



World Theatre Day 2018

Tuesday 27 March, 19h30 | Maison de l'UNESCO, Salle 1

Under the patronage of
UNESCO



Musical performance by Jean-Jacques Lemêtre
Theatrical Surprise directed by Simon McBurney
with Serge Nicolai, Olivia Corsini, Jacques Martial
actors of the Théâtre du Soleil company
Evening hosted by the clown duo „Les Diptik“



With the presence of:



Asia Pacific
Ram Gopal BAJAJ, India



Arab countries
Maya ZBIB, Lebanon



Europe
Simon MCBURNEY, United Kingdom



The Americas
Sabina BERMAN, Mexico



Africa
Werewere-Liking GNEPO, Ivory Coast



2018 - The Year of ITI



Anniversary
International Theatre Institute

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Welcome to the World Theatre Day Celebration 2018



Dear message authors,
 Ladies and gentlemen;

Welcome to the World Theatre Day Celebration 2018 at UNESCO.

This is one of the many major celebrations that the International Theatre Institute ITI, the world's largest organization for the performing arts, is organizing for 2018. We call 2018 'The Year of ITI' because it marks ITI's 70th Anniversary, which will be celebrated at different times and in different locations over the course of the year.

It was 1948 when ITI was founded by UNESCO in Prague. After the atrocities of war were over, people on all continents suffered and the world needed healing forces that could bring the people and performing arts into communication on a global scale. Mutual understanding and peace were the key words. It was the initiative of Sir Julian Huxley, the first Director-General of UNESCO, to urge performing arts professionals to be part

of the creation of a cultural organization whose focus was on artistic, educational and humanistic values. It was created to build bridges between all nations, especially over the Iron Curtain. Under the leadership of Sir Huxley and the British playwright and novelist J.B. Priestly, the first NGO that UNESCO founded, the International Theatre Institute ITI, was born.

Since its inception, ITI was and remains a bridge builder. It did this by bringing artists from behind the Iron Curtain to ITI's Theatre of Nations in Paris at a time when it was impossible for artists from Eastern countries to perform in Western Europe. It was making the impossible possible by bringing South Korean artists to the ITI Congress in Moscow at a time when people and artists from this country were forbidden to enter the Soviet Union. It opened the doors to Pakistan for three acclaimed Indian playwrights. They were happy to visit Pakistan, giving workshops to Pakistani young artists, and they were filled with joy to be in the location where the holy Indian scripture, the Vedas, were created.

UNESCO and ITI

ITI was building a bridge at the ITI World Congress in 2017, when an Israeli actress and a Palestinian actor performed the play "Shame" and received standing ovations at the end for their artistic expertise and courage. They showed to the audience that mutual understanding and peace between people of different religions and ethnicities is possible.

While more and more Centres from all over the world were joining the five founding Centres – today there are Centres and Cooperating Members in over 100 countries – ITI initiated World Theatre Day.

Since its first celebration during the opening of ITI's Theatre of Nations in 1962 theatre professionals, theatre educators and theatre lovers all over the world have been celebrating this event. 70 message authors from all the five UNESCO regions have been selected. Jean Cocteau was the first message author, followed by famous and unique theatre personalities from all over the world. The day is meant to underline the importance and values of the theatrical arts, and is also used as a wake-up call to those who are not aware of the importance and value of theatre and the role it plays in the development of a country, city and individual.

For 2018 the International Theatre Institute ITI selected not one, but five different extraordinary theatre personalities to write a message for World Theatre Day. Each one was selected from one of the five UNESCO regions: Africa, the Americas, the Arab Countries, Asia Pacific and Europe. We wanted to highlight the spirit and underline the role that theatre plays on Earth, and the cross-cultural and bridging attitude of ITI.

70 years ago, Earth needed a healing attitude.

Today, this planet needs exactly the same attitude. Not sanctions, but a creative and solution-oriented dialogue between nations and people will bring mutual understanding and peace. The role of the members of the International Theatre Institute has been, is, and always will be for the respect of artists and the people – independent of their gender, age, citizenship, religious belief and ethnicity.

This evening is dedicated to those women and men of goodwill all over the world who do their work for the performing arts and for the mutual understanding in their sphere of influence. While it is for the good of all of us, of mankind, it always needs the individual, you and me, to get the ball rolling and take the initiative to keep the show on the road for the benefit of all.

We wish you a warm welcome to World Theatre Day 2018.

Mohamed Saif Al-Afkham
President ITI

Tobias Biancone
Director General ITI



It was due to the dedication and initiative of Sir Julian Huxley, the first Director General of UNESCO, that the International Theatre Institute ITI was created in 1948. In fact, ITI was the very first NGO to be created by UNESCO.

Since the beginning UNESCO and ITI have worked together closely, and the two organizations continue to be strongly connected. The goals of UNESCO in the fields of science, education and culture are heralded not only in the ITI Charter but in the projects and activities of ITI on a local (national) and global level. An ethical outlook, based on having respect for one another – regardless of gender, age, religious belief and ethnicity – are the guidelines of UNESCO that ITI follows most ardently.

The UNESCO Convention for the Safeguarding of Intangible Cultural Heritages (2003), the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions (2005), and many other conventions and projects of UNESCO, are common points of interest which are considered in all of ITI's initiatives.

In 2015, UNESCO and ITI started a joint project

called the ITI/UNESCO Network for Higher Education in the Performing Arts (a UNITWIN Network). Since its inauguration, different activities involving its members and cooperating groups have been undertaken, such as student festivals and the creation of an evaluation system for higher education institutions in the performing arts. More initiatives are planned in the near future. Around 30 universities, academies and research institutions are part of this new Network, which dedicates itself to taking a leading role in matters concerning the education of the performing arts all over the world. For 2021, the first ITI/UNESCO World Performing Arts Capital is scheduled. Three capitals are to be chosen to offer a variety of activities dedicated to the performing arts, and the programme of each will be heavily focussed on the education of the performing arts and the use of the performing arts for humanistic issues. The World Performing Arts Capital is to follow UNESCO and ITI's shared goals and is intended to give access to the performing arts and its education to everybody.

ITI is a strong supporter of UNESCO and appreciates the long-term strong support that UNESCO has granted to ITI.

International Theatre Institute ITI

Founded in 1948 on a UNESCO initiative, the International Theatre Institute's mission is to promote peace, cooperation and mutual understanding through the arts, to encourage the practice of performing arts around the world and to strengthen international exchanges between artists. The ITI has become the world's largest organization for the performing arts (including theatre, dance and theatre music). It is an associative organization with about 100 centres and cooperating members around the world.

The goals of ITI are artistic, educational and humanistic. Through international collaborations, the Centres facilitate the exchange of artists and the realization of artistic works from different countries and continents.

Since its inception, one of the major features of the ITI has been to break down barriers that seemed insurmountable, by promoting the rapprochement of cultures and encounters between artists. When

it was created, the ITI allowed theatre artists to express themselves through their art, and today it is involved in projects such as the creation of plays in conflict zones (Middle East, Orient, Darfur, etc) or allow Indian dramatists to present their work in Pakistan.

ITI's efforts in the education sector include courses, workshops, seminars and school programs that seek excellence in the performing arts, in parts of the developed or developing world.

Many humanistic projects of the ITI are carried out in collaboration with UNESCO. International Dance Day (April 29th) and World Theater Day (March 27th) have both been created to celebrate the richness and diversity of theater and dance.



World Theatre Day

World Theatre Day was created in 1961 by the International Theatre Institute ITI. Ever since, each year on the 27th March (date of the opening of the 1962 „Theatre of Nations“ season in Paris), World Theatre Day has been celebrated in many and varied ways by ITI Centres - of which there are now more than 90 throughout the world. Moreover theatres, theatre professionals, theatre lovers, theatre universities, academies and schools celebrate it as well.

Each year an outstanding figure in theatre or a person outstanding in heart and spirit from another field is invited to share his or her reflections on theatre and international harmony. What is known as the International Message is translated into more than 50 languages, read for tens of thousands of spectators before performances in theatres throughout the world, and printed in hundreds of daily newspapers.



