Welcome to the ITI General Assembly Special Edition 2020

Report of the ITI General Assembly Special Edition 2020

With a special invitation to watch the presentations through one click

www.iti-congress.org
Dear Members and Friends of ITI, dear Readers

It is a great pleasure to present to you the Report of the ITI General Assembly Special Edition 2020.

The members and friends of ITI appreciated to participate in the event and listen to the inspiring speeches and watch the presentations. Some of them have named this event a "historic event for ITI".

The main intention of organizing this event was to inspire and connect the members and friends of ITI. To bring the members of ITI Centres, ITI Committees, Forums and Networks and the Partner Organizations of ITI into dialogue, the General Secretariat offered a virtual space for presentations for four days. According to the feedback and the actions that happened after we had organized the General Assembly Special Edition it became evident, that this six-day event was really a connector – even more and stronger that we imagined.

As many were not able to participate in the whole event, the General Secretariat decided to create a report. But not just a report as it was done before. No.

We intended to create for you a Report that shows you what happened and attracts you to watch a video that you are interested in – in one click. If you read the Report on a computer or a tablet, and you have Internet access, you can browse through the pages, discover something you have not seen, click on the colour button below the text and immediately will open the video presentation that you want to see.

If you go to the Opening Ceremony, we give you the option to read the text of a speech or – just with one click – you may listen to it.

The International Theatre Institute ITI – a global cultural organization – is dedicated to the artistry, the education and the humanistic use of each of the performing arts disciplines. ITI is sharing the goals of UNESCO, ITI’s founder - being a bridge for the performing arts and its artists worldwide and in working for a world in mutual understanding and peace.

With this report we once more invite members and friends to listen to the speeches and watch the presentation. Furthermore, you find some information about the “Making of the General Assembly Special Edition” and some statistics about the event.

With very best regards

The Team of the General Secretariat ITI
The Special Edition of ITI General Assembly is a 6-day event happening from 10 to 15 December 2020.

On the first day, there is the opening ceremony with keynote speeches. From 11 to 14 December, there are presentations of ITI Centres, ITI Committees, Forums & Networks and Partner Organizations of ITI, plus exchange and interaction time. The last day of the event is an ITI Internal Meeting. Here is the event schedule:

**Day 1, 10 December 2020**
- 14h00 - 16h00 Paris, France (GMT +1)
- Speeches by:
  - Tobias BIANCONE, Switzerland
    Director-General ITI
  - Mohamed Saif AL-AFKHAM, United Arab Emirates
    President ITI
  - Ernesto OTTONE R., Chile
    Assistant Director-General for Culture UNESCO

**Opening Ceremony with Inspiring Speeches**
- Anatoli VASILIEV, Russia
  Stage director, theatre educator
  World Theatre Ambassador & World Theatre Day Message Author 2016
- Karima MANSOUR, Egypt
  International Dance Day Message Author 2019
- PU Cunxin, China
  Theatre and film actor
  President of the China Theatre Association
- Werewere-Liking GNEPO, Ivory Coast
  Writer, playwright, essayist, painter, scenographer, poet and educator
  World Theatre Day Message Author 2018

To watch the whole Day 1 event video, please click here: http://www.iti-congress.org/events.html
Introductory Speech of Tobias Biancone
Director-General ITI worldwide

Dear friends and members of ITI, dear guests:

I warmly welcome you to the General Assembly Special Edition.

The motto chosen for this event is “We, act together. For Empowering the Performing Arts and Artists.”

This motto is putting an accent on what all of us need in these difficult times that we are living in. Solidarity. Unity. Joint initiatives. Empowerment for Culture and the Performing Arts. Empowerment for the artists.

These difficult times make culture and the performing arts and its artists vulnerable. It endangers the life of creative individuals. It tries to erode the value and essence that is inherent in the performing arts and in culture. It tries to tell the members of the performing arts – what you provide to an individual, to a community and to the world is not important – une quantité negligible – a negligible quantity.

Well, as a matter of fact, culture and the performing arts are not a quantity; they are a quality. A quality that is not negligible. It is one of the qualities that makes our life worth living. It is what has always inspired and united human beings in small to large groups. Culture and the arts are an essential food for the soul.

Just think of a song that accompanied you. A painting that inspired you. A choreography that moved you. A play that made you laugh. A story that enchanted you. A movie that made a strong impression on you. A drama that let you reflect.

In all these artistic manifestations, you find the essence of culture and the arts. In all these manifestations you can discover the igniting spark that lights your inner fire for life. In all the manifestations, you can feel the value of culture and the arts. The importance of culture and the arts. Culture and the arts contain an immaterial quality that touches the hearts of the peoples of this world.

Moreover, and that is a nice side effect, numerous surveys proof that culture and the arts, including the performing arts, that culture and the arts have a significant influence on the economic development of a city, region or country. And again, numerous surveys demonstrate that education in the arts for everybody may change the face of a city. For instance, in a town with a high crime rate that transformed into an attractive cultural hotspot. Moreover, the use of the performing arts for humanitarian purposes has changed the life for individuals and communities. It is achieved by going to community, inviting its individuals to participate in creating a play. It is achieved by using theatre for people in zones of conflict. It is achieved in helping people to learn to act and play a role, people from all walks of life - including the young, the senior, the disabled, even the inmates of prisons. The use of it has helped them to understand themselves and others.

We do not need to blame anybody. You and me, we need to act together. For empowering the performing arts and artists! We need to unite. We need to continue doing our job. Create our theatre, our dance, our music theatre. Create our own culture. Reach out to the society, to the community, to the individual with our diverse art forms.

And make sure that from now on and in future that “culture matters,” that “performing arts matter.” And make sure that culture and the arts become a priority for everybody. If this dream becomes a reality, there will be a better world. A world which is rich in diverse culture. A world of mutual understanding between people. A world in peace.

These are the issues ITI are striving for. These are the goals the entities of ITI are following – the Centres, the Committees, the General Secretariat, the individual members, and all the Partner Organizations.

I urge you to work together to assist the performing arts and its artists so that they may flourish. Moreover, I urge you to make your own dreams to become a reality.

I invite you to enrich ITI with your visions and ideas.

To watch the Welcome Address by Tobias Biancone, please click here:
http://iti-congress.org/dgspeech.html

Welcome Address by Mohamed Saif Al-Afkham
President ITI worldwide

Mr. Ernesto Ottone, Assistant Director-General for Culture, UNESCO

Dear ITI Delegates, Partner Organization Leaders, Keynote speakers and Friends:

Welcome to this special Edition of the ITI General Assembly and thank you so much for all the support you gave and continue to give ITI during these times.

This was the year that the world as we know it has changed. We have never before experienced being separated like this and we are facing a future and a world that will never be the same. Under this particular time, the performing artists are going through extremely difficult times. They are unable to connect with their audience and they are unable to do their job for inspiring others. The same for the International Theatre Institute that had to cancel several significant events for the year 2020. In these tough times, we need to come together, we need to be innovative and join forces to rebuild a better future in which the role of culture and the performing arts is recognized as a driving force for the development of an individual, a community and the society.

The world has changed, and it’s for us to determine how to rebuild a future that we want and believe in for culture and the performing arts. With this in mind, the special edition of the ITI General Assembly was created during these times to unite the friends and members of ITI. It gives the centres and committees of ITI the possibility to present themselves and their achievements. It is meant to open the doors for collaboration. It invites individuals to communicate with each other and build up solidarity.

The circumstances have forced us to compromise. This is the first time ITI is doing this type of event online. The Internet might not be perfect, there might be some mistakes in organizing the event, but the intention and the willingness to create a platform for the benefit of friends and members of ITI is our utmost priority right now. Let’s Act together!!! For empowering the performing arts and artists.

I extend my thanks and gratitude once again to Mr. Ernesto Ottone Assistant Director-general for Culture, UNESCO for the continuous support.

Thanks to all the participating keynote speakers for their efforts to deliver inspiring speeches and motivating words.

Thanks to all the centres of ITI, the committees, forums of networks of ITI and all the partner organizations for investing their time to prepare the presentations.

And I wish you all a successful and productive event.

Thank you.
Welcome Address by Ernesto Ottone R., Assistant Director-General for Culture UNESCO

Good afternoon from Paris to performing artists tuning in from around the world.

I am Ernesto Ottone R., UNESCO’s Assistant Director-General for Culture. It is my great pleasure to open this year’s very special General Assembly of the International Theatre Institute.

Ladies and gentlemen,

With the arrival of the global pandemic, the performing arts industry has come to a grinding halt.

• In South Africa, 90% of the live music industry lost income due to COVID-19.
• In Czechia, the performing arts, including music, theatre and dance, was the hardest hit within the culture sector.
• In Austria, the performing arts, including music, theatre and dance, was the hardest hit within the culture sector.

Due to informal employment arrangements like part-time or verbal contracts, many cultural professionals have fallen through the cracks of social and economic safety nets. Today, they find themselves without unemployment benefits or health insurance when they need it the most.

When a catastrophe strikes, culture and the creative industries are often left behind. The current crisis is not an exception. While States around the world have implemented some measures, comprehensive rescue mechanisms for the arts have been slow to materialize.

On the other hand, this lack of external support has prompted artists and cultural organizations to turn inward for inspiration in fact, for some, the lockdown has served as an unparalleled period of networking within artistic communities. Through social media platforms and video conferences, they have forged new connections with local, national, regional and international peers.

On 15 April 2020, UNESCO launched ResiliArt, a global movement that sheds light on the far-reaching ramifications of COVID-19 on the cultural sector through open dialogues. Today, I am delighted to announce that more than 230 debates have been organised by performing artists, cultural organisations and partners across the world. The success of ResiliArt not only underscores the challenges, but also the resilience and adaptability of artists.

This year’s General Assembly theme, “We, Act Together—Empower the Performing Arts and Artists,” embodies this spirit of mutual support and appreciation. Over the following six days, I am certain that the 86 ITI centres and other actors around the world will lay a strong foundation of solidarity upon which a resilient performing art sector will be rebuilt.

