movement vocabulary. Participants will be taught a short segment of the leader's dance methodology designed for dancers with disabilities, and how this work is accessible for all dancers or theatre practitioners. Participants will work together in groups and at the end of the session will give feedback and a short showcase of their experiences.

**\*\*Note for Attendees\*\***

English sign language will be used by the workshop leader in part of the workshop. Participants can wear loose comfortable clothing, no jewellery.



## Physical Theatre: My Body is My Home



**Ivan Estegneev, Russia**  
Choreographer, Curator & Artist

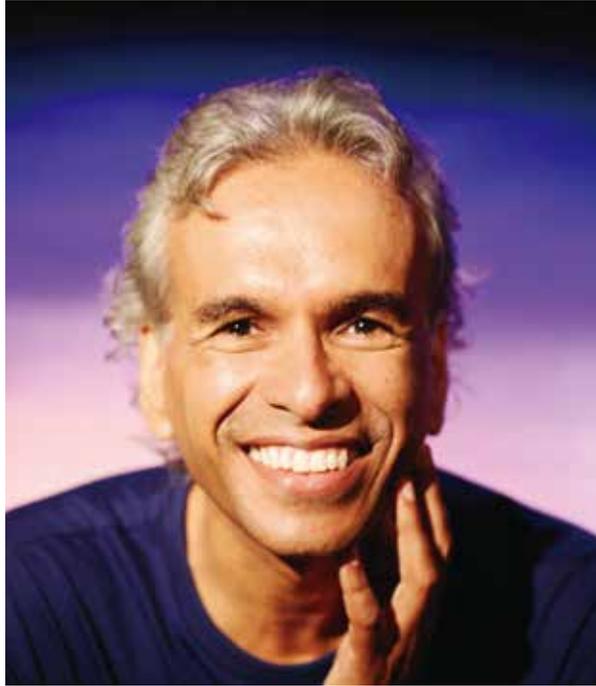
**Language:** English

**Number of Participants:** 10 – 25

Physical theatre is a place where individuals matter. Their accumulated life experience, their inner semiotic system of gestures and other signs, their emotions. All are important. This workshop is a process with each person being an inseparable part of the artistic canvas. Ivan Estegneev uses the methodology of performative practices, based on European and Russian schools and contemporary dance training. The workshop is based on the deep personal interest of movement and non-verbal theatre. The main focus is around body personality, artistic risk, the combination of humanity and animality, and the development of a sensual freedom.



## Mime Action: An Outlook on Etienne Decroux's Corporeal Mime



**George MASCARENHAS, Brazil**

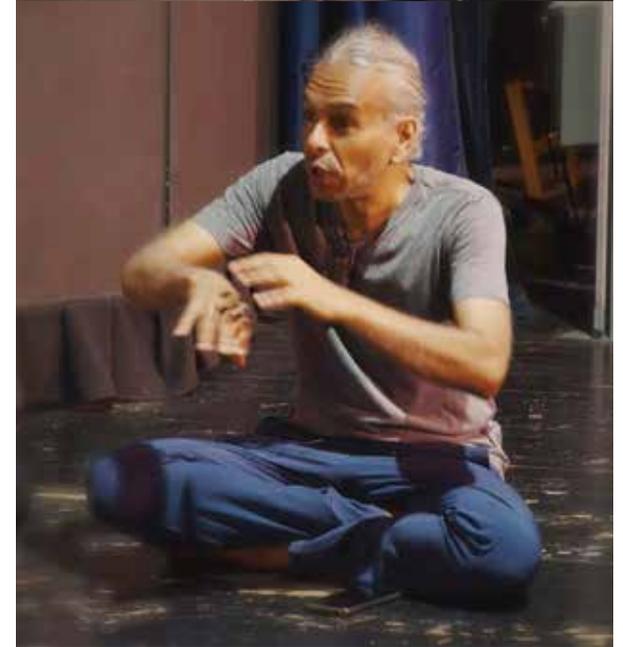
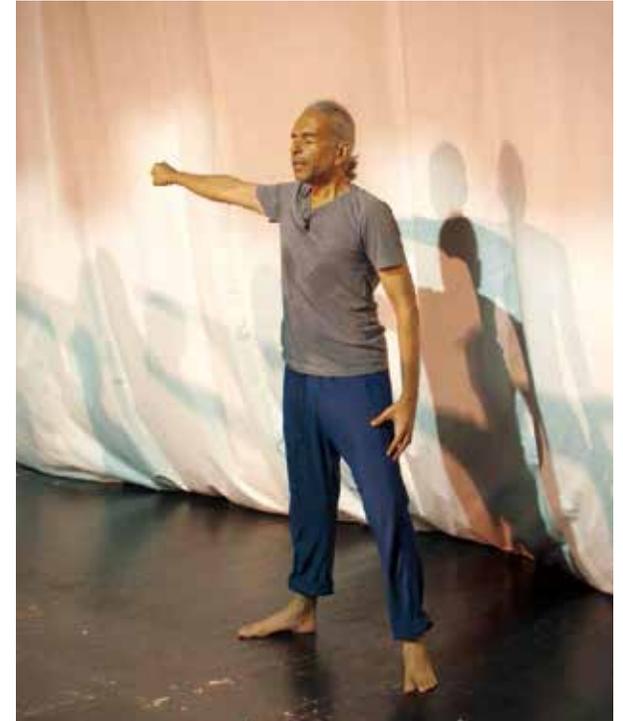
Artistic Director of the Mimus – Companhia de Teatro