Message de la Directrice générale de l'UNESCO



United Nations
Educational, Scientific and
Cultural Organization

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织

Message from the Director-General of UNESCO, Audrey Azoulay; On the occasion of the 70th anniversary of the International Theatre Institute

UNESCO, March 27, 2018

2018 marks seventy years of fruitful collaboration between the International Theatre Institute and UNESCO.

Created by the first Director-General of UNESCO, at a time when East and West were separated by the Iron Curtain, the Institute was initially intended to establish exchanges between countries to promote the teaching of the arts to beginners and professionals, and intended to use theatre as a vehicle for mutual understanding and peace.

Over the decades, the International Theatre Institute and UNESCO have succeeded in establishing a collaboration that is consistent with the core of UNESCO's mandate on culture, education and the arts, and aims to improve the status of members of the performing arts professions.

Theatre is one of mankind's oldest art forms. Its history merges with the origins of language itself and its various forms of expression reflect our

cultural diversity. UNESCO protects and values the many theatrical forms inscribed on the List of the Intangible Cultural Heritages of Humanity, such as the Sanskrit theatre Kutiyattam (in India), puppet theatre (in Slovakia and the Czech Republic), the tradition of Cocolo dance theatre (in the Dominican Republic) and Nogaku Theatre (in Japan).

Arts education is key to forming generations capable of reinventing the world they inherit. It supports the vitality of cultural identities by emphasising their links with other cultures and thus contributes to the building of a common heritage. It participates in building a tolerant and dynamic citizenship for our globalised world.

The International Theatre Institute, now the largest performing arts organization in the world, with more than ninety Centres on every continent, is celebrating its 70th anniversary today.



Thank you to the delegations of Côte d'Ivoire, India, Lebanon, Mexico and the United Kingdom for supporting this event. Thank you all, and all our best wishes to the International Theatre Institute!

Audrey Azoulay

Director-General of UNESCO, Audrey Azoulay
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Message Authors

- 2018 Simon MCBURNEY, United Kingdom
Werewere-Liking GNEPO, Ivory Coast
Sabina BERMAN, Mexico
Ram Gopal BAJAJ, India
Maya ZBIB, Lebanon
- 2017 Isabelle HUPPERT, France
- 2016 Anatoly VASILIEV, Russia
- 2015 Krzysztof WARLIKOWSKI, Poland
- 2014 Brett BAILEY, South Africa
- 2013 Dario FO, Italy
- 2012 John MALKOVICH, USA
- 2011 Jessica A. KAAHWA, Uganda
- 2010 Judi DENCH, United Kingdom
- 2009 Augusto BOAL, Brazil
- 2008 Robert LEPAGE, Canada
- 2007 Sultan bin Mohammed AL QASIMI, Sharjah, UAE
- 2006 Victor Hugo RASCON BANDA, Mexico
- 2005 Ariane MNOUCHKINE, France
- 2004 Fathia EL ASSAL, Egypt
- 2003 Tankred DORST, Germany
- 2002 Girish KARNAD, India
- 2001 Iakovos KAMPANELIS, Greece
- 2000 Michel TREMBLAY, Canada
- 1999 Vigdís FINNBOGADÓTTIR, Iceland
- 1998 50th Anniversary of ITI - Special Message
- 1997 Jeong Ok KIM, South Korea
- 1996 Saadalla WANNOUS, Syria
- 1995 Humberto ORSINI, Venezuela
- 1994 Vaclav HAVEL, Czech Republic
- 1993 Edward ALBEE, USA
- 1992 Jorge LAVELLI, Argentina/France
Arturo USLAR PIETRI, Venezuela
- 1991 Federico MAYOR, Director General of UNESCO, France
- 1990 Kirill LAVROV, Russia
- 1989 Martin ESSLIN, United Kingdom
- 1988 Peter BROOK, United Kingdom
- 1987 Antonio GALA, Spain
- 1986 Wole SOYINKA, Nigeria
- 1985 André-Louis PERINETTI, France
- 1984 Mikhaïl TSAREV, Russia
- 1983 Amadou Mahtar M'BOW, Director General of UNESCO, Senegal
- 1982 Lars af MALMBORG, Sweden
- 1981 national messages
- 1980 Janusz WARMINSKI, Poland
- 1979 national messages



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- 1978 national messages
- 1977 Radu BELIGAN, Romania
- 1976 Eugène IONESCO, Romania
- 1975 Ellen STEWART, USA
- 1974 Richard BURTON, USA
- 1973 Luchino VISCONTI, Italy
- 1972 Maurice BEJART, France
- 1971 Pablo NERUDA, Chile
- 1970 Dimitri CHOSTAKOVITCH, Russia
- 1969 Peter BROOK, United Kingdom
- 1968 Miguel Angel ASTURIAS, Guatemala
- 1967 Hélène WEIGEL, Germany
- 1966 René MAHEU, Director General of UNESCO, France
- 1965 Anonymous
- 1964 Laurence OLIVIER, United Kingdom
Jean-Louis BARRAULT, France
- 1963 Arthur MILLER, USA
- 1962 Jean COCTEAU, France

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Simon MCBURNEY, United Kingdom



Peter Brook: *'The English theatre has a fine and honourable tradition. Simon McBurney and Complicite are not part of this; they have created their own tradition which is why they are so special, so valuable.'*

Actor, writer and director Simon McBurney is one of the most innovative, mercurial and influential theatre-makers working today. He co-founded the company **Complicite** (Formerly Theatre de Complicite) in London in 1983. Since then he has worked with some of the same designers, producers, stage managers, actors, writers (including a 25-year intimate collaboration with writer John Berger who died in 2017), to make work through a deeply researched and highly collaborative process which fuses a profound fascination for language with a belief that all aspects of the theatre should speak.

Whether he's making original works or adaptations for theatre, opera or film or re-inventing classics on Broadway he continually challenges the limits of

theatrical form.

As well as writing and creating original works, he has brought not only great plays to the stage - Beckett, Brecht, Bulgakov, Durrenmatt, Ionesco, Daniil Kharms, Arthur Miller, Bruno Schulz, Shakespeare, and Ruzante - but also adapted numerous works of literature. For example, his adaptation of **The Master and Margarita** (2012) was the centre piece of the 2012 Avignon Festival, where he was the Artiste Associe for that year, and also most recently adapted and directed Stefan Zweig's **Beware of Pity** (2016) in collaboration with the Schaubühne Ensemble in Berlin.

In the last 20 years his work has continually returned to political, social and philosophical questions of the way we live, think and act as a society. Complex ideas are explored and revealed through the use of startling theatricality, that is unafraid of melding the most ancient of theatrical forms with the most recent aspects of modern technology.

Mnemonic (1999-2004), a play about the relationship between memory, origin and identity began his fascination with mind and consciousness. It took the story of Oetzi, the corpse found in 1991 in a glacier on the Austrian Italian border, and shown by scientists to have lived 5000 years ago and conjoined it with a contemporary personal story of loss and breakdown. These themes continued to be explored in different ways over the last few years, most recently in **The Encounter** which was created as commission for the Edinburgh International Festival in 2015.

The Encounter currently touring Europe in a new version, is simultaneously an installation, a philosophical meditation on the nature of consciousness and an excoriating cry against the colonial assumptions of modern consumer society. It asks political, social and formal questions about what it means to be human today.

It fuses the most ancient of theatrical forms, simple story-telling, with contemporary technology using live binaural sound wired to every member of the audience through individual headphones.

But the emphasis is never on the technology but the fundamental questions McBurney poses about consciousness and how western society 'thinks' and reminds us we must listen to those at the edges of our world, if we wish to survive.

A similar intersection of rigorous intellectual enquiry and startling theatrical form was the centre of the play **A Disappearing Number** (2007) written by McBurney and inspired by G H Hardy's **A Mathematician Apology** told the story of the relationship between Cambridge Mathematician Hardy and Srinivasa Ramnujan, the greatest Indian mathematician of the 20th century.

Integrating complex mathematics into the form of the entire show, it wove a story which combined

cultural identity, love and mortality with an exploration of mathematical beauty, realised through classical Indian Dance and musical form and video projection.

