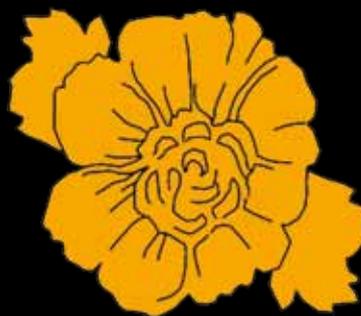
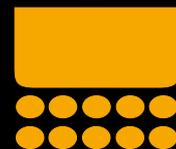


RIKSTEATERN



WPIC
2012
SWEDEN

WPI – Women Playwrights International

www.wpinternational.net

Women Playwrights International - WPI is a non-profit and non-governmental organization dedicated to facilitating communications, meetings, interchanges, and activities among the international community of women in theatre. This is done mainly through maintaining ongoing international Women Playwrights Conferences every three years at different locations in the world.

The mission of WPI is to further the work of women playwrights around the world by promoting their works, encouraging and assisting the development of their works and bringing international recognition to their works. "Women Playwrights" shall be understood to include all women working in the theatre of all races, classes, ages, ethnic or religious background, sexual preferences, and women with disabilities.

The six goals of WPI are:

- To extend opportunities for meeting, international networking and artistic exchange
- To increase and further production opportunities for women's writing for the stage
- To encourage, create and assist the education and development of women playwrights and their craft
- To defend the right of women playwrights to engender their own artistic forms and critical standards
- To encourage study and informed critique of the work of women playwrights
- To support women playwrights against censorship and political persecution for the expression of their ideas

The first conference was held in Buffalo, USA in 1988. It gathered more than 200 women from 30 countries around the world.

The second conference, in 1991, was held in Toronto, Canada, followed by Adelaide, Australia 1994, Galway, Ireland 1997, Athens and Delphi, Greece 2000, Manila, Philippines 2003, Jakarta and Bali, Indonesia 2006, and Mumbai, India 2009.

The Management Committee 2009-2012, elected in Mumbai:

Malou Jacob, The Philippines, Karen Jeynes, South Africa, Marcia Johnson, Canada, Linda Parris-Bailey, USA, and Lene Therese Teigen, Norway.



Riksteatern

www.riksteatern.se

Riksteatern – the National Touring Theatre of Sweden

Riksteatern is a professional theatre, owned by 40,000 members organized in more than 230 associations. We recognize the link between the local and the global and strive to be an arena where they both can meet. We want to create mental juxtapositions in many languages to get you thinking and feeling.

Riksteatern is a non-governmental organization, founded 1933. There is a local Riksteater association in almost every municipality. In the course of one year, 1.2 million people experience some form of dramatic art thanks to Riksteatern.

Riksteatern aim to create and sustain international och intercultural collaborations. We cooperate with different ethnic and minority communities, in Sweden as well as other parts of Europe and elsewhere. We are part of several international networks for intercultural dialogue and cooperation:

Plattform for Intercultural Europe www.intercultural-europe.org

Cultural Action Europe www.cultureactioneurope.org

We Are More – act for Culture in Europe www.wearemore.eu

IETM - International Network for Contemporary Performing Arts www.ietm.org

Europe Now - www.europenowblog.org

CEO, Riksteatern: Birgitta Englin.

RIKSTEATERN



Welcome to Stockholm!

It is with great pleasure that we now are ready to welcome participants to share six fantastic days filled with interesting, fun, educational and moving experiences!

This catalogue gives you some idea of what will be presented at the 9th Women Playwrights International Conference. There will be a lot of hard choices to be made - since attending *all* events is just not possible. I hope you won't find this too frustrating, and that you will be able to participate in, or attend, interesting items - and maybe discover something you didn't know you had an interest in.

The first conference was held in Buffalo, USA, in 1988. Since then our conferences have moved to Canada, Australia, Ireland, Greece, The Phillippines, Indonesia and India. A lot of amazing people have made this possible. I remember my first WPI-experience, coming into Manila on the airport bus. Various languages and accents, different faces - all around me. So many people I wanted to talk to! So many stories I wanted to hear! I met a lot of people from a lot of places, and found myself occupied with iissues of poverty, democracy, workers' rights and above all womens' struggle for a decent life. All over the world, we women must be able to express ourselves politically, artistically and, most important, we must be abvle to be heard.

And now we are here in Scandinavia - ready to discuss issues all covered in the conference's subtitle: The Democratic Stage. The world has changed in the last 24 years, as well as WPI. Today we are hosting a conference attended by people from 51 different countries across the globe - the largest number of participating countries ever. We especially welcome our colleagues from Africa and the Middle East, for the first time you are well represented at the conference.

