

# International Theatre Institute ITI

World Organization for the Performing Arts



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

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*To watching the event sessions, video performances, and so on, . just click on the sign. *



*Click this icon, back to Content page.*



*The Team of the General Secretariat ITI*

## Foreword

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



## Overview



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:

<b>ITI General Assembly Special Edition</b> Thursday, 10 December to Tuesday, 15 December 2020					
Day 1 <b>Thursday</b> 10 December  <b>Paris, France</b> (GMT +1) <b>14h00 - 16h00</b>  <b>Opening Ceremony</b>	Day 2 <b>Friday</b> 11 December  <b>Ouagadougou, Burkina Faso</b> (GMT +0) <b>13h00 - 16h00</b>	Day 3 <b>Saturday</b> 12 December  <b>Dubai, UAE</b> (GMT +4) <b>17h00 - 20h00</b>	Day 4 <b>Sunday</b> 13 December  <b>Shanghai Time</b> (GMT+8) <b>21h00 - 00h00</b>	Day 5 <b>Monday</b> 14 December  <b>Paris, France</b> (GMT+1) <b>14h00 - 17h00</b>	Day 6 <b>Tuesday</b> 15 December  <b>Paris, France</b> (GMT +1) <b>14h00 - 16h00</b>  <b>Internal Meeting</b> <i>For ITI Members only</i>
		<b>Video Presentations</b> (Centres, Committees, Partner Organization & Special Projects)			





## Opening Ceremony with Inspiring Speeches

**Thursday, 10 December 2020**

14h00 - 16h00 Paris, France (GMT +1)

Presided by Tobias BIANCONE, DG of ITI

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

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

Lupwishi MBUYAMBA, Democratic Republic of Congo  
Executive Director of the Observatory of Cultural Policies in  
Africa (OCPA)

Nikkole SALTER, USA  
Actress, Writer, Educator & Advocate  
Board member of the Theater Communications Group

Carlos CELDRAN, Cuba  
Stage director, playwright, theatre educator  
World Theatre Day Message Author 2019

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 eradicate 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 négligable – 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.

To watch the Welcome Address by Tobias Biancone, please click here:

<http://iti-congress.org/dgspeech.html>

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 humanistic 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 seniors, 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.

I am ending my introduction in strongly recommending to you to listen to the following keynotes prepared by remarkable personalities.

I am sure that you will be amazed at what they will tell you.



### **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.



To watch the Welcome Address by Mohamed Saif Al-Afkham,  
please click here:

<http://iti-congress.org/presidentspeech.html>



### **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.
- Globally, over a quarter of performing arts professionals fear that international touring will not return until autumn 2021 or later.

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.

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.

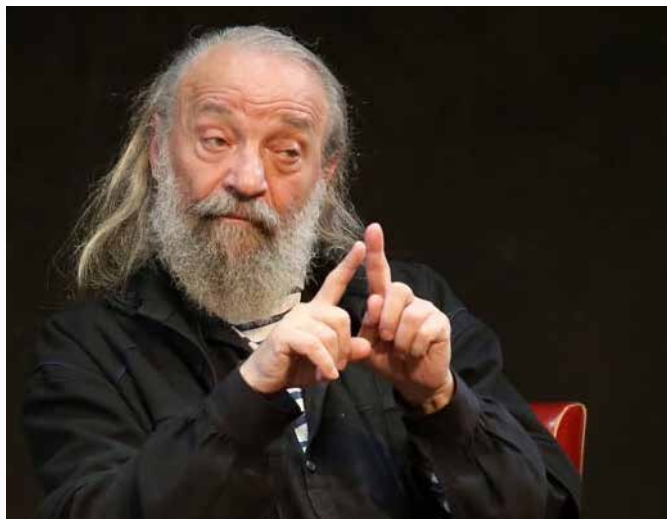
On 15 April 2020, UNESCO launched ResiliArt, a global movement that sheds light on the far-reaching ramifications of COVID-19 on the cultural sector through open dialogues. Today, I am delighted to announce that more than 230 debates have been organised by performing artists, cultural organisations and 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.

To watch the Welcome Address by Ernesto Ottone R., please click here:

<http://www.iti-congress.org/keynoteunesco.html>





## Keynote Speech by Anatoli Vasiliev

### Biography

Anatoli 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 Vasiliev's plans for the purposes of theatrical research to which it is dedicated. He is considered to be the greatest Russian director of his generation. His school becomes a laboratory for experimentation on

the voice and body of the actor. Anatoli 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 March 2016 Vasiliev directs Marguerite Duras' *La Musica* and *La Musica Deuxième*, in the Comedie Française in Paris. He is assisted by his long-time collaborator Natalia Isaeva, translator and theatre researcher, and by Boaz Trinker, a specialist in actors' training.

Anatoli Vassiev 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](https://www.iti-worldwide.org/anatoli_Vasiliev.html)

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

<http://www.iti-congress.org/keynoteVasiliev.html>

### 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 pronounce 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 needs — I was reading a Buddhist sūtra that I did not know well before. This is the “Teaching of Vimalakīrti” (*Vimalakīrtinirdeśa 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 adapted a fragment of the final chapter of the sūtra and I would like to bring my little verse to your attention.

“Oh, 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.

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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. Verily, 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 name of this mystery, who might want to find this vaccine as a way to get rid of the disease, we will reveal and name it:

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 it, reading, reciting, dancing, playing and acting, let them be protected from the pandemic of destruction so that they will never be disturbed by anything harmful around them".

Anatoly Vasiliev

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

<http://www.iti-congress.org/keynoteVasiliev.html>



## Keynote Speech by Karima Mansour

### Biography

Karima Mansour graduated with both a Bachelor's and a Master's degree in Contemporary Dance from the London Contemporary Dance School after having completed her Bachelor in Film from the High Institute of Cinema, Academy of Arts in Cairo. She has created over 20 full choreographies. Karima Mansour is the founder of MAAT for Contemporary Art. For MAAT she is developing dance through choreographic 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>

To watch the Keynote Speech by Karima Mansour, please click here:

<http://www.iti-congress.org/keynotemansour.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 can we 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.

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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 question 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 we can 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 it through dance or music or film. And it's quite clear that it is an integral and essential part for our sanity. 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 form 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 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*, starred by Pu Cunxin, won the prize of the Toronto International film Festival in Canada.

### 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 theatregoers 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 exploring the story, the depth of the aesthetic ideas, or the whole work. Thus, it is of vital importance to create with the audience.

To watch the Keynote Speech by PU Cunxin, please click here:

<http://www.iti-congress.org/keynotepu.html>

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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 speaking Chinese, sounding like *nī hǎo mā*. He would give no importance to the four tones, which is an important feature of the Chinese language. The first tone is flat, its image being a horizontally moving object. The second tone is a tick a bit like the logo of Nike. "ní" starting low and going high "nì" is surely the third tone and must be bended, and "nì" starts high and goes low. This is the rhythm of the sound and the concept of four tones.

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. Sometime 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 breath 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 meant for an audience. It's 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.

To watch the Keynote Speech by PU Cunxin, please click here:

<http://www.iti-congress.org/keynotepu.html>



## 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 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 zaïrois de théâtre étant admis comme membre, en cette période d'été qui offrait de ces nuits courtes adorées par les artistes s'invitent 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. Indistinctement. Jusque tard la nuit.

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 s'étonnera donc pas que le regretté 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 !

1. La rencontre de Maurice Béjart, le créateur des ballets du XX<sup>e</sup> siècle de Mudra-Bruxelles et de Germaine Acogny, aujourd'hui Doyenne des chorégraphes africains, avait fait sortir de terre dans les années 1979 Mudra-Afrique, la Grande Ecole de danse contemporaine, où cohabitent 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 Diallaw toujours sur le principe du dialogue dans l'art, du mariage des formes chorégraphiques avec des créations inspirées du fonds africain et de l'environnement contemporain.

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 DIVERSITE D'UNE CULTURE COMMUNE  
Il en est ainsi de la communion entre générations aux valeurs fondamentales de la création et de l'interprétation à l'intérieur d'une même tradition. S'il y a plusieurs traditions culturelles en Afrique, il y a un dénominateur commun africain dans l'art de la scène. C'est en tenant compte de ce dénominateur commun

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que fut invitée aux années 1990 une troupe du Burkina Faso, pays francophone, à un festival local à Bulawayo au Zimbabwe et à un atelier de création avec la troupe de Amakhosi Theater, des troupes formées l'une dans la tradition de Shakespeare et l'autre avec la sévère pureté du Palais Royal au cœur de Paris. Et dire qu'ils avaient monté un spectacle ensemble faisant fi aux langues héritées d'ailleurs pour ne se retrouver que dans le génie de l'expression du fonds du simplement africain! Que des larmes au moment de la séparation! L'unité fondamentale de la culture africaine se lit dans les diverses manifestations artistiques sur le continent. Elle se lit comme survivances dans les nombreuses productions et manifestations comme les carnivals d'outremer. Elle se lit chez les déportés d'hier aujourd'hui ancêtres comme chez les migrants d'aujourd'hui, jeunesse montante.

### **Dialogue entre générations au sein de la même culture**

3. Il existe des malentendus chez les analystes et observateurs de l'évolution des esthétiques africaines, notamment à l'intérieur des traditions nationales et même locales. On croit et on répète souvent que les jeunes du XXI<sup>e</sup> siècle adorent les clips retraçant les succès des gesticulations de Broadway et des féeries des Cabarets de samedi, et qu'ils demeurent insensibles aux expressions des griots et aux sons des virtuoses de la kora et du likembe. Oui mais pas seulement ! Qui le proclame n'a peut-être pas encore eu l'occasion d'assister aux spectacles du festival de la Fondation sur le fleuve Niger et observé la participation des jeunes de Ségou, ni rendu visite à l'Ecole secondaire des métiers d'art d'Abomey-Calavi au Bénin. La cohabitation des variétés des chants, des musiques et des danses urbaines absorbées par les jeunes dans les quartiers des villes et suivies sur les plateaux de la télévision et les réalités des fêtes et célébrations auxquelles ils participent à l'occasion des mariages et dans les églises et les nombreux lieux de culte sont une réalité. Faut-il pour autant conclure à l'incompatibilité ?

La transmission verticale se trouve-t-elle facilitée et le lien établi entre les générations, ce lien dont le CERDOTOLA en a fait un cheval de bataille.

### **Dans le combat pour le développement : une mission pérenne**

4. Mais en se donnant cette tâche et cette mission, le Centre d'excellence de Yaoundé considère les problèmes de civilisation ou simplement les problèmes de la vie qui affectent l'humanité et en particulier les populations ordinaires comme on dit, gravement éprouvées par la situation vécue actuellement et s'interroge sur les moyens d'y remédier et sur le rôle de chaque catégorie de citoyens ainsi que la nature de l'action à mener pour la sensibilisation des acteurs et des responsables aux différents niveaux de la hiérarchie.

Et c'est précisément là que la mission de l'artiste, en particulier l'artiste de l'art vivant, de l'art de la scène, apparaît au grand jour et qu'il faut l'interpeller sans détour.

Culture de quartier, théâtre pour le développement, Jean-

Pierre Guingane au Burkina Faso et Ambroise Mbia au Cameroun en ont été des initiateurs et des promoteurs de prestige. Mais des artistes et des troupes entières se sont aussi laissés détourner pour des causes partisans, politiques politiciennes ou des séquences de mobilisation d'obédience religieuse inavouée. Hélas !

Fort heureusement, il y a eu et il y a encore dans la brève histoire du théâtre africain des services rendus à de nobles causes pour l'humanité comme ce festival de théâtre, LINKFEST qui, en Afrique australe, a participé à la lutte contre l'apartheid à coup d'éditions au Zimbabwe et en Namibie par exemple, ainsi que d'autres comme les enseignements et productions du dramaturge et metteur en scène du Malawi, Chris Kamlongera et du metteur en scène et réalisateur Augustine Hatar en Tanzanie, consacrées à la lutte et aux campagnes de sensibilisation des populations sur les 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 toute fraîche comme le Dialogue interculturel et interreligieux, la Décennie des Nations-Unies pour la réhabilitation des Afro-Descendants mériteraient d'être envisagée.

La participation à un événement périodique comme le MASA (Marché des arts du spectacle d'Abidjan), peut, par ailleurs, constituer un révélateur à cet égard d'un engagement comme d'une observation des tendances qui peut fournir des éléments d'appréciation de la pertinence d'un projet et de la consistance d'une entreprise.

### **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 mobilisés afin de permettre aux artistes-animateurs de jouer efficacement ce rôle de veilleurs ? Du haut de la tribune de l'assemblée générale de l'IIT, ce message est un appel au partage et à la responsabilisation.

En définitive, une politique agressive, des moyens appropriés, une qualité d'artistes 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/keynotembuyamba.html>





## Keynote Speech by Nikkole Slater

### Biography

Nikkole Salter is an award winning actress, playwright, educator and arts advocate. For her work she has received the OBIE, a, Outer Critics Circle Award, a Global Tolerance Award from the Friends of the United Nations a Selfdes-Kanin fellowship from the Theatre Hall of Fame, and most recently a Lily Award for her contributions to the betterment of the theatre field. Her writing has been produced on 3 continents in 5 countries, and been published in 12 international publications and has been featured on the WNET program "Theatre Close-Up." She is a graduate of Howard University and NYU.

[www.nikkolesalter.com](http://www.nikkolesalter.com)

A long bio you can find here:

[www.nikkolesalter.com](http://www.nikkolesalter.com)

To watch the Keynote Speech by Nikkole Slater, please click here:

<http://www.iti-congress.org/keynotesalter.html>

## Keynote Speech

Greetings.

I'd like to thank ITI for inviting me to attend this monumental convening, and for giving me the opportunity to be in communication with comrades far and wide, at this time of significant change. And I'd like to preemptively thank you for your time - for the currency you actually cannot replace - and for the attention you give to the ideas I present. I am honored by your willingness to do so, and I sincerely hope you find what I say to be worth the cost of admission.

Giving this talk was not a charge I took lightly. It's not often that any one of us gets to expose the ideas turning over in our heads to people outside of our regular spheres of influence. I struggled with this "speech." You all are brilliant. And I wanted to be impressive. I wanted to be galvanizing. I wanted to be beneficial and nourishing. I wanted to be insightful. And, as I allowed those desires to grind my writing into paralysis, I realized I was not using my superpower.

Like you  
And the rest of humanity  
Before rhetoric was codified  
Before spoken and written language  
We told stories.

So, instead of a rousing speech... I decided I'd tell you a story.  
"Where do I start?" I thought.

"Perhaps I'll start at the beginning," I said. "I'll start with the creation of the world  
The story of the creation of humanity  
Of family

The story of the creation of community, tribe, society,  
nationhood

A story that racks focus from the whole to the parts and back  
to the whole again  
A story that zooms in and out  
like a sound wave

Or shoots out and never-ending like a beam of light  
A story of  
departure and return

A story of cohabitation and cooperation, even if there is no  
consensus  
A story of independence and interdependence  
A story of connection and expansion  
Of balance and harmony  
A story of maturity and conscious evolution

But what's the conflict? Everybody knows

A story must have conflict

For conflict, in our world, up until this point of human  
evolution is the preferred catalyst for change

Friction

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## Opposition Force

These things create movement Movement creates change  
And all stories are rituals in that way They are all about  
transformation  
They all 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  
is 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 garnering 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 What this 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 the British parliament  
He was presenting 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 4 things  
The support of the majority populous Control of the economy  
Control of the military Or  
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

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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

This is a fight

And here we are the STORYTELLERS

Not merely people who tell stories For all people conscious 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 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 the potential pivot point we always find ourselves at as professional storytellers.

Up until this moment we've told stories of victory And survival of the fittest

Of our own righteousness  
And superiority (moral, intellectual, physiological, etc.)  
Stories of our divine lineage, our royal heritage, and our entitlement  
Accounts of our intrepid pioneering spirit  
Of our victimization and overcoming and revolution  
Stories of our benevolent dominion and domination  
Of good and evil  
Morality tales  
Stories of our saving the world.  
Fish out of water, rags to riches, zero sum, hero's journey  
chronicles That's what we've reflected  
This is what we have influenced the creation of

But are those the stories we wanna keep telling  
Is that how we want to continue to reflect and influence our collective experience of life  
Are those stories helping us create the meaning that is true - and by true I mean in alignment with our current understanding of nature?  
Are those stories helping us create societies, and economies and governments and media outlets that are honest?  
Are we telling stories of truth?

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 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.

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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 peddlers 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"  
The singular protagonist to the "we"  
For that is a sign of human maturity, is it not?

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.

To watch the Keynote Speech by Nikkole Slater,  
please click here:

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## 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](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>

## 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 public. Theater is the people. 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 be a dangerous, contagious place. Therefore, the battle to return to reality is vital.

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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 Dionysius, the Dionysius of the Bacchae, returning to the city of Pentheus, seducing that power that Pentheus represents, dragging the entire population with him to the forest, to dance in the forest together to reevaluate, restart the pact with life, which was the origin of Theater.

I believe that the great strategy is to return to Dionysius, to retake the city, to seduce the people and force them to return to the forest to dance, to renew the pacts.

Well, big greetings from Havana, from Cuba and long live Theater.

To watch the Keynote Speech by Carlos Celdran, please click here:

<http://www.iti-congress.org/keynoteceldran.html>



## Keynote Speech by Werewere-Liking Gnepo

### Biography

Werewere-Liking GNEPO 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 Ki-Yi Village, Doua Seck stage, where I welcome you, I send you my warmest greetings but also my warmest congratulations, for having and 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 Ki-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 undertake 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

To watch the Keynote Speech by Werewere-Liking Gnepo, please click here:

<http://www.iti-congress.org/keynotegnepo.html>





### Message by Kim Jeong-ok Honorary President ITI worldwide

Hello mes amis!

Although we are not able to meet in person, I'm so glad to see you through this video.

It's been a year already, since uninvited guest, COVID-19, has visited us. And I still assume that there is much long way to go. I think the spread of COVID-19 is a warning towards humans who always disunite and have conflicts. But the extremists and the dogmatists are rather worsening the situation, by destroying the environment, breaking peace and pushing the world to dispute. In these times, the most important thing for theatre people is endurance.

So, let's endure for a little longer. When the extremists and the dogmatists destroy themselves and vanish, COVID-19 would also disappear. Right at that moment, the power of theatre art will help humankind be more tolerant. In 2020 the year of endurance, COVID-19 has brought me some break to write two books.

One of them is *The Confession of Survivor* and it is about my vivid experiences of the Korean War in my youth. To me, the Korean War is not over and still in ceasefire of "Third World War".

The other one is *My Theatre Works* as Drama Director and it is about the entire theatre works of mine. It describes my activities of the ITI Worldwide performances and workshops of my theatre group and my appeal of "The Third Theatre".

If there were no language barriers, I would like to present you all. Just like my appeal of "The Third Theatre", I have also been walking "The Third Way" in my life. "The Third Way" is not that has split into black and white, but that has mixed up to grey- this is the way of peace. So let's move forward to the way of peace together.

Honorary President of the International Theatre Institute Worldwide, the member of National Academy of Arts of the Republic of Korea

Kim Jeong-ok

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

<http://iti-congress.org/honorarypresident.html>



### **Message by Manfred Beilharz** 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



### **Messages by Ramendu Majumdar** Honorary President ITI worldwide

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.

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

<http://iti-congress.org/honorarypresident.html>



## Messages by Outstanding ITI Personalities

Marianela BOAN, Cuba  
International Dance Day Message Author 2018

Henrik NEUBAUER, Slovenia  
ITI Honorary Member

Georgette GEBARA, Lebanon  
ITI Honorary Member

Ann Mari ENGEL, Sweden  
ITI Honorary Member

Philip ARNOULT, U.S.A.  
World Theatre Ambassador

Maya ZBIB, Lebanon  
World Theatre Day Message Author 2018

Emilya CACHAPERO, U.S.A.  
ITI Honorary Member

Gregory Vuyani MAQOMA, South Africa  
International Dance Day Message Author 2020

Cristina HOYOS, Spain  
World Dance Ambassador

To watch the video messages by the Outstanding ITI Personalities, please click here:

<http://iti-congress.org/outstandingpersonalities.html>



Marianela BOAN, Cuba



Henrik NEUBAUER, Slovenia



Georgette GEBARA, Lebanon



Ann Mari ENGEL, Sweden



Philip ARNOULT, U.S.A.



Maya ZBIB, Lebanon



Emilya CACHAPERO, U.S.A.



Gregory Vuyani MAQOMA, South Africa



Cristina HOYOS, Spain



## Presentations and Interactions

### Friday, 11 December

13h00 - 16h00 Ouagadougou, Burkina Faso (GMT +0)

Moderated by Hamadou MANDÉ, 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

## Centres

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.



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)



# 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.



International Monodrama Forum IMF



of The World of Theatre are the result of his dedication to the pro in the need for this book for the whole world. Ramendu Majumdar n the Bangladesh Centre brought fresh long-expected volumes of atre at each congress of ITI. Each national ITI centre has on its s

ITI Publications Committee IPC



Music Theatre NOW Network MTNN





## 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



## Day 2 Presentation

### Special Project

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.



ITI/UNESCO Network for Higher Education in the Performing Arts



## 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 Centres

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.



Belgium Wallonia (Europe)

Congo 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)



## 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.



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 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



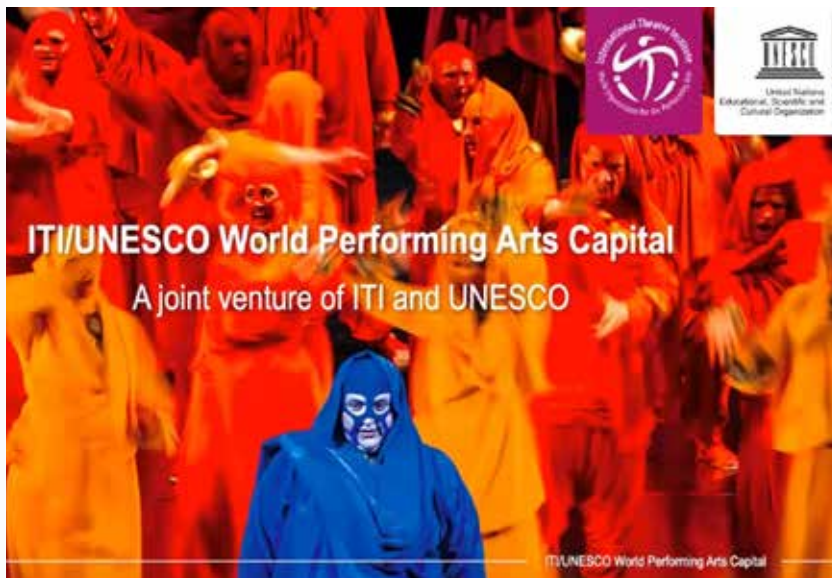
WPI - Women Playwrights International



# Day 3 Presentation

## Special Project

To watch **just watch 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.



### ITI/UNESCO World Performing Arts Capital Criteria

Existing projects may be included – such as:

- Festivals
- Conferences
- Congress(es)
- Exhibitions
- Street Theatre Festivals;
- Community outreach programmes;
- Educational events, Competitions
- Any event that promotes the performing arts & the development of it.

### Advisory Council Meeting

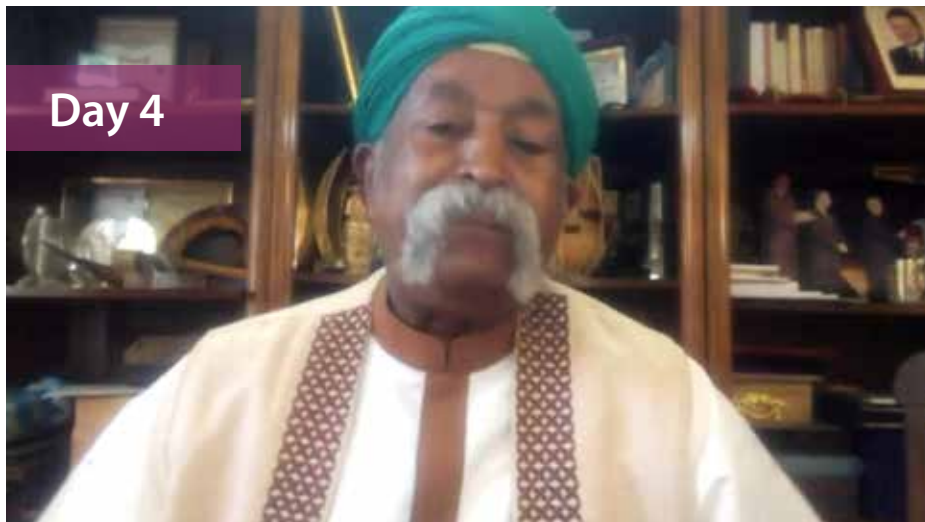
During the Advisory Council Meeting on 28 and 29 October 2019, the Council listened the presentations from two cities.

The presentations have offered a clear idea as to what the city may offer and what the plans of the city are to meet the prerequisites of the first edition of the World Performing Arts Capital.

The Advisory Council made its decision.

ITI/UNESCO World Performing Arts Capital





## 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

- AITU-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

## Centres

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.



Bahrain (Arab Countries)



Germany (Europe)



Israel (Asia Pacific / Europe)



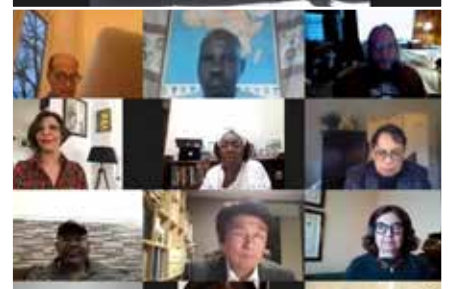
Italy (Europe)



Japan (Asia Pacific)



Korea Republic (Asia Pacific)



Kosovo (Europe)





Latvia (Europe)



Mali (Africa)



Morocco (Arab Countries /Africa)



Netherlands (Europe)



Nigeria (Africa)



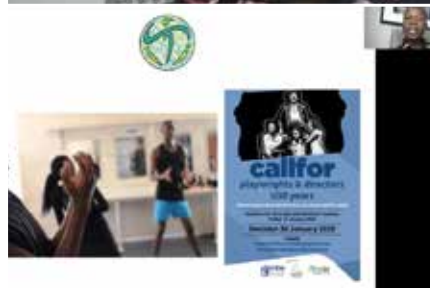
Palestine (Arab Countries)



Philippines (Asia Pacific)



Uganda (Africa)



Zimbabwe (Africa)



# 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





# 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



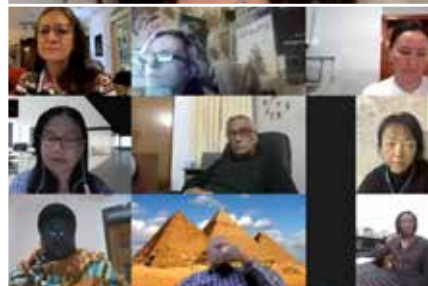
APB - Asia-Pacific Bond of Theatre Schools



OPERA EUROPA



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



TWB - Theatre Without Borders





## Day 4 Presentation

### Special Project

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.



World Theatre Training Institute AKT-ZENT/ITI



## Day 5



## 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)

#### Centres

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

To watch the Day 5 event video, please click here:

<http://www.iti-congress.org/events.html>



# Day 5 Presentation Centres

To watch **just the presentation of a Centre**, please click on one of the Centre's pictures.



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)



## 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.



International Dance Committee IDC



iSTAN International Stage Art Network



Network of Emerging Arts Professionals  
NEAP



# Day 5 Presentation

## Partner Organizations

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



INTiP - International Network of Theatre in Prison



UNIMA - International Puppeteers Union



WDA - World Dance Alliance



WMO - World Mime Organization



## Day 5 Presentation

### Working Groups

To watch **just watch the presentation of a Working Group**, please click on one of the pictures of the Working Group.



Proud Performing Arts LGBTQ+ Working Group



Physical Theatre Working Group





## Day 6 – ITI Internal Meeting *(for ITI Members only)*

**Tuesday, 15 December**

14h00 - 17h00 Paris, France (GMT+1)

Presided by Tobias BIANCONE, DG of ITI

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.

### **Programme**

Opening by CHEN Zhongwen, Deputy DG of ITI

#### **A) Welcome to the Internal Meeting**

#### **B) General Secretariat Work Report 2017-2020**

#### **C) International Projects**

#### **D) 36th ITI World Congress in 2022**

### **Closing Statement**

Tobias BIANCONE, DG of ITI

Mohammed Saif AL-AFKHAM, President of ITI

To watch General Secretariat Work Presentation video,  
please click here:

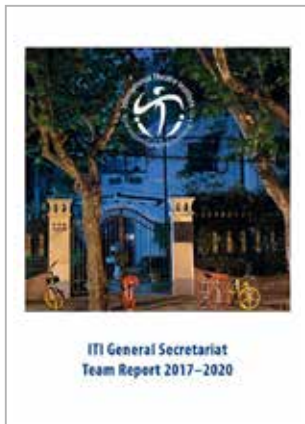
<http://iti-congress.org/generalsecretariat.html>



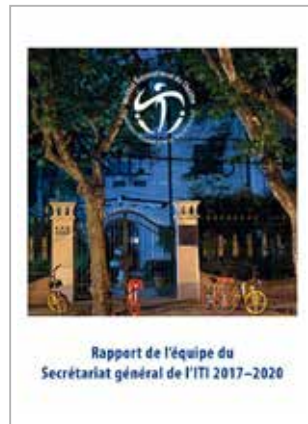
## General Secretariat Work Report 2017-2020

The General Secretariat of ITI created the ITI General Secretariat Team Report 2017-2020. It is available in English and French. The headquarters of ITI cordially invite you to download the brochure and take a look at it.

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



Click here to download the English version.



Click here to download the French version.

## 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](mailto: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](mailto: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  
[lkhetaguri@hotmail.com](mailto:lkhetaguri@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](mailto: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  
helen914@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  
oablas@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



## Making of the General Assembly Special Edition 2020



### 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.

Meeting on ZOOM, LIVE on Facebook







## 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 (2min) 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 rise 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.