It is therefore only understandable that performing arts communities around the world are reporting high levels of anxiety among their members. Concerns are mounting for the well-being of artists and the sustainability of the performing arts in general.

Keynote Speech

As a World Theatre Ambassador, I thank the International Theatre Institute for the invitation to participate in the ITI General Assembly Special 2020 online conference, which will take place for those six days of December and will open on Thursday 10th. I welcome all the online participants of this great meeting and would like to announce a few heartfelt words in connection with this moment in history that we and all humanity are experiencing now. In those last days of November — due both to professional necessity and my own heart desire — I was reading a Buddhist sūtra that I did not know well before. This is the “Teaching of Vimalakīrti” (Vimalakirtiniśākāra sūtra). I was struck by the coincidences and affinities, and I found the ancient meanings of the Buddhist revelation to be significant also for the present moment and in the field of activity for which we have gathered here in great numbers. I have adopted a fragment of the final chapter of the sūtra and I would like to bring my little verse to your attention.

“O, Venerable ones, at the time when theatre is plunging into the great disaster of the pandemic, all our forces must be used to sustain and proclaim the deepest secrets and laws of this art, not allowing them to come to decline.

Future generations will look back at all of us — troubled directors and actors of our days, at artists, set-designers, decorators, make-up artists, theatre administrators, who tried desperately to rejoice in this art and establish their minds and desires in the search for truth.

Those people love theatre and believe in it, they willingly accept all present hardships, and widely proclaim the truth for the benefit of our lively and curious public.

There are two categories of creators: those who prefer proud words and sharp style, and those who are not afraid of deep meanings into which they can penetrate. Love for proud words and vivid style points to the brilliant possibilities of creation, but also to its superficiality. But those who invoke freedom from slavery and infection from any pandemic, be it viral, social or political, those who follow generations of theatre teachers, who are not afraid of the deep meanings that they seek to master perfectly, thus developing their ability to receive, preserve, transmit and practice gestures, words and stage action, who read the literature of research and follow any useful act, Verily, such a creator is a true heir capable of promoting continuous existence of this great, living, human art.

Keynote Speech by Anatoli Vasiliev

Anatoly Vasiliev is an internationally acclaimed theatre director and professor of Russian Theatre. He is the founder of the Moscow Theatre School of Dramatic Arts located in a architecturally original space, conceived according to the voice and body of the actor. Anatoly Vasiliev dedicates himself in the mise-en-scene of non-theatrical texts in order to interrogate their orality and literary value. In 2011, at the Grotowski Institute in Wroclaw, Poland, Vasiliev launched a research seminar on acting techniques. The seminar lasted two years and brought together graduates of the Venice course alongside actors from various European countries. In 2015 Vasiliev directs Marguerite Duras’ La Musica Deuxième, in the Comedie Française in Paris. He is assisted by his long-time collaborator Natalia Isayeva, translator and theatre researcher, and by Boaz Trinker, a specialist in actors’ training.

Anatoli Vasiliev has written the World Theatre Day Message for 2016 and is one of ITI’s World Theatre Ambassadors.

More information about Anatoli Vasiliev

https://www.iti-worldwide.org/anatoli_Vasiliev.html

To watch the Keynote Speech by Anatoli Vasiliev, please click here:

http://www.iti-congress.org/keynoteVasiliev.html
There are two classes of creators who cannot understand the profound laws and rules of this art. Those who have not heard the deepest secrets and mysteries, be it by their own will, or by ignorance of their teachers, or by misunderstanding, those who succumb to fear and suspicion, those who cannot or do not want to keep their covenants, but subject them to slander, saying, “I have never heard of them, where did they come from?” And there are those who refuse to respect and address the preachers of the doctrine of advice and help, or who find defects in them. Very, such a person cannot balance fidgety feelings and excited minds, thus causing themselves and many others unhealthy harm.

There are two types of creators who harm themselves and do not try to realize a sustainable doctrine, despite their faith and understanding:

Firstly, there are those who belittle inexperienced enthusiasts and enthusiastic newcomers, who do not teach and guide them, but only order them around. — and secondly, there are those who, despite their deep vision of laws and rules of theatre art, still allow for a difference between the process of creation and its result.

If in the coming time of theatre’s decline, in the great disaster of the pandemic, there will be those who are still interested in the Life of Human Spirit or the Mysterious Gates of Liberation. In all capitals, large and small towns and villages, in groves and wilderness, wherever theatre and its people are engaged in this work and organizing workshops, including dance film screenings and discussions revolving around the topic of dance. Karima Mansour has been a teacher for the Cairo Opera Dance Theatre Company in 1998, an Assistant Professor at the Ballet Institute, Academy of Arts 1999 to 2000, Adjunct Professor of Dance, as part of the Performance and Visual Arts Department at The American University in Cairo. Mansour is also the founder and artistic director of the Cairo Contemporary Dance Center (CCDC). Mansour continues to work as a free-lance choreographer, performer and teacher nationally and internationally.

Karima Mansour has written the Message for International Dance Day in 2019. More information about Karima Mansour:

https://www.international-dance-day.org/fr/karimamansour.html

Keynote Speech

Hello, everybody. It’s quite an honour to be here amongst all of you and hello to all those that I know and I don’t know. Greetings from Cairo and thank you very much for the invitation. It’s really an honour to be here. I have to say, I don’t really have a speech prepared, but maybe it is a moment where I can share with everybody some thoughts and ideas that I am sure to have also passed through all of your minds. I think we are living an incredible moment in time and we are so apart yet so united somehow. And I think this is quite an interesting concept to ponder on. And I think for me, it’s sharing ideas and maybe even putting some questions on the table that could be discussed at some point.

Of course, the notion of borders comes to mind. And this is a quite interesting juxtaposition in where we are. We might feel stuck in our environments and countries, but at the same time, the Internet somehow has allowed for some of these borders to fall through and some of these walls to be broken and have pushed us to try and reach out and communicate a little bit more or differently. And this is just the beginning of a thought and an idea. The idea of borders, the closing, but yet the opening of other borders, of course.

And also there is a lot of opposition in my ideas. There are the incredible strength and resilience of art and artists. But at the same time, it is a moment where we have also witnessed the incredible fragility of the artists and art institutions and how we can work on making these art institutions or even artists more sustainable and more resilient than they already are. It has been a time to revisit the priorities and put things in order, revisiting our means of communication.

Also the notion of adding versus replacing, of course, like everywhere now with theatres being closed and a lot of events being cancelled. And this needs to communicate, which is essential for any artist, whatever the medium that is used. It is about reaching out and communicating and the spectator audience and the feedback that one gets. So until this situation changes or improves or goes back to where it was, because I don’t think there can be a replacement for theatre, maybe it is also time to rethink what our other means and ways we can reach out and communicate and spread our art and express ourselves.
And I think it’s also a very good time to go for introspection, even for the individual artists, each one of us, to really go back to the core and reflection on what it is we do and why we do it and to try and reconnect to that fire that burns within that keeps us going because we need it more than ever now. So it’s really trying to reconnect to that fire. And to do that, I think silence is very important.

And I think this is also a good opportunity to go back into ourselves and to have a little bit of introspection and to calm down a little bit, also to try and reconnect to one’s purpose so that we can regain and recharge.

Also, me coming from the dance world, the effect is quite palpable on the body. And I think it’s also an interesting observation to see how this has affected the body and how we can learn from this and how can we put it back into practice, into the body and find different ways of expression. And a lot of events throughout history, not so positive events have actually been the cause of incredible and various dance forms to come out.

I mean, of course, we are not living such a drastic moment, something like the history of the atomic bomb and all of that. It’s not such a great thing to remember, but this form has come out from that. So it’s also interesting to observe how this is affecting the body and maybe there might be an emergence of a new language, not only through the body but also in our means of communication and how we portray and how we share our work.

So I think at the end of the day, there is no doubt that there is still work to do and there’s more work that is being added to the already long list. And I think what is more important at this stage is to keep the dialogue open and to keep the questions on going and to keep reaching out to each other because we need to support each other. And we need to understand that art is a very powerful means of communication and it is a universal language that is quite essential. And we have seen it manifested throughout the past few months how a lot of people have taken on to the Internet to express themselves in different ways, whether it be through dance or music or film. And it’s quite clear that it is an integral and essential part for our safety. However, it can also be quite fragile and does deserve care and attention and continuous work.

So I think that’s it for me for now. Thank you very much for listening and thank you again for having me here. And it is always a pleasure. Thank you.

This script is transcribed from the live speech of Karima Mansour.

To watch the Keynote Speech by Karima Mansour, please click here:
http://www.iti-congress.org/keynotemansour.html

Keynote Speech
Friends from around the world, I hope you are doing well. My name is Pu Cunxin, and I’m a Chinese actor. We are all performing artists here and we all love our job. We love it because the life, thought, behavior and destiny of human beings can be portrayed through acting. We’re expressing the real world through stories. Literature is the lifeblood of acting. Our job is to convey the connotation of literature with different stories, and it is a job we like. We stand on the stage, in front of an audience to whom we tell the stories, infecting them with our ideas. We thirst for their attention and applause.

2020 is nearly over. There is much to be regretted, this year we’ve seen the COVID-19 outbreak spreading worldwide. Now the pandemic is almost under control here in China as we speak. The drama festivals and performances are coming back again, but social distancing is still enforced for 75% of the audience. Despite everything, we started again, and dramas started again. Our hearts are with people and theatre goers from across the world, whose life has not yet returned to normal. We hope that the epidemic will be over soon so that the drama performances will resume. Our good wishes to all.

Today, we are delighted to communicate with you via General Assembly Special Edition, an online event of International Theatre Institute (ITI). This is a chance to appreciate and learn from the speeches given by colleagues from various countries. That’s just wonderful.