Cultural identity and the workings of the mind were also at the centre of works made with the Setagaya Public Theatre in Tokyo. The first **The Elephant Vanishes** was adapted from a book of Haruki Murakami short stories. The second was an adaptation of two works by Junichiro Tanizaki. **The Story of Shunkin**, a novella about a blind Shamisen player in the 19th century, and Tanizaki's essay on aesthetics, **In Praise of Shadows**. Both pieces, one set in modern Tokyo, the second mixing between a radio station in Kyoto, and early 19th century Japan melded content and form to ask questions crucial to Japanese, and indeed all, cultures about the relationship between the present and the past while also challenging Western ideas of perception and beauty. And the understanding that just as words form the basis for our conscious minds, so music reveals and appeals to our deep unconscious.

This emphasis on the 'musicality' of theatre has been apparent since the outset of his work. Not just in the use of music itself but in the very form of the pieces themselves which he refers to as a musical score.

This musicality was particularly evident in **The Street of Crocodiles**, based on the writings of Polish writer and artist Bruno Schulz which took the first concerto Grosso, by Alfred Schnittke, as its inspiration. **The Noise of Time**, created in collaboration with the Emerson Quartet and the Lincoln Center in New York, took as its central text the 15th Quartet of Shostakovich. The piece integrated theatre and music in an entirely new way, with the quartet learning this extraordinary work by heart,

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Werewere-Liking GNEPO, Ivory Coast

so they could move with the actors throughout the performance. This led to a collaboration with the LA Philharmonic in the first season of the Walt Disney Concert Hall, with **Strange Poetry**, a meditation on Berlioz, using the entire orchestra as performers. Since then he has made operas in collaboration with De Nederlandse Opera in Amsterdam.

A Dog's Heart (2010) a new opera by Sasha Raskatov, was followed by **The Magic Flute** (2012) and Stravinsky's **The Rake's Progress** (2017).

The work of McBurney and the company of which he is artistic director has been acknowledged not only as causing a seismic shift in British Theatre over the last 30 years, but also influencing the work of many throughout the world. Amongst numerous awards and prizes he was the first foreigner to be awarded the prestigious Yomiuri Prize in Japan (2011), was Artiste Associee of the Avignon Festival (2012) and has been offered honorary doctorates at several universities including Lund, in Sweden, London Metropolitan University and Cambridge University.



WEREWERE-LIKING GNEPO was born May 1, 1950 in Bondé, Cameroon. She has lived in the Ivory Coast since 1978. She is a multidisciplinary artist. As a writer she has nearly thirty published titles to her name, including novels, plays, stories, essays, art books and poetry. As a Painter, since taking up the brush for the first time in 1968, she has held many exhibitions around the world. More widely in theatre, besides being a heralded playwright, she is also an innovative puppeteer and has been the director of many large theatre frescoes, all described as African operas, many of which have toured the world. 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 (ILENA) from 1979 to 1985 she participated in the revolution 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 and reintegrate them into society. This earned her the Prince Claus Prize for „Hero of the City“ in 2000. She founded the Pan-African Ki-Yi Foundation, which seeks to galvanise the youth by encouraging Creativity as a route to personal development in 2001, with which she has been working ever since.

Her hard work across a number of disciplines has seen her recognised with countless awards, including but not limited to; the Arletty Prize from France, the René Praile from Belgium, the Fonlon Nichols from the University of Alberta in Canada, the Chevalier des Arts et Lettres Françaises, Commander of the National Order of Merit of Côte d'Ivoire, Member of the High Council of La Francophonie from 1997 to 2003, Noma Prize 2005 and the Laureate of the Book of the Year 2007 for her novel The Memory Amputee. She is today a permanent member of the Academy of Sciences, Arts and Cultures of Africa and African Diasporas, in the Ivory Coast.

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Sabina BERMAN, Mexico



Sabina Berman, born in Mexico City, is a writer and journalist. Considered to be Mexico's most critically and commercially successful contemporary playwright, Berman is one of the most prolific living writers in the Spanish language.

Before her birth, her parents the persecution that was rife against the Jews in their native Poland and sought refuge in Mexico. Sabina, along with her two brothers and sister, grew up well aware of the strains this conflict had put on the family fortunes, and she still considers this to be a decisive factor in her life.

Her professional work as a writer deals mainly with issues related to diversity and its obstacles. Her style tends toward humour and the need to move beyond the limits of language. She is a four-time winner of the National Playwriting Award in Mexico (Premio Nacional de Dramaturgia Juan Ruiz Alarcón) and has twice won the National Journalism Award (Premio Nacional de Periodismo). Her plays have been staged in Canada, North America, Latin

America, and Europe. Her novel, *Me* (La mujer que buceó en el corazón del mundo) has been translated into 11 languages and published in over 33 countries, including Spain, France, the United States, Britain, and Israel.

She is currently working in film and television.

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Ram Gopal BAJAJ, India



Ram Gopal Bajaj. Born in 1940 in Darbhanga, India, Ram Gopal Bajaj is an award-winning and highly acclaimed actor, director, writer and theatre educator.

Having completed his graduation from the University of Bihar in 1960, he then went on to the National School of Drama in 1965 – an institution he has since become synonymous with – where he specialised in acting. After Graduation, Bajaj became a faculty member of the National School of Drama, where he honed his theories on theatre education. He has since worked as the director of the institute, and a guest lecturer, as well as holding posts at Punjabi University, the University of Hyderabad and the prestigious Modern School of New Delhi.

After getting a grounding in theatre education, Bajaj went on to become one of the founder members of 'Dishantar', a group of professional theatre workers established in 1967, a platform which allowed his acting career to flourish in earnest. His early performances, of both Indian and international dramas, were all highly acclaimed.

Later he established himself as a director, putting much of what he had accumulated as an actor and scholar into practice.

Since his initial breakthrough, Bajaj has gone on to act in 36 plays and direct 45 productions. It is to his credit that he has won awards in both disciplines, such as the 'National Award for Imaginative Indian Theatre' from the National Press of India for his theatre direction in 1992, and the 'Best Actor Award' at the Dada Saheb Phalke Film Festival in 2017. He has also translated & adapted 19 plays from different languages into Hindi and is renowned for his unique style of poetry recitation.

For his immense services to theatre, Ram Gopal Bajaj was awarded the 'Padma Sri' by the President of India in 2003. He has since received further lifetime achievement awards in 2015, 2016 and in 2017 was awarded the 'Hindi Academy Natak Samman' for his outstanding contributions to the canon of Hindi language and literature. He is still active as an actor, director and writer in both theatre and film today.

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Maya ZBIB, Lebanon



Maya Zbib is a theatre director, performer, writer and co-founder of Zoukak Theatre Company.

Her work was shown in the Middle East, Europe, the United States, Africa, South America and South Asia. She has taught theatre internationally in academic and non-academic contexts. She's been commissioned to create work for NYUAD's Performing Arts Centre, the University of Houston, Williams College, Krefeld/Monchengladbach City Theaters, Shwindelfrie Festival, LIFT Festival and The Royal Court Theatre, among others.

Zbib is a Goldsmiths University of London Alumni (2007), a Chevening/KRSF Alumna (2007), a Cultural Leadership International Alumni (2010), a fellowship recipient of ISPA, New York (2010), and was selected as the protégé of Peter Sellars, as part of the Rolex Mentor and Protégé Arts Initiative (2011). Zoukak received the Ibsen Scholarship award (2012), the Anna Lindh Foundation's Euromed Dialogue Award for social resilience and creativity (2014), the

Premium Imperiale Grant for Young Artists from the Japan Arts Association (2017) and the Chirac Foundation Award of Culture for Peace (2017).



World Theatre Day Message 2018 – Europe



Half a mile from the Cyrenaican coast in Northern Libya is a vast rock shelter. 80 metres wide and 20 high. In the local dialect it is called the Hauh Fteah. In 1951 Carbon dating analysis showed an uninterrupted human occupation of at least 100,000 years. Amongst the artefacts unearthed was a bone flute dated to anywhere between 40 and 70,000 years ago. As a boy when I heard this I asked my father
“They had music?”
He smiled at me.
“As all human communities.”

He was an American born prehistorian, the first to dig the Hauh Fteah in Cyrenaica.

I am very honoured and happy to be the European representative at this year's World Theatre Day.

In 1963, my predecessor, the great Arthur Miller said as the threat of nuclear war lay heavy over the world: ‘When asked to write in a time when diplomacy and politics have such terribly short and feeble arms, the delicate but sometimes lengthy reach of art must bear the burden of holding together the human community.’

The meaning of the word Drama derives from the Greek “dran” which means “to do” ... and the

word theatre originates from the Greek, “Theatron”, literally meaning the “seeing place”. A place not only where we look, but where we see, we get, we understand. 2400 years ago Polykleitos the younger designed the great theatre of Epidauros. Seating up to 14,000 people the astonishing acoustics of this open-air space are miraculous. A match lit in the centre of the stage, can be heard in all 14,000 seats. As was usual for Greek theatres, when you gazed at the actors, you would also see past to the landscape beyond. This not only assembled several places at once, the community, the theatre and the natural world, but also brought together all times. As the play evoked past myths in present time, you could look over the stage to what would be your ultimate future. Nature.

One of most remarkable revelations of the reconstruction of Shakespeare's Globe in London is also to do with what you see. This revelation is to do with light. Both stage and auditorium are equally illuminated. Performers and public can see each one another. Always. Everywhere you look are people. And one of the consequences is that we are reminded that the great soliloquies of, say, Hamlet or Macbeth were not merely private meditations, but public debates.

We live in a time when it is hard to see clearly. We are surrounded by more fiction than at any other time in history or prehistory. Any ‘fact’ can be challenged, any anecdote can have claim on our attention as ‘truth’. One fiction in particular surrounds us continually. The one that seeks to divide us. From the truth. And from each one another. That we are separate. Peoples from people. Women from men. Human beings from nature.

But just as we live in a time of division, and fragmentation, we also live in a time of immense

Simon McBurney, United Kingdom

movement. More than at any other time in history, people are on the move; frequently fleeing; walking, swimming if need be, migrating; all over the world. And this is only just beginning. The response, as we know, has been to close borders. Build walls. Shut out. Isolate. We live in a world order that is tyrannical, where indifference is the currency and hope a contraband cargo. And part of this tyranny is the controlling not only of space, but also time. The time we live in eschews the present. It concentrates on the recent past and near future. I do not have that. I will buy this.

Now I have bought it, I need to have the next... thing. The deep past is obliterated. The future of no consequence.

There are many who say that theatre will not or cannot change any of this. But theatre will not go away. Because theatre is a site, I am tempted to say a refuge. Where people congregate and instantly form communities. As we have always done. All theatres are the size of the first human communities from 50 souls to 14,000. From a nomadic caravan to a third of ancient Athens.

And because theatre only exists in the present, it also challenges this disastrous view of time. The present moment is always theatre's subject. Its meanings are constructed in a communal act between performer and public. Not only here, but now. Without the act of the performer the audience could not believe. Without the belief of the audience the performance would not be complete. We laugh at the same moment. We are moved. We gasp or are shocked into silence. And at that moment through drama we discover that most profound truth: that what we thought the most private division between us, the boundary of our own individual consciousness, is also without frontier. It is something we share.

And they cannot stop us. Each night we will reappear. Every night the actors and audience will reassemble. and the same drama will be re-enacted. Because, as the writer John Berger says “Deep within the nature of theatre is a sense of ritual return”, which is why it has always been the art form of the dispossessed, which, because of this dismantling of our world, is what we all are. Wherever there are performers and audiences stories will be enacted which cannot be told anywhere else, whether in the opera houses and theatres of our great cities, or the camps sheltering migrants and refugees in Northern Libya and all over the world. We will always be bound together, communally, in this re-enactment.

And if we were in Epidauros we could look up and see how we share this with a larger landscape. That we are always part of nature and we cannot escape it just as we cannot escape the planet. If we were in the Globe we would see how apparently private questions are posed for us all. And if we were to hold the Cyrenaican flute from 40,000 years ago, we would understand the past and the present here are indivisible, and the chain of human community can never be broken by the tyrants and demagogues.

Simon McBurney, United Kingdom

Actor, writer, stage director and co-founder of Théâtre de Complicité

World Theatre Day Message 2018 – Africa



One day
A Human decides to ask himself questions in front
of a mirror (an audience)
To invent himself answers and in front of this same
mirror, (his audience)
To criticize himself, to make fun of his own questions
and answers
To laugh or cry, anyway, but in the end
To greet and bless his mirror (his audience)
For giving him this moment of spite and respite
He bows and greets him to show him gratitude and
respect...
Deep down, he was seeking peace,
Peace with himself and with his mirror:
He was doing theatre...
That day, he was talking...
Despising his flaws, his paradoxes and distortions,
Shocking himself through mimicry and contortions;
His pettiness that has blemished his humanism
His tricks that led to cataclysms
He was talking to himself...
Admiring himself in his surging outbursts,
In his aspirations to greatness, to beauty,
A better being, a better world
That he would build of his own thoughts
That he could have forged with his own hands

If from him to himself in the mirror, he wanted it, he
says to himself,
If he and his mirror share the desire ...
But he knows it: he was doing representations
Of derision, no doubt, of illusion,
But also, of course, mental action
Construction, Recreation of the world,
He was doing theatre...
Even by torpedoing all hopes
By his words and accusing gestures
He was bent on believing
That everything would be accomplished in this
single evening
By his crazy stares
By his sweet words
By his mischievous smile
By his delicious humour
By his words that, even while hurting or rocking
Operate the surgery for a miracle
Yes, he was doing theatre.

And in general
At home in Africa
Especially in the Kamite part where I come from
We do not care about anything
We laugh all the same, mourning while crying,
We hit the ground when it disappoints us
By the Gbégbé or the Bikoutsi
Scary Masks are carved
Glaé, Wabele or Poniugo
To figure the Uncompromising Principles
Who impose on us the cycles and the times
And puppets, who like us,
End up figuring their Creators
And by subjugating their manipulators
Conceive rites where the spoken word,
Inflated with rhythmic songs and breaths,
Goes forth to the conquest of the sacred
Provoking dances like trances
Incantations and calls to devotion;

Werewere-Liking Gnepo, Ivory Coast

But also and above all, bursts of laughter
To celebrate the joy of living
That neither centuries of slavery and colonisation
Racism and discrimination
Nor eternities of unspeakable atrocities
Could smother or snatch
From our paternal Soul of Father the Mother of
Humanity;
In Africa, as everywhere else in the world
We do theatre...
And in this special year dedicated to ITI
I am particularly happy and honoured
To represent our continent
To carry her message of peace
The Peaceful Message of the Theatre;
Because this continent that was said not so long
ago
That anything in the world could happen
Without anyone feeling the slightest malaise or lack,
Is again recognized in its primordial role
Of Father and Mother to Humanity
And the whole world is pouring in...
Because everyone always hopes to find peace
In the arms of their parents, isn't that so?
And as such, our theatre more than ever, convenes
And engages all humans, and especially
All those sharing the thought, the word and the
theatrical action,
To have more respect for themselves and for each
other
By favouring the best humanist values
In the hope of reclaiming a better humanity for all:
One which brings out intelligence and
understanding.
By using this part of the most effective human
cultures
The very one that erases all borders: the theatre...
One of the most generous because it speaks all
languages,
Involves all civilizations, reflects all ideals,

And expresses a deep unity of all men who,
Despite all the confrontations
Are especially interested in getting to know each
other better
And to love oneself better, in the peace and
tranquillity
When representation becomes participation
Reminding us of the duty of an action that imposes
on us
The power of theatre to make everyone laugh and
cry, together
By decreasing their ignorance, by increasing their
knowledge
So that man becomes again the greatest wealth of
man.

Our theatre proposes to re-examine and reassess
fundamentally
All these humanistic principles, all these high virtues
All these ideas of peace and friendship between
peoples
So much advocated by UNESCO
To reincarnate them in the scenes we create today
So that these ideas and principles become an
essential need
And a deep thought of the theatre creators
themselves first
Who can then share them better with their
audiences.

This is why our latest theatrical creation titled «
L'Arbre Dieu » repeating the recommendations of
Kindack Ngo Biyong Bi Kuban, our Master, says:
„God is like a big tree”
Of which can only perceive one aspect at a time
From the angle where it is beheld:
Whoever flies over the tree will only perceive the
foliage
And possible fruits and seasonal flowers.
Whoever lives underground will know more about

the roots,
 Those leaning against the tree will recognize it
 By the feeling in their backs.
 Those who come from every cardinal point
 Will see the aspects that those opposite do not
 necessarily have access too,
 Some, privileged, will perceive the secret
 Between the bark and the pulp of the wood
 And still others, the intimate science in the marrow
 of the tree;
 But whatever the superficiality
 Or the depth of perception of each,
 No one is ever placed under an angle from which
 You are able to perceive all these aspects at once
 Unless you become this divine tree yourself!
 But then, are we still human?
 That all the theatres in the world tolerate and accept
 each other
 To better serve the global goal of ITI
 In order that finally, on its 70th anniversary,
 There is more peace in the world
 With a strong participation in Theatre.

Werewere-Liking Gnepo, Ivory Coast
 Multidisciplinary Artist

¹ Kamite; Inhabitant of Kamita, the 'Land of the Blacks', lit. „Africa“. Kamite also refers to all natives and their descendants scattered throughout the world in the diasporas, as well as practitioners of the original religion of this region.

² Gbégbé; a traditional dance of the Bétés country, Ivory Coast, used in public demonstrations of rejoicing or mourning.

³ Bikouts; a) Kout: hit. b) Si: the earth. An original Fan

Beti dance from South Cameroon, initially practiced by women when to ensure blessings from Mother Earth: good harvests, better weather, etc. in which it was necessary to strike the ground vigorously to get it to listen to reason. Today it has been recovered by the youth of the whole country and beyond, thanks to many international stars.

⁴ Glaé; Religious system of the Wè and Wobè peoples of western Ivory Coast, based on 'the Masques'. A whole hierarchy of masks, often frightening, acts as a cornerstone to all the beliefs and social organization of these peoples.

⁵ Wabele; one of the masks of the religious Senufo system in the north of the Ivory Coast. With the head of Hyena, fire-eater, it represents knowledge and power.

⁶ Poniugo; another mask of the Senufo religious system, based on the Poro, the initiation in the heart of the sacred groves and which governs all their society.

⁷ Kindack; lit. „Mistress of Recommendations“, title given to the Matriarchs. Women who have attained a level of wisdom by initiating Mbock or Mbog, religious system of the country Bassa, in the center of Cameroon and corresponding to the title of Mbombock reserved for men.

⁸ Kuban; Girl of Biyong, Son of Kuban. This is the name of my grandmother, my initiator, one of the last holders of knowledge „Kl-Yi Mbock“



World Theatre Day Message 2018 – The Americas



We can imagine.

The tribe launches small stones to bring down birds from the air, when a gigantic mammoth bursts in on the scene and ROARS –and at the same time, a tiny human ROARS like the mammoth. Then, everyone runs away...

That mammoth roar uttered by a human woman –I would like to imagine her as a woman– is the origin of what makes us the species we are. A species capable of imitating what we are not. A species capable of representing the Other.

Let's leap forward ten years, or a hundred, or a thousand. The tribe has learned how to imitate other beings: deep in the cave, in the flickering light of a bonfire, four men are the mammoth, three women are the river, men and women are birds, bonobos, trees, clouds: the tribe represents the morning's hunt, thus capturing the past with their theatrical gift. Even more amazing: the tribe then invents possible futures, essaying possible ways to vanquish the mammoth, the enemy of the tribe.

Roars, whistles, murmurs –the onomatopoeia of our first theatre—will become verbal language. Spoken language will become written language. Down

another pathway, theatre will become rite and then, cinema.

But along these latter forms, and in the seed of each one of these latter forms, there will always continue to be theatre. The simplest form of representation. The only living form of representation.

Theatre: the simpler it is, the more intimately it connects us to the most wondrous human skill, that of representing the Other.

Today, in all the theatres of the world we celebrate that glorious human skill of performance. Of representing and thus, capturing our past —and of inventing possible futures, that can bring to the tribe more freedom and happiness.

What are the mammoths that must be vanquished today by the human tribe? What are its contemporary enemies? About what should theatre that aspires to be more than entertainment be about?

For me, the greatest mammoth of all is the alienation of human hearts. The loss of our capacity to feel with Others: to feel compassion for our fellow humans and for our fellow non-human living forms.

What a paradox. Today, at the final shores of Humanism —of the Anthropocene— of the era in which human beings are the natural force that has changed the planet the most, and will continue to do so— the mission of the theatre is –in my view– the opposite of that which gathered the tribe when theatre was performed at the back of the cave: today, we must salvage our connection to the natural world.

More than literature, more than cinema, the theatre —which demands the presence of human beings

Sabina Berman, Mexico

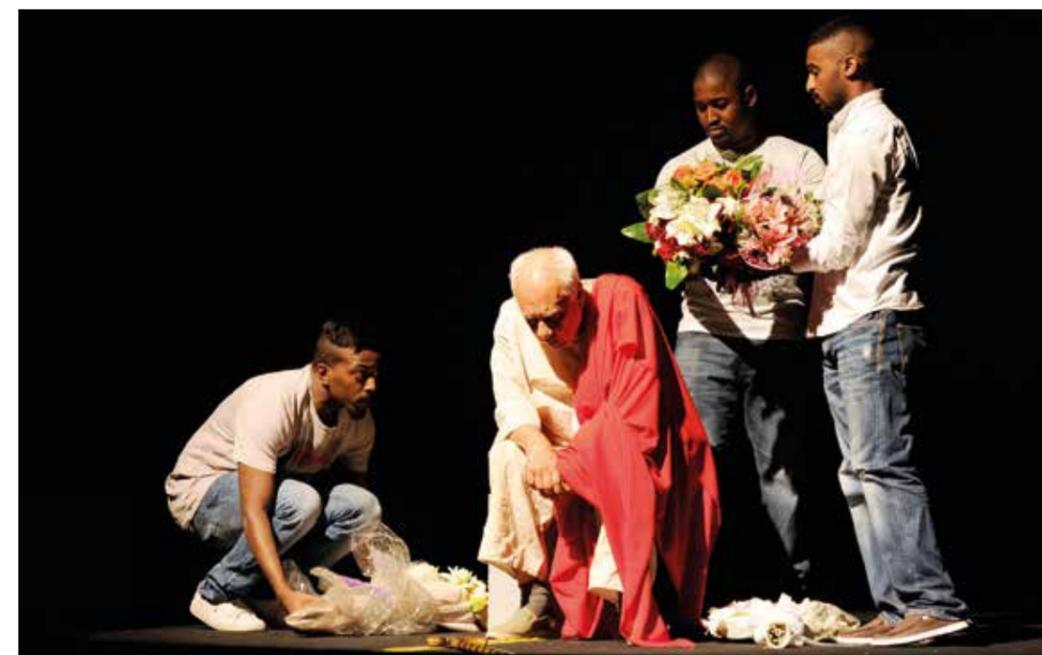
before other human beings— is marvelously suited to the task of saving us from becoming algorithms, pure abstractions.

Let us remove everything superfluous from the theatre. Let us strip it naked. Because the simpler theatre is, the more apt it is to remind us of the only undeniable thing: that we are, while we are in time; that we are only while we are flesh and bone and hearts beating in our breasts; that we are the here and now, and no more.

Long live the theatre. The most ancient art. The art of being in the present. The most wondrous art. Long live the theatre.

Sabina Berman, Mexico

Writer, playwright, journalist



World Theatre Day Message 2018 – Asia Pacific



After all the evolutionary stories, we only know one thing in brief; that all life forms tend to survive till eternity. If feasible life tends to pervade beyond time and space to become immortal. In this process, the life form also mutilates and destroys itself universally. However, we need to limit the deliberation to the survival of humanity and its emancipation from the hunter cave man of the Stone Age to our Space Age. Are we now more considerate? Sensitive? Joyous? More loving toward the nature that we are a product of?

Since our beginnings, the live performative arts (Dance, Music, Acting/Drama) now also have the developed instrument of the lingua, consisting of vowels and consonants. The Vowel basically expresses the feelings or emotions, and the consonant does the communication of form and thought/knowledge. Mathematics, Geometry, Armaments and now Computer have been its result. So now we cannot go back from this evolution of lingua. The very earth itself will not survive if the collective joy of live theatre arts and knowledge (including technology) is not emancipated, re-sublimated from the mundane, the fury, the greed and the evil.

Mass Media and our science and technology have

made us powerful like demons. Thus, the form of theatre is not the crisis today, but it is the crisis of content, of statement and concern. We need to appeal to the man of today's earth, to save the very planet earth and therefore 'theatre'. At a pragmatic level the arts of the actor and the arts of live performance need to be made available to children in primary education. Such a generation will, I believe, be more sensitive to the righteousness of life and nature. The advantage of lingua thus may be much less harmful to mother earth and other planets. Moreover, 'theatre' will become more important for to the retention and sustenance of life itself; it therefore needs to empower the live performer and the spectator without threatening each other in this cosmic era of togetherness.

I hail theatre and appeal to the world to implement and facilitate this at grass root level, rural and urban all. 'Limbs, Lingua and Compassion together in Education for the Generations'.

Ram Gopal Bajaj, India

Theatre director, theatre and film actor, academician, former director of the National School of Drama, Delhi

Ram Gopal Bajaj, India



World Theatre Day Message 2018 – Arab

Countries



It's a moment of communion, an unrepeatable encounter, not found in any other secular activity. It's the simple act of a group of people choosing to come together in the same place at the same time to take part in a shared experience. It's an invitation to individuals to become a collective, to share ideas, and envision ways to divide the burden of necessary actions... to slowly recover their human connectedness and find similarities rather than differences. It's where a specific story can trace the lines of universality... Here lies the magic of theatre; where representation recovers its archaic properties.

In a global culture of rampant fear of the other, isolation and loneliness, being present together, viscerally, in the here and now, is an act of love. Deciding to take your time, away from immediate gratification and individual self-indulgence in our highly consumerist fast-paced societies; to slow down, to contemplate and reflect together is a political act, an act of generosity.

After the fall of major ideologies, and as the current world order is proving its failure decade after decade, how can we re-imagine our future? As safety and comfort are the main preoccupation and priority in predominant discourses, can we still

engage in uncomfortable conversations? Can we cross over towards dangerous territories without the fear of losing our privileges?

Today, speed of information is more important than knowledge, slogans are more valuable than words and images of corpses are more revered than real human bodies. Theatre is here to remind us that we are made of flesh and blood, and that our bodies have weight. It is here to awaken all our senses, and to tell us that we don't need to seize and consume with our sight alone. Theatre is here to give back the power and meaning to words, to steal the discourse back from politicians and restore it to its rightful place... to the arena of ideas and debate, the space of collective vision.

Through the power of storytelling and imagination theatre gives us new ways of seeing the world and each other; opening up a space for common reflection amidst the overwhelming ignorance of intolerance. When xenophobia, hate speech and white supremacy have effortlessly come back on the table, after the years of hard work and sacrifices of millions of people around the globe to make them shameful and deem them unacceptable... When teenage boys and girls are shot in the head and imprisoned for refusing to comply with injustice and apartheid... When figures of insanity and right-wing despotism are ruling some of the major countries of the first world... When nuclear war is looming as a virtual game between the man-children in power... When mobility is becoming more and more restricted to a selected few, while refugees are dying at sea, trying to enter the high fortresses of illusive dreams, as more and more expensive walls are being built... Where shall we question our world, when most of the media has sold out? Where else than in the intimacy of the theatre, are we able to re-think our human condition,

Maya Zbib, Lebanon

to imagine the new world order... collectively, with love and compassion but also with constructive confrontation through intelligence, resilience and strength.

Maya Zbib, Lebanon

Theatre director, performer, writer, co-founder Zoukak Theatre Company

Coming from the Arab region I could speak of the difficulties artists face in making work. But I am part of a generation of theatre makers who feel privileged that the walls we need to destroy have always been visible ones. This has led us to learn to transform what is available and to push collaboration and innovation to its limits; making theatre in basements, on rooftops, in living rooms, in alleyways, and on the streets, building our audiences as we go, in cities, villages and refugee camps. We've had the advantage to have to construct everything from scratch in our contexts, and to conceive ways to evade censorship, all the while still crossing the red lines and defying taboos. Today these walls are facing all theatre makers of the world, as funding has never been scarcer and political correctness is the new censor.

Thus, the international theatre community has a collective role to play today more than ever, to face these multiplying tangible and intangible walls. Today more than ever there is a need to creatively re-invent our social and political structures, with honesty and courage. To confront our shortcomings, and to take responsibility for the world we take part in making.

As theatre makers of the world, we don't follow an ideology or one belief system, but we have in common our eternal search for truth in all its forms, our continuous questioning of the status quo, our challenge of systems of oppressive power and last but not least, our human integrity.

We are many, we are fearless and we are here to stay!

Brief History of the International Theatre

Institute (ITI)

1. First General Conference of UNESCO

(November-December 1946)

It is difficult to understand the purpose of ITI without reference to its origins and the context of its creation. The beginning of ITI's story can be traced back to the end of the Second World War, when the unprecedented destruction wrought by the conflict had made the world a field of ruins. The early post-war years, 1945-1946 to be exact, saw the construction of the great international organizations which went on to shape the second half of the twentieth century, such as the United Nations (UN) and the United Nations Educational, Scientific and Cultural Organization (UNESCO).

UNESCO's constitutive act was signed on 4 November 1946 at its first General Conference, and from the very beginning theatre was at the centre of its concerns via its Subcommittee of Arts and Letters. Maurice Kurtz, a young American graduate of the Sorbonne (Paris) and member of the UNESCO Secretariat had written a memorandum, under the

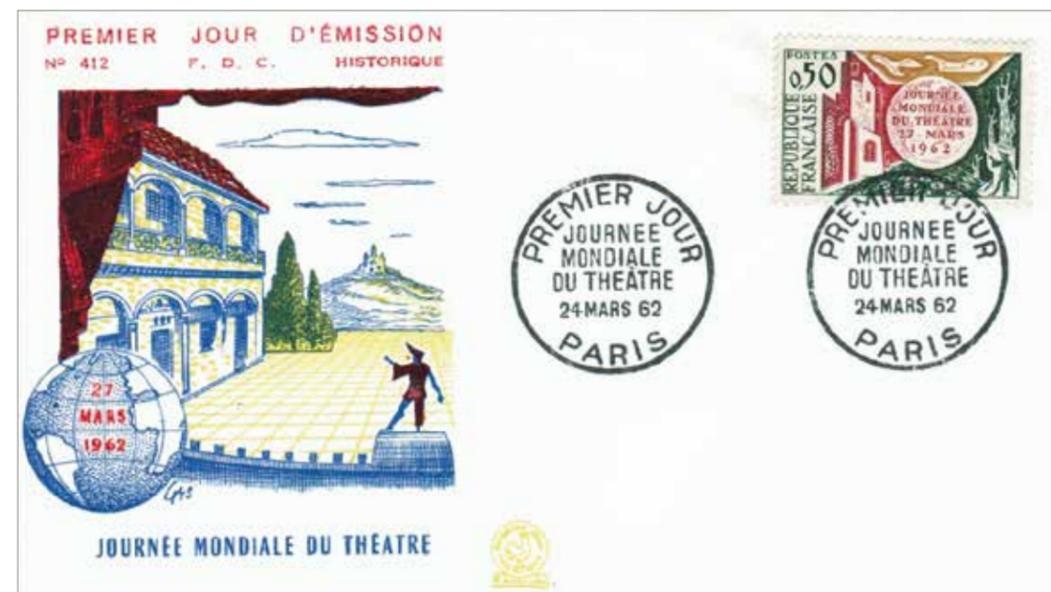
leadership of Director General Julian Huxley, on the importance of creating an international association that would benefit both UNESCO and the theatre. UK playwright JB Priestley was likewise instrumental in those early days, and it was he who picked up the mantle laid down by Kurtz's memorandum by submitting to the Subcommittee of Arts and Letters the following formal resolution which was voted upon unanimously by the UNESCO Secretariat: „The General Conference decides to convene an international conference of experts to found an International Theatre Institute“.

2. The International Conference of Theatre

Experts

(Paris, July-August 1947)

This resolution led to a meeting entitled The International Conference of Theatre Experts which ran from 28 July to 1 August 1947 in five plenary sittings chaired by J.B. Priestley, and with sessions organized in three Sub-Committees. This inaugural meeting was attended primarily by actors, who



The Foundation of ITI in Three Steps

participated in the capacity of theatre experts or observers, as opposed to national delegates or representatives of any geo-political cause, to guarantee their freedom of thought and choice in matters pertaining to the performing arts. There were twenty-five participating experts in total from fourteen countries and three continents. This made it an exceptional meeting for its time. Everything addressed during this first conference went on to define the organization for future generations, as they engaged with questions such as: How to create the national Centres? How best to facilitate travel and exchange? How to disseminate information?

The draft charter, which would be formally ratified at the first ITI Congress in 1948, was also created at The International Conference of Theatre Experts. It is in this draft that the genesis of the International Theatre Institute can be most explicitly seen in the following succinct expression: „Considering that the art of theatre is a universal mode of expression of humanity and creates links all over the world between large groups of peoples, through the influence and power it exerts over them, it is decided to form an independent international Centre, to be known as the International Theatre Institute“.

3. First ITI Congress in Prague

(28 June - 3 July 1948)

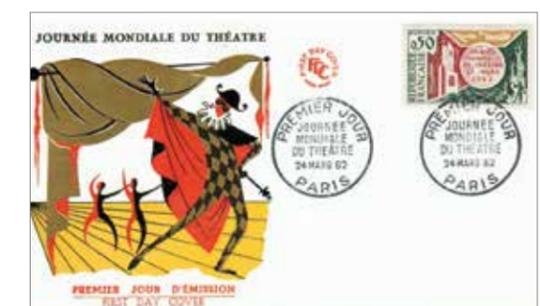
The date of the first ITI Congress was arranged to take place in June 1948. Czechoslovakia applied to be the location of the meeting, and Prague, for its strong theatrical tradition as well as its symbolic geographical position in central Europe, was selected as the host city.

We must imagine the excitement that surrounded this first congress. In the months leading up to the event, eleven national Centres were formed, eight of which were represented in Prague. These eight

national delegations present in Prague were the founding Centres of ITI - namely Austria, Belgium, China, France, Poland, the United Kingdom, Switzerland and Czechoslovakia. UNESCO Director General Julian Huxley attended the opening ceremony, a sign of the close ties between UNESCO and ITI. He highlighted the enormous tasks facing UNESCO in the post-war period, and underlined the help it needed through international bodies such as ITI.

A date to remember: 1 July 1948, the day of the signing of the ITI Constitution by the delegates of the eight Centres present. The text read as follows: „We, the undersigned, representing the National Theatre Centres in our respective countries, accept the Charter of I.T.I. as submitted to the Congress in Plenary on July 1, 1948 and adopt it unanimously“.

With this declaration ITI, the first NGO associated with UNESCO, was officially established and ready to get to work. Paris was chosen as the temporary headquarters, while the first Executive Committee was elected with representatives of the eight founding Centres. Armand Salacrou became the first President and Maurice Kurtz, who worked so hard to establish ITI from the beginning, was elected the Secretary General.



Getting ITI in Working Order

The first action was for ITI to set up an organizational structure that could carry out the work of ITI: a body capable of arranging future congresses, creating committees and establishing new national Centres. It is this core framework that has enabled ITI to conduct its major actions up to the present day. The congresses initially followed each other at the rate of one per year at the beginning, eventually becoming biennial and finally triennial events.

ITI organized all this work according to the principle of a double structure which still remains to this day, namely the intricate double-helix formed between the ITI Centres and ITI's Committee and Project Groups. The cornerstone of ITI's existence is based upon the National Centres of ITI, who work to establish the official and legal structure of the organization. Numbering 12 in 1949, there are now more than 85 National Centres in 2018. To supplement the work done by the ITI Centres, which work in broad terms to act as the supporting pillars for a bridge that carries national theatre styles across the globe, ITI also has Committees, Forums, Networks and Project Groups which carry out

initiatives with a more concentrated scope. There are 15 of these groups today, and they cover the artistic, educational, humanistic and documentary fields related to the performing arts.

1. The Theatre of Nations (origins and evolution)

The creation of a Theatre of Nations is an idea that has interested ITI since its second Congress in Zurich. It is defined as a national theatrical forum to promote understanding among peoples, an international theatrical showcase, and as an experimental scene of a fundamentally international character. During the 6th Congress of Dubrovnik in June 1955, things took shape and ITI approved the proposal of the French Centre to create a „Theatre of Nations“ in Paris. The first season opened on 27 March 1957. Until 1969, the Theatre of Nations was a permanent festival held in Paris, which hosted 315 shows from all continents, thus contributing to the exchange and understanding of different theatre cultures which ITI endeavours to promote.

In 1973, ITI withdrew the title and developed a new format for this festival, which made it itinerant with the label being awarded to different cities. In 2018 a working group is taking care to create the continuation of this event.

2. World Theatre Day

The 27 March was chosen to mark World Theatre Day, which was the opening date of the season of the Theatre of Nations in Paris in 1962. This date has since come to represent the global flagship celebration of theatre in all its forms across the world. Every year a renowned personality will be called upon to write the international message on the theme of theatre and peace between peoples. The first to write the message was Jean Cocteau. Today, the number of messages that have been delivered from 1962 to 2017 by the greatest



The Key Events of ITI

personalities in world theatre, and which get translated in up to sixty different languages yearly, amounts to fifty-six. For 2018, in recognition of the 70th anniversary of ITI, five Message Authors were selected, one from each of UNESCO's regions: Asia-Pacific, Arab countries, Europe, the Americas, and Africa. The day is celebrated all over the world.

3. International Dance Day

International Dance Day was established in 1982 on the initiative of the ITI Dance Committee. The date chosen corresponds to the anniversary of the death of Jean-Georges Noverre (1727-1810), who is considered to be the creator of modern ballet. The international message is broadcast jointly by the following international organizations: ITI in collaboration with the Dance Committee and the World Dance Alliance. For 2018, on the occasion of the 70th anniversary, it was decided to select five Message Authors, one from each of UNESCO's regions: Asia-Pacific, Arab countries, Europe, the Americas, and Africa. The day is celebrated all over the world. The main event will take place in Havana, Cuba, on 29 April.

4. World Theatre Ambassadors / World Dance Ambassadors

In 2008, ITI created the title of World Theatre Ambassador to help promote the value and importance of theatre around the world. Preeminent theatre personalities were selected to help ITI in this task. Vigdis Finnboatdotir, Girish Karnad, Anatoly Vassiliev, Ellen Stewart, Arnold Wesker, Santiago Garcia, Robert Sturua, Augusto Baol, Shang Changrong, Vaclav Havel and Paloma Pedrero have been selected so far.

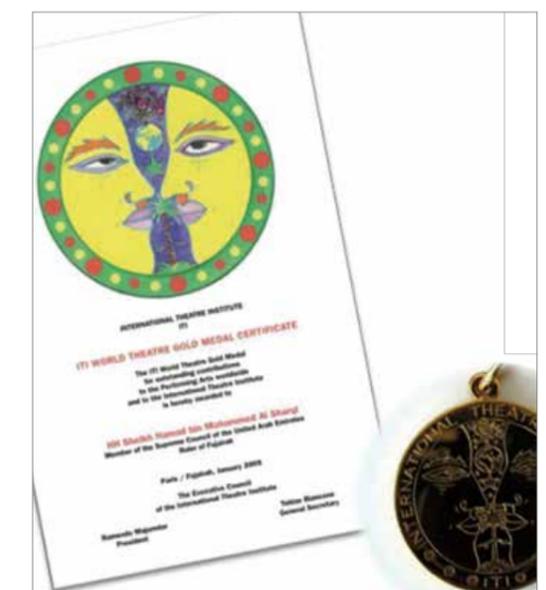
In 2017, a title for World Dance Ambassador was added to similarly promote the values and importance of dance around the world. The first,

and so far only, two to be bestowed the title were: Alicia Alonso and Cristina Hoyos.

5. Prizes and Medals

If big world theatre names honour ITI by agreeing to address the world during International Dance Day and World Theatre Day, ITI is sure to return the favour by celebrating outstanding personalities or by recognising great achievements in the performing arts. The Uchimura Prize, created in 1992 at the initiative of the Japanese Centre in honour of the playwright of the same name, is one such means of doing this. The award has constantly sought to promote mutual understanding between peoples and the understanding of theatre throughout the world. To similar ends, ITI also gives out the Ellen Stewart Award, named after the founder of New York's La MaMa, which rewards an artist or company that works for social change with a special focus on youth engagement.

In 2011, ITI introduced the ITI Medal for Women and Men of Good Will who have supported ITI in an extraordinary way.



UNESCO





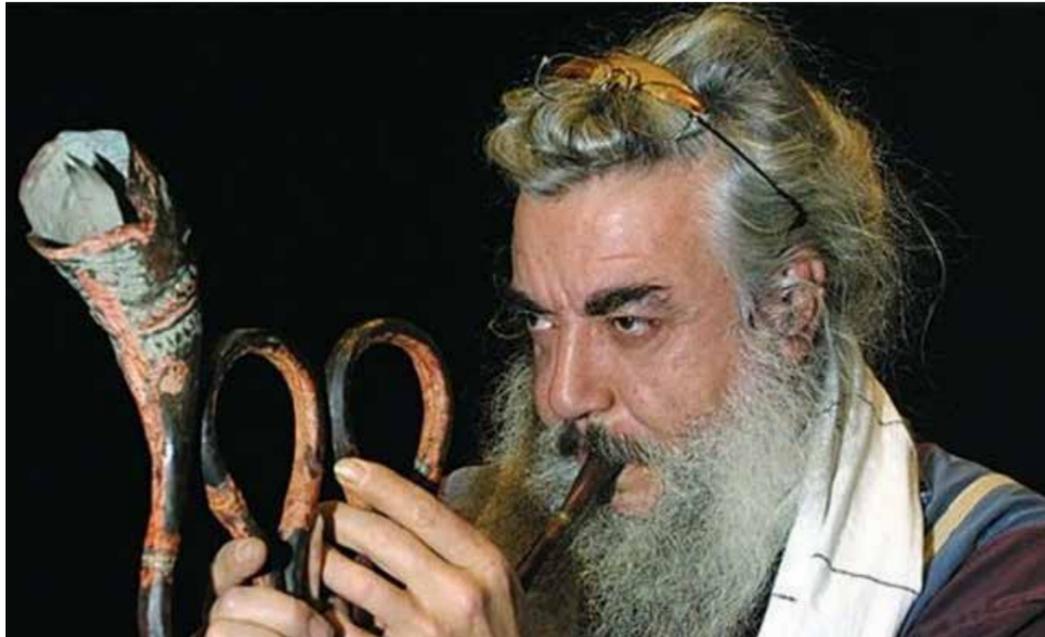
Les Diptik

Céline Rey and David Melendy met while isolated in the Alps during their studies at the renowned university of physical theatre, the Scuola Teatro Dimitri, in Verscio, Switzerland. Upon their graduation, though they had no interest in working together, the Swiss Circus Monti invited them to develop a clown duo for the 2013 season entitled Monti PopUp. 250 shows in 8 months in 40 cities certainly did a lot to solidify their onstage chemistry, characters, and charisma, but not quite as much as having to survive a Swiss winter living in caravans built in the 1980's.

The success of their duo was encouraged further when they were asked to compete in the Young Stage International Circus Festival 2014, where they were awarded with the Bronze Star, as well as an engagement prize from Circolo, Freiburg's Weihnachts-Circus. Since then, Celine and David have refined their quirky characters across a range of shows that mix music, acrobatics and clown games under

a veil of poetic absurdity and bouncy humour. Under the name Les Diptik, they have played in different circuses and a variety of Europe countries.

Jean-Jacques Lemêtre



Jean-Jacques Lemêtre, born January 25, 1952, is a French theatre musician and singer-songwriter.

With gypsy origin from his mother, having worked the Gregorian chant, and playing many instruments, such as clarinet, saxophone, bassoon, glass-harmonica or percussions or strings rubbed and pinched, Jean-Jacques Lemêtre draws to all musical sources, of all origins.

Since 1979, he composes and interprets the musical scores of all the shows and films of Ariane Mnouchkine's Théâtre du Soleil troupe.

Conductor of his own scores, Jean-Jacques Lemêtre also served those of other composers, leading, for example, in 1988, the Orchester symphonique Moondog on the tenth anniversary of the Rencontres Trans Musicales de Rennes. Author, composer and performer, he is also a luthier, and, in addition to his artistic activities, he has always wanted to transmit and teach his art.

In 2010, Jean-Jacques Lemêtre received a residency at the Society for Arts and Technology (SAT) in Montréal, where he developed an extraordinary work entitled Babel Orkestra. „Orchestral Opera“ composed of spoken human voices that the artist has collected and recorded since the mid-1990s among more than 1800 languages and dialects from around the world, Babel Orkestra is also a visual experience, accompanied by creations Quebec puppeteer Marcelle Hudon, seconded by Louis Hudon and Denys Lefebvre, and culinary, with the help of the SAT's culinary creation laboratory. The world premiere of this multidisciplinary show, a renewed form of symphonic poem, first announced by Radio Canada for June 2011 in Montreal, is finally postponed to November 2012.

Théâtre du Soleil



The theatre company Théâtre du Soleil was founded by Ariane Mnouchkine in 1964 along with Philippe Léotard, Jean-Claude Penchenat, Roberto Moscoso and Françoise Tournafond. Mnouchkine created the company after having followed the teachings of Jacques Lecoq. It was then a young, cosmopolitan troupe, which took up residence in the 12th arrondissement of Paris, in what would become a new theatre: the Cartoucherie du Bois de Vincennes, where many other companies now play.

As early as the 1970s, the troupe quickly became one of the standout groups in the theatrical landscape, remarkable not only for the number of artists it was home to (more than 70 people throughout the year) but also for its international influence and its commitment to major political and humanitarian issues. The troupe has built its own ethic, attached to the concept of a „theatre troupe“ being similar to a tribe or a family: each member receives the same salary. More original still, the final distribution of which part each actor plays is decided only after

the actors have exercised and tried-out several roles. The troupe often presents its shows on tour outside France and often hosts performances of international troupes at La Cartoucherie. The sets are designed by the scenographer Guy-Claude François.

The actor Philippe Caubère, after his departure from the troupe, has popularized its operations through his shows. Ariane Mnouchkine is undoubtedly the first director of a public theatre to truly open the doors to the public, to destroy the barrier between audience and performer, and allow the public to attend the backstage makeup preparations whilst offering them food.

The shows of the Théâtre du Soleil have always been shows engaged, in one way or another, with a critical theme of the time, as the troupe sought to have a real social function in society. They carry a humanist and political dimension in the noblest sense of the term.

Beijing Lv Dong Wu Xian Culture & Communication Co



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#Lv Dong Wu Xian is a Chinese word meaning "infinite rhythm".

A Company focuses on the development and producing of the film and TV projects, educating talents for the film and TV industry, promoting the cultural exchange between China and the world, offering consultations on the culture industry and the culture projects incubating. Beijing Lv Dong Wu Xian Culture & Communication Co also has a training centre at the Central Academy of Drama, Beijing, offering training on the performing arts for professionals, children and those who will participate in the entrance examination of performing arts academies in China.





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