**Language:** English

**Number of Participants:** 10 – 20

(Above 16 years old preferable)

The fundamentals of Etienne Decroux's corporeal mime are at the core of this workshop, led by George Mascarenhas - a Brazilian actor, director, and certified corporeal mime artist. Participants will learn some of the technical principles (counterweights, articulation, and dynamo rhythm), figures, and improvisation exercises that can be applied in contemporary and personal creations.



## Choreography to Express Identity



### Georgette GEBARA, Lebanon

Dancer, Choreographer, Honorary Member of ITI  
International Dance Day Message Author 2018

In this lecture, Ms. Gebara will talk about her experience as an oriental woman, struggling to impose dance as a serious profession, as a message, and as a form of theatrical art which can enrich lives and reinvigorate traditions. Ms. Gebara has lived in Egypt and in Lebanon, and has been exposed to three religions, as well as rich traditions and ways of life, all of which have put immense influence on her and created a philosophy of her own. The lecture will also touch upon Ms. Gebara's pioneering use of voice as the sole musical accompaniment to a dance piece, explaining her use of the recitation of Arab poetry in dance for which she has become renowned.

Length: 45min  
Language: English

Date: Thursday, 23 February 2023

Venue: Doubletree by Hilton Fujairah City

## Practicing and Teaching Dramaturgy(ies) in the Age of Aesthetic and Empirical Crises



### Gad KAYNAR-KISSINGER, Israel

President of Israeli Centre of ITI  
President of ITI International Playwrights' Forum  
Professor Emeritus at Tel Aviv University  
former Chair of the Theatre Department

Today, in the reemerging political, social and ecological "dark times" – to use Bertolt Brecht's definition from the 1930s – dramaturgy in its multifaceted tasks as a mediator between the play of the world and the world of the play seems more necessary than ever. What are these tasks, and what are the challenges facing the practicing and teaching of this field in (Western) contexts in which the traditional textually-based dramaturgy is countervailed by post-dramatic, inter-medial and digital dramaturgies? This question obtains a special urgency in view of the recent global shutdown -- due to the Covid epidemic -- of live theatrical activity, and its replacement by the alternative, unilateral and solitary experiences of "zoom performativity? And how can new, performatively-anchored experimental approaches for engaging with and teaching dramaturgy meet these challenges? The lecture does not presume to provide all the answers to these weighty issues, but to present them for further deliberation and discussion.

Length: 45min  
Language: English

## Prison Theatre as an Oasis of Possibilities and its Potential of Self-education and Freedom



### Vito MINOIA, Italy

Scholar in the disciplines of Education and Theatre  
Coordinator of International Network of Theatre in Prison INTiP (Partner Organization of ITI)

Theatre in Prison works to forge connections, exchange, and networks between the individual and others, between the inner world and the outside. The stage becomes a bridge between prison and society, a place where the prisoners and citizens meet and discuss face to face, in an actor-audience relationship. Here the meeting can become discovery and culture. In this lecture, Vito Minoia draws upon his experience to understand how, in the distressing and bleak prison context, an aesthetic practice such as theatre goes back to its profound and original dimension as an instrument of knowledge.

