Dear Members and Friends of ITI, dear Readers

It is with pleasure to present the actual issue of the first ITI Newsletter for October. As you may see in this issue there are a lot of interesting initiatives to participate in.

While the General Secretariat is in dialogue with UNESCO, the ITI Centres, ITI Committees, Networks and Forums as well as with the Partner Organizations of ITI to create an attractive and artistic General Assembly Special Edition in December, there are other issues that give hope and motivation – such as:

- The postponed Celebration of World Theatre Day 2020 in Italy with announcing the winners of the competition of "Scrivere il teatro"
- The invitation to celebrate World Opera Day on 25 October
- The invitation to participate in the online / offline Conference organized during the Baltic House Festival, organized by the Baltic House and supported by ITI
- The announcement of the awardee of the Yuri Lyubimov International Theatre Award 2020
- The announcement of the winners of the Sholem Aleichem Adaptation’s Contest
- The call for participation in the newly created Physical Theatre Working Group, a joint venture by ITI and the World Mime Organization
- The announcement of the Conference “Theater of Uncertainty”

These and more initiative that are being prepared are giving hope, encouragement in these difficult times.
With very best wishes for your life and work

Tobias Biancone
DG ITI

**Important Announcement**

**Announcing the ITI General Assembly Special Edition 2020 – Online**

Due to the pandemic the ITI World Congress will not happen at the beginning 2021 but is postponed to the beginning of 2022. As the gap between the 35th ITI World Congress that happened in Segovia (Spain) 2017 and the 36th ITI World Congress is too big, the Executive Council and the General Secretariat if ITI are creating a General Assembly Special Edition that will happen 10 to 15 December 2020 – online. But this Special Edition will NOT be an administrative General Assembly with elections and approval of reports but an ARTISTIC Assembly with keynote speeches by remarkable persons and brief presentations from:

- the National Centres of ITI
- the ITI Committees, Forums and Networks
- the Partner Organizations of ITI (international theatre, music, dance and similar organizations)

Friends and members of ITI as well as anybody who has an interest in ITI can watch the presentations and listen to the keynote speeches of the first five days. Your will find more detailed information about this Special Edition event in the next ITI Newsletters, the ITI website and a specially designed website. Stay tuned.
Celebrate World Opera Day 2020 on 25 October

ITI is calling its members and friends all over the world to join forces with their local venues that are presenting Operas to celebrate World Opera Day on 25 October.

In 2019 ITI together with UNESCO supported the first Opera Day that was celebrated in Strasbourg (France) and Karlsruhe (Germany) during the Opera Forum.

For 2020 World Opera Day, celebrated on 25 October, acquires added resonance because of the disruption to theatre activity caused by the pandemic. The crisis forces us to reflect on opera's place in society and to ask when and how live performances will resume.

The initiative of World Opera Day is the result of shared discussions between members of Opera America, Ópera Latinoamérica and Opera Europa. The day is celebrated on 25 October, the birthday of Georges Bizet and Johann Strauss II, composers of possibly the world’s most famous opera and operetta.

It is an awareness campaign of the positive impact and value of Opera for society. Opera as well as the arts contributes to developing tolerance and understanding, opening minds, and getting people in touch with strong universal emotions. Just as much as sport shapes a healthy body, the arts shape a healthy mind.

For this 2020 edition, OperaVision, the free streaming platform supported by the European Union’s Creative Europe programme, will stream three contrasting versions of Beethoven's only opera, Fidelio: in a recent recorded concert version; in an animated form for young people; and in a promenade production staged at the heart of an inner-city community.
World Opera Day was initiated with joint forces of Ópera Latinoamérica, OPERA America and Opera Europa but is also supported by international partners such as UNESCO and the International Theatre Institute ITI. Opera Europa is one of the Partner Organizations of ITI.
www.worldoperaday.com

World Theatre Day 2020 – Ceremony with Award Ceremony “Scrivere il Teatro”
9 October 2020, Cine Politeama Theatre Caltagirone - Catania (Italy)
Since 2016 the Ministry of Education of Italy and the Italian Centre of ITI are celebrating World Theatre Day with a competition called “Scrivere il Teatro” (Writing Theatre) for Italian students. Fortunately, the 2020 edition was not cancelled but just postponed to 9 October to happen in a historic theatre and cinema venue with live audience (following the legal instructions for theatre having an audience indoors).