Today, we are web-based and communicate via the Internet. It makes it easy and cheap to be in contact: to react, to change, to grow and to be updated. We are now about to expand our knowledge of the world. Not only by seeing and hearing theatre works and theatre people from all over the world, but also by encountering different attitudes towards a lot of issues, above all

the issue of what a woman is. Gender studies, feminist and queer theory, challenge our ways of thinking about gender in society. Are women and men the same or different? We come from different cultures and different realities - and we might have different thoughts due to life circumstances and experiences. Meeting each other will make our reflections grow and perhaps change. I look forward to many enormously interesting discussions!

On behalf of WPI I want to thank our host Riksteatern (The Swedish National Touring Company), along with the two co-organizers, Al Madina from Lebanon and Al-Harah from Palestine.

A deap and warm thank you also goes to the Swedish Institute, the Nordic Cultural Point and Writers Guild of Norway - your support made this conference happen!

I hope to meet all you participants in constructive discussions and creative thinking!



Lene Therese Teigen
president, WPI



Al Madina Theatre

www.almadinatheatre.com



Founded by Nidal Al Achkar in 1994, Al Madina Theatre developed into the Al Madina Theatre Association for Arts and Culture in March 2005. Since the Lebanese government does not have a subsidy system, the Al Madina Theatre Association for Arts and Culture was founded on private and institutional donations from the Lebanese and Arab world as a non-profit-making association. Since 2005 the theatre has its venue in a historic cinema in Beirut. Saroulla Cinema, built in the late sixties, was abandoned for the entire duration of the Lebanese civil war and has now been totally renovated.

Al Madina Theatre aims to promote dialogue and to create a space of free expression for all issues facing the Lebanese and Arab societies. It is a multidisciplinary platform bringing together artists, writers and intellectuals to present their work.

In addition to plays and performances, Al Madina Theatre organizes exhibitions, screens movies (cinéclub), and hosts cultural events such as conferences, seminars, lectures, book signing sessions and workshops.

For a couple of years now, Al Madina has a group of young people attached to the theatre. They have been very active and have toured several productions. All the young people are students with dreams, aiming to work within stage arts. The overall aim is to form an ensemble that will focus on children and youngsters, to work with educational theatre and issues concerning human rights, using the theatre as a tool. The ambition is to give performances in refugee camps in Lebanon.

You will meet Nidal Al Achkar, founder and director of Al Madina, in a key note speech Thursday morning focusing on the current situation and development in the Arab World. She's also the leader of the Jury for the Etel Adnan Award to be presented the same day.



Al-Harah Theatre

www.alharah.org



Al-Harah Theater, established in 2005, is a non-profit organization based in Beit Jala, Bethlehem, Palestine.

The name Al-Harah, "The Neighbourhood", was chosen because it represents a place that is both intimate and full of people, a place full of relationships between both young and old, men and women.

The vision: Al-Harah Theater aims to produce theatre that is well crafted yet moving, challenging yet accessible and, essentially, honest. We believe that theatre that has the potential to change the lives of those who make it and those who see it. Our mission is to strive for a high dramatic standard while remaining accessible, and through both our performances and our educational work, we hope to bring compelling stories, in one of the last uncensored enclaves, to audiences throughout Palestine, the Arab world and beyond.

Through producing and promoting theatre arts in Palestine, we are assisting in building and maintaining a civil society that emphasizes human rights, democracy and pluralism.

Al Harah Theatre's goals:

- To develop the local, Palestinian and Arab theatre movement.
- To organize and conduct theatre workshops and training programs.
- To develop playwriting and scripting of creative texts in Palestine.
- To encourage and facilitate the incorporation of theatre education into Palestinian curricula.
- To build a network with other theatre groups in Palestine, the Middle East and internationally.
- To reach audiences on local, regional, and global levels, by producing performances for all age groups and social backgrounds.
- To create and maintain a motivational system for Al-Harah Team, which will also attract new members.

During the WPIC 2012, on Thursday evening, Al-Harah will do a presentation of their work. Saturday morning you will be able to listen to a keynote speech about the importance of theatre for children and young people with Marina Barham, leader of Al-Harah Theatre, and Suzanne Osten, the prominent director and front figure of the Swedish theatre for children.

Six days of seminars and performances, creative meetings and constructive togetherness

This catalogue is your guide through the conference. You can also get help at the info desk in the Sodra Bar, open every day from 09.00 to 10.00 (morning mingle) and 13.00 to 14.00 (lunch). And, of course, ask any of our volunteer workers (they wear bright yellow shirts).