Now, can I draw your attention to Mr. Jiao Juyin, the late director of Beijing People’s Art Theatre, where I work? In the 1920s and 1930s, Mr. Jiao went to Europe to study theatre arts. Back home, his research focused on Chinese dramaturgy. He inaugurated the first school of theatrical performances and became the chief director of our theatre. In his later years he began to draw up a director’s outline, but it was left unfinished. He raised the question of the nationalization of Chinese drama, with proposals such as creating with the audience, and dynamic and static, real and virtual presentations in stage performance. These are comparative aesthetics of stage technology. In the unfinished outline, the first sentence, creating together with the audience, seems to me particularly important and it had an effect on me to this day. I think it represents the topmost boundary of performance arts. We’ve been with the audience. In addition to performing on stage, we blend in with them. We get them them with our ideas. We thirst for their attention and applause. We stand on the stage, in front of an audience to whom we tell the stories, infecting them with our ideas. We stand on the stage, in front of an audience to whom we tell the stories, infecting them with our ideas.

Pu Cunxin, President of China Theatre Association, the well-known Chinese actors in the field of film, television and drama, former vice-president of Beijing People’s Art Theatre (the most prestigious theatre in China). He won the Plum Prize (the highest Chinese theatre award) two times, won a lot of prizes in the Chinese film festivals. In 1999, the film take a bath, stared by Pu Cunxin, won the prize of the Toronto International film Festival in Canada.

To watch the Keynote Speech by PU Cunxin, please click here:
http://www.iti-congress.org/keynotepu.html

Keynote Speech by PU Cunxin

Biography
Pu Cunxin, President of China Theatre Association, the well-known Chinese actors in the field of film, television and drama, former vice-president of Beijing People’s Art Theatre (the most prestigious theatre in China). He won the Plum Prize (the highest Chinese theatre award) two times, won a lot of prizes in the Chinese film festivals. In 1999, the film take a bath, stared by Pu Cunxin, won the prize of the Toronto International film Festival in Canada.
In stagecraft, language is first and foremost. When a script is set down in black and white, we have to express the beauty of the language. This is the only professional matter I want to share with you today. Dramatic actors and stage actors should not take the lines lightly. With an unprecedented development in today’s film and television industry, many performing artists are changing their careers to movie production aspiring for fame and money. In arts education, students are expected to have a good command of the language. However, due to the bewildering number of movie works and rising demand for movie talents, students at art performance schools attach no importance to language and basic skills. Their emphasis is solely on performance.

When performing on stage, we engage our audience by talking about the story with them. Problems arise when the dialogue is not spoken adequately. Many actors have a great temperament and are good looking. Still, if they could articulate properly and express their thoughts through language, they would be more successful.

The Chinese culture, characters and pronunciation are certainly playing their part in distinguishing Chinese actors’ lines from lines from actors of other countries. In recent years, I have been teaching the basic skills of actors’ lines. I would like to take this opportunity to talk about four aspects, which I think are associated with Chinese actors. Allow me to talk about the issue of learning lines.

First, clear pronunciation and tone. For the former, we should determine the exact location of the phonation part in the mouth. For the latter, we should speak in a loud, ringing voice. The beginning - middle and ending of a character must be properly voiced.

Second, the four tones must be in place. The four tones are the only feature which distinguishes Chinese from other languages. A foreigner may use the same level tone while the only feature which distinguishes Chinese from other languages. A foreigner may use the same level tone while the only feature which distinguishes Chinese from other languages.

Third, the breath must be even. Breath is actually the only physiological support of language. Breathing has something to do with space. The breathing differs when talking to a few people, a hundred people, or to a thousand people. So breathing is determined by space. Sometimes we take a deep breath and sometimes we breathe naturally. The change in mood from tension to calmness may affect our breathing. Different mentalities, too, may affect it. During the performance, breathing determines whether we can use technology to support the expression of language. As Shakespeare wrote in Hamlet, “If words be made of breath, And breath of life, I have no life to breathe what thou hast said to me.” There is such a line, that is, language comes from the breath, and breath comes from life.

Fourth, the language must convey a message. Written language is punctuated. It is set down in black and white, and it is visible to the eyes. Spoken language is made for an audience. It is supposed to have a blurred punctuation. In speaking, we punctuate at different points to manifest the train of thought. It is impossible to mark the punctuation on the manuscript. But the punctuation varies in auditory language. Therefore, the vagueness of punctuation marks is a very important concept. The meaning you want to convey or the most important words should be punctuated. It’s like the point from where we throw things. Expressiveness is often neglected in basic skill training.

Chinese is different from Latin. If you go to other countries, and listen to the natives talking, you’ll find something beautiful in their language. Language has literariness and richness in itself. The long-standing tradition is embodied in poetry and literary works, which is where the beauty of language lies. Without understanding it, we can still enjoy its tone. I think the Chinese language has its own beauty. I believe the foreign friends will be able to appreciate the musicality of the language even if they don’t understand it.

I once recited Shakespeare’s lines in Chinese at the Edinburgh Drama Festival. Now imagine actors from different countries all over the world are reciting the lines, for example, “to be or not to be!” We will hear wonderful sounds in different languages. It would be very interesting if we had such a chance in the future.

So much for my keynote. Thank you. I’m looking forward to listening to your keynotes.

Keynote Speech by Lupwishi Mbuyamba

Biography

Educated in philology, arts and humanities, Lupwishi Mbuyamba is currently the Executive Director of the Observatory of Cultural Policies in Africa (OCPA) and President of the African Music Council. He has held a professional leadership role in several public institutions in his country, the Democratic Republic of Congo, in Africa and at the international level. In particular, his successive presidential mandates of the International Music Council, the International Society for Music Education and in the International Federation for Choral Music should be noted. As a Cultural Administrator, he has been the Director of the National Institute of the Arts, Chief of the UNDP/UNESCO Project for the designing and the launching of the International Centre of the Bantu Civilizations in Gabon, before taking the responsibilities at UNESCO as Regional Cultural Adviser for Africa and UNESCO Representative in Southern Africa. He is the author, co-author and editor of several scientific and cultural publications.

To watch the Keynote Speech by PU Curwin, please click here:
http://www.iti-congress.org/keynotepu.html

To watch the Keynote Speech by Lupwishi Mbuyamba, please click here:
http://www.iti-congress.org/keynotembuyamba.html

Keynote Speech

L’artiste vivant, au carrefour du dialogue et du partage

Mon histoire avec l’Institut International du Théâtre remonte à l’année 1976. Aux commandes de l’Institut national des arts, école de musique et d’art dramatique, je conduisais la délégation du Zaïre à l’assemblée générale de l’IIT. Le Centre zairois de théâtre étant admis comme membre, en cette période d’apaisement qui offrait de ces nuits courtes adoéées par les artistes s’invitait ainsi à prolonger les spectacles des salles aux rassemblements de plein air auxquels sont coutumiers les chanteurs et danseurs sous les tropiques, il fallait fêter l’événement.

Les africains présents à la session décidèrent de faire plus en organisant une célébration, un véritable festival de chants et de danses africaines auxquels d’autres délégations se joignirent. Indépendamment, jusqu’un peu tard.

Une telle ambiance, on peut la retrouver sous d’autres cieux, avec bien entendu des couleurs différentes, mais ici elle signifiait, certes la joie, mais surtout une invitation à partager la joie, à échanger, à dialoguer.

Dialogue entre des cultures différentes

On ne vénérerait donc pas que le regrette Henning Mankell, dramaturge et essayiste suédois, partageant sa vie entre le Mozambique et la Suède puisse, pendant de longues années, monter ses pièces au Théâtre Avenida de Maputo avec un succès remarquable parmi ses comédiens mozambicains comme auprès du grand public.

Il est inscrit dans le destin de la rencontre des cultures une potion magique à laquelle le simplement humain, de quelque horizon qu’il vienne, n’échappe point. Ne serait-ce que par curiosité !

La rencontre de Maurice Béjart, le créateur des ballets du XXe siècle de Mudra-Bruxelles et de Gemmae Acogy, aujourd'hui Doyenne des chorégraphes africains, avait fait sortir de terre dans les années 1979 Mudra-Afrique, la Grande Ecole de danse contemporaine, où cohabite les formes asiatiques aux côtés des classiques occidentales et de la gestuelle africaine. Aujourd'hui cette ambition qui a survécu à plus de 40 années d’un travail acharné s’est muée en une Ecole des Sables à Toubab Dialaw toujours sur le principe du dialogue entre des cultures différentes, à échanger, à dialoguer.

Assurément, la rencontre des cultures est enrichissante. Mais cet enrichissement n’est pas qu’exogène. Il opère en effet tout autant, grâce au théâtre, à l’intérieur d’une même culture. DIALOGUE DANS LA DIVERSITÉ D’UNE CULTURE COMMUNE

Il en est ainsi de la communion entre générations à échanger, à dialoguer.

En effet, le dialogue est nécessaire. Il est inscrit dans le destin de la rencontre des cultures une potion magique à laquelle le simplement humain, de quelque horizon qu’il vienne, n’échappe point. Ne serait-ce que par curiosité !

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Assurément, la rencontre des cultures est enrichissante. Mais cet enrichissement n’est pas qu’exogène. Il opère en effet tout autant, grâce au théâtre, à l’intérieur d’une même culture...
l'artiste de l'art vivant, de l'art de la scène, apparaît au grand responsable aux différents niveaux de la hiérarchie. Le rôle de chaque catégorie de citoyens ainsi que la nature comme on dit, gravement éprouvées par la situation vécue de civilisation ou simplement les problèmes de la vie qui établi entre les générations, ce lien dont le CERDOTOLA en a constinuerait un révélateur à cet égard d'un engagement démocratique. 

La transmission verticale se trouve-t-elle facilitée et le lien aux langues héritées d'ailleurs pour ne se retrouver que dans l'intérieur des traditions nationales et même locales. On croit comme le Dialogue interculturel et interreligieux, la Décennie des Nations-Unies pour la réhabilitation des Afro-Descendants mériteraient d'être envisagées. 

En définitive, une politique agressive, des moyens appropriés, partage et à la responsabilisation. 

5. En cette fin de l'année 2020, annus horribilis, c'est un exemple de la pertinence d'un projet et de la constatation des directives de l'Assemblée et productions du dramaturge et metteur en scène du Maroc (Marché des arts du spectacle d'Abidjan), peut, par ailleurs, servir de leçon d'apprentissage des populations des dégâts du sida et les moyens à adopter pour le combattre. Aujourd'hui, une contribution à des campagnes internationales sur des sujets d'une actualité telle que le Dialogue interculturel et interreligieux, la Décennie des Nations-Unies pour la réhabilitation des Afro-Descendants mériteraient d'être envisagées. 

Avec des responsabilités partagées 

5. En cette fin de l'année 2020, annus horribilis, c'est un impératif pour les artistes de théâtre de s'engager dans la lutte contre le Coronavirus-19 en contribuant à la mobilisation des populations pour la vaccination qui s'annonce, à titre d'exemple. 

Mais ne faut-il pas que des moyens appropriés soient mis en œuvre afin de permettre aux artistes-animateurs de jouer efficacement ce rôle de veilleurs ? Du haut de la tribune de l'Assemblée générale de l'ITI, ce message est un appel au partage et à la responsabilisation. 

En définitive, une politique agressive, des moyens appropriés, une qualité d'artiste et de leurs encadreurs de haut niveau et un programme ambitieux, soutenu par une solidarité internationale active, devraient figurer parmi les priorités à définir. 

Je souhaite pleins succès aux travaux de l'Assemblée générale de l'Institut International de Théâtre. 

To watch the Keynote Speech by Lupwishi Mbuyamba, please click here: 
http://www.iti-congress.org/keynoteembuyamba.html
Opposition Force
These things create movement, Movement creates change
And all stories are rituals in that way; They are all about transformation
They always chronicle how and why change occurs.

But need change be rife with conflict - problems, pressure?
Need transformation be a thing initiated by separation, disharmony, friction and opposition
Need our growth and development be forced?
Or can our story be about a change that we choose, A change
that we transition into willingly, peacefully
Change we participate in? A change that is smooth and joyous and, hell, even celebratory?

"Maybe that should be the story I tell," I said. "Humanity's growing up story."

But it's hard to tell a story that you're sitting in the middle of
Can one really have enough perspective to pinpoint its beginning? Dare I assert myself as the predictor of the end?
Dare I decide; before it is over, what all these events will mean?
Will I have the audacity (or the courage) to take the reins, and direct the narrative in process without the benefit of a bird's eye view?

That's dangerous. Ultimately, All across the world That is what is happening this fight over the reins
That is what factions are maiming and killing over.
Yes, there is the bloody fight for resources, and control.
But even that bloody fight is germinated by the narrative. Therein lies the root of the conflict.

Why are we fighting over stories?
American culture would certainly have us believe that "they're just stories, right?"
Diversion Entertainment. Child’s play
Vehicles for the gathering of audience and the selling of products.
But story is no small thing.
It is the narrative that makes us human not just mammal
It is the narrative that allows us to influence our own evolution.

It is the narrative that gives us our experience of consciousness.
It is the narrative that allows us to give meaning to our experiences in life.
No one of us can experience life without a narrative any more than we can absorb oxygen without breathing.
Narrative fuels everything we think, and everything we do.

The stories we tell ourselves about who we are to ourselves
About who we are to each other
What the world is This is life is
And what our relationship is to both
This is the cause of our perspectives
This is the cause of our alignment and misalignment with nature
This is where all the conflict lies
Who gets to tell it
Who gets to make people listen to it
Who's included in it
This is the fight.

That idea was recently reinforced in me by watching a random episode from a streamed television show called "The Crown"
Some British man being portrayed was tickling others with the potential they had to overthrow the British parliament.
He was preventing research about how other coups had happened in the world as the basis of their consideration.
He said, and I paraphrase in the most horrible attempt at a British accent "Successful coups require at least one of four things:
The support of the majority populous,
Control of the economy,
Control of the military,
Control of the media,
The ladder of which can be used to obtain all the others."

Control of the Media
The outlets, sure, but really
Control of the story people accept as real and true
That is, the story people believe
And the story that people rely on, and base their decisions on
That is the story people trust.

That is the power of narrative...
It can reflect what we trust and believe
But it can also influence what we trust and believe
And trust and belief - at least for those who are Christian, but perhaps universally so are the ingredients needed to manifest
anything in your imagination.

Trust and belief are prerequisites for our capacity to create anything.
So this is a fight over what should be believed and trusted.
This is a fight for who gets to manifest what they believe and trust.
And who does not.
This is a fight for who gets to influence what we make and how we make it.
This is a fight for our understanding and acceptance of what is real and what is not.
This is a fight.

And here we are the storyTEllers.

Not merely people who tell stories For all people conscious of and living unless they are in the practice of perpetual presence Are telling stories.

But we whose profession it is
to craft narrative on behalf of humanity.
Narrative that reflects and influences the stories that determine our collective experience of ourselves each other
the world and life itself.
That determine, ultimately, what we will do and how we will do it
and how we will allow ourselves to feel about it when it is done.
We are the stewards of the human technology that is the required software for the body's hardware.

What is our role in this conflict that has been created?
And what will our role be in the creation of what is yet to exist?
This is the moment the precipice of the potential pivot point.
We always find ourselves at the precipice.
We always find ourselves at as professional storytellers.
This is the moment the precipice in the creation of what is yet to exist.

Looking at the planet, I see a lot of suffering. And suffering is not the same as pain.
Pain is a requirement of life.
Pain is a tool that helps to tell you you're out of alignment with truth, with reality.
Pain is a tool that helps you know something is changing, and to be careful, for inherent in change is potential for danger and destruction.
Pain is temporary. But suffering is not pain.
Suffering is prolonged and unnecessary.
Suffering is remaining out of alignment with what is true, despite opportunities to realign.
Here we are, having a global experience of suffering.
And I can't help but thinking that we storytellers are complicit for we tell stories that get people to trust and believe in that which is not true.
Stories that are lies.
And lies always cause suffering.

To watch the Keynote Speech by Nikkole Slater, please click here:
http://www.iti-congress.org/keynotesalter.html

To watch the Keynote Speech by Nikkole Slater, please click here:
http://www.iti-congress.org/keynotesalter.html
These stories are more than "just stories." And we must be more than indiscriminate storytellers. We must be bringers of truth. We must do whatever we can to calibrate ourselves with the truth of Nature and allow that to be the foundation of our work. We must reflect the truth.

We must influence truth-telling. For if that is not the basis of our work, we are mere piddlers of suffering.

And in the breakdown of the infrastructure and delivery systems we’ve inherited to render our theatrical services, we must find new ways to be storytellers of the theatre. We must find ways to redefine theatre.

For our base service, the story creation and telling are services that are of incredible usefulness to humanity. They can no longer only be for those who can buy theatre tickets. Or those who get to the theatre.

Everyone on the planet has the right to be reflected. Everyone on the planet has the right to influence our collective evolution.

Our stories have to go from the "I" to influence our collective evolution. The singular protagonist to the "we" role you play in our world.

How will we include everyone? For including everyone is a part of why there are professional storytellers at all. Every human being is telling themselves a story of which they are the center. We provide stories of the whole.

So, in the rubble of 2020, in the portal opening of possibility, that is the bitter silver lining of the storm clouds. 2020 has cast over our lives in the conflict of nature imposed upon us by COVID-19, pushing us to CHANGE.

Will we emerge from this moment the same? We the professional programmers of our collective experience. We the stewards of the global narrative. We the storytellers. We the theatre professionals. How will we consciously choose to participate in our own evolution? That is the dramatic question.

Am I bold enough, audacious enough, courageous enough to answer that question?

To take the reins of this story? Am I clever enough? Evolved enough? Wise enough? Strong enough? Are any of us? Are all of us? I don’t know. So I leave you with a cliffhanger.

I hope I have influenced some of your thoughts about your powers and its inextricable responsibilities about the needed role you play in our world.

And I can’t wait to reflect what your imaginations conjure for our collective betterment. For the growth and maturity of the human race.

Thank you.

Keynote Speech by Carlos Celdran

Biography
Carlos Celdran is an award-winning and highly esteemed theatre director, playwright, academic and professor, living and working in Havana, Cuba and presenting his work all over the world. Born in Havana, Carlos Celdran first honed his love and expertise of theatre at the Higher Institute of the Arts in Havana. After graduating with honours, he immediately went to put his learning to professional use in the field, working first as resident advisor, and later as resident stage director for Teatro Buendia in Havana. When the time was right to create his own theatre group, he created the now world-known and highly esteemed Argos Teatro in Havana. With this theatre, Carlos Celdran has won great fame with its renditions of European classics, contemporary Latin American plays, and original productions under Carlos Celdran’s expert stewardship as stage director. During this remarkable career, Carlos Celdran has remained dedicated to inspiring and helping others by working as a professor at high-level institutions in Cuba, South America and Europe.

Carlos Celdran has written the World Theatre Day Message for 2019.

More information about Carlos Celdran
https://www.world-theatre-day.org/carlos_celdran.html

To watch the Keynote Speech by Carlos Celdran, please click here:
http://www.iti-congress.org/keynoteceldran.html

To watch the Keynote Speech by Nikkole Slater, please click here:
http://www.iti-congress.org/keynotesalter.html

Keynote Speech

Hello, greetings from Havana, Cuba.

When Covid arrived in Cuba last March, it took us all by surprise in the middle of an intense theatrical season with our latest show, our little room here in Havana was full of people, the public, friends, young people, and yet we had to close up and lock ourselves in our homes.

I remember that I told our theater technicians not to disassemble the play, not to disassemble the set or the lights, to leave the costumes, props, objects as they were, all ready for our return, for that return that I thought would be quick.

It was a response, a spell, a defense against what we suspected was coming. I have always been inside a theater for years, the place from which I have always been able to calmly observe reality. I had never been forced to be out of that space.

And during these months of pandemic, as time passed, a new thought settled in my head.

It was very likely that it would take a long time before we got back on stage and back to the theater. I then understood something very revealing. I understood the fragility of this job of ours that strongly rests in the presence of others, the audience.

I understood a truth that I have always been clear about, but I had never felt so strongly. Theater is the others. Theater is the community. They come to see you. They come to look for you. They make the act of doing theater a reality.

During these months locked in my house and far from creation, I also understood that theater cannot reinvent itself in the virtual, that it is incompatible with technologies, that no matter how much we want it, it cannot be done in streaming, it cannot compete with the internet sites and entertainment platforms.

Theater can only be experienced. It is a living act, an ancient ritual that must be lived, that must be witnessed. It is a face-to-face act.

A truth that I knew, that I have always defended, that I have always known; but this time exploded with great force in my head. It has been very painful to see that Theater can die, that Theater can only be experienced. It is a living act, an ancient ritual that must be lived, that must be witnessed. It is a face-to-face act.

For our return, for that return that I thought would be quick.

To return to reality is vital.
It is the greatest battle that Theater can give at this moment: return to reality, find the way, the particular ways to recreate reality.

It is an unprecedented crisis that Theater has never experienced.

I believe that neither war, nor religious or ideological intolerance, nor the lack of economic support or cultural policies have been deeper than this crisis, which suppresses the principle of reality on which the theatrical act is based in order to value, to emphasize virtual and technological realities, streaming and virtual entertainment.

Therefore, the battle to recover that lost space is essential, it is the great battle of this moment, of these times for Theater.

Once Covid is overcome, I imagine that powers will invest in these virtual strategies, since they have proven effectiveness for the survival of the species, leaving Theater much more orphaned, much more unprotected, much less legitimized against all these new realities.

Therefore, the ultimate battle is to create reality, to bring reality back to people.

The great idea, the great metaphor is Dionysus, the Dionysus of the Bacchae, returning to the city of Pentheus, seducing the people and forcing them to return to the city, to reevaluate, restart the pact with life, which was the principle of reality on which the theatrical act is based in the world of culture in particular, from my lair in K-Yi Village, Douta Seck stage, where I welcome you, I send you my warmest greetings but also my warmest congratulations, for having continued to stand up to all the obstacles which seem to be constantly multiplying, without end, on our respective roads, as if it was to "punish" us for some "atavistic sin"!

Indeed, as if the dark cuts in all cultural budgets for decades were not enough to hamper almost all of our activities, the first to be penalized by the Covid-19 pandemic were the spaces for the presentation and promotion of our creations, and they will be the last to be able to cope, that's clear. But I am telling you just as clearly: we must hold on, we must insist, persist, with tenacity, but above all, in solidarity. It is through this solidarity that, holding each other's hands, we will create this solid chain that will continue to produce the wonders of human genius that promotes humanism to the rank of the divine ...

When I received the invitation from Tobias Biancone to write an opening speech and I read the motivation for this "event" of the performing arts, so particular, because virtual, which calls for solidarity, I couldn’t resist the urge to participate and to contribute. Because it appeared to me as what we call at the K-Yi, "the Tontine of Love", to which you should never stop contributing, since sooner or later it is everyone’s turn to collect the pot ...

The performing arts are very fragile by its ephemeral nature, because they are never entirely completed. Also, they more dangerously promote the precariousness of their creators from the slightest socioeconomic instability. Indeed, the "product" having to recreate itself from day to day is always the first threatened by pure and simple disappearance; the performing arts are the place where solidarity is more than vital for the entire chain: from creators to audiences, including promoters, etc. It is to support this need for solidarity that I am just going to tell you an anecdote which I hope will make you dream and will give you the strength to get off to a good start and relaunch yourself in creation, with this sacred enthusiasm without which no living work of art could see the light of day. I would also like to contribute to the "tontine of life and survival", by and through the performing arts ...

To watch the Keynote Speech by Werewere-Liking Gnepo, please click here:
http://www.iti-congress.org/keynotegnepo.html

Keynote Speech by Werewere-Liking Gnepo

Biography

Werewere-Liking GNÉPO was born in Bonde, Cameroon. She lives in the Ivory Coast since 1978. She is a multidisciplinary and award-winning artist. As a writer she has published more than 30 books, including novels, plays, stories, essays, art books and poetry. As a painter, she has presented her work all around the world. In the field of theatre, besides being a heralded playwright, she is an innovative puppeteer and has been the director of large theatre frescoes, described as African operas. She has acted for both stage and screen and is also a rap artist. As a researcher in traditional pedagogical techniques at the University of Abidjan she participated in the evolution of ritual theatre, and initiated the artistic group Ki-Yi Mbock off the back of her experiences in this field. She has developed a special training system inspired by African initiations which allows her to reach out to hundreds of young people in difficult circumstances. She is the founder of the Pan-African Ki-Yi Foundation, which seeks to galvanise the youth by encouraging creativity.

Werewere-Liking Gnepo has written the World Theatre Day Message for 2018.

More information about Werewere-Liking Gnepo
https://world-theatre-day.org/pdfs/WereWereLikingBIO.pdf

To watch the Keynote Speech by Werewere-Liking Gnepo, please click here:
http://www.iti-congress.org/keynotegnepo.html

Keynote Speech

Dear Tobias Biancone, Director General of ITI,

Dear ITI Committees, Networks, Forums and Partner Organizations,

Dear Creators, Promoters, and Lovers of the Performing Arts, Members and non-Members of ITI,

In this particularly difficult period for all humanity, and for the world of culture in particular, from my lair in K-Yi Village, Douta Seck stage, where I welcome you, I send you my warmest greetings but also my warmest congratulations, for having continued to stand up to all the obstacles which seem to be constantly multiplying, without end, on our respective roads, as if it was to "punish" us for some "atavistic sin"!

Indeed, as if the dark cuts in all cultural budgets for decades were not enough to hamper almost all of our activities, the first to be penalized by the Covid-19 pandemic were the spaces for the presentation and promotion of our creations, and they will be the last to be able to cope, that’s clear. But I am telling you just as clearly: we must hold on, we must insist, persist, with tenacity, but above all, in solidarity. It is through this solidarity that, holding each other’s hands, we will create this solid chain that will continue to produce the wonders of human genius that promotes humanism to the rank of the divine ...

When I received the invitation from Tobias Biancone to write an opening speech and I read the motivation for this “event” of the performing arts, so particular, because virtual, which calls for solidarity, I couldn’t resist the urge to participate and to contribute. Because it appeared to me as what we call at the K-Yi, “the Tontine of Love”, to which you should never stop contributing, since sooner or later it is everyone’s turn to collect the pot ...

The performing arts are very fragile by its ephemeral nature, because they are never entirely completed. Also, they more dangerously promote the precariousness of their creators from the slightest socioeconomic instability. Indeed, the “product” having to recreate itself from day to day is always the first threatened by pure and simple disappearance; the performing arts are the place where solidarity is more than vital for the entire chain: from creators to audiences, including promoters, presenters, etc. It is to support this need for solidarity that I am just going to tell you an anecdote which I hope will make you dream and will give you the strength to get off to a good start and relaunch yourself in creation, with this sacred enthusiasm without which no living work of art could see the light of day. I would also like to contribute to the “tontine of life and survival”, by and through the performing arts ...

...
Since 2017, my team and I have ended up with three creations in three years that could not be shown to be judged!!! Between untimely refusals of visas which made us miss festivals and dozens of contracts, and lockdowns which added to the closures of borders, distances ranging from physical to social, and political instabilities of an exasperating cruelty, cleverly created and supported by macroeconomic powers on the backs of the world’s most impoverished populations, how to get up alone and just continue to dream and still contemplate to create?

So we said to ourselves: no more performing art creations! And everyone put themselves to quarantine at their own homes, as best as they could! Personally, I threw myself headlong into writing and, throughout the lockdown, I completed a novel called “Mima’s Testament.” I have also collected enough poems for two collections, one of which is entitled: Migration of speech, and the other: poetics of the Arts, fusion of times” … I sent these texts to some friends for opinion, and I’ve been really surprised to receive from one of them, the proposal to create a puppet show, from some of these poems: “Timbuktu why?”, “Timbuktu because”; “Kayes, a thirst for 23 years ...” and “Lampedusa”. This friend was none other than the great specialist in string puppets, Mrs. Mary Sharp! These poems, which she said, touched her a lot, brought out some female characters:

a) First, Bouctou, this very beautiful young woman, a goddess, who sacrificed her beauty and became a hunchbacked slave by creating an incredible water well in the middle of the desert, to attract a whole civilization from which was born the famous Timbuktu, city lights in their time, today in the midst of silting up and dying under jihadist assaults! So that the tour guide feels obliged to warn visitors that “the one who says he was in Timbuktu and did not come back disappointed, was not there!”

b) Then, in Kayes, Ami Diarra, a singer in a wheelchair but as majestic as a queen on her throne and who, in addition to her magical voice, offers milk and kolas, for the disappointed travelers of Kayes, where it was said that there was nothing more to see ...

c) Lampedusa where the dreams of thousands of young people are engulfed, in search of a new civilizational and where, even in the midst of drowning, men still find the opportunity to rape women!!!

Civilizations in decline, the voice of women, milk and kolas, hope for rebirth!! And by talking to me about these figures that emerged from my poems and that spawned new heroines in her own vision, Mary Sharp sparked new hopes, new impulses … “Yes, asking for my “word”, where I had decided to only oppose my silence, arrives like a breath of fresh air to get me out of the torpor in which too many “failures” to overcome vicious obstacles had weighed us down for three years, leading us to the edge of renunciation!

To each of you, individually or collectively, I wish such a listening ear that listens, a warm outstretched hand, a word of appeal, so that together we can start again a new dream, another project. Will we finally find partners, promoters and distributors for the survival of our works? We do not know, although we do not doubt it. But the most important for the moment is this new beginning which will be born from this solidarity advocated by the ITI and which will add days to days of life, hours to working hours or even minutes of hope to many others, additional moments of life that we will have gained there.

Our hands are extended in any case, to contribute to this ITI’s “tontine of love” at the end of a calamitous twin year that 2020 has been. The inspiration is there and we will survive and return to productive life through the overwhelming desire for a true practice of the performing arts, one that is constantly renewed.
The present pandemic taught us to be more humane, to take proper care of our mother earth and to think how we can work together for a better tomorrow.