The competition “Scrivere il teatro” is intended to creatively celebrate World Theatre Day by writing theatre. The winning work is staged by students who wrote the theatrical text themselves. They are assisted by professional theatre experts during a 10-day full immersion artistic residence. The emergency of the Covid-19 pandemic prevented the normal implementation of the final phase of the project in March. Everything had to be postponed to the opening of schools in September. But now, the city of Caltagirone in Sicily (Italy) has become the Italian Capital of World Theatre Day 2020 by celebrating the Day and premiering the winning performance.
“DiscrimatedAnonymous.it” in the city’s Cine Teatro Politeama. The play has been written by the students of class IIIB of the Secusio High School of Caltagirone. Students and school children will be able to see the play online when it is streamed to all Italian schools.

The Celebration 2020 of World Theatre Day in Italy opens with the videoed message of Shahid Nadeem, World Theatre Day message author 2020, followed by introductory words of Fabio Tolledi and Georgio Zorcù, President and Secretary of the Italian Centre of ITI. H.E Lucia Azzolina, Minister of Education of Italy, will speak live over video streaming. The Celebration culminates with premiering the winning play “Discriminated.Anonymous.it“.

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**Awards**

**Yuri Lyubimov International Theatre Award 2020 – Theodoros Terzopoulos** The Yuri Lyubimov International Theatre Award has been created in honour and memory of the outstanding Russian Theatre and Opera director Yuri Lyubimov (1915-2014), the extremely well-respected stage director who enjoys a high esteem in the performing arts community all over the world. His performances were innovative and unique, first in the Soviet Union and, after he lost his citizenship in his country of origin, also around the world. Due to his unique approach to theatre and opera, the best theatre and opera venues in Europe and the United States invited him to create his master pieces in their location – even though he was “stateless”, a migrant without legal documents. After the creation of the Russian Federation, Yuri Lyubimov could return to his home country, received a passport and could continue his work.

In the memory of his achievements, every year the Lyubimov Foundation and ITI are selecting an outstanding theatre personality to be awarded with the Yuri Lyubimov International Theatre Award.
In the ard was always given to at event around the birthday of Yuri Lyubimov at the end of September, the first in Moscow to Anatoli Vassiliev and the second one to Tadashi Suzuki in Saint Petersburg. Due to the pandemic there will be no event in 2020. The event will happen in 2021 as soon as travels are possible and such event can happen.

Nevertheless, the jury of the Yuri Lyubimov International Theatre Award (Katalin Lyubimova, Natalia Isaeva, Anatoli Vassiliev, and Tobias Biancone) decided to announce the Awardee 2020 to you.

**Theodoros Terzopoulos**
Theodoros Terzopoulos, Stage Director, Educator, Author and Founder of the Theatre Olympics.

Theodoros Terzopoulos is an outstanding theatre personality who has received local and international acclaim for his artistic and educational work. He is famous for staging Greek tragedies by Aeschylus, Sophocles and Euripides as well as contemporary plays for the most eminent European and Greek writers. He directed in Greece and abroad and collaborated with significant performers. Theodoros Terzopoulos and his Attis Theatre, that he founded in 1985, have presented more than 2100 performances all over the world throughout 35 years.

Since 2013 he is leading every year the international summer workshop “The Return of Dionysus - The Method of Theodoros Terzopoulos” for young performers and directors. He has been awarded with many Theatre Prizes in Greece and abroad. Books on his working method and Attis Theatre have been published in Greek, English, German, Turkish, Russian, Italian, Polish, Chinese, Mandarin, Korean and Arab. The book of his Method, titled *The Return of Dionysus* was published in 2015 and since then has been translated in many languages.

„Theatre has great power, and that power has to do with the body: the breath of a living organism on stage unites with that of the spectator, and the spectator looks for
The jury is happy that Theodoros Terzopoulos is accepting the Award. The Award Ceremony will happen in Delphi, in Greece, at an appropriate possible time in 2021 which will be announced in an ITI Newsletter.