The day-to-day programme is laid out here with times and venues. Times are given in continental 24-hour style. Please be aware that the programme is preliminary – changes may occur.

The backbone of the conference is, as usual, the readings. The scripts will be read by professional, mostly Swedish, actors. WPIC 2012 presents 90 plays out of the 107 selected, written by 92 playwrights from 47 countries. We use four to five different rooms simultaneously each day between 14.00 and 17.00. You'll find a detailed programme in your conference bag or at the info desk.

The first thing to do is to look at the programme and choose the items you want to attend that require a special ticket - due to limited numbers of participants. There's a special sheet on this in your conference bag.

Please note that you have to present a special invitation card for the City Hall reception. You'll be given that card at check in.

We wish you a very inspiring and rewarding conference!

The WPIC Stockholm Team

Day 1/ Wednesday Aug 15

13.00–17.00 Arrival and registration.

Welcome to the check in at Södra Teatern! Get your personal attendance tag and the WPIC bag with info on what's on for the coming six days.

14.00–16.00 Speed Dating

Meeting spot for the veterans and the newcomers. With the Swedish theatre and art performance group Per.får.mens. who produces performances that are food for thought and pose questions on social norm and structure issues.

15.00–15.40 In the Beginning...

Stories of the origins and early days of WPI and the journey from the first conference in Buffalo, NY, USA, in 1988, around the world to Canada, Australia, Ireland, Greece, the Philippines, Indonesia, India, and now the 9th Women Playwrights International Conference, in Stockholm, Sweden. With Kathleen Betsko Yale, Anna Kay France, Margaret Hollingsworth and Margareta Skantze.

16.00–17.00 WPI Meeting 1

You'll have the opportunity to meet the WPI management committee and get info on how a new committee will be selected during the conference.

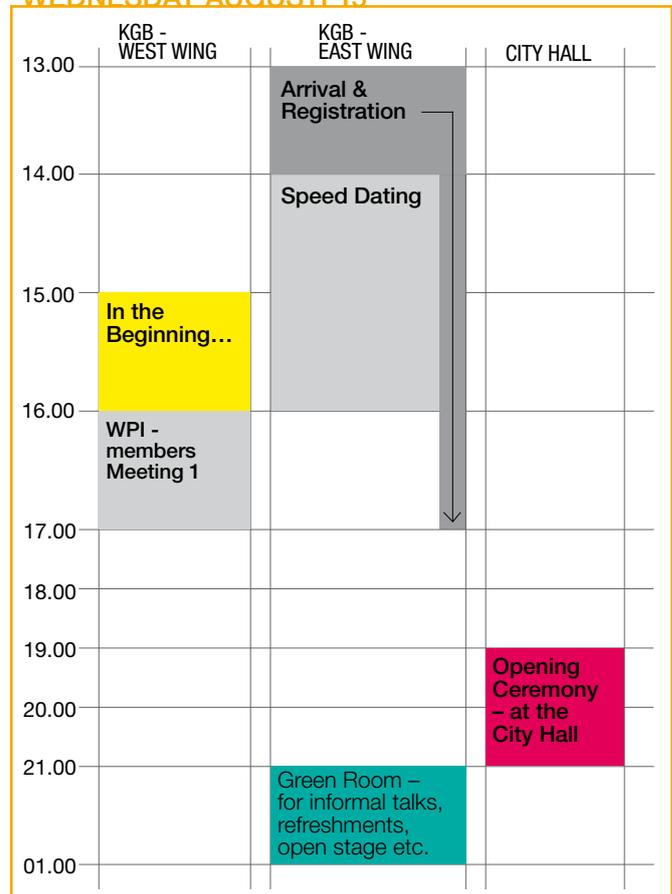
19.00–21.00. Opening Ceremony, at the City Hall

The City of Stockholm takes pleasure in hosting a reception at the Stockholm City Hall for the participants of the Women Playwrights International Conference 2012. The City Hall, with its imposing facades and interior in National Romantic style, is one of the best known buildings in Sweden. It is famous not least for the annual Nobel Prize banquet. Speakers: Eva-Louise Erlansson Slo-rach, Vice President of the Stockholm City Council, Lene Therese Teigen, President of WPIC, and Birgitta Englin, CEO Riksteatern.

21.00–01.00 The Green Room

Every day ends with a gathering in the Green Room for informal talks, wine or other refreshments and a chance to go on to the Open Stage.