The role of performing arts is not just to entertain or to be entertained, our main focus is the welfare of mankind. Theatre has a unique power to overcome any odd situation and find a way out. This special edition of the general assembly of ITI is an example that while we are socially distanced, we are closer in our thoughts to demonstrate that we act together for empowering arts and artists.

No virus can ever win over the collective advancements in science and civilization. Let us all prepare for the new world with new innovations and new creativity. My best wishes for you all.

Messages by Ramendu Majumdar
Honorary President ITI worldwide

The Chained Giant

What a wonderful idea: this General Assembly - Special Edition!

As we cannot meet personally, ITI will exchange opinions, statements, ideas and show the work of the national centres digitally. The theatre will raise its voice around the world. This voice will be heard.

I thank everybody, who prepared and made this huge 6-day-event possible.

You, the theatre-artists, will feel that you are not alone. The giant “Performing Art” is not sleeping, but chained by this particular period of the pandemic. We realize that the limbs of the giant are nowadays in danger of being damaged or even becoming numb. We, the theatre community, need solidarity. Even if you think that there is no fast solution, don’t give up – the future world needs your activities.

This special edition is a powerful cultural statement. Present the results of this extraordinary event to your government and authorities. They should appreciate that your theatre work is significant for the human society.

Let us hope, that soon the giant will be un-chained and will gain its dynamic power back. Let us act together!

Dear friends and members of ITI: I send you my love!

Dr. Manfred Beilharz (Germany)
ITI Honorary President
Artistic Director of Theatre, Opera and Festivals

To watch the video message by the Honorary Presidents of ITI, please click here:

http://iti-congress.org/honorarypresident.html
Presentations and Interactions

Friday, 11 December
13h00 - 16h00 Ouagadougou, Burkina Faso (GMT +0)
Moderated by Hamadou MANDE, Vice-President of ITI

Programme
Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)
Centres
Algeria (Arab Countries / Africa)
Armenia (Europe)
Austria (Europe)
Bangladesh (Asia Pacific)
China (Asia Pacific)
Croatia (Europe)
Cuba (The Americas)
Cyprus (Europe)
Czech Republic (Europe)
Egypt (Arab Countries / Africa)
Estonia (Europe)
Guinea (Africa)
United Arab Emirates (Arab Countries)
USA (The Americas)

Committees, Forums, Networks
International Monodrama Forum IMF
ITI Publications Committee IPC
Music Theatre NOW Network MTNN

Partner Organizations
• AICT-IATC - International Association of Theatre Critics
• AITA-IATA - International Amateur Theatre Association
• ATI - Arab Theatre Institute
• ETC - European Theatre Convention
• OISTAT - International Organization of Scenographers, Theatre Architects and Technicians
• FEDEC - European Federation of Professional Circus Schools

Special Project
ITI/UNESCO Network for Higher Education in the Performing Arts

Interaction
(Discussions, Questions & Answers)

Closing Statement
Announcement of the programme of Day 3

To watch the Day 2 event video, please click here:
http://www.iti-congress.org/events.html
Day 2
Presentation
Committees, Forums, Networks

To watch just the presentation of a Committee, Forum or Network, please click on one of the pictures of the Committee, Forum or Network.
Day 2 Presentation

Partner Organizations

To watch just the presentation of a Partner Organization, please click on one of the Partner Organization’s pictures.

AICT-IATC - International Association of Theatre Critics

AITA/IATA - International Amateur Theatre Association

ATI - Arab Theatre Institute

ETC - European Theatre Convention

OISTAT - International Organization of Scenographers, Theatre Architects and Technicians

FEDEC - European Federation of Professional Circus Schools

ITI/UNESCO Network for Higher Education in the Performing Arts

To watch just watch the presentation about the ITI/UNESCO Network for Higher Education in the Performing Arts, please click on one of the pictures of the ITI/UNESCO Network.

Day 2 Presentation

Special Project
Day 3 – Presentations and Interactions

Saturday, 12 December
17h00 - 20h00 Dubai, UAE (GMT +4)
Moderated by Fabio TOLLEDI, Vice-President of ITI

Programme
Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)
Centres
Belgium Wallonia (Europe)
Congo Democratic Republic (Africa)
Finland (Europe)
France (Europe)
Ghana (Africa)
Georgia (Europe)
Hungary (Europe)
India (Asia Pacific)
Iran (Asia Pacific)
Ivory Coast (Africa)
Jordan (Arab Countries)
Kuwait (Arab Countries)
Madagascar (Africa)
Mongolia (Asia Pacific)
Montenegro (Europe)

Committees, Forums, Networks
Traditional Performing Arts Forum TPAF
International Playwrights’ Forum IPF
Forum for Theatre Training & Education FTTE

Partner Organizations
• ASSITEJ - International Association of Theatre for Children and Young People
• FIRT-IFTR - International Federation for Theatre Research
• IDEA - International Drama/Theatre & Education Association
• IMC - International Music Council
• WPI - Women Playwrights International

Special Project
ITI/UNESCO World Performing Arts Capital

Interaction
( Discussions, Questions & Answers )

Closing Statement
Announcement of the programme of Day 4

To watch the Day 3 event video, please click here:
http://www.iti-congress.org/events.html
Day 3 Presentation

Committees, Forums, Networks

To watch just the presentation of a Committee, Forum or Network, please click on one of the pictures of the Committee, Forum or Network.

- Hungary (Europe)
- India (Asia Pacific)
- Iran (Asia Pacific)
- Ivory Coast (Africa)
- Jordan (Arab Countries)
- Kuwait (Arab Countries)
- Madagascar (Africa)
- Mongolia (Asia Pacific)
- Montenegro (Europe)
- Traditional Performing Arts Forum TPAF
- International Playwrights’ Forum IPF
- Forum for Theatre Training & Education FTTE
Day 3
Presentation

Partner Organizations

To watch just the presentation about the ITI/UNESCO World Performing Arts Capital, please click on one of the pictures of the ITI/UNESCO World Performing Arts Capital.

To watch just the presentation of a Partner Organization, please click on one of the Partner Organization’s pictures.

ASSITEJ - International Association of Theatre for Children and Young People

FIRT-IFTR - International Federation for Theatre Research

IDEA - International Drama/Theatre & Education Association

IMC - International Music Council

WPI - Women Playwrights International
Presentations and Interactions

Sunday, 13 December
21h00 - 00h00 Shanghai, China (GMT+8)
Moderated by Ali MAHDI NOURI, Secretary of ITI

Programme
Opening by CHEN Zhongwen, Deputy DG of ITI

Presentations (Participating)
Centres
Bahrain (Arab Countries)
Germany (Europe)
Israel (Asia Pacific / Europe)
Italy (Europe)
Japan (Asia Pacific)
Korea Republic (Asia Pacific)
Kosovo (Europe)
Latvia (Europe)
Mali (Africa)
Morocco (Arab Countries /Africa)
Netherlands (Europe)
Nigeria (Africa)
Palestine (Arab Countries)
Philippines (Asia Pacific)
Uganda (Africa)
Zimbabwe (Africa)

Committees, Forums, Networks
Action Committee for Artist Rights ACAR
Social Change Network SCN
Network for Heritage, Indigenous Cultures & Migration N-HIM
Theatre in Conflict Zones Network TCZN

Partner Organizations
• ITU-IUTA - International University Theatre Association
• APB - Asia-Pacific Bond of Theatre Schools
• OPERA EUROPA
• SIBMAS - International Society of Libraries and Museums for the Performing Arts
• TWB - Theatre Without Borders

Special Project
World Theatre Training Institute AKT-ZENT/ITI

Interaction
(Discussions, Questions & Answers)

Closing Statement
Announcement of the programme of Day 4

To watch the Day 4 event video, please click here:
http://www.iti-congress.org/events.html
Day 4
Presentation
Committees, Forums, Networks

To watch just the presentation of a Committee, Forum or Network, please click on one of the pictures of the Committee, Forum or Network.

- Action Committee for Artist Rights (ACAR)
- Social Change Network (SCN)
- Network for Heritage, Indigenous Cultures & Migration (N-HIM)
- Theatre in Conflict Zones Network (TCZN)

Countries and Regions:
- Latvia (Europe)
- Mali (Africa)
- Morocco (Arab Countries / Africa)
- Netherlands (Europe)
- Nigeria (Africa)
- Palestine (Arab Countries)
- Netherlands (Europe)
- Philippines (Asia Pacific)
- Uganda (Africa)
- Zimbabwe (Africa)
Day 4 Presentation

Partner Organizations

To watch just the presentation of a Partner Organization, please click on one of the Partner Organization’s pictures.

AITU-IUTA - International University Theatre Association

APB - Asia-Pacific Bond of Theatre Schools

SIBMAS - International Society of Libraries and Museums for the Performing Arts

TWB - Theatre Without Borders

To watch just watch the presentation about the World Theatre Training Institute AKT-ZENT/ITI, please click on one of the pictures of the World Theatre Training Institute.

OPERA EUROPA

World Theatre Training Institute AKT-ZENT/ITI
**Presentations and Interactions**

**Monday, 14 December**

14h00 - 17h00 Paris, France (GMT+1)
Moderated by Teresa EYRING, Vice-President ITI

**Programme**
Opening by CHEN Zhongwen, Deputy DG of ITI

**Presentations (Participating)**
Brazil (The Americas)
Burkina Faso (Africa)
Mexico (The Americas)
North Macedonia (Europe)
Russia (Europe / Asia Pacific)
Saudi Arabia (Arab Countries)
Slovakia (Europe)
Slovenia (Europe)
Spain (Europe)
Sri Lanka (Asia Pacific)
Sudan (Arab Countries / Africa)
Sweden (Europe)
Switzerland (Europe)
Syria (Arab Countries)
Togo (Africa)
United Kingdom (Europe)
Venezuela (The Americas)
Vietnam (Asia Pacific)
Yemen (Arab Countries)
Colombia (The Americas)

**Committees, Forums, Networks**
International Dance Committee IDC
iSTAN International Stage Art Network
Network of Emerging Arts Professionals NEAP

**Partner Organizations**
- INTiP - International Network of Theatre in Prison
- UNIMA - International Puppeteers Union
- WDA - World Dance Alliance
- WMO - World Mime Organization

**Working Groups**
Proud Performing Arts LGBTQ+ Working Group
Physical Theatre Working Group

**Interaction**
(Discussions, Questions & Answers)

**Closing Statement**
Announcement of the programme of Day 4

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To watch the Day 5 event video, please click here:
http://www.iti-congress.org/events.html
Day 5
Presentation

Committees, Forums, Networks

To watch just the presentation of a Committee, Forum or Network, please click on one of the pictures of the Committee, Forum or Network.