*Photo Credits – Katalin Lyubimova, Theodoros Terzopoulos and for the colour photo Johanna Weber*
Announcement of the winners of the Sholem Aleichem Adaptation’s Contest

In June 2019 The International Playwrights’ Forum (IPF) of ITI, in collaboration with the Israeli Centre of the ITI and The Institute for Jewish Theatre (associated with the Israeli Centre), and thanks to the generous support of the ITI Executive Council and the ITI Headquarters, launched an international project: A competition of new dramatic adaptations of Sholem Aleichem's short stories.

2019 has been declared as The Sholem Aleichem Year due to the 160th anniversary of the birth of the great Yiddish and international humour celebrity – the writer Sholem Aleichem (1859-1916). Sholem Aleichem stories have been translated into 99 languages, and served as a source of inspiration for comedy writers - Jewish and non-Jewish alike (the best-known example is the highly successful musical "Fiddler on the Roof" based on Sholem Aleichem's "Tevye the Dairyman and his Daughters"). Sholem Aleichem's works abound with a humanistic outlook, ardent faith in the goodness of people and survivability despite hardship and painful life, although he doesn't spare them his pinpointed satirical criticism.

Due to the universal and humane appeal of Sholem Aleichem's works, quite apart from their ingrained theatrical quality, the IPF, together with the abovementioned partners decided to embrace the initiative of Gad Kaynar-Kissinger, and launch an international competition of new dramatic adaptations of Sholem Aleichem's short stories. Plays in both official languages of the UNESCO – English and French – were accepted.

The aims are of this project were:
- To challenge writers all over the globe with the opportunity to find their unique cultural and personal expression and method to render a rich literary and cultural heritage with its humane appeal, compassion and humour, internationally accessible through the theatre;
- To develop the skills of emerging as well as more established playwrights by juxtaposing them with the difficult task of inter-medial and trans-cultural dramatic adaptation, as well as by offering them economic support for appropriating their
works to stage productions;  
To endow the winning works with international exposure, thus promoting the chances of arousing international interest in their texts;  
• Through the sheer inter-cultural encounter with the stories and through their medially-accommodated processing – to express the common human threads that unite us all as members of the Family of Man.

To the great surprise the leading partners of the project, Gad Kaynar-Kissinger, President of IPF and Ursula Werdenberg, Secretary General of IPF, to whom ITI is deeply obliged for their support and dedication, 20 plays from Africa, the Americas, Asia Pacific and Europe have been sent in. 15 of them submitted in English, and 5 in French. They covered a broad range of Sholem Aleichem's tragi-comic writings, and displayed various kinds of genres from solid, traditional realizations, to free and contemporaneous adaptations.

The plays were read and evaluated by two juries: The Jury for the plays written in English was composed of the following IPF members: Satish Alekar (India), Boaz Gaon (Israel), Changwha Gim (Korea), Rathna Pushpa Kumari (Sri Lanka), Constantina Ziropoulou (Greece). The Jury for the plays written in French consisted of: Jean-Charles Birotheau, Michel Basle, Joël-Maxime Ghienne (all members of the French Centre of ITI); Kakumoto Atsushi (Japan), and Staša Mihlečič (Slovenia). ITI and IPF want to seize this opportunity to thank the jurors for their professional, thorough and conscientious work.

Before presenting the choices of the juries and the final results, ITI and IPF want to thank all the participants for the wonderful pieces that they have sent us. They gave a hard time to the jurors. The evidence for that is that after consolidating the results of both juries, there was one definite first award winner. But the jury decided that there were two winners who share the second prize: Both plays were so good that the choices of the juries evidently demanded to endow both of them with this honour, even at the expense of omitting the third prize, and adding the sum allotted for this prize to that reserved for the second award.

The winners of the Sholem Aleichem Adaptation’s Contest

• The first prize of 2500 Euro was accorded to “Lazare”, a French adaptation by Louis Malié (France).