WEDNESDAY AUGUST 15



Day 2/Thursday Aug 16

10.00 -12.00 THE ARAB WORLD (3 Key Note Speeches) Years of Ember and Ashes

The sixties and seventies, before the civil war broke out, were the years of hope. They were the years when we believed in change and a better future. We worked towards that future, towards a civil society that we envisaged for ourselves and for our children, a society that was built on the hope of a better tomorrow. Then the embers of our hope, already faint, were smothered by the civil war, which cast a pall over our country for seventeen years. When the dust settled, after the militias stopped fighting, after they destroyed the country's infrastructure and terrorized its citizens, when the dust settled, there was nothing but ashes, ashes that we were left to sift through for any remnants of our faith, of our culture, of any recognizable future. And those children, born and raised in the war, what culture could they cling to, what branch could we offer them to keep their heads above water? Our work in the theatre was irregular, we did what we could when we could. The war made it impossible to keep an underground theatre movement alive. In 1992, we began again, fanning the ashes, looking for our audience, for some flame, however dim, of the civil society we buried, of a lost generation, of a sense of belonging to a country. Theatre, theatre that can change the world, the theatre of free expression, is the branch I have extended to this lost generation. That they reach for it, so repeatedly, is one of the few reasons I have left to hope again, for change and for a better future. Then came the black horses of the Arab Spring...

With Nidal Al Achkar, founder & director of Al Madina Theatre, Beirut.

Young Arab Theatre Makers: Challenges and Opportunities and Initiatives

Presumably, a region with no solid theatre tradition is not expected to recognize and support its young people's journey in the world of theatre making. Given that the region has been experiencing turmoil for long decades, art making is not a priority. Young Arab theatre makers have been experiencing new prospects of funding theatre work in the past 20 years. The culture of fundraising and giving to the arts in general and theatre in particular is exceptional. Art communities have been familiar with the individual initiative paradigm as reference. Governmental support is scarce and conditional just as foreign institutional support is relatively productive and to a certain extent contractual. Theatre makers need an environment full of freedom in order to function and develop. Democracy in the Middle East is farfetched likewise censorship is a serious concern. Yet young Arab theatre makers are determined to challenge the odds that could hinder their quest for free self-expression including cultural and economic aspects.

With Mona Knio, Chair, Department of Communication Arts, The Lebanese American University.

THURSDAY AUGUST 16

	MAIN STAGE	SÖDRA BAR	7:AN	KGB - WEST WING	KGB - EAST WING	DRAMALABBET
09.00		Coffie/tea and mingle				
10.00	Intro					
11.00	Key Note Speeches: Arab world					
12.00	Etel Adnan Award					
13.00		Lunch at the venue				
14.00	Readings	Readings		Readings	Readings	
15.00						
16.00						
17.00	Dinner on your own					
18.00						
19.00					Psychological Aspects of women in writing plays / Al-Harah a Palestinian theatre challenging the norms	In the Lost and Found: Red Suitcase
20.00						
21.00				Female Representation on Stage	Green Room*	
01.00						

*For informal talks, refreshments, open stage etc.

Storytelling to resist and remember

During the 18 days of Egypt's revolution and onwards storytelling was taking place between people in casual gatherings and random encounters. The stories kept reminding us of what we were part of, of what we were finally able to do and it gave us hope ... the stories were like opium during hard times!

The stories of the people were personal testimonies, what they've been through and how they've felt. Stories that won't be out in any newspaper or on the TV news or down in the history books. Stories that we felt should be our generation's own alternative history away from the hands of state people and politicians. And gradually it was not only used in artistic forms of expression but has turned into a tool for self empowerment and resistance. Resistance not only towards oppression and injustice of the ruling power, but also resistance against those who try to write their very own twisted version of history. Resistance towards any attempt to distract the people, to make them forget the crimes committed and martyrs who died. With Sondos Shabayek, Egyptian journalist, dramatist, director & activist, part of the protesters at Tahrir Square in Cairo. Now working with the *Tahrir Monologues*, stories from the revolution. www.tahrirmonologues.com

12.20–13.00 Etel Adnan Award

The Etel Adnan Award, founded by Al Madina Theatre and Riksteatern, aspires to increase the number of plays penned by women playwrights residing in Arabic countries, and making them acknowledged by the rest of the world. The 2012 Award winner will be presented, as will the 2011 winner, Lana Nasser from Jordan who is attending the conference with her winning play *In the Lost and Found: Red Suitcase*.

19.00–19.40

Psychological Aspects of Women in Playwriting

Gaziza Omar Ali, playwright and director from Kurdistan, talks about how she became a playwright and the effect on women in her society and the way they influenced her writing. She will also present excerpts from her texts for discussion and analysis.

19.45–20.30 Al Harah, a Palestinian Theatre challