

ABSTRACTS

Redefining Theatre Communities. International Theatre Symposium

14-16 September 2015

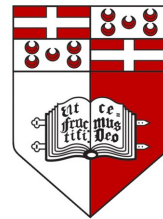
Theatre, Communities, Dialogue

The symposium intends to map the new forms of communication, dialogue and engagement by which contemporary theatre connects with its various communities. During the conference, we wish to explore contemporary dramaturgies of interplay between theatre practices and communities; the aesthetic, social and cultural aspects of community-conscious theatre practices; recent transformations in organisational, textual/literary and theatrical/performative conventions and traditions; and changes in the modes of production and spectatorship in relation to theatrical communities.

Partners



Organisers



Theatre. Communities. Dialogues

Content

- Organisers
- Abstracts
- Contact details

New Tides Platform (UK)

New Tides Platform is an independent organisation established in 2015, exploring and encouraging cross-cultural exchanges and dialogue within contemporary performing arts. We aim to map and assess theatrical, literary and cultural crossings in theatre and creative writing through research, public events and outreach programmes.

New Tides Platform wishes to function as an interface between scholarly research and the creative sector. As a collaborative venture we are working together with universities and research centres, theatres and theatre-makers, creative/ art organisations as well as journals and publishers.

As facilitators of cultural projects and initiators of new research, we provide a forum for encounters, debates and interchanges, connecting academic research, contemporary theatre-making and communities of thinkers, makers and spectators.

Working as an outreach platform, we develop local, national and international collaborations and networks that are responsive to social and cultural changes within and outside contemporary theatre practices.

We are currently working on a series of events as well as pursuing our own research exploring new modes of creative encounters in theatre, spanning across a range of theatrical and cultural contexts.



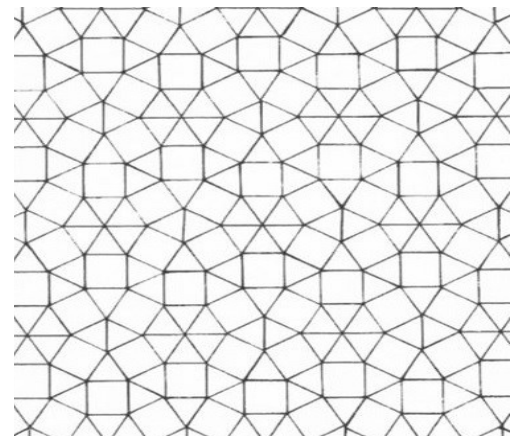
Contact details

w: www.newtidesplatform.org

e: info@newtidesplatform.org

f: [facebook.com/
newtidesplatform](https://facebook.com/newtidesplatform)

t: twitter.com/NewtidesP





Contact details

w: [www.um.edu.mt/
performingarts/theatre](http://www.um.edu.mt/performingarts/theatre)

e: theatre.spa@um.edu.mt

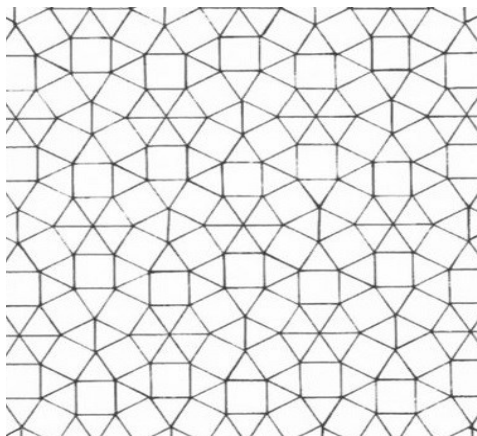
f: [facebook.com/
uom.theatrestudies](https://facebook.com/uom.theatrestudies)

Department of Theatre Studies, University of Malta

The study of theatre at the University of Malta has a rich history of over a quarter of a century. Originally established in 1989 as a Programme of Study within the Mediterranean Institute, Theatre Studies became a Division in 2008. In 2012 it was elevated to the status of Department as one of the founding disciplines (along with Dance Studies and Music Studies) within the newly set up School of Performing Arts. The department runs programmes from undergraduate level to PhD.

The department has ongoing collaborations with a number of local and international institutions, and regularly hosts renowned international professors and practitioners.

Members of staff in the department specialise in a number of different aspects of theatre scholarship, including physical theatre, musicality in theatre, the Russian twentieth century, Baroque and postcolonial theatre.



Communal 'Solidarity' and Amateur Theatre in Post-Revolutionary Russia: Contemporary Approaches

This presentation takes amateur theatre in post-revolutionary Russia as a case-study to elaborate on contemporary approaches to theatre and performance historiographical researches. It will argue first for a theatre practice that was developed during the politically-charged years of the Russian Revolution and Civil War, and whose value can be located – through an application of Michel de Certeau's theories on 'strategies' and 'tactics' – not in the productions' often crude aesthetics but in the communal 'solidarity' that it nourished. Post-revolutionary amateur theatre in Russia will be treated as an example of community theatre because of the communal dimension of its collective practices. The contemporary relevance of these collective practices will be commented upon. The presentation is also relevant to the contemporary aspect of the CfP in the way that it uses amateur theatre in post-revolutionary Russia to discuss the application of theoretical frameworks to historiographical research, a topic that have given rise to recent debate. For example, whereas Thomas Postlewait (in *The Cambridge Introduction to Theatre Historiography*, 2009) is wary of historiographical studies that are excessively rooted in theoretical frames, where theory becomes an all-too-restrictive channel that binds rather than informs the study, Jim Davis (in *Research Methods in Theatre and Performance*) argues that theory cannot be ignored as it is ingrained in contemporary academic practices. He even refers to would-be theoretical detachment as naïve. The presentation shows how the application of theory benefits the investigation of a blurred area of investigation like post-revolutionary amateur theatre, wherein possible historiographical reconstructions are obfuscated by the size of the scene, biased original sources, and the anonymity of many of its practitioners.

Stefan Aquilina

He is a Lecturer and Research Coordinator of the Department of Theatre Studies at the University of Malta. His main area of research is Russian and early Soviet theatre, which he develops through the application of critical theories on everyday life. Aquilina's essays have appeared in *Studies in Theatre and Performance*; *Theatre, Dance and Performance Training*; *Stanislavski Studies*; *Theatre Studies International*, and *Journal of Dramatic Theory and Criticism*. Aquilina is also the director of 'Performance Lineage: the Russian Tradition of Actor Training', a research project supported by a grant from the University of Malta Research Committee. He is currently co-editing (with Jonathan Pitches) a major international book titled *Stanislavsky in the World* for Bloomsbury/Methuen.

“Never Consciously Over Re-hearsed”

Dissatisfaction with both the current social and artistic status quo manifests itself in performances such as Coney’s *Early Days of a Better Nation*. But there is already a significant tradition of such audience-empowering strategies going back to the “living newspapers” of the 1930s USA – and well before that. A reaction to their directive and over-didactic potential is to be found in the increasing attention being given in the UK to the folk/community phenomenon of “Mumming” – events totally the product of their communities. I propose to expand the perspective from Mumming itself, and examine three different performance events, each also entirely independent from any formal cultural input. These are: the ceremonial procession and “marriage” with the sea of the Virgine dell’Alto Mare, Otranto, South-Eastern Italy, the choosing of the Virgin Mary and the subsequent playing-out of the Nativity on Christmas Eve in small-town communities in New England and surrounding areas of the North-Eastern USA and the “visiting” of each parishioner’s home and the singing of Christmas carols by the church choir in rural villages in Cheshire, North-West England. Notionally performative decorations to the Christian calendar, they share significant and fundamental structural characteristics. They involve a peregrination around the territory of the community, which “renews” its existence as both physical entity and social concept. They draw their entire personnel – “audience” and “performers” – from the community itself. Their activities involve a re-positioning or reviewing of the social identity of some or all of the participants. They are so structured as to involve the necessary participation of representatives of different generations of the community, and thus remain the property of the whole community, rather than being the possession of, or relating only to, seniors. Are there tempting parallels to be found in Malta...?

Nicholas Arnold

Educated at Oxford, he read History and researched in Social Anthropology. He then worked professionally as a performer, director, and deviser before moving to academia. He has taught at Oxford, Aston, Birmingham, and De Montfort universities, and led Theatre in the team which developed the innovative degree course in Performing Arts at Leicester Polytechnic. He has lectured internationally at a range of institutions, including the universities of Paris 8, Mainz, Cologne, Rome “La Sapienza” and Malta. He is currently Senior National Professor in Cultural Studies at the Adam Mickiewicz University, Poznań, Poland. His interests are in New Performance, and the relating of the anthropology, neurology, and ethology of performance.

Feeding Back: Verbatim Theatre and/as Communal Practice

When considering verbatim theatre, one of its prime innovations is that it feeds back its stories into the communities where they had come from “via performance in those communities” (Paget 1987: 317). In plays such as Moisés Kaufman’s *The Laramie Project*, verbatim theatre makes use of these kinds of participatory practices in order to dissolve the divide between actor and spectator and enables playwrights to take responsible action in their capacity as artists (cf. Kaufman 2001: vi). Thus, verbatim theatre brings together three different communities: the artistic community engages with the story-giving community and together they enter into a dialogue with the theatregoing community. It is arguably the most communal theatre-making practice and must therefore be of particular interest when examining theatre’s relationship with communal theatre-making practices. For the purpose of my paper, I want to analyse community as the collaboration between diverse agents that act out of a feeling of responsibility towards ‘the other’. Verbatim theatre is not only able to establish this form of communality; it also has its focus on the theatrical practice of performance as opposed to the (solitary) writing and reading of a play-text. Verbatim’s prime objective lies in the presentation of unadorned truth in order to either educate its audience about a significant political topic (cf. Kent 2013: 136) or to emancipate it in the sense of Jacques Rancière’s *The Emancipated Spectator* (2011). I call this former, didactical strand ‘political verbatim’. It includes plays such as *Guantanamo: ‘Honor Bound to Defend Freedom’* by Victoria Brittain and Gillian Slovo and can take a manipulatory shape (cf. Kent 2013: 150). I call the other strand, which includes Kaufman’s *Laramie Project*, ‘communal verbatim’. This second strand does not only emulate the ideological orientations of traditional verbatim productions from the 1970s and 1980s that had their prime focus on giving ‘ordinary people’ a voice, it also embodies verbatim theatre’s unique capacity for taking responsible action together as theatre company, story-givers, and theatregoers and thus creating communal agency.

Bettina Auerswald

Born in 1988, studied English, German, and Film and Theatre at the University of Augsburg and the University of Reading. She holds an M.A. in English Literature, English Linguistics, and New German Literatures and the first state exam for grammar school teaching. She is currently working on her PhD thesis on the topic of “Verbatim Theatre and the Ethics of Responsibility: Poetology, Language, Performance Practice”. She has written a chapter for the forthcoming book on *Representations of the Precarious in Contemporary British Drama*, edited by Mireia Aragay and Martin Middeke (2015), with the title “Promises of the Real? The Precariousness of Verbatim Theatre and Robin Soans’s *Talking to Terrorists* (2005)”.

Is There an Online Theatre with its Online Community?

Online Theatre Strategies for Creating New Communities

As museums have already started to build up their online communities, theatres and especially public or socially engaged theatres should also try to focus more on finding online ways that would lead them to their community. The main question of my research is: Is it possible for the theatres as live art to use their characteristic tools on online digital media platforms, and is it possible for them to reach out and to engage a new layer of community. My presentation focuses on two cases where theatres found a way to approach their audience through methods or tools that are based on web 2.0 and on ways could they sustain this community. The first is the Berlin based Maxi Groki Theatre's *Effi Briest*, which is named by the creators "The First Live Facebook Production", and in this case it is important to see how theatre could effectively use online platforms in order to create an audience and community around the performance. The second case is The Royal Shakespeare Company's *My Shakespeare* project, which is an online platform developed for Shakespeare (and theatre) fans, who can share their opinions on this webpage. These above mentioned two cases are very different, but it is important to check their effect on their community and how they can import the theatrical tools into 21st century digital media tools successfully. To close, I will try to briefly mention a parallel issue: How could the online, pervasive city games gain their community and what could theatres learn from these games in terms of reaching out for "live" audience and engaging them into a community (without doing this necessarily as a marketing strategy.)

Ágnes Bakk

She was born in Lugoj, Romania, 1986. She graduated from the Theatre Studies and Hungarian-Finnish Departments of Babes-Bolyai University, Cluj, Romania, and later did her MA degree in Theatre Studies at Károli Gáspár University, Budapest, Hungary. Currently she works at the Hungarian National Digital Archive as an editor. She is also a project manager at several companies and institutions: Góbi Dance Company, the Natural Art Disasters Company, MOME University of Art and Design, Budapest. She is also a member of the November 2015 IETM meeting's board.

“Tottenham Riots to Malta: The Artist as Witness”. Applying to Malta the experience of community arts in a city under siege

In 2011, when the riots started in Tottenham, John Baraldi was Chief Executive of the Bernie Grant Arts Centre, and had to deal with community issues relating to the riots which had begun on the arts centre’s doorstep. Finding a creative response to the riots was a challenge on many, many levels – especially as the £15 million arts centre was named after a popular local MP who came to fame during the 1985 Broadwater Farm riots. This paper will address:

- 1) The Great Book of Tottenham, a community arts project which was already underway when the riots happened
- 2) The issues around bringing the Tricycle Theatre’s acclaimed verbatim production of “The Riots” to Tottenham at “Ground Zero”
- 3) How the issues, lessons learned, and methodology used will be applied to a large scale community project “The Great Book of Malta and Gozo” in 2015-16
- 4) The role of the artist as a vehicle for the community, and the artist acting as a witness before attempting to finding a creative response.

Using examples of practice and personal experience, the paper will make observations about the complexity of assumptions which are made about “community” and “community theatre” and the threat that the artist can be to the political structures when questions are asked and when surprising answers are given. The paper will also address the role of the artist in community arts and the legacy which should be in-built into any good community theatre project. Relevant reference will be also made to the author’s previous work as a leader of community arts organisations in the UK, head of two UK drama schools, and a community theatre practitioner in his own right.

John Baraldi

He has led a number of major arts centres in the UK, including Riverside Studios in London. For nine years he was Director of East 15 Acting School, merging it with the University of Essex, and creating 8 new post-graduate and undergraduate degrees. He was also Dean of Arts Educational Schools London. He has taught and directed at The Royal Scottish Academy of Music and Drama. In the 1990s he created an international collaboration with the Russian Theatre Workers Union, involving film, ballet, theatre, design, music and circus. He was CEO of the Bernie Grant Arts Centre in London, when the 2011 riots erupted on the doorstep. He was a Governor of the London Film School, and a Panelist for the Olivier Awards. He a Fellow of the Higher Education Academy and a Fellow of the Royal Society of Arts. He leads a new international cultural project, 2mozarts, in Malta.

Theatre in Malta: what spaces does the community occupy?

Co-authored by Vicki Ann Cremona and Ruben Paul Borg

A theatre community may also be defined by the space it occupies. Where a theatre is situated, how it is disposed, and the facilities it contains are revealing of the involvement of the community that frequents it. Generally, a theatre with many facilities is one which has been invested in, and therefore which is well-frequented. The physical space of a theatre in Malta, in most people's minds, is associated, to a proscenium arch with frontal seating and boxes or tiers around. Maltese are generally aware of the presence of three main theatres in Valletta, which are all designed according to this spatial concept. Most theatres either belong to the state or the church, and there are few functioning private theatres on the Maltese islands. Although instruction in the performing arts in Malta is available from a young age to university level, few people decide to take it up after reaching maturity. The level of frequentation of theatres, on a national scale, is rather low. In 2013, the National Statistics Office published the result of its first survey on theatres and performances in Malta and listed seventy-two theatres, that included Parish halls, school halls and "20 other theatres, including 'established theatres'." Moreover, no general study has been carried out with regard to the state of these or other theatres in Malta. On this basis, a national project has been launched to discover more about these theatres, in order to better understand their condition, how much they are frequented, and by whom. The paper intends to present the initial results of this project and lay it out against the idea of cultural participation in the Maltese islands.

Vicki Ann Cremona

She is Associate Professor in the Theatres Studies Department. Up to 2004, she was Academic Coordinator for the Theatre Studies Programme. Between 2005-2009 she served as Malta's Ambassador to France, and subsequently, to Tunisia between 2009-2013. She has contributed to the National Cultural Policy that was published in February 2010. She is a former member of the National UNESCO Commission, and of the National Folklore Commission. She is particularly interested in the relations between power and society as expressed through theatre and theatrical events. She has written extensively about public celebration in Malta, in particular about Carnival, political theatre, and commedia dell'arte in the 17th Century. She has been elected to serve as a member on the Executive Committee of the International Federation of Theatre.

Ruben Paul Borg

He holds a degree in Architecture and Civil Engineering from the University of Malta and a Specialisation Degree in Structural Engineering and Concrete Technology from the Technical University of Milan, Italy. He lectures at the Faculty for the Built Environment of the University of Malta and is active on academic collaboration and research at the Technical University of Milan in Italy. He is a Chartered Engineer, Chartered Environmentalist, and Eur.Ing. (FEANI). He was appointed Chairman of the European Council of Civil Engineers, Knowledge and Technology Standing Committee, and was elected member of the International Board of Directors of iiSBE, the International Initiative for a Sustainable Built Environment. In 2012 he co-founded the registered organisation Sustainable Built Environment (SBE) Malta and was elected President.

Formative Theatre. A new approach by the Counter Institute

Formative Theatre and its main component pre-formance are a new kind of theatre that is research-based, progressive and socially relevant, realized in the constantly fluctuating relationships between the creative process of the artists and audience/citizens. This approach is the result of Vahid's struggle to establish a meaningful and relevant theatre practice as an immigrant artist in Europe. The process involves reflection and action that aims at turning disadvantages into possibilities and establishing an artistic practice relevant to sociopolitical reality of the context in which the work of art is being produced. This practice connects both to the professional community and broader society, transcending the superfluous relationship between commodified artwork and an anonymous consumer audience seeking escapist entertainment after they finish selling their labour. This presentation will give an account of the emergence of Formative Theatre and the difficulties it faces in the context of a coercive neoliberal social structure. The question is: how to create a space for alternative by doing exactly that which is considered "wrong" by instrumental rationality.

Vahid Evazzadeh

He is an award-winning filmmaker and theatre director. He was born in Iran and lived there until the year 2001. Since then he lives in "Europe" with a permanent nametag on his door in Copenhagen. He directs and produces artistic, cultural and socially relevant international projects that challenge the status quo both artistically and productionally. Vahid specializes in training performers (actors and dancers) with the method he has developed since 2006. Currently he is studying political science and economics at Copenhagen Business School. He is also a member of the board of experts at Roberto Cimetta Fund (an international association that provides support for artistic and cultural mobility) and the chairman of The Counter Institute.

Bridging the generation gap

Older people have a wealth of information and experience that makes them valuable members of our community. Children, on the other hand, in their simplicity and youthfulness, are inspirational. *Darba Waħda* is an intergenerational project consisting of a series of three projects, each of eight one-weekly sessions taking place across Malta from April to June 2015, which aims to give the two generations the opportunity to share and learn from each other and have fun quality time together through creative methods including drama games and exercises, making things, storytelling and improvisations. The name of the project itself implies the beginning of a story which preambles the unfolding of a new story when the two generations meet which in turn is made up of personal and collective narratives of the participants. The need to create a platform for the two generations was felt not only by me, who's leading the project, and by the Foundation Valletta 2018, who are funding the programme, but by older people themselves who I met on other creative projects. This study will discuss the outcome of the projects, the impact the projects have on the participants, and whether it will be successful in bridging the gap between the two generations. It will take into consideration the various factors that come into play such as the role the collaborators, who are the local councils, have, demographics of participants, content of workshops etc... Through personal observation and a small scale qualitative study, I will analyse the impact the project has on the participants and in turn on the local community, both social and creative. I will also be able to draw a comparison to another intergenerational project I held in Oxford, UK.

Anna Formosa

Anna's career started as a performer with Aleateia Theatre Group. She obtained an MA in Applied Drama from the University of Exeter (2005), and spent many years in the UK working on numerous community arts projects in education and for social intervention before returning to Malta. She worked with the Barbican Theatre (Plymouth), Haringey Shed Inclusive Theatre Company (London), Creative Partnerships and Creation Theatre Company (Oxford). She led workshops, directed youth theatre groups, participated at community arts festivals, and got involved with Žigužajg Children's International Theatre Festival. She created platforms for intergenerational projects, projects with young offenders, and projects for children of difficult backgrounds. Her latest work involve a creative arts project with the elderly, a project at an alcohol and drug rehabilitation centre and leads the drama group of Opening Doors arts company.

National Theatre without a National Theatre

Malta has no national theatre, even though the Manoel Theatre in Valletta often uses this nomenclature to describe itself. In a very small country where national identity is always being discussed publicly, academically and informally, one would expect the theatre to be a major player in this discussion.

This paper will discuss the recent work of Mario Philip Azzopardi, who I will argue, has appointed himself artistic director or impresario of a virtual national theatre company and is successfully setting the agenda for mainstream theatre in Malta, or at least that section of theatrical activity which uses the Maltese language as its primary form of expression. It will look into the modes of production and the choice of topics made by this theatrical setup and their relationship to the rest of the local artistic community, the theatre-going community as well as the non-theatre-going public.

The paper will also deal with the issue of public funding for theatre in Malta, focusing on the strategies used by the theatrical setup under investigation to acquire state funding to help finance its activity, which is in turn sold to theatre patrons and state television. I will argue that the success of this endeavor relies not only on artistic competence but also on creating an aura of dissidence that essentially does not threaten any fundamental element of accepted national identity.

Marco Galea

He studied at the University of Malta and the Department of Drama and Theatre Arts of the University of Birmingham where he was awarded a PhD in 2004. He has published on Maltese theatre history, Maltese literature, postcolonial theatre and postcolonial theory. Between 2005-2007 he was President of L-Akkademja tal-Malti (The Maltese Writers' Union) during which time the Maltese organization was accepted into the European Writers' Council. His play celebrating the life and works of Francis Ebejer, *Għażiż Francis*, was performed successfully in 2007 and during the Malta International Arts Festival in 2008. He wrote and directed the short play *Grimani: Min Qatlu?* for Science in the City in 2014. He is a senior lecturer in Theatre Studies at the University of Malta and is currently the department's postgraduate studies co-ordinator.

Lacanian Transference as source for *theatrical interpellation*

The website <http://marinaabramovicmademecry.tumblr.com> shows visitors' portraits of the exhibition «The Artist is Present» by Marina Abramović in 2010 at New York MoMA. People were being photographed while sitting face to face with the artist, since the performance consisted of an invitation to take a seat vis-à-vis to her for a time to choose. Many of the visitors started to cry, but why is that? My proposal is to approach this phenomenon, which I would call the result of a special built-up community, from the psychoanalytical perspective of transference and with the vocabulary of Jacques Lacan. Starting from the presumption that "community" is based on intersubjective phenomena, and that theatre and performance are intersubjective phenomena as well, transference is a possibility to retrace the structures that determine intersubjective "rapports". So, before questioning communities, there could and there should be an interest in intersubjectivity – in subjects forming communities and in the question why they do so. With transference, a process of theatrical interpellation of subjects can be described, which has effects on aesthetic as well as on political levels, because it questions the structure and quality of intersubjective processes: subjects as being (mis-)taken, their beliefs and suppositions with regard to their counterparts. That means discussing pre-suppositions concerning the two theatrical functions: stage and audience. The Lacanian concepts of *agalma* and *sujet supposé savoir* (subject supposed to know) show how important functionalization and fictionalization are in contacts between subjects, and also how institutionalization influences the (performative) impact of speech, of the symbolic power. All these are important structures in quality of communities that are built up by subjects when they are seen as desiring ones.

Eva Holling

Research assistant at the Institute of Applied Theatre Studies (University of Gießen); PhD-project: 'Transference in Theatre. Theory and practice of theatrical effectiveness' finished in 2015; co-editor of the magazine 'Nebulosa' (Neofelis, Berlin); activities in free authorship and art practice, co-founder of the group *manche(r)art* and part of the Cologne-based groups Mühlenkampf and Raumfaltung.

A truly golden little theatre: finding utopian communitas for mentally distressed children

The early 1516 Louvain edition of More's *Utopia* offered advice on reading the blueprint: a 'Libellus vere aureus nec minus salutaris quam festivus de optimo reip[ublicae] statu, deque nova Insula Utopia', 'A truly golden little book as healthful/salutary as it is festive concerning the best state of a commonwealth and concerning the new island Utopia'. Congruently Giroux suggests twenty-first century Austerity is 'a deadening dystopian vision, embody[ing] an ideology that produces both zones of abandonment and forms of social and civil death... infusing society with culture of cruelty'. In the UK, cuts to welfare and mental health services see Giroux's culture of cruelty manifest as an inherent lack of compassion: healthcare environments 'driven by consumerism and market-thinking...instrumentalise and dehumanise the relationships involved' (Campling 2013). At its worst, it has led to inhumane practice as mentally distressed children are incarcerated in young offenders institutions or police cells. But the Dystopian State embeds deeply in such children: experiences of suffering translate into neurobiological damage. To dream of Utopia is impossible for a child whom has been denied a safe and supportive community, both through early trauma and state-imposed aggression and abandonment. For her 'encoded traces of [neurological] pain' make the world and the future hostile and dangerous. However, using Jill Dolan's *Utopia in Performance: Finding hope at the theater* (2006), and Lewis, Amini and Lannon's *A General Theory of Love* (2001), this paper will suggest that applied theatre practice could make possible a community that heals neurological distress and offers protection against a 'neo-liberal monoculture'. Dolan writes that 'live performance provides a place where people come together, embodied and passionate, to share experiencers of meaning-making and imagination that can describe or capture fleeting imitations of a better world.' For Amini et al 'nurturance, communion and social communication and play have their home in limbic territory' and 'neural architecture which places relationships at the crux of [human being's] lives...[has] the power to stabilize.' Although evidence suggests a wide range of 'regulating affiliations' (clubs, family, friends, pets) can restore neurological damage, this paper will argue for a privileging of the radical humanism of theatre in order to aspire to More's 'best state of a commonwealth' It will argue that theatre can uniquely harness, 'the ephemeral maybes of [the] magic place... fleeting moments of utopia' (Dolan).

Emily Hunka

After an MA in Theatre she founded the charity 'Rewrite' in 2000, that works with young refugees and UK born young people in Southwark. In 2005 she became Project Leader of the 'Voices' Refugee Project at GLYPT and in 2009, was appointed Associate Director. Here she developed WHATEVER Makes You Happy, in partnership with Oxleas Child & Adolescent Mental Health Service, providing safe theatre workshops for young people with mental health problems. She has also led workshops in various settings and for different organisations and has been involved with Creative Exchange's Peer Leadership programme, as a Consultant for ACE/Barings which resulted in 'Platforma', a national website for refugee artists. She has lectured at East 15, Goldsmith's College, Greenwich University and St Mary's University. She has set up a new organisation Theatre Troupe. She is currently working on her PhD at Queen Mary University London exploring the role of theatre as a "family" in work with vulnerable children. She is also a playwright and has written extensively for theatre in education and youth theatre.

Working outside the institutional structures as an independent artist

From my observation as a theatre creator working in various parts of the world, I notice that artists working independently from institutions, meaning that they take risks to create their work without any form of commission or support are generally ignored in academic discussion. There should be more awareness and exposure of this category, differentiated from the creators acting under cultural institutional support. Their creative process is in constant progress of development, while the institutional artists often work on short or long term but one-off projects.

Working outside of the institution, without clear support, decent payment for work, which in the end leads to international success mostly demanded by unprivileged audiences. In some countries there is social support which makes a difference for people, but in Central and Eastern Europe there is nothing. They are obliged to create and to search sources for private and professional work. Females find it more difficult.

There is an urgent need to highlight and discuss the conditions of independent artists, who undertake the projects individually, develop them at their own risk avoiding all administration and other costs. They find the way to get through to the poor and disadvantaged societies not as a paid job but as a duty of sharing the cultural and social qualities with them. Nevertheless their status is not appreciated and discriminated, particular in the eastern part of Europe. Authorities do acknowledge the presence and the success but do not include this group as equal part to be promoted and supported.

Jolanta Juskiewicz

She is a theatre director and performer. After graduating with an MA in Theatre Arts in Poland and experiencing work with masters in India, Norway, Canada and Denmark, she founded the Kropka Theatre in Australia with a strong focus on poetic-metaphoric drama. She is working mostly on solo performances as an innovative theatre form opening for dialogue, respecting the directions of the 'Poor Theatre', with an organic approach to text and memory, spontaneous and rhythmic qualities of the body rather than the text. After years of development her repertoire has been presented in English and Polish along with leading master classes in Australia, Albania, Armenia, Belgium, France, Germany, Iran, Israel, Karabakh, Kazakhstan, Kosovo, Luxembourg, Macedonia, North Ossetia, Poland, Romania, Russia, Scotland, Slovakia, Sweden, Transylvania, Ukraine, UK, United Emirates, Bulgaria, Brasil, Armenia, Finland.

Ballhaus Naunynstrasse in Kreuzberg, Berlin

Kreuzberg is a part of Berlin, where nearly seventy percent of the population has Turkish or other foreign roots. In 2008 a theatre was founded in an old ballroom under the direction of Shermin Langhoff. Some of the basic questions which Shermin Langhoff and the dramaturg of this theatre Tuncay Kulaoğlu were asking were: What kind of stories have people with a foreign background to tell and how? How can a theatre in an environment without any theatre tradition create a new audience? How can this theatre reach an audience, that is not used to go to those parts of Berlin? Until 2012 Shermin Langhoff and her team called the work they did at Ballhaus Naunynstrasse "Postmigrant" theatre. They defined it as "a theatre made by people with foreign roots, but are not wandering anymore". But I think, that this term has to contain more aspects than we can find in this definition. In my presentation I want to show with some examples, how the Ballhaus Naunynstrasse not only influenced the environment of the theatre, but also influenced the theatre structure in Germany.

Hasibe Kalkan

She studied German Literature in Ankara, and Theatre in Istanbul. She works as an associate professor at the Theatre Department of Istanbul University. She also writes theatre reviews for Turkish theatre journals like *Tiyatro Tiyatro* or *TEB Oyun*. Over the past decade, she has been conducting research on interculturalism in theatre and theatre made by Turkish community in Berlin. She has published articles on the works of Eugenio Barba, Peter Brook, Robert Wilson, Pina Bausch and Turkish Theatre Companies in Germany. She was in Germany for a research program in Theater an der Ruhr (Germany) and she was a fellow at the International Research Center for Intervening Performance cultures. She is a member of IATC (International Association of Theatre Critics) and GIG (Gesellschaft für Interkulturelle Germanistik).

Show.Rooms (schau.Raeume). An Interdisciplinary Performance Project

show.Rooms is a global interdisciplinary performance project. By means of juxtapositioning a specific societal taboo with empty disused objects or spaces, a platform is created upon which participants can reevaluate abandoned concepts, be they tangible or intangible. Developed in 2011 by Katrin Ackerl Konstantin and Rosalia Kopeinig, the format show.Rooms exploits the heterotopian potential after Foucault: It allows for a chosen room, space or concept to be charged with new meaning. The engagement of the local community generates dialogue and personal space for activity in the proposed action field. The format serves moreover as a work-in-progress art-based research project. One key element of the show.Rooms is the strong emphasis on biographical recollection and retrospection. People – especially those who are touched by the topic of taboo – are given the opportunity to air biographies, memoirs and experiences as they become involved in the project. Moreover, those who will participate as so-called “guides”, become themselves representatives of the respective show.Rooms taboo. They accompany small groups of two to ten people through the show.Rooms, through the taboo. Empowering the audience to become more than just observers, each visitor is encouraged to become a questioner, a listener, a seeker, or someone that also shares experience as the program unfolds. The program typically encompasses topical installations, recitals, dramas, presentations, research work and performances. The induced plenitude generates social interaction and movement. Moreover, the process has an effect on local residents as well as on passer-by’s, in close proximity to the performance location, in their community. A former experience of the taboo is renewed even for those who did not actively pursue interaction with the project. The available infrastructure is reassessed. What is now an arena for performance makes what was discarded somewhat more appealing again?

Rosalia Kopeinig

She is a self-employed psychologist, leader in applied theatre projects and General Manager and Co-Founder of the Carinthian International Club. She holds an MSc in Applied Psychology from the University of Northumbria, UK. Since 2011 she is involved in schau.Raume performance project and various other projects that involved exchange between time-witnesses or migrants, schoolchildren and their parents. She is Co-Founder of the Plattform Migration – Villach. She also developed a book with children and adults who lived through cultural changes. She is the Co-Founder of ISC International School Carinthia

Make My Play: building theatrical communities through micro-theatre

This workshop, led by Anna Loewendahl director of Australia's TransVision Theatre, will introduce a micro-theatre making model to building communities of playmakers called Make My Play (MMP). The workshop will give participants the tools to run MMP in their own town or country. MMP responds to what Transvision view as, the expressive quietness of a poly-vocal country and the overshadowing of locally made stories by dominant media narratives. During ten years of creative engagement within regional and metropolitan communities, we recognised a disjuncture between people's desire for embodied expression (making the art ourselves) and lack of opportunities to put this into action. Also, the fly-in fly-out approach to community engagement was not satisfying for us as artists, or sustaining for the communities we work within. We had to address the creative ownership and legacy issues of our playmaking and MMP was formed. MMP seeks to revision the mode of creation and consumption of playmaking by facilitating a localvore approach. Localvorism is an ideology borrowed from the food sustainability and environment debate. Localvores eat food grown locally supporting local growers, reducing the carbon footprint, and increasing social capital. MMP is an artistic model of localvorism. Initiated by a week-long artist-in-residency, MMP is ideally facilitated by a local artist or with an MMP artist mentoring a local artist. Through an intensive theatre making process each group creates numerous micro-plays (3 minutes long) for public performance. The project also skills people up to keep their work alive within their community. National and global audiences will soon find MMP online, a new website where all MMPs will be located. The groundswell of micro-plays from each region will add to multiple creative voices, reflecting the nuanced, varied, and outspoken opinions, stories and ideas of people who make their own plays.

Anna Loewendahl

She is currently a PhD student at the University of Melbourne, Australia, researching models of community theatre practice. Anna is a theatre maker who works across community and professional practice, from making large-scale community performance with Circus Oz to devising interactive theatre with communities about drought. She trained in drama in the UK, at the University of Exeter, and has made theatre in numerous countries from Zimbabwe to Indonesia, moving to Australia in 2001. Anna is director of TransVision Theatre making performance to create dialogue within and between communities. TransVision is currently engaged with Regional Arts Development Officers across Australia to run Make My Play.

‘A Marvelous Experiment’: Exploring Ideas of Temporary Community in Intergenerational Performance Projects in East London

Over six years, I and a group of artists all connected to the London arts charity Magic Me, led four performance projects that brought together older people aged over 70, local school children aged 9 and 10, and Drama students in their early twenties. Crucial to the project was the intention that all participants would have equal access to the creative activities, and that the act of bringing together different generations would disrupt age definitions and assumptions. Important to the context of the project is multi-cultural multi-faith city of London, what Peter Hall, Professor of Planning and Regeneration, describes as a ‘dynamic polycentric city region.’ This dynamism is revealed through energy and inventiveness but also through tensions and anxiety about social cohesion. The understanding and experience of community is inevitably both crucial and contested in such a city. Through a close reading of moments within these projects, I argue that it is in the detail of the interactions between all the people involved in these projects that we can see the enacting of connectivity that is the fabric of community. I propose that these temporary groupings, the chunk of time, space and place that we call ‘a project’, is a temporary community. Though living in close geographical proximity, the participants had very few places in which they, Jewish elders, Bangladeshi origin children and students from across the UK could meet. Through the project individuals had the chance to play with identity, not aiming for homogeneity or perfection, but for a chance to see each other beyond the narratives dominant outside the room. I suggest that it may be that the very temporariness of a project encourages the individuals within it to experiment with connecting to people who look and sound different, who move differently, have different histories; it is a place to learn to be more mobile, more able to move beyond the front door of one’s habitual identity to discover who else you might be, who else you might meet.

Sue Mayo

She is a freelance theatre practitioner, who has been working in a wide range of settings for more than 30 years. Sue specialises in devising theatre with community groups, and frequently works across art forms. Sue is Associate Artist with Magic Me, an arts organisation specialising in bringing young and older people together through the arts. She designed and led ten years of projects for Magic Me at the Women’s Library, (2003-2013) bringing together young and older local women, aged between 14 and 91, in collaboration with visual and sound artists. She is co-author, with Susan Langford, of ‘Sharing the Experience’, a handbook on inter-generational arts projects (2001), and of ‘Detail & Daring: the art and craft of intergenerational work (2010). She contributed two chapters to ‘Performance & Community’. Sue has worked with LIFT on developing the opening up of their ‘Living Archive’, and extensively with the National Trust on theatre projects within heritage settings. She lectures in the Theatre and Performance Department at Goldsmith’s, University of London, where she is Convenor of the MA in Applied Theatre.

Invisible Performance Practices and Indigenous Caribbean Theatre: Restoring the Areito

A community that has lost its sense of origin and belonging must be redefined before it finds its own performance identity. Also, the performance practices of a group can contribute to the building of community even if what precedes its history is decimation and invisibility. Thus, redefining performance practices, contextualizing its present and projecting its future could be the difference between remaining or disappearing from embodied cultural legacies that may need restoration. When the gap between what was and what is seems greater, the subjunctive mode may be one possible alternative to redefine, reconstruct and reenact newly found performance identities. These can emerge from a personal commitment to engage in creative processes that in turn may inform the group and subsequently the community. Indigenous theatre is in this paper proposed as an area of contemporary theatre that is in critical need of attention. The established theatre circuits in big metropolises do not allow space for indigenous theatre communities to engage in a dialogue with the practice, the practitioners and the mainstream audience at a level that could generate differing perspectives in Contemporary Theatre-making. The invisible indigenous artist is invisible many times: historically, physically, culturally, politically, and on stage. The restoration of indigenous performance ritual practices, for instance, is treated in this paper as a long due necessity to demand theatre reparations by rebuilding theatre structures from the ground up. In the Caribbean this possible initiative starts with the areito complex, a type of song-dance-storytelling that encompasses the very nature of the Taino people's performance activity in the XV century. Its reappearance as Danza del Cordon or Lace Dance may be considered raw material in the creation of new epistemologies in the field of indigenous dramaturgies and performances.

Jorge Luis Morejón

He has experimented with artistic genres as diverse as theatre, opera, dance and performance. Dr Morejón has a Bachelor's degree in Special Education from Florida International University, where he also took dance and theatre courses. He has a master's degree in Liberal Studies with an emphasis in theatre from the University of Miami. He did master's studies in Expressive Arts Therapy with the European Graduate School in Switzerland and doctoral work in Theatre Studies at York University in Toronto, Canada. He graduated with a Ph.D. in Performance Studies with a designated emphasis in Practice as Research from the University of California, Davis. Currently, he is an independent researcher based in the USA.

Translating between Local and Global. Translating Communities in Hybrid Cultural Spaces

This paper will discuss the role of *translating communities* in the context of international theatre festivals and cross-national theatre collaborations. Drawing on a wide range of examples, I will present these international platforms as shared cultural spaces where national and cultural differences are negotiated and where cultural value systems interact and being exchanged. Both international festivals and partnerships establish trans-local and transnational identities by encouraging artistic and cultural exchanges. Consequently, they have a development function on artistic, local and national levels resulting in new artistic methodologies, urban regeneration and national cultural branding. All these outcomes nevertheless, raise concerns and tensions between local and global values and communities. I will reflect on these aspects of theatrical exchange arguing towards the importance of a hybrid (European) theatrical space and theatrical community acknowledging translation (theatrical and cultural) as one of the most important channels of negotiations, exchange and collaboration. I will also highlight the social function of partnerships and festivals as places of debate, arguing that sharing knowledge and exchanging experiences inevitably goes through a process of cultural translation. Translation is also playing an important part in the creation of a “global theatrical community” that emerges from both forms of these ever-growing international platforms.

Szabolcs Musca

He is Founding Director of New Tides Platform (UK). Szabolcs holds a PhD from the University of Bristol and worked as a researcher and theatre critic for the past ten years. He has published articles and reviews in the *Journal of Adaptation in Film and Performance* (UK), *Játéktér*, *Korunk*, *Erdélyi Riport*, *Szabadság*, *Hamlet.ro*, *A Hét* (Romania) and *Fidelio.hu* (Hungary). He has been involved in various international research projects and he is also an active member of the *Translation, Adaptation and Dramaturgy Working Group* within the International Federation for Theatre Research. He is currently working on a book chapter on ‘Migrant Dramaturgies’ for the forthcoming publication of *Translation, Adaptation, and Dramaturgy: Collisions and Convergences* (eds. B. Cochrane, K. Krebs, C. Col-lard and M. Mytilinaki)

"The English are laughing at the wrong bits!"

An interdisciplinary approach to translating and staging humour in translated Hungarian contemporary drama in the UK.

This interdisciplinary (translation studies and drama) workshop presentation addresses the paradox that in order to successfully translate the humour of the source text dialogue one must often change the source language joke. As humour appreciation is culturally bound, the translation of humour entails the translation of culture, not simply language. The presentation and workshop will show that the target culture's perception of the genre of a play text can influence the translation of humorous dialogue; this in turn alters the performance of the humour by actors from the target culture. This is evidenced in findings from a drama translation laboratory organised in Budapest in 2013. The laboratory presented a 45 minute extract of a Hungarian play 'Sunday Lunch' [Vasarnapi Ebed] by Janos Hay, in Hungarian then in English. Humour on the page could only be translated successfully, and appreciated as such by the target audience, when the British actors altered the original acting style of the play. While the source text was written in a naturalistic kitchen-sink drama style, the English translation required a less naturalistic acting approach and the British actors adopted a heightened parody genre in which the humour was able to flourish successfully in English. The presentation will discuss the challenges of translating humour and how staging that humour to fit the target culture, communities can contribute to the successful production of contemporary Hungarian Drama in the UK. Further evidence will be given by looking at my UK production of PRAH written by Gyorgy Spiro.

Szilvia Naray-Davey

She is a lecturer in Drama at The University of Salford, Greater Manchester. She is an early career researcher with an extensive practitioner's background, having acted and produced in the US and the UK. She is the founder and artistic director of Ignition Stage, a professional theatre company based in Manchester that produces translated drama from Eastern Europe. Szilvi translates plays and poetry from the Hungarian. Her latest production PRAH (written by Gyorgy Spiro) which she translated and directed had sold out performances in London and Manchester and received critical acclaim. Szilvi is finishing her doctoral thesis on drama translation this year.

Don't Worry, They're Here: Riding the Underground with a Community of Clowns – on artists arriving late to the party of austerity.

The global financial crisis felt local. Making sense of fiscal cliffs or quantitative easing can seem like a fruitless activity if you have no way of sustaining an existence or no sense that things will ever really improve. The localism that has arisen as a political response to the post-2007 economic crisis has had the potential to create new communities of artists brought together under a banner of joint oppression which has seen protests across a range of cities. Meanwhile, in events happening elsewhere, that other community – the European Union – has transformed its map with a clear divide emerging between the north and south, the rich and the poor, the supposed frugal and the profligate. Past, present and future events can now be read against an evolving communal sense of protectionism that has seen the rise of new forms of nationalism. Into the political arena, it's time to send in a new troupe of clowns as we herald the arrival of Ukip and the English Defence League, the Sweden Democrats, the National Front, the Party for Freedom, and Golden Dawn. In this session, and set against this socio-political cyclorama, I want to question the role have artists played in responding to these events. In doing so I will consider how theatre in particular has acted or reacted to a process that has threatened the long-term future of so many people. Ultimately, I will address the extent to which it is possible to talk of a community or even a 'coming community' of theatre makers in contemporary Europe.

Mark O'Thomas

He is Professor of International Drama and Head of the Lincoln School of Fine & Performing Arts at the University of Lincoln, UK. His main research interest lies at the interface between translation, adaptation and dramaturgy. His work in this area has crossed many disciplines including musicology, film and literature. He has authored a range of papers on drama translation and adaptation, and works as a dramaturg, playwright and translator for a number of theatres, including The Royal Court Theatre and the Royal National Theatre in London.

He recently published, in collaboration with Prof Elaine Aston of Lancaster University, a co-authored book entitled *Royal Court: International*. Published by Palgrave Macmillan, this book sets to evaluate the impact of the international work of the Royal Court Theatre since the late 1990s.

Europe in crisis: Perspectives in contemporary theatre-making

The European Union enlargement, the redrawing of borders and the intense immigration streams have brought to the fore the question of facing cultural diversity as well as institutional changes and a new type of consumer within the European framework. However, the rapidly deepening economic crisis has resulted in the cultural identity, democracy, institutions and human rights' crisis. This paper aims to examine whether this societal reality has, theatrically speaking, invented new ways to inspire the audiences, engage the various communities and provide spaces for debate regarding burning national and European issues. Besides the financial, social, demographic and cultural transformations' influence on theatre practice, European Union has adopted a series of incentive measures to support theatre. In the last two decades, there are funding programmes among them such as "Kaleidoscope", "Culture 2000", "Culture 2007" and "Creative Europe". After a quick reference to European Union policy's contribution to theatre, the paper first discusses whether the public theatres throughout Europe in their effort to trigger new ways of communication aim to achieve the objectives and be eligible for European funding or they (un)consciously follow the European vision for intercultural dialogue. Having Greece's economic meltdown as my point of reference, the main body of the paper evaluates the theatre-makers' intention to link theatre with social and political aspects and offer a space for dialogue, creating at the same time experiences, revitalizing traditions, building community pride, discussing about community-specific issues, introducing new and challenging ideas and expanding cultural perspectives and ideologies. It explores then changes in the modes of theatre productions and outlines good practices by presenting case studies. The final part of the paper considers the way by which contemporary theatre connects with and represents its communities in a changing Europe; a Europe of crisis.

Christina Papadopoulou

She graduated from the School of Drama, Aristotle University of Thessaloniki, after having completed an annual exchange programme in Berlin's Freie Universitaet. She obtained an MA in Cultural Policy & Management from City University of London. She is currently completing her PhD on the European Union's Cultural Policy and its practice on theatre at Aristotle University. She has worked as a consultant at the Hellenic Parliament. She has also consulted with numerous festivals in Greece as well as with "Business of Culture", London in the field of theatre and festivals management. She taught "Theatre", "Puppet and Shadow Theatre", "Cultural Education" and "Cultural Identity" in formal and non-formal Education. She is currently Secretary of Democratic Left Party's Youth and responsible for Cultural Affairs. Her main research interests include the relationship between theatre and politics, the aesthetic expressions of diversity, the promotion of interculturalism and innovation, the preservation and promotion of cultural identity in a changing Europe. She has participated and lectured in numerous related seminars and conferences.

How to avoid compromise?

As graduate students of theatre directing in a country where the only option for employment is in institutional, public theatres, financed by state, we decided to form a theatre community. Our idea is to produce socially engaged theatre with topics that engage with some of the serious problems that surround us. Experienced in working in public theatre, we learned that compromises are inevitable and that there is no good idea or concept that cannot be destroyed by compromise. We have put together all of our experiences about forming a troupe “Conflict” and made a simple “How to” guide for anyone who thinks that public theatre is not enough for creating a show of the modern era.

Petar Popovic

Petar was born in 1988 in Belgrade, Serbia. He worked for eight years in amateur theatre, studied theology and graduated in theatre directing in 2014 with the show “Misery” at Atelje 212 theatre. Important works include ‘Rebellion’ (2010) ‘Don’t touch women’ (2012) ‘Gone’ (2012) and ‘Seagull’ in 2013.

Jovana Tomic

Jovana Tomic was born in 1990 in Belgrade. Graduated in theatre directing in 2014 in the class of Alisa Stojanovic. She worked as art director for the Summer festival Belgrade and assistant director at Atelje 212 theatre. Important works include: ‘Compass station’, ‘Cabaret Nusic’, ‘Biderman and arsonists’

Abstracts

UrbanDig Project for Neighborhoods

A site-specific performance group inspires a cross-field horizontal network of scientists, artists, researchers, students, residents of all ages to research and map a specific neighborhood and create cultural events. Different voluntary research and event production groups are inspired and formed. Through public events and research workshops they collect material about the past, present and the aspirations and challenges of the neighborhood. They do it as the research phase of a future site-specific performance on the streets of the neighborhood to be produced by the performance group. A digital database is formed and maps of local cultural capital (historical, oral history, sensory etc) are curated by the community to form the basis for side-products such as destination-branding websites, local tour apps, live tours, documentary developed with or by the community etc. The site-specific performance inspired by the material and the experience of this collaborative programme, celebrates the end of it. An end that hopefully is only the beginning of the collaborations formed for local development. The aforementioned system named "UrbanDig Project for Neighborhoods" created by "ohi pezoume performing arts company" was developed in Dourgouti, an immigrant housing neighborhood of Athens, Greece. "Dourgouti Island Hotel" is the title of the project that started in August 2014 and it is also the title of the site-specific performance with which it will end in October 2015. 67 groups /institutions /companies ranging from the local house of the elderly and a student band to 3 Greek Universities and 1 from abroad (UC Leicester) have been collaborators in our events. 435 people in total have collaborated (either through these groups or as individuals) including international artists, scientists, community activists, students and many residents etc. More than 3000 spectators have already participated in our events. Part of the project coincides with Hotel Obscura, an EU Culture project between the Greek company and Mezzanine Spectacle (FR), Triage (AU), Die Fabrikanten (AT). UrbanDig Project for Neighborhoods is a system that ohi pezoume performing arts has re-formed to work in various neighborhoods

George Sachinis

He graduated from Central School of Speech and Drama (MA), UC Berkeley (MSc) and Duke University (BSc.) He is the founder of "ohi pezoume performing arts company" researching on the interaction between theatre and dance. In 2005 he was a nominee for the "Promising young artist" award by the Greek Theatre and Music Critics Association. Ohi Pezoume's "UrbanDig Project" applies artistic research in site-specific productions. UrbanDig Project was awarded the 1st prize in TEDxAthens Challenge 2010 and was a winner at ACEA EcoArt International Contest 2011, it was also chosen to be part of the Greek representation in Prague Quadrennial of Performance Design and Space 2015. George directed all of the company's productions since it started in 2005 and has been the producer of its non-profit projects. As a freelance theatre director, he has collaborated with the National Theatre of Greece. He was a member of the Advisory Board for Reactivate Athens Project by Onassis Foundation and of the Board of Network for Children Rights in Greece. George also works as a civil engineer.

Remote X as an example of new modes of spectatorship

During specific kinds of performances their spectators are encouraged to be active and make their own decisions. This paper focuses on changes in the modes of spectatorship and introduces one performance by Rimini Protokoll – *Remote X*, which has been held in more than fifteen cities all over the world from 2013. The performance *Remote X* invites spectators (or better participants) to a walk through the city. This “tour”, guided by instructions in participants’ headphones, connects theatre artists with local inhabitants and enables them to explore public space from unexpected angles and examine its socially unattractive localities. That not all participants hear the same stories and instructions in their headphones results in unexpected situations. Participants become both the spectators and the actors at the same moment. They should be active, cooperate and experience new social roles. After some time the social stratification in this artificially and temporarily created “community” is formed naturally and everybody can recognise who is predestined to become a leader of the group and who only wants to be led. The purpose of this paper is to point out this kind of unusual performances with specific requirements to spectators forming the specific “community” during the performances. Important psychological and sociological themes connected with such approaches in the field of theatre are named, for example collective work, self-determination, freedom, role-playing and crowd psychology. Also social, political and cultural identity is taken into consideration. The paper deals with problems which must be solved during similar performances and with aspects of local and global perspectives in theatre-making. Then it focuses on the theme, how theatre artists deal with theatrical conventions characteristic for “common theatrical productions” and with elements of psychodrama and socio-drama.

Nad’a Satková

Nad’a Satková is a PhD student at Masaryk University (Brno, Czech Republic). She graduated from Palacky University (Olomouc, Czech Republic), BA thesis: Patrick Marber’s *Closer* in Czech productions; MA thesis: Joe Penhall’s plays and their Czech productions. Her research is focused on theatre directors in the 20th century, theatre historiography, British drama and theatrical events in the North Moravian and Silesian region in the Czech Republic. She attended The Summer Course of Ancient Drama (Epidauros, Greece) in 2013. She completed the internship at Katedra Teatru i Dramatu, Uniwersytet Jagielloński (Kraków, Poland) in 2014. She participated in various international theatre conferences and gained experience in theatre practice in several theatres and during multicultural festivals. Her reviews are published in printed media and e-journals.

Ancient Greek Theatre and Participatory Art

By approaching Greek Tragedy as a genre per se (Heath) – through the methods of hermeneutics, structuralism and post-structuralism, and post-colonialism – we liberate a set of new perspectives that might emerge as a source of inspiration for contemporary theatre practices. In the following I highlight a couple of concepts emerging from Ancient Greek theatre culture that interfere with those of contemporary theatre: the initiation of temporary communities through collaborative performative practices, the in-between spaces and immersion, and the importance and role of storytelling.

- ecstasy/flow (Pre-Socratics, Lacan, Csíkszentmihályi) as an experience of the attendees of the Great Panathenaia which attracted a large amount of participants with its sports games, contests, rituals, religious practices and proceedings (relational and dialogical aesthetics, temporary communities); most relevant example of this notion being Euripides' *Bacchae*;
- rhizomatic concepts (Deleuze-Guattari) and concepts of geophilosophy, (*okeanos*, *oros*): the participatory walk that leads up on the Acropolis to the Theatre of Dionysus; the real space of the city of Athens immerses into the artistic space of the performance (environmental aesthetics and immersive spaces);
- the dichotomy of *topos*/place and *chôra*/space first appearing in Aeschylus' *Persians*; and its series of later philosophical and ritual meanings; and also *metaxu* (in-between space used by Boal and his followers);
- *epikairekakia* and *philantropia* in *Persians* and *Prometheus Bound*: finding joy in somebody else's pain and feeling sorry in the same time (recognized today in performances of *Signa* and *Abramović*);
- *ekphrasis* as a special form of storytelling in *Seven Against Thebes*, the *Messenger* in Greek Tragedy, and the role of the meaningful *différance* (Derrida) in both cases;
- the Greek mythology itself as a huge, fluid, never canonized, constantly rewritten megatext, juxtaposed with history and social realities (narrative immersion, a collective knowledge and a non-hierarchical act of storytelling).

Rita Júlia Sebestyén

She is a research fellow at Copenhagen International School of Performing Arts. She took her PhD in the aesthetics of the Ancient Greek theatre (Eötvös Lóránd University, Budapest, Hungary). She has contributed to volumes of studies and theatre magazines in Hungary, Romania, The Czech Republic, Poland, Serbia and France. With colleagues she launched the theatre periodical *Játéktér/Playing Area* in 2012, being its first editor in-chief and currently responsible for its international section. She is member of advisory board for the academic journal *Otherness* at Aarhus University and artistic director of *Othernessproject*.

‘Local’ Theatre for ‘Local’ People: Community involvement in National Theatre Wales

The newly-formed National Theatre Wales (NTW) is committed to ‘community engagement’ in all areas of work. This takes place on a range of platforms, from its ‘NTW Community’ social media website, to performance/debate Assemblies, to including ‘ordinary’ people in productions in very different ways. This presentation shows how, by positioning their work as part of a conversation with nation, NTW have begun to break down traditional process/product distinctions. This presentation focuses on NTW’s *For Mountain, Sand & Sea*, a ‘performative excursion’ of Barmouth (a small Welsh seaside town) that explored its spaces and histories. For several months beforehand the practitioners worked within the community gathering memories of Barmouth. Locals were also drawn into the performance itself, from playing small speaking roles, to operating a papier-mâché elephant in a parade, to serving tea and cakes with the local W.I. While the ‘community outreach work’ was therefore an important part of the process, it was also important that the product succeed aesthetically as ‘a contemporary art experience’ (Rees, quoted Byrne 2010). In the debates surrounding socially-engaged theatre these things often conflict. Judging a performance by ‘ethical’ criteria tends to focus on how respectfully ‘the artist works as a kind of agent, or facilitator’ (Green, undated), rather than on the ‘aesthetic’ success of the artwork itself. This paper shares the findings of audience research into the event: before, during and afterwards. Through pre-show surveys, post-show questionnaires and town-talk, practitioner and audience interviews, I investigated reactions to how the performance was seen to ‘intervene’ in Barmouth. This found a point of rupture to common concerns about socially-engaged theatre in which artists – rather than audiences – remain responsible for steering the creative process. By talking about but not to communities, ‘ethical’ discourses often fail to consider how people themselves feel about communal involvement in such events.

Kirsty Sedgman

She is an early-career independent researcher, having just graduated with a PhD from Aberystwyth University’s Department of Theatre, Film and Television Studies. Her thesis was a large-scale empirical research project into audiences for site-specific theatre, which gathered over 800 questionnaire responses and interviewed more than 40 people. She has written a book on this work, *Locating the Audience*, contracted to Intellect Ltd. She is currently editing a special issue on live performance audiences for *Participations*, the journal for audience research, due for publication in 2015; and she is beginning a new empirical project on responses to poetry in performance. This is supported by Bloodaxe and Midland Creative Projects and begins with an initial case-study into their production *The Hundred Years’ War*.

Yalla, name it racism!

Creating self-empowerment and self-representation for young adults of colour at the Jugendtheaterbüro Berlin

Over recent decades, transnational migration has shaped German society. The recent Anti-Muslim Movements in Germany underline the fact that media and the politics are still holding on homogeneous German narratives and identity. Especially the urban youth of color are prominently figured as internal Others and have been silenced in mainstream debates. But the second and third generation are finding their voices through art to challenge the structural racism and the exclusion that they are facing in their everyday life – like the youth theatre Jugendtheaterbüro Berlin (Youth Theater Office). The Jugendtheaterbüro is a dynamic collective community theatre composed of youth of colour and social and cultural activists. At the Jugendtheaterbüro the young adults are part of the organization as well as the artistic work. The work consists of theatre productions which are presented for example at the annual political youth theatre festival FESTIWALLA. The festival is run by the youth of colour themselves. The work of Jugendtheaterbüro includes aesthetic research like the ‘KulTür Auf !’ campaign (‘Open culture!’) where racism and structural exclusion at cultural institutions are explored by the youth of colour. And, it highly involves political engagement like the event “Yalla name it racism!”, a talk on racism against Muslims and refugees which was organized by the young adults of Jugendtheaterbüro Berlin on the International day against racism, 21st of March 2015. Since last year they run the “Refugee Club Impulse” a self-organized refugee organization linking refugee homes with cultural activism. In my paper I will discuss the multilayered work of Jugendtheaterbüro Berlin as a space of self-empowerment and self-representation.

She is an independent researcher, writer and activist. She completed her Ph.D. in Cultural Studies at the University of Hildesheim. A recent Fellow at the Balzan Prize Project ‘The Role of Independent Theatre in Contemporary European Theatre: Structural and Aesthetic Changes’, her publications include the monographs *Theater für Alle? Partizipation von Postmigranten am Beispiel der Bühnen der Stadt Köln* (Peter Lang Verlag, 2011) and *Das Theater Thomas Bernhard zwischen Artaud und Brecht: Der Ignorant und der Wahnsinnige* (VDM Verlag Dr. Müller, 2007). She published essays in Wolfgang Schneider (ed.): *Theater und Migration* (Transkript Verlag, 2011) and Ute Pinkert (ed.): *Theaterpädagogik am Theater. Kontexte und Konzepte von Theatervermittlung* (Schibri Verlag, 2014). Her research interests include post-migrant theatre and aesthetics in Europe, cultural theory and minority discourse, and postcolonial discourses in theatre and performances of race and gender.

Refugees on the Berlin Stage Today

In recent years there has been a series of demonstrations for and against refugees and immigrants in many parts of Europe. In Germany right-wing groups have mounted weekly marches through Dresden to call for a halt to immigration, and these have been contested by simultaneous counter-demonstrations in favour of immigrants and refugees. In addition there have been protests and occupations of public spaces by asylum seekers themselves. In Austria a group of about sixty or seventy refugees (from the Afghanistan-Pakistan border area) occupied the famous Votiv church in the middle of Vienna in 2012 and went on hunger strike. In Germany a large number of asylum seekers marched from various cities around the country to Berlin where they occupied the square at the Brandenburg Gate before being allowed to establish a tent community in Kreuzberg. In Hamburg a group of 80 asylum seekers who came to Germany via Lampedusa found refuge in St Pauli church. The theatre in Germany is becoming a focal point for community activism, with Shermin Langhoff, the intendant of the Gorky Theatre in Berlin, leading the way. In addition to demanding action from the government, she offered the premises of her theatre as a home for some of the refugees when they were being evicted from Kreuzberg and encouraged other theatres to do the same. In this paper in addition to looking at the role of the Gorky Theatre as a site of community activism, I want to consider several recent productions in Berlin that have featured performances which not only concern refugees but have also given them a role in the performances, thereby providing them with a voice that has traditionally been denied them. I will consider several productions such as *Letters Home* by the Refugee Club, *Orpheus in the Oberwelt: Eine Schlepperoper* by andcompany&Co., and *Asylum Monologues* by Ice and Fire, and focus specifically on Nicholas Stemmann's Hamburg production of Elfriede Jelinek's play *Die Schutzbefohlenen* which has been invited to this year's Theatertreffen in Berlin. Rather than simply a community play about the issue of refugees today, *Die Schutzbefohlenen* features asylum seekers on stage who arrived from Africa via Lampedusa and who engage the audience in direct address, demanding from them the right to remain in Germany.

Stephen Wilmer

He is Professor Emeritus and former Head of the School of Drama, Film and Music at Trinity College Dublin, and Research Fellow at the International Research Center "Interweaving Performance Cultures" at the Freie Universität Berlin. Recent publications include ed. (with Audrone Zukauskaitė) *Interrogating Antigone in Post-modern Philosophy and Criticism* (Oxford UP, 2010); ed. *Native American Performance and Representation* (Arizona U P, 2009); ed. (with Anna McMullan) *Reflections on Beckett* (University of Michigan Press, 2009); and ed. *National Theatres in a Changing Europe* (Palgrave Macmillan, 2008). Forthcoming books include *Deleuze and Beckett*, Palgrave Macmillan 2015 and *Resisting Biopolitics: Philosophical, Political and Performative Strategies*, Routledge, 2015.

‘Silencing stereotypes’: socially engaged theatre, personal storytelling and the politics of representation

Performing autobiographical experience has been used historically as a powerful medium to raise awareness, and increase the representation of often marginalised community groups. As Cohen-Cruz reminds us, “personal storytelling expressing what people in different walks of life know from the authority of experience is appropriately the signature methodology of community-based performance” (Cohen-Cruz, 2005, p.129). Hence, it can be argued that the authentication of such representations operates in many cases as a key factor in communicating experience, and often can generate new artistic forms and aesthetics. However, problems can arise in the attempt to use autobiographical performance as medium to break the stereotypes that are frequently associated with marginalised community groups, as for instance people in recovery from addiction. In this presentation, I am going to offer a critical interrogation of the role of personal storytelling in socially engaged theatre, with a particular focus upon the politics of representation. I aim to explore how socially engaged theatre might act as a catalyst in breaking stereotypes related to addiction. In doing so, I am going to explore the work of Fallen Angels Dance Theatre (FADT) as my case study. FADT is a professional dance theatre company working with addicts, people in recovery and the wider community. For the purpose of this presentation, I will discuss the process of creating their latest production *Upon Awakening* (2014), a dance theatre performance based on the participants’ personal narratives of addiction and recovery. *Upon awakening* was performed in 2014 at the Lowry theatre in Manchester, the Royal Opera House in London and toured in other venues and festivals in the UK. The concept of a ‘machinic assemblage of bodies’ as theorised by Deleuze and Guattari (1988) will be considered, alongside Badiou’s chapter *Dance as a metaphor for thought* (2005), in order to formulate a case for the use of socially engaged theatre as a mean by which marginalised communities might reconfigure existing stigmatised representations, that are frequently attached to their members.

Zoe Zontou

Zoe Zontou is Lecturer in Drama at Liverpool Hope University. Her principal research interests lie in the field of socially engaged theatre with people in recovery from alcohol and drug dependency. Her research covers a wide range of topics, including autobiography in performance, addiction studies and cultural policy, which are examined through their relationship with socially engaged theatre. She has worked as a practitioner and researcher in a number of organisations, and has published in the area of socially engaged theatre research and practice. Recently, she co-edited with James Reynolds the book *Addiction and Performance* (Cambridge Scholars, 2014).



**University of Malta,
Gozo Campus**

Mgarr Road,
Xewkija, Gozo
XWK 9016

Dr Marco Galea
marco.galea@um.edu.mt

Dr Szabolcs Musca
szabolcs.musca@bristol.ac.uk
info@newtidesplatform.org

Redefining Theatre Communities. International Theatre Symposium