Here is the summary in the words of the playwright: "Dans le shtetl de Kiev, en 1905, Lazare, un riche négociant, s'éprend de Rose, une jeune militante de l'Union des Travailleurs Juifs (la BUND). Alors que grandit l'ombre des pogroms antisémites de Kiev, Lazare compte sur sa situation pour séduire Rose. Il demande à son vieil ami Ytshchok, professeur de Lettres, de parler à Rose pour lui. Mais c'est sans compter l'admiration de Rose pour Joseph le meneur de la BUND à Kiev..." (Translation: "In the shtetl of Kiev, in 1905, Lazarus, a wealthy merchant, falls in love with Rose, a young activist of the Union of Jewish Workers (the BUND). As the shadow of Kiev's anti-Semitic pogroms grows, Lazarus relies on his situation to seduce Rose. He asks his old friend Ytshchok, Professor of Letters, to speak to Rose for him. But it is not to mention Rose's admiration for Joseph the leader of the BUND in Kiev..."

The second prize of 1375 Euro each was divided between two Hungarian competitors:
Péter Körmöczi-Kriván for the Play “Almost”

The Playwright about the play: "Habits first behave like thin concrete. When I step in, I can still lift my legs out of it. But if the concrete sets, I can pull the world behind me. In the story, we look under the ‘concrete’, not just almost”

- Péter Hollós for the play “The Dreamers”

The playwright described the work: "How close is the Messiah and how close is the prophet Elijah to the everyday people! One of our heroes, a science man who had studied so much philosophy that one day he imagined himself to be the Messiah. Nobody believed him, so he ended up in a mental asylum. His apprentice, the young shoemaker, whom he considered as the prophet Elijah, was destined for better. He remained a cobbler but played the occasional vigilante prophet, and everyone trusted he was Elijah."

ITI and IPF want to warmly congratulate the winners. Apart from the awards for the playwrights, the winning plays will be celebrated and accorded with a staged reading at an ITI international event that will be duly announced. The texts will be published on the websites of the IPF and The Institute for Jewish Theatre and Facebook page. Further options for exposing the plays are considered. It is moreover the hope of the organizers that all the fascinating works of the participants in this unique undertaking will find their way to the stage, a reading, and/or a printed publication.

For any questions please write to the President and the General Secretary of IPF over info@iti-worldwide.org.

>>The full final report with the juries’ explanations, written by the President of IPF, is available here

Calls

New Working Group – Physical Theatre
Call for New Physical Theatre Working Group

After discussions led by representatives of ITI and the World Mime Organization (WMO) to establish a working group for the physical/non-verbal theatre, both organizations are inviting interested practitioners to join the Physical Theatre Working Group (working title) to develop the organizational goals, structure and task and to prepare first activities and projects.

Physical/non-verbal theatre is an important theatrical form of expression with a large number of practitioners all around the world. It is embedded in all cultures as well as in the education of actors and other performing artists. Having no language barrier physical/non-verbal theatre adds to the artistic, educational and social processes aiming to bringing people together and achieving the ideal of peace in our world enriched by all our differences.

Body language is the oldest language on the planet and we still "speak" and understand it on all continents, by all nations and in all cultures.
The new Physical Theatre Working Group is open to members of ITI, WMO and any practitioners or educator of physical theatre / non-verbal theatre.

The first tasks will consist of developing the organizational goals, define the structure and prepare first artistic, educational and humanistic activities and projects.

If you are interested to be part of this Working Group, please write to the email physical-theatre@iti-worldwide.org. Your message will be forwarded to Marko Stojanovic, President of WMO and Daniel Bausch, Executive Council member ITI worldwide & President of the Swiss Centre of ITI (both responsible for establishing the working group). Please include a short CV and the reason why you would like to be part of the Working Group.

Photo above 1: Students of the Accademia Teatro Dimitri, Photo Credits: Accademia Teatro Dimitri, Verscio, Switzerland

Photo above 2: Pavlo Vyshnevskyi and Maksym Lytvynenko, students of the Kiev Municipal Academy of Circus and Variety Arts. Photo Credits Filip Stojanovic

Third World Mime Conference 2020 - Online
Thursday to Sunday, 10 to 13 of December
Dear friends,

The third World Mime Conference will be held online from 10 to 13 of December 2020 in partnership with the Shanghai Dramatic Arts Centre. This partnership is one of the results of the meeting of the Partner Organisations arranged by the headquarters of ITI in November 2019, in Shanghai. The World Mime Organization (WMO) is grateful to ITI and its role in the development of international relations and joint activities with WMO.

The third World Mime Conference should have been held physically in Shanghai, but the pandemic changed our plans.

Nevertheless, we will do our best to have excellent discussions on the art of mime, non-verbal theatre and associated arts, tradition and new technologies. During the Conference, there will be workshops, masterclasses and presentations, held by master mime artists and professors.

**Comic Mime / Physical Comedy Short Video Festival - online**

At the same time, WMO is still working on the first online *Comic Mime/Physical Comedy Short Video Festival* that should be part of the World Mime Conference and the International Shanghai Comedy Festival. WMO is defining an open call by mid-October and will announce it officially. Please write to office@worldmime.org, if you are interested in this online festival.

**Conference Participation**

For all WMO and ITI members as well as students the participation at the 3rd World Mime Conference will be FREE of charge.

If you want to participate, please send us an email to office@worldmime.org. Please send us your full name, country and email, and add some words expressing your interest and some brief information about your background.

Contact:

office@worldmime.org
www.worldmime.org
www.facebook.com/worldmime

I look forward hearing from you. With best regards

Marko Stojanovic
President WMO
Conference « Theatre and Virtual Reality »  
Friday to Sunday, 16 to 18 October 2020, at the Baltic House Theatre-Festival (Saint Petersburg, Russia) – the Conference is offline and online

*Part of the XXX Baltic House International Theatre Festival, in cooperation with International Theatre Institute ITI*

During the pandemic theatres all over the world were forced to take their activities online. While some were caught off guard, others took little time to adjust to the new reality, where social media is the only form of interaction with the audience. How has this experience changed the theatre industry? And will the digitalized and transformed theatre world ever be the same again?

The conference aims to give a multi-perspective look at theatre and virtual reality in a post-Covid-19 age. Russian and international theatre professionals come together to discuss the future of global cooperation, debate over the potential of virtual theatre as a stand-alone genre and consider theatre attendance habits of Generation Z. One of the conference’s highlights is a master-class in branding and marketing for actors.

The conference takes place both offline at the Baltic House Theatre-Festival and online.

Live streams will be available on the Baltic House Theatre’s official YouTube channel: [youtube.com/channel/UC6BTArAuBsLnMuUKDuVZA0g](https://youtube.com/channel/UC6BTArAuBsLnMuUKDuVZA0g)

The conference’s official language is *English*, with simultaneous interpretation to *Russian*.

More information at [live-bd.com](https://live-bd.com)

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Round table « The digitalization of international cooperation: What should theatres expect in the era of new globalization? »

Friday, 16 October 16, 14:00 Moscow time / 13:00 Paris time / 19:00 Shanghai time

Theatre professionals and representatives of global cultural associations join in to talk about their experience with international theatre projects during the pandemic and discuss the impact of digitalization on the processes of cultural globalization.

**Speakers:** Ricardo Abad (Philippines), Anna Arutyunova (Russia), Christopher Balme
Masterclass « Actor’s personal brand. From creation to marketing »
Saturday, 17 October, 12:00 Moscow time / 11:00 Paris time / 17:00 Shanghai time
American theatre director, educator and author of “Act Like It’s Your Business: Branding and Marketing Strategies for Actors” Jonathan Flom teaches Russian actors the art of branding and how a well-crafted personal statement can change your career.

“Many actors treat their profession as a purely artistic endeavor, rarely conceding that there is more to making a living than simply showing up on stage or in front of a camera. By refusing to seriously acknowledge that self-promotion is vital to their livelihoods, many performers can get quickly discouraged by the vicious circle of audition and rejection. However, with a little foresight and planning, actors can learn how to become their own best advocates for a career in the business of show.” — Jonathan Flom, Act Like It’s Your Business: Branding and Marketing Strategies for Actors

Prior registration is required for online participation through Zoom. Register here in Russian

Hosts: Jonathan Flom and Maria Kondratyuk

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Round table « Virtual theatre: An alternative stage or a well-forgotten COVID-19 past? »
Saturday, 17 October, 15:00 Moscow time / 14:00 Paris time / 20:00 Shanghai time
What part will digital play in the theatre industry after the pandemic? Theatre managers and directors from Russia, the United States and Europe share their secrets of creating successful digital projects.