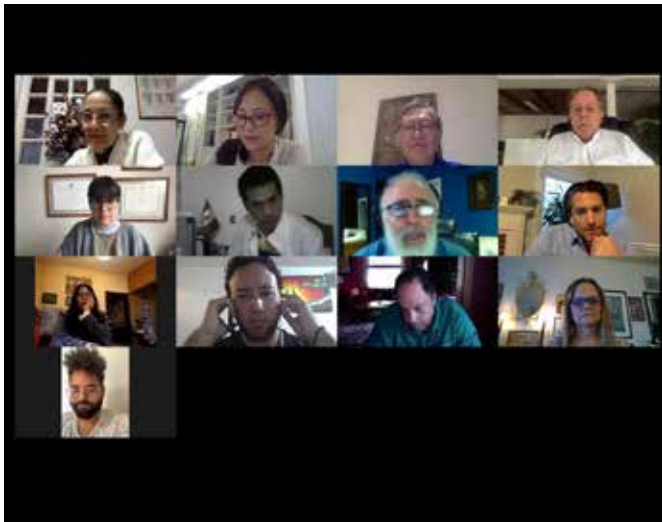




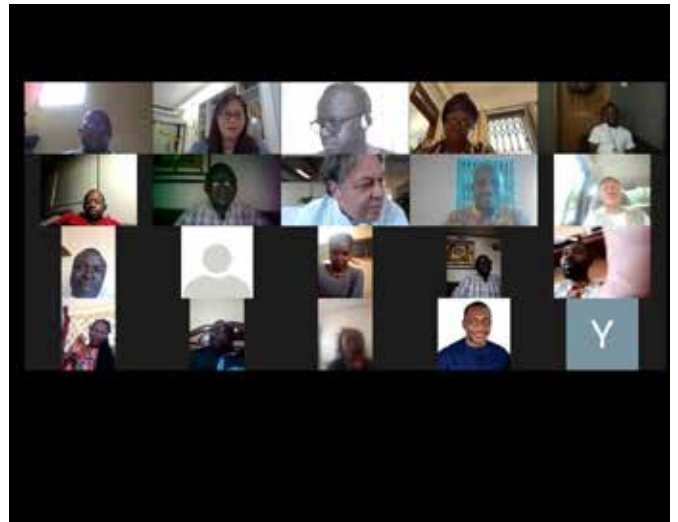
Asia Pacific Regional Council Meeting



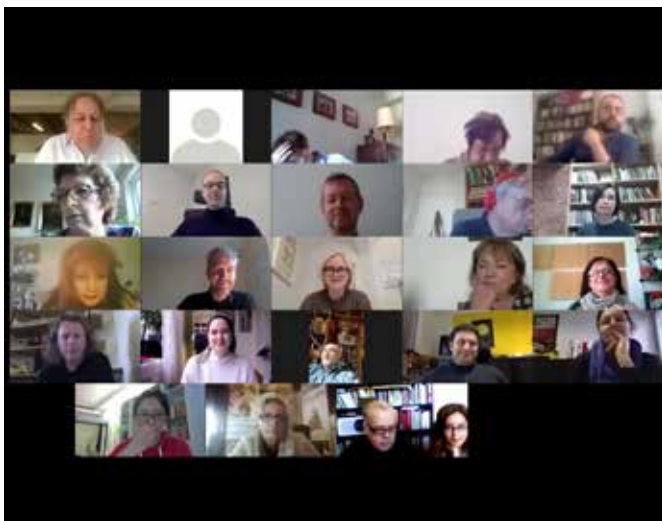
Arab Regional Regional Council Meeting



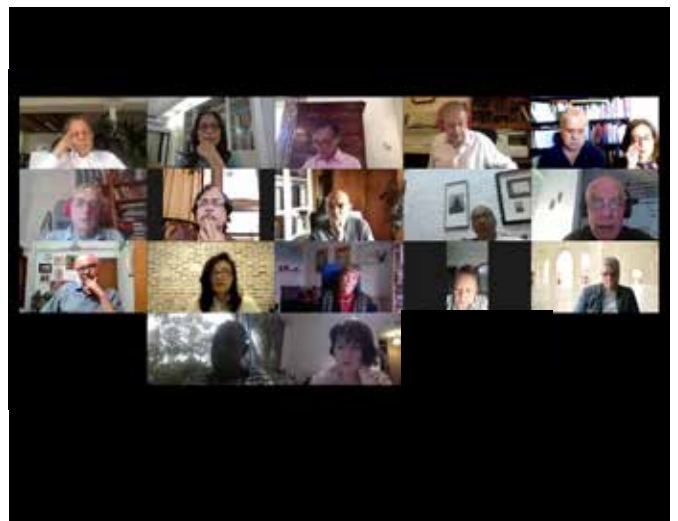
Regional Council Meeting for the Americas



African Regional Council Meeting



European Regional Council Meeting



Office Bearers of Committee Meeting



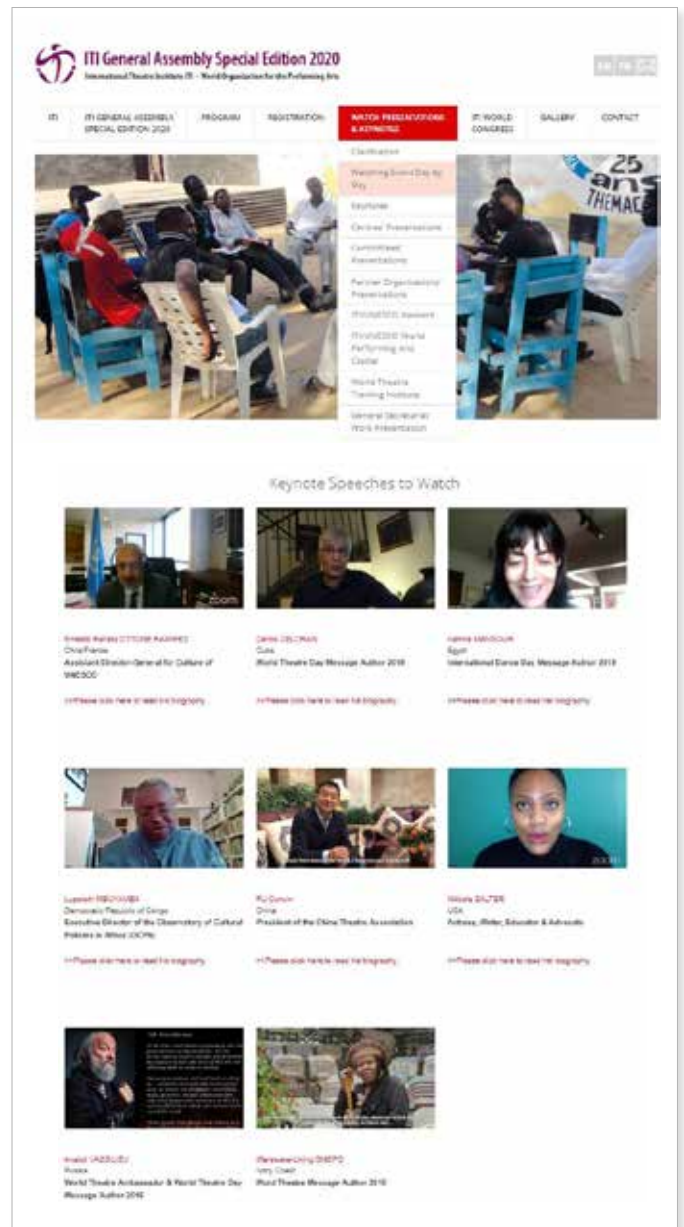


[www.iti-congress.org](http://www.iti-congress.org)

## Special Website for the Special Edition of General Assembly

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.iti-congress.org](http://www.iti-congress.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 promotinal 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 be also viewed on the Centre's page of the ITI website.

Here are the links:

**ITI Website** [www.iti-worldwide.org](http://www.iti-worldwide.org)

**ITI Congress Website** [www.iti-congress.org](http://www.iti-congress.org)

## ITI Facebook Pages

International Theatre Institute

[www.facebook.com/InternationalTheatreInstitute](http://www.facebook.com/InternationalTheatreInstitute)

ITI General Assembly Special Edition 2020

[www.facebook.com/ITIWORLDCONGRESS](http://www.facebook.com/ITIWORLDCONGRESS)

International Dance Day

[www.facebook.com/internationaldanceday](http://www.facebook.com/internationaldanceday)

World Theatre Day

[www.facebook.com/ITIWORLDTheatreDay](http://www.facebook.com/ITIWORLDTheatreDay)

ITI/Unesco Network

[www.facebook.com/ITIUNESCONetwork](http://www.facebook.com/ITIUNESCONetwork)

## YouTube Channel: International Theatre Institute ITI

[www.youtube.com/channel/UCrJmc5X2o6gziHh\\_2IHLMTA](http://www.youtube.com/channel/UCrJmc5X2o6gziHh_2IHLMTA)

## Website of the International Theatre Institute



## Website of the ITI General Assembly Special Edition 2020







# Website of the ITI General Assembly Special Edition 2020



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

Thursday, 10 December 2020  
Europe: Paris Time, 14h00 - 16h00 (GMT +1)

Join us on the event

Editorial Time Zones	Europe: Paris Time
Africa: Casablanca Time	13:00 - 15:00 GMT +0
Americas: New York Time	08:00 - 10:00 GMT -5
Asia: Colombo: Sri Lanka Time	10:00 - 12:00 GMT +5
Asia Pacific: Bangkok Time	7:00 - 9:00 GMT +7

Meeting on ZOOM - LIVE on Facebook:  
[LIVE on Facebook: ITIWorldCongress](#)

You may watch Day 1 with or without registering. What is the difference? To find out please click here.

[Please click here to register.](#)

If there are any questions please write to [general@itiworldcongress.org](mailto:general@itiworldcongress.org) Last Day for Registration: Sunday, 13 December 2020

### Opening Ceremony

Presented by Youssef SALEM-CHEIKH, CEO ITI

With: Youssef SALEM-CHEIKH, CEO of ITI opens the opening Ceremony

- Introduction by Youssef SALEM-CHEIKH, CEO of ITI
- Video Message Address by Ehsaad O'CONNOR, Assistant Director-General for Culture UNESCO
- Video Message Address by Mohamed Saif AL-ADHANI, President of ITI
- Video Messages: Youssef SALEM-CHEIKH, CEO of ITI, Youssef SALEM-CHEIKH, CEO of ITI, Youssef SALEM-CHEIKH, CEO of ITI, Youssef SALEM-CHEIKH, CEO of ITI

[Please click here to watch the Keynotes](#)

### Keynotes

- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO

### Break (10 mins)

### Keynotes


- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO

### Video Messages

- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO
- Youssef SALEM-CHEIKH, CEO of ITI, Assistant Director-General for Culture UNESCO


Daily Programme - Day 1

## Keynote Speeches to Watch




**Ehsaad O'CONNOR**  
Assistant Director-General for Culture of UNESCO

[Please click here to watch the Keynotes](#)




**Youssef SALEM-CHEIKH**  
World Theatre Day Message Author 2019

[Please click here to watch the Keynotes](#)




**Karim KHAIR**  
International Dance Day Message Author 2019

[Please click here to watch the Keynotes](#)




**Lupen ABU-THAYIB**  
Democratic Republic of Congo  
Executive Director of the Observatory of Cultural Policies in Africa (OCPA)

[Please click here to watch the Keynotes](#)




**Fu CAI**  
China  
President of the China Theatre Association

[Please click here to watch the Keynotes](#)




**Suzanne SAUNDERS**  
USA  
Actress, Writer, Filmmaker & Educator

[Please click here to watch the Keynotes](#)



**Arash VANDJEV**  
Russia  
World Theatre Ambassador & World Theatre Day Message Author 2018

[Please click here to watch the Keynotes](#)



**Wenwen JIANG SHEN**  
China  
World Theatre Day Message Author 2018

[Please click here to watch the Keynotes](#)

Keynote Speeches to Watch

## Watching Event Day by Day

The General Secretariat intends to put the recorded video of the event no later than one day after the event happens.

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



### ITI General Assembly Special Edition 2020 - Day 2



Watching Event Day by Day


## Centres' Presentations to Watch

On the page, you find the recordings of Centres' Presentations in alphabetical order. Please click on the Centre's name below to access the Centre's Presentation.


[To view more detailed information about a Centre please click here.](#)

### Centres' Presentation


#### Day 2




**Africa (North, Central & Africa)**




**Armenia (Europe)**




**Austria (Europe)**




**Bangladesh (Asia Pacific)**




**Chad (Africa Pacific)**




**Congo Republic (Africa)**




**Croatia (Europe)**




**Cuba (The Americas)**




**Cyprus (Europe)**




**Czech Republic (Europe)**




**Egypt (Arab Countries - Africa)**




**Ecuador (Europe)**



**Cuba**



**United Arab Emirates (Arab Countries)**



**USA (The Americas)**

Centre's Presentations to Watch



The team of the General Secretariat is fully engaged in putting together the programme of the six-day online event. So far, it has held five preparatory online meetings with the Centres of ITI – divided into five Regional Councils of ITI: Asia-Pacific, the Arab Countries, the Americas, Africa and Europe. Similarly, the General Secretariat also had an online meeting with all the leaders of the 15 Committees, Forums and Networks for ITI to inform about the event.

One of the next steps is to get in touch with all the Organizations that are partners of ITI and ask them to participate, invited the Keynote speakers, solve some technical issues, and so on.

The Website for the ITI General Assembly Special Edition will be ready around 1 November. The French-language version of the Website is being translated. The Registration Process is now being defined. Here is a first draft of the Schedule of the ITI General Assembly Special Edition 2020. (Subject to change.)



### ITI General Assembly Special Edition 2020 Schedule

ITI General Assembly Special Edition  
Thursday, 10 December to Tuesday, 15 December 2020

Thursday 10 December	Friday 11 December	Saturday 12 December	Sunday 13 December	Monday 14 December	Tuesday 15 December
Paris, France (GMT +1)	Paris, France (GMT +1)	Paris, France (GMT +1)	Paris, France (GMT +1)	Paris, France (GMT +1)	Paris, France (GMT +1)

#### Online ITI General Assembly Special Edition 2020

Thursday to Tuesday, 10 to 15 December 2020



#### The Registration for the six-day event is open

With the goals to strengthen communication and dialogue, to build up solidarity and encourage each other at this particular period, ITI is organizing the General Assembly Special Edition 2020 online, from 10 to 15 December. The theme for this Special edition is: **"We, Act Together, For Empowering the Performing Arts and Artists!"** It is an event concentrating on the artistic essence of the performing arts. This six-day event will include presentations of up to 80 ITI Centres, up to 15 International Committees, Networks and Forums of ITI, and up to 20 Organizations that are Partners of ITI. They are given the opportunity to demonstrate their work, exchange their ideas and build up collaborations through this platform.

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

**Day 1** – Thursday, 10 December, consists of Welcome Addresses by leaders of UNESCO and ITI as well as Keynote Speeches by outstanding theatre and dance artists.

**Day 2 to Day 5** – Friday 11 December to Monday, 14 December consist of presentations by ITI Centres, Committees, Forums & Networks and Partner Organizations of ITI, with in interaction and Q & A Session.

**Day 6** – Tuesday, 15 December is an Internal Meeting available for delegates from ITI Centres and ITI Cooperating Members.

#### How can you participate in the ITI General Assembly Special Edition?

**You may watch Day 1 to Day 5 – live** on Facebook live. Please use the link: <https://www.facebook.com/ITIWorldCongress>.

**Or you may watch Day 1 to Day 5 in a reordered version** afterward by visiting the website of the event using the link: <http://www.it-congress.org/events.html>

### Welcome to the ITI General Assembly Special Edition 2020

Bienvenue à l'Édition spéciale 2020 de l'Assemblée générale de l'ITI

## Join us

Please join us on Facebook, no registration needed  
Click here: [LIVE on Facebook: ITIWorldCongress](#)

When:

Different Time Zones	Europe: Paris, Time 14h00 - 16h00 (GMT +1)
Africa: Ouagadougou Time	13h00 - 15h00 GMT +0
Americas: New York Time	08h00 - 10h00 GMT -5
Arab Countries: Dubai Time	17h00 - 19h00 GMT +4
Asia Pacific: Shanghai Time	21h00 - 23h00 GMT +8

## Programme Day 1

Introduction to Day 1	<b>CHEN Zhongwen</b> , China, Deputy Director- General ITI worldwide
Introductory Speech	<b>Tobias BIANCONE</b> , Switzerland, Director-General ITI worldwide
Welcome Speech	<b>Ernesto OTTONE</b> , Chile, Assistant Director-General for Culture UNESCO
Welcome Speech	<b>Mohammed Saïf AL-AFKHAM</b> , Fujairah UAE, President ITI worldwide
Video	Honorary Presidents ITI: <b>KIM Jeong-ok</b> , <b>Manfred BEELHARZ</b> , <b>Ramendu MAJUMDAR</b>

#### General Assembly Special Edition 2020

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

We, act together!  
For the Performing Arts  
and Artists!



#### 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.

For those who would like to watch or re-watch the event, may do so, by visiting the website [www.it-congress.org](http://www.it-congress.org). You may watch by the following selection, click on the line:

#### A) Day by Day

- [Day 1 – Introduction, Welcome Addresses and Keynote Speeches](#)
- [Day 2 to 5 – Presentations of ITI Centres, ITI Committees, Forums & Networks as well as Presentations of Partner Organizations, etc.](#)

#### B) Single Speeches & Presentations

You also can watch at single presentations or speeches, click on the line and select the speech or presentation you are interested in.

- [Welcome Addresses, Keynote Speeches](#)
- [ITI Centres](#)





## ITI General Assembly Special Edition 2020 Trailer





## ITI General Assembly Special Edition 2020 Booklets

**Schedule & Programme**

*We, act together!*  
*For empowering performing arts and artists!*

**ITI General Assembly Special Edition 2020**  
Thursday – Tuesday, 10 – 15 December 2020 - online

Meeting on Streaming on

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

Schedule & Programme

**Q & A Guideline for the online sessions of the ITI General Assembly Special Edition**  
Thursday – Tuesday, 10 – 15 December 2020 - online

Meeting on Streaming on

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

Q & A Guideline

**How to Participate in the Special Edition of ITI General Assembly**  
Thursday – Tuesday, 10 – 15 December 2020 - online

Meeting on Streaming on

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

How to Participate

English version

Version française



Social Media

**ITI General Assembly Special Edition 2020**  
Published by Nancy Chen SiMin · 1 December 2020 ·

Welcome to the ITI General Assembly Special Edition 2020  
10 – 15 December, See you Online!  
Register Now > [https://docs.google.com/\\_/1FAIpQLSeVm.../viewform](https://docs.google.com/_/1FAIpQLSeVm.../viewform)

5,726 People reached      387 Engagements      **Boost Post**

31      47 shares

**ITI General Assembly Special Edition 2020** was live.  
Published by Nancy Chen SiMin · 13 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/99800818542>

770 People reached      169 Engagements      **Boost Post**

You and 22 others      17 comments 18 shares

**International Theatre Institute** was live.  
Published by Nancy Chen SiMin · 13 December 2020 ·

Welcome to the Day 4 - Presentation & Interaction of the ITI General Assembly Special Edition 2020  
Starting from Paris Time 14h00 - 17h00 GMT +1  
Moderated by Ali MAHDI NOURE, Secretary of ITI  
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/99800818542>

2,204 People reached      399 Engagements      **Boost Post**

34      8 comments 13 shares

**ITI General Assembly Special Edition 2020** was live.  
Published by Nancy Chen SiMin · 10 December 2020 ·

Day 1 Welcome to the Opening Ceremony of the ITI General Assembly Special Edition 2020

3,954 People reached      652 Engagements      **Boost Post**

You and 59 others      78 comments 54 shares

**World Theatre Day**  
Published by Nancy Chen SiMin · 12 December 2020 ·

Welcome to the Day 3 - 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/99800818542>

ITI General Assembly Special Edition 2020 was live.  
12 December 2020 ·

Welcome to the Day 3 - Presentation & Interaction of the ITI General Assembly Special Edition 2020

**International Dance Day**  
Published by Nancy Chen SiMin · 14 December 2020 ·

Welcome to the Day 5- Presentation & Interaction of the ITI General Assembly Special Edition 2020  
Last day event Moderated by Teresa EYRING, Vice-President ITI  
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/99800818542>

ITI General Assembly Special Edition 2020 was live.  
14 December 2020 ·

Welcome to the Day 5- Presentation & Interaction of the ITI General Assembly Special Edition 2020  
Last day event Moderated by Teresa EYRING, Vice-President ITI... See more

ITI Facebook Pages





**International Theatre Institute ITI**  
88 Tweets



Welcome to the ITI General Assembly Special Edition 2020  
10 to 15 December 2020

Meeting on Zoom | 200+ webinars

**Follow**

**International Theatre Institute ITI**  
@ITIworldwide

The International Theatre Institute is a worldwide network promoting international exchange in the performing arts.

[iti-worldwide.org](http://iti-worldwide.org) | Joined February 2011

96 Following | 445 Followers

**International Theatre Institute ITI** @ITIworldwide · 20h

The Executive Council and the General Assembly will meet in the splendid City of Geneva, the Switzerland, during and between 10-15, the 100th Anniversary and an extraordinary one, given that they participated in the ITI General Assembly Special Edition 2020.



General Assembly Special Edition 2020

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

We act together!  
For the Performing Arts  
and Artists!

**International Theatre Institute ITI** @ITIworldwide · Nov 12, 2020

Inviting Service Members, Special Edition a video - English

Watch the video on the internationalist website.

General Assembly Special Edition 2020

- Program
- Agenda
- Invitation to World Congress
- Press Centre
- Staff Website

Registration for participation will open soon.



Welcome to the ITI General Assembly Special Edition 2020

**International Theatre Institute ITI** @ITIworldwide · Nov 12, 2020

Here is a list draft of the Schedule of the ITI General Assembly Special Edition 2020. (Subject to change)

Watch detailed information and the agenda on the Website of the ITI General Assembly Special Edition 2020.

**International Theatre Institute ITI** @ITIworldwide · 20h

International Service Day Message Author 2019

Click here to watch



Keynote Speaker #2 - Akinla MANDOUR  
Akinla MANDOUR, Executive Director, International Service Day Message Author 2019 (Please click here to read her...)

**International Theatre Institute ITI** @ITIworldwide · 20h

ITI General Assembly Special Edition 2020 Day 1

Keynote Speech by Carlos CELDRAN, Cuba

World Theatre Day Message Author 2019

Click here to watch



Keynote Speaker #1 - Carlos CELDRAN  
Carlos CELDRAN, Cuba (Please click here to read her...)

**International Theatre Institute ITI** @ITIworldwide · 20h

ITI General Assembly Special Edition 2020 Day 1

Keynote Speech by Zeynep Renata OTYNGE, Hungary


Assistant Director-General for Culture of UNESCO

Click here to watch



Keynote Speaker UNESCO - Zeynep Renata OTYNGE  
Zeynep Renata OTYNGE, Hungary (Please click here to read her...)

ITI Twitter



**International Theatre Institute ITI**

HOME | ABOUT | PLAYLISTS | CHANNELS | RESOURCES | MENU

Welcome to ITI YouTube Channel

Watch here to subscribe

ITI was created on the initiative of the first UNESCO Director General, Dr. Julian Huxley, and the playwright and novelist, Edith Sitwell, in 1948, and after the Second World War. This was the beginning of the collaboration between the two cultures, East and West. The goal of the Institute of ITI was to build a culture that would...


**ITI General Assembly Special Edition (October 2020)**

Keynote Speeches GA-SE 2020

- Keynote Speeches GA-SE 2020
- Keynote Speeches GA-SE 2020
- ITI General Assembly Special Edition 2020
- ITI Special Projects GA-SE 2020
- Partners Organizations Presentation
- Service Day 2019

Uploads

- Asia Pacific Head of Theatre Awards 2019
- International University Theatre Association 2019
- World Playwrights International 2019
- International Music Council 2019
- International Service Theatre & Education Association 2019
- International Federation for Theatre Research IFTIR 2019



**International Theatre Institute ITI**

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Uploads

- Asia Pacific Head of Theatre Awards 2019
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- International Music Council 2019
- International Service Theatre & Education Association 2019
- International Federation for Theatre Research IFTIR 2019
- Keynote Speeches GA-SE 2020
- Keynote Speeches GA-SE 2020
- ITI General Assembly Special Edition 2020
- ITI Special Projects GA-SE 2020
- Partners Organizations Presentation
- Service Day 2019
- Keynote Speaker UNESCO - Zeynep Renata OTYNGE
- Keynote Speaker #1 - Carlos CELDRAN
- Keynote Speaker #2 - Akinla MANDOUR
- Keynote Speaker #3 - Lavinia MURVANA
- Keynote Speaker #4 - PJ Conde
- Keynote Speaker #5 - Mikolaj SUTYR
- Keynote Speaker #6 - Anast VASSILEV
- Keynote Speaker #7 - Weerawat Likit SINEP

ITI YouTube Channel





# Media Response

**ITi - Germany**  
GERMAN OFFICE OF THE INTERNATIONAL THEATRE INSTITUTE  
CLUB OF FRIENDS OF THE INSTITUTE

**UNITE**  
GLÄNZENDE AKTIONSTÄGE

ITi GENERAL ASSEMBLY SPECIAL EDITION 2020

CALL FOR PROGRAMM DIRECTORSHIP THEATER DER WELT 2023

TRANSLATING THEATRE - 22ND INTERNATIONAL WORKSHOP MÜLHEIM

**45. Mülheimer Theatertage**

29. Juni bis 16. Juli 2023

Application deadline extended: 15. July 2023

**ITi General Assembly Special Edition 2020**  
Thursday - Tuesday, 10 - 15 December 2020 - Online

**We act together!**  
For empowering performing arts and artists!

**ITi GENERAL ASSEMBLY SPECIAL EDITION 2020**

The Special Edition of the General Assembly is conducted as an online edition of what the ITi Centres, ITi projects groups and sections of ITi are currently doing or planning.

**ITi General Assembly Special Edition 2020**

The activities is consisting of a series of presentations of ITi Centres, ITi Committees, Forums and Networks and ITi Partner Organizations, as well as the keynote speeches. The online can be watched by ITi members, friends and members who has an interest for it. It will be made available after the end of Zoom on Facebook and after the event in recorded form. Through this workshop, ITi Centres, Committees, Forums, Networks and Partner Organizations of ITi can exchange information with each other as well as sharing their experiences with the worldwide performing arts community.

The Goals of ITi for such a gathering are strengthening the communication and dialogue, building up contacts and encouraging each other at this particular period of the pandemic. ITi, the world's largest organization for the Performing Arts, is determined to take action and to demonstrate the power of the Performing Arts to reach artists, leaders and patrons.

"We act together! For empowering the performing arts and artists!"

More information on the [ITi website](#) and [Facebook](#).

**THE KATHMANDU POST**

**The First Virtual Lower Games**

Lets and Games during last years

The virtual first lower games and the first virtual lower games were held in Kathmandu, Nepal, on December 10, 2020. The games were held online and were a success. The games were held in Kathmandu, Nepal, on December 10, 2020. The games were held online and were a success.

**Armina Slovenica**

NEWS ABOUT US PRODUCTION TOP 10 KARJINA ŠLEC ENSEMBLES CHOREGE PRESS ARCHIVE WEBSHOP BLOG

Armina Slovenica is the musical project by Karjina Šlec, a Slovenian composer and producer. The project is a collaboration between Armina Slovenica and the ITi General Assembly 2020. The project is a collaboration between Armina Slovenica and the ITi General Assembly 2020.

**ITi International Theatre Institute**

Armina Slovenica presentation at General Assembly 2020

World organization for performing arts

Member of the Board of the General Assembly on 14. December, 2020

**ITi General Assembly Special Edition 2020**  
Thursday to Tuesday, 10 to 15 December 2020 - Online

**We act together!**  
For empowering performing arts and artists!

Building on [Zoom](#) [Facebook](#) [LinkedIn](#) [Twitter](#) [YouTube](#)

[www.iticongress.org](#)

**Welcome to the ITi General Assembly Special Edition 2020**  
Thursday - Tuesday, 10 - 15 December 2020 - Online

**Wawereve Likim GNEPO**  
Wawereve Likim GNEPO

Wawereve Likim GNEPO is a group of artists and performers from the ITi General Assembly 2020. The group is a collaboration between Wawereve Likim GNEPO and the ITi General Assembly 2020.

**International Association of Theatre Critics**

THE CRITICS, WE ARE MANY

On the 10th of December, 2020, the IATC held its 10th General Assembly. The assembly was held online and was a success. The assembly was held online and was a success.

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## Statistics and Feedback of the General Assembly Special Edition

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."*





## 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

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

### Advisory Board

### Executive Council of ITI

info@iti-worldwide.org

Members of the Executive Council are:  
Mohammed Saif 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, Burkina Faso, Vice-President ITI for Africa

Alfira ARSLANOVA, Russia, Treasure  
Ali MAHDI NOURI, Sudan, Secretary  
Tatjana AZMAN, Slovenia  
Daniel BAUSCH, Switzerland  
LE QUY Duong, Vietnam  
Alberto GARCIA, Luis LLERENA, Spain  
Joachim LUX, Germany  
Vidyanidhee Prasad VANARASE, India  
Antonia FERNANDEZ, CUBA,  
Associate Executive Council Member

### Regional Councils of ITI

Mohamed Saif AL-AFKHAM, President ITI worldwide  
Teresa EYRING / Derek GOLDMAN, Vice-President ITI for the Americas  
Fabio TOLLEDI, Vice-President for Europe  
Ji Guoping, Vice-President for Asia Pacific  
Hamadou MANDÉ, Vice-President for Africa;  
Ouédraogo ABLAS, President Regional Council of Africa

### Technical Support

Prisca Leutenegger, Futura Communication

### Interpreter

Amalia Alfaro  
Anna Von 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.



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## **ITI Committees, Forums & Networks**

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## **Partner Organizations of ITI**

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[SIBMAS - International Society of Libraries and Museums for the Performing Arts](#)

[TWB - Theatre Without Borders](#)

[UNIMA - International Puppeteers Union](#)

[WDA - World Dance Alliance](#)

[WMO - World Mime Organization](#)

[WPI - Women Playwrights International](#)



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[www.international-dance-day.org](http://www.international-dance-day.org)  
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