Length: 45min  
Language: English



# The Centre(s) of the World

## A Space for Centres & Committees to Reunite and Reinforce the Spirit of ITI

Date: Wednesday, 22 February 2023

Venue: Doubletree by Hilton Fujairah City

Here, Centres and Committees will have the opportunity to present what they have been doing since 2017, their trials and tribulations, and what they hope to achieve at the Congress. To put it lightly, it has been a while since the last time we got together in Segovia! Much has changed for ITI Centres, ITI Committees, ITI members, and the world's performing arts communities.

This Space is to act as an icebreaker for the Congress. Each Centre and Committee participating in the Congress will be invited to present its work, achievements, and failures for us to learn one another's context and get the downlow on what has happened since Segovia.

*Let us Celebrate our differences and  
recognize the similarities between us all!*





## Speakers' Corner

### Where Your Ideas Take Centre Stage

Date: Wednesday, 22 February 2023

Venue: Doubletree by Hilton Fujairah City

A space where delegates or individuals can inform the public about ongoing projects and propose new initiatives: this Space is conceived to be open for anyone at the Congress to get up and talk.

It aims to offer Congress participants a platform to publicize and promote a project that has been completed, is ongoing, or, providing they have a detailed strategic plan, to propose a new project.

*Let us work together to ensure this space galvanizes ITI's projects going forward!*

## Choral Time

### The Space for Feedback & Input

Date: Thursday, 23 February 2023

Venue: Doubletree by Hilton Fujairah City

Keeping in mind that this Congress is an event by ITI Members, for ITI Members and the Performing Arts as a whole, the General Secretariat has set up this Choral Time for each participant to have their voices heard and considered. Here, individual Congress participants will have the possibility to express themselves; anyone can contribute to this session, and no topic is off the table. It is an open dialogue between delegates with one or more members of the Executive Council and the General Secretariat.

This Space allows members to speak directly to Executive Council and General Secretariat members, where no topic is off the table.

To ensure that this session remains constructive, open, and in the spirit of ITI, there is one critical condition to be adhered to: Any 'problem' brought to the table must come with a suggested 'solution' from the speaker.

*Let us explore ways of making ITI stronger!*

## Statutory Part

Date: Wednesday, 22 February 2023

Venue: Doubletree by Hilton Fujairah City

According to the ITI Charter, the General Assembly has the “supreme authority in all matters regarding ITI”. As a quick guide, here are some answers to FAQs;

- Who are the main participants of the General Assembly?  
ITI Centres officially designate their own representatives.
- How does the General Assembly do its work?  
By voting. Each ITI Centre has one vote.  
Attention: if one Centre fails to pay its annual contribution for 2 years or more, its voting right will be forfeited.
- What kind of ITI matters does the General Assembly determine?  
Important plans and policies of ITI, including discussing different reports, approving the accounts and budgets, electing the members of the Executive Council, and so on.  
One of the key agendas of the General Assembly will be the Executive Council election.

In short, the General Assembly is the body and occasion to determine many vital issues for ITI. Besides the above mentioned, there will also be agendas like discussing and approving ITI Charter changes, Contribution Scale, International Projects, New Partner Organizations, Motions & Declarations, and much more. The General Secretariat will make a detailed schedule of the General Assembly, which will be approved by the Executive Council first, and will be sent to all the Centres in advance.

## Election of the Executive Council

Date: Thursday, 23 February 2023

Venue: Doubletree by Hilton Fujairah City

The ITI Executive Council election will be one of the key agendas during the General Assembly. The Executive Council is the strategic body of ITI. Members of the Executive Council are democratically elected by the majority of the General Assembly, and they represent ITI as a whole.

Date: 24 February 2023

The host of the Congress will organize an excursion "Discover Fujairah" as a group activity. The detailed programme of this excursion will be announced during the Congress Orientation.

## اكتشف الفجيرة

#DiscoverFujairah

[www.DiscoverFujairah.ae](http://www.DiscoverFujairah.ae)

# The 36<sup>th</sup> International Theatre Institute ITI World Congress



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**36<sup>th</sup> ITI World Congress**  
20 – 25 February 2023, Fujairah (UAE)

*Reunite, for the Performing Arts and Humanism*

**International Theatre Institute ITI**  
World Organization for the Performing Arts

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