Day 5
Presentation

Partner Organizations

To watch just the presentation of a Partner Organization, please click on one of the Partner Organization’s pictures.

International Dance Committee (IDC)
ISTAN International Stage Art Network
Network of Emerging Arts Professionals (NEAP)

INTIP - International Network of Theatre in Prison
UNIMA - International Puppeteers Union
WDA - World Dance Alliance

WMO - World Mime Organization
The last day of the event consisted of an Internal Meeting for ITI Members only. A video of the General Secretariat’s work 2017-2020 was presented. As part of the preparation of this Internal Meeting the General Secretariat sent out a call to all the Centres and Committees of ITI to submit international projects. 15 different International Projects were presented and discussed during this session. The President of ITI briefed the members about the next ITI World Congress which is planned to happen at the beginning of 2022 in Fujairah, during the DUBAI EXPO 2020.
International Projects

During the Internal Meeting ITI Centres have presented 15 different international projects. If you are interested in the project descriptions, please send an email to info@iti-worldwide.org, and the General Secretariat will send you the document.

Here is the overview of the the International Projects with contact email.

Balkan Centres: (Collaboration between Slovenian, Croatian, Macedonian & Montenegro Centres of ITI and World Mime Organization)

International Project 1
Ground Zero
Contact: Tatjana Azman
tatjana.azman@opera.si

Georgian Centre of ITI

International Project 2A
Movement and Physical International Theatre Festival
International Project 2B
Performing Arts Non-Traditional Practices – Practice and Education
International Project 2C
Festival for Emerging Theatre Directors

Contact: Levan Khetaguri
khetaguri@hotmail.com

Italian Centre of ITI

International Project 3A
Chi è di scena? ITI meets the World
International Project 3B
Theatre in Conflict Zones
International Project 3C
Publication of World Theatre Day Messages
International Project 3D
Genius Loci International Conference

Contact: teatro@astragali.org

Chinese Centre of ITI & plus other Centres

International Project 4
Global Online Interactive Celebration of World Theatre Day 2021

Contact: TANG Lingyi, General Secretary
helen194@163.com

Slovak Centre of ITI & other ITI Centres

International Project 5
Theater on Air

Contact: Diana Selecká, Slovak Centre of ITI
diana.selecka@theatre.sk

Collaborative project between 7 African ITI Centres:
Benin, Burkina Faso, Ivory Coast, Ghana, Mali, Niger and Togo

International Project 6
The Arts Route for African Integration

Contact: Hamadou MANDE,
President of the Burkina Faso Centre of ITI
mandehama@gmail.com

Chadian Center (in partnership with the Ivory Coast Centre)

International Project 7
Projet de création théâtrale de sensibilisation sur le covid-19 : « Sevrage Universel » !

Contact: themacult@yahoo.fr; vangdar@yahoo.fr

Macedonian Centre of ITI

International Project 8
Theatre Poetry

Contact: macedoniancenterofiti@gmail.com

Ivory Coast Centre – joint project with the African Centres

International Project 9
Emerging Scenes in Africa

Contact: Oédraogo ABLAS
cablas@yahoo.fr

Philippine Centre of ITI, in collaboration with Colombian Centre of ITI

International Project 10
Global Playwriting Competition on SDGs as Womb of Actualizing Health, Peace & Emergency Climate Action

Contact: Cecile Guidote-Alvarez
cecilealvarez@icloud.com

Viktor Sebek
vsebek2008@gmail.com
Background and Purpose

Presenting the Work of ITI Members and Friends to the Performing Arts Communities of the World

Due to the global pandemic, the gap between 35th and 36th ITI World Congress has grown to 5 years. This gap affects the sense of unity between the members of ITI. It is therefore of paramount importance for the ITI to create more opportunities for communication during among the ITI Centres, the ITI Committee, Networks and Forums as well as the Partner Organizations of ITI.

For this reason, the Executive Council of ITI decided to organize a Special Edition of the ITI General Assembly online, from 10-15 December 2020. At this online meeting, members of ITI can exchange information and thoughts with each other as well as sharing their experience with the worldwide performing arts community.

Goals and Theme

The Goals of the ITI General Assembly Special Edition 2020 are:
- To strengthen the communication & exchange of ideas among ITI members
- To build up solidarity & and encourage each other
- To unite ITI members & performing arts communities locally and globally
- To demonstrate the power of the Performing Arts for society
- To present the work of ITI Centres, Committees, Networks and Forums
- To present the Partner Organizations of ITI
- To present the work of ITI worldwide and its future plans

The Theme of the ITI General Assembly Special Edition 2020:

**We, act together!**

*For empowering performing arts and artists!*
Characteristics of the ITI General Assembly Special Edition 2020

- The Special Edition of the ITI General Assembly is NOT an administrative gathering. It is mainly an informative, artistic Assembly with presentations – presenting achievements of ITI, ITI Centres and ITI Committees, Networks and Forums & ITI Partner Organizations.

- During the Special Edition there are: NO Executive Council elections, approval of reports, accounts and motions as these need the actual presence of candidates, head of delegations and members, according to statutory demands of ITI.

- Visual Presentations of ITI Centres: Each Centre has 5 minutes for introducing the Centre (2 min) and visually display the activities (3 min). The Centre can demonstrate its past, current and future events, and how they fight against the pandemic and help the community.

- Visual Presentations of ITI Committees: Each Committee, Forum or Network of ITI has 5 minutes for introducing the Committee (2 min) and visually display the activities (3 min). The Committee can demonstrate its past, current and future events, and how they fight against the pandemic and help the community.

- Visual Presentations of ITI Partner Organizations: ITI is in close partnership with organizations that follow similar goals in the area of theatre, dance, playwriting, music, circus, etc. ITI is inviting all Partner Organizations to introduce the Organization in 5 minutes with an introduction (2 min) and visually display the activities (3 min).

- Keynote Speakers: Calling for some world-renowned figures of the performing arts, ITI invites keynote speakers that can encourage and inspire the performing arts community on a global scale.

- The Opening Ceremony, the Visual Presentations of ITI Centres & ITI Committees, ITI Partner Organization and the Keynote Speakers are open to everybody who wants to watch it – friends and members of ITI, any member of the global performing arts community, etc.

- Internal Meeting: During the last Day of the ITI General Assembly Special Edition, only Members of ITI can attend. The topics are strategic plans, future projects, the 36th ITI World Congress and a Q & A period.

- Rising Visibility: ITI members and members of the global performing arts community can follow the event which helps to raise the visibility of ITI Centres, ITI Committees, Forums and Networks and the Partners Organizations of ITI - locally and globally.

Calling for the Participation of Members, Friends and Partners of ITI

In order to communicate well with the ITI Centres and committees on the content and form of the Special Edition of the ITI General Assembly, the General Secretariat called for and organized a round of ITI Regional Councils and a Committee office bearers meeting from September to October 2020. During these meetings, information was shared well the participants on concept of this online gathering and how the ITI Centres and committees participate in the Assembly. With the help of these meetings, all the possible participants were informed about what is expected from them for the General Assembly Special Edition.

Meanwhile, several open calls were released, calling for congratulatory messages from ITI Honorary Presidents/ Members and Message Authors, and for the video presentations of ITI Centres and Committees, which will be the major content of this online event. Invitations were also sent to all the ITI Partner Organizations in November.
A special website for this Online General Assembly of ITI was created. Programmes and other necessary information for participating in the event (especially the technical guidance for participating an online meeting) were released on the website before the event. All the speeches and video presentations are publicized on the website right after the event.

www.iticongress.org
Promotion

The ITI General Assembly Special Edition 2020 has been promoted widely through all the ITI communication channels before, during and afterwards. In order to have an attractive publicity, a series of promotional materials were created. All the daily events were broadcast live on ITI Facebook.

All the presentations by ITI Centres and Committees can be viewed as part of the General Assembly Edition (day by day) on the ITI Congress website, ITI Facebook Page and ITI YouTube Channel. It can also be viewed on the Centre’s page of the ITI website.

Here are the links:

ITI Website: www.iti-worldwide.org
ITI Congress Website: www.iti-congress.org

Website of the International Theatre Institute

Website of the ITI General Assembly Special Edition 2020

ITI Facebook Pages
International Theatre Institute
www.facebook.com/InternationalTheatreInstitute
ITI General Assembly Special Edition 2020
www.facebook.com/ITIWorldCongress
International Dance Day
www.facebook.com/InternationalDanceDay
World Theatre Day
www.facebook.com/ITIWorldTheatreDay
ITI/Unesco Network
www.facebook.com/ITIUNESCONetwork
YouTube Channel: International Theatre Institute ITI
www.youtube.com/channel/UCrlmc5xZog2HfZfHLMTA

Daily Programme - Day 1
Website of the ITI General Assembly Special Edition 2020

Keynote Speeches to Watch
Centre’s Presentations to Watch
Watching Event Day by Day

1. Opening Ceremony of the ITI General Assembly Special Edition 2020 - Day 1
   Opening Ceremony of the ITI General Assembly Special Edition 2020 - Day 1
   Opening Ceremony of the ITI General Assembly Special Edition 2020 - Day 1

2. Keynote Speeches to Watch
   Keynote Speeches to Watch
   Keynote Speeches to Watch

3. Centre’s Presentations to Watch
   Centre’s Presentations to Watch
   Centre’s Presentations to Watch

4. Watching Event Day by Day
   Watching Event Day by Day
   Watching Event Day by Day

5. Website of the ITI General Assembly Special Edition 2020
   Website of the ITI General Assembly Special Edition 2020
   Website of the ITI General Assembly Special Edition 2020

6. Promotion
   Promotion
   Promotion

7. All the presentations by ITI Centres and Committees can be viewed as part of the General Assembly Edition (day by day) on the ITI Congress website, ITI Facebook Page and ITI YouTube Channel. It can also be viewed on the Centre’s page of the ITI website.
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The Registration for the six-day event is open

Join us

Managing Director: General

Programme Day 1

Thank you so much! For your participation and your support!

We act together! For the Performing Arts and Artists!

Depression of Greatness

The registration for the six-day event is open. If you have not yet done so, please register online and encourage others to do the same. ITI is expanding the General Assembly Special Edition 2020 online, for 10 to 15 December. The theme for this special edition is "We act together! For the Performing Arts and Artists!". It is an event focusing on the artistic essence of the performing arts. The six-day event will include presentations of up to 150 speakers, up to 12 international committees, networks and forums of ITI, and up to 20 ITI organizations that are in the process of developing their work, exchanging ideas and building collaborations through the platform.

Day 1 is open to everybody who wants to participate.

Day 1 to 5 is open to everybody who wants to participate.

Day 2 to 4 is open to everybody who wants to participate.

Day 6 is open to everybody who wants to participate.

How can you participate in the ITI General Assembly Special Edition? Everything you need to know is available at the following link:

https://www.facebook.com/ITIGeneraldays

Do you want to participate? If yes, you need to register using the link:

https://www.facebook.com/ITIGeneraldays.html
Q & A Guideline for the online sessions of the ITI General Assembly Special Edition
Thursday – Tuesday, 10 – 15 December 2020 - online
www.iti-congress.org

Meeting on Streaming on
ITI General Assembly Special Edition 2020
Thursday – Tuesday, 10 – 15 December 2020 - online

Meeting on
www.iti-congress.org
Streaming on
Schedule & Programme
Q & A Guideline
How to Participate

English version
Version française

Social Media

ITI General Assembly Special Edition 2020
Published by Iti, 14 December 2020
Welcome to the ITI General Assembly Special Edition 2020
10 – 15 December. See you Online!
Register now: https://iti-generalassembly.iti.org/

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How to Participate in the Special Edition of
www.iti-congress.org

ITI General Assembly Special Edition 2020
Published by Iti, 14 December 2020
Welcome to the Day 2 - Presentation & Interaction of the ITI General Assembly Special Edition 2020
If you would like to have a better experience with language interpretation, please click the link below to join the webinar: https://zoom.us/j/91666923565

ITI General Assembly Special Edition 2020
Published by Iti, 14 December 2020
Welcome to the Day 3 - Presentation & Interaction of the ITI General Assembly Special Edition 2020

International Theatre Institute
Published by Iti, 14 December 2020
Welcome to the Day 4 - Presentation & Interaction of the ITI General Assembly Special Edition 2020

International Theatre Institute
Published by Iti, 14 December 2020
Welcome to the Day 5 - Presentation & Interaction of the ITI General Assembly Special Edition 2020
Last day event moderated by Teresa ETIENNE, Vice-President ITI.

ITI General Assembly Special Edition 2020
Published by Iti, 14 December 2020
Welcome to the Day 6 - Presentation & Interaction of the ITI General Assembly Special Edition 2020
Last day event moderated by Teresa ETIENNE, Vice-President ITI.
See more.
Media Response
With around 700 participants this six day ITI Special Edition of General Assembly is an important gathering of ITI members, Committees, partner organizations during an unprecedented time when the global performing arts community is under a lot of pressure from the pandemic. It marks a continued exchange of ideas, collaboration and most importantly, the building solidarity, at a uniquely trying time.

As Ernesto OTTONE R., Assistant Director-General for Culture of UNESCO pointed out in his speech, “the theme of this General Assembly, We, Act Together, Empowering the Performing Arts and Artists, embodies the spirit of mutual support and appreciation of the performing arts community.”

The ITI DG comments the event “The strong feedback from members and friends of ITI shows that the idea that the Executive Council and General Secretariat developed yielded excellent fruits. Through the presentations, members from different parts are now connecting with each other, a ministry approached a Centre for future collaboration and so on. Even after the event, positive feedback is coming in. That means the humongous task that the General Secretariat in alliance with the ITI Centres, ITI Committees, Forums and Networks and Partner Organizations has undertaken, was worth doing. It definitely gave hope in a difficult time.”

Statistics and Feedback of the General Assembly Special Edition

As Ernesto OTTONE R., Assistant Director-General for Culture of UNESCO pointed out in his speech, “the theme of this General Assembly, We, Act Together, Empowering the Performing Arts and Artists, embodies the spirit of mutual support and appreciation of the performing arts community.”

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Event Organizer

The main organizer of the ITI General Assembly Special Edition 2020 is the General Secretariat of ITI. It is advised by the Executive Council of ITI, assisted by the Regional Councils and the ITI Committees, Forums and Networks and associated with the ITI Partner Organizations.

International Theatre Institute ITI
UNESCO, 1 rue Miollis, 75015 Paris, France
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General Secretariat ITI
info@iti-worldwide.org

- Tobias BIANCONE, Director-General ITI
- CHEN Zhongwen, Deputy Director-General ITI
- TANG Yiming, ITI Establishment Officer
- CHEN Simin (Nancy), ITI Project Officer
- DI Mengxuan (Annie), ITI Project Officer

Advisory Board

Executive Council of ITI

info@iti-worldwide.org

Members of the Executive Council are:
Mohammed Safi Al-AFKHAM, United Arab Emirates; President ITI
Derek GOLDMAN, Teresa EYRING, USA; Vice-President ITI for the Americas
Fabio TOLLEDI, Italy; Vice-President ITI for Europe
Ji Guoping, China; Vice-President ITI for Asia Pacific
Hamadou MANDÉ, Vice-President for Africa; Ouédraogo ABLAS, President Regional Council of Africa

Technical Support
Prisca Leutenegger, Futura Communication

Interpreter
Anoula Alfaro
Anna Van Plomgren
Jacob Sanwidi
Malory Domecyn
Expression of Gratitude

The Executive Council and the General Secretariat want to thank the speakers, ITI Centres, the Committees, Forums and Networks of ITI, the Partner Organizations and all individuals and groups that have participated in the General Assembly Special Edition 2020. Your participation and contributions created a culturally rich event that was highly appreciated by members and friends of ITI.

As a matter of fact, the feedback that has reached and still reaches the General Secretariat is beyond expectations.

Index
in alphabetic order
To watch the individual presentation video, please click on the text below.

Welcome Addresses, Messages and Keynote Speeches

AL-AFKHAM, Mohamed Saif
ARNOLFT, Philip
BERKHARZ, Manfred
BANKOPE, Tobias
BOAN, Marianeta
CACHEPERO, Emilya
CELDRAN, Carlos
ENGE, Ann Mari
GERBA, Georgette
GNEPO, Werewere-Liking
HOUOS, Cristina
KIM Jeong-ok
MAJUMDAR, Ramendra
MANSORI, Karina
MAQOMA, Gregory Vyvani
MBUYAMBA, Lupwishi
MEIBAUER, Henrik
OTTONE R., Ernesto
P.C. Curwin
SALTER, Nikkole
VASSILEV, Anatoli
ZBIB, Maya

ITI Centres
Armenia (Arab Countries / Africa)
Armenia (Europe)
Austria (Europe)
Bahrain (Arab Countries)
Bangladesh (Asia Pacific)
Belgium–Wallonia (Europe)
Brazil (The Americas)
Burkina Faso (Africa)
China (Asia Pacific)
Colombia (The Americas)
Congo Republic (Africa)
Croatia (Europe)
Cuba (The Americas)
Cyprus (Europe)
Czech Republic (Europe)
Egypt (Arab Countries / Africa)
Estonia (Europe)
Finland (Europe)
France (Europe)
Georgia (Europe)
Germany (Europe)
Ghana (Africa)
Guinea (Africa)
Hungary (Europe)
India (Asia Pacific)
Iran (Asia Pacific)
Israel (Asia Pacific / Europe)
Italy (Europe)
Ivory Coast (Africa)
Japan (Asia Pacific)
Jordan (Arab Countries)
Korea Republic (Asia Pacific)
Kosovo (Europe)
Kuwait (Arab Countries)
Latvia (Europe)
Special Presentations
ITI/UNESCO Network for Higher Education in the Performing Arts
ITI/UNESCO World Performing Arts Capital
World Theatre Training Institute AKT-ZENT/ITI

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Madagascar (Africa)
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Mexico (The Americas)
Monopoli (Asia Pacific)
Montenegro (Europe)
Morocco (Arab Countries / Africa)
Netherlands (Europe)
Nigeria (Africa)
North Macedonia (Europe)
Palestine (Arab Countries)
Philippines (Asia Pacific)
Russia (Europe / Asia Pacific)
Slovenia (Europe)
Slovenia (Europe)
Spain (Europe)
Sri Lanka (Asia Pacific)
Sudan (Arab Countries / Africa)
Sweden (Europe)
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Syria (Arab Countries)
Togo (Africa)
Uganda (Africa)
United Arab Emirates (Arab Countries)
United Kingdom (Europe)
USA (The Americas)
Venezuela (The Americas)
Vietnam (Asia Pacific)
Yemen (Arab Countries)
Zimbabwe (Africa)
We, Act Together!

For Empowering Performing Arts and Artists!

International Theatre Institute ITI

UNESCO Office
UNESCO, 1 rue Miollis
75732 Paris Cedex 15, France

International Theatre Institute ITI
ITI Headquarters
1332 Xinzha Road, Jing’an,
Shanghai, China 200040

www.iti-worldwide.org
www.world-theatre-day.org
www.international-dance-day.org
www.ti-congress.org
www.iti-unesco-network.org

Get in touch with the Team of the General Secretariat ITI
info@iti-worldwide.org

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