Speakers: Daria Bednaya (Russia), Brendan Bradley (USA), Ivan Vyrypaev (Russia), Maren Dey (Germany), Joachim Lux (Germany), Andrey Moguchy (Russia), Anton Okoneshnikov (Russia), Alexey Platunov (Russia), Magda Romanska (USA), Adam Hemming (UK)

Moderator: Vyacheslav Gerasimchuk (Russia)

Live Stream: youtube.com/watch?v=DiAt6xMpUq0

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Panel discussion « Zoomers don’t attend theatre? – Gen Z’s perception of the dramatic arts »
Sunday, 18 October, 14:00 Moscow time / 13:00 Paris time / 19:00 Shanghai time
Digital is an integral part of every Zoomer’s life. Born between 1996 and 2015, Generation Z doesn’t know the world without the Internet. American futurist and generational theory expert Anne Boysen talks about Russian Zoomers’ content consumption habits; and theatre directors and producers from Russia and Europe discuss ways to attract the young audience to old theatres.

Panelists: Talgar Batalov (Russia), Anne Boysen (US), Geert Vandyck (Belgium),
Sergeevskaya (Russia), Oleg Khristolybsky (Russia), Adolf Shapiro (Russia), Anja Sczilinski (Austria)

**Moderator:** Alexey Kiselev (Russia)

Live Stream: [youtube.com/watch?v=DiO8sLXhvPg](https://www.youtube.com/watch?v=DiO8sLXhvPg)

**Documents**
- Posters in [English](https://www.live-bd.com) and [Russian](https://www.live-bd.com)
- Programme in [English](https://www.live-bd.com) and [Russian](https://www.live-bd.com)

More information at [live-bd.com](https://www.live-bd.com)

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**A Two Day ONLINE International Gathering of Theatre People**

If you’re passionate about theatre, then you’ve probably been feeling a little uncertain over the past few months. We’d like to invite you to wrestle with the questions we’re all asking in the shadow of COVID-19.

Artistic Directors: Nataly Zukerman & Moshe Perlstein

Recommended by: Gad Kaynar-Kissinger, President Israeli Centre ITI

Please join the Conference


**When:** Wednesday & Thursday, 14 & 15 October 2020

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**Wednesday, 14 October 2020**

**Discussion 1**

**EDUCATION ◊ DISTANCE**

15:00 & 19:00 Paris time / 16:00 & 20:00 Tel-Aviv time

A panel discussion on the unique challenges of teaching and training the next generation of theatre makers, while socially distanced. Followed by a Q&A.

**Discussion 2**

**AUDIENCE Ω ISOLATION**
Three conversations about creators, audience, community, and how to make connections when gathering in person isn’t an option. Followed by a Q&A.

Thursday, 15 October 2020

Discussion 3
CORONAVIRUS + CULTURAL POLICY
15:00 & 19:00 Paris time / 16:00 & 20:00 Tel-Aviv time
Three presentations from three different countries on cultural policy during COVID-19, and how cultural institutions and artists are coping. Followed by a panel discussion and Q&A.

Discussion 4
MEDIUMS A FORMATS
19:00-21:00 Paris Time /20:00-22:00 Tel-Aviv time
Artists and cultural entrepreneurs present a variety of theatre projects that have responded to the global pandemic. Followed by a panel discussion and Q&A.

Performance
BORDERS
Tuesday to Thursday, 13 to 15 October
Borders opens with a dating app chat between two guys, one Israeli the other Lebanese, a conversation that grows into an impossible relationship in the shadow of the two countries' ever-increasing tension. During Israel's first quarantine, the play, which was originally written for and performed on stage, was adapted to the 'Telegram' app, which is practically expected of a play that unfolds entirely in correspondence. The virtual show will coincide with the conference.

You will be able to attend as viewers on the show's 'Telegram' group. You will either watch the live correspondence or mute the group and subsequently read the correspondence. At any point you choose to join the group, you will be able to read the chat history and catch up on what you missed. Enjoy!

13-14-15 October – Starting one day before the gathering, and continuing in between the gathering discussions, live play on Telegram.

To join the Conference or watch the live play on Telegram, please visit the website https://eve.org.il/en/tou-en/

Did you miss an ITI Newsletter? Do you search for information that you found in an ITI Newsletter and cannot find it anymore? Well, that should not be a problem for you. There is a section on the ITI website where you can find the past ITI Newsletters: >>Here is the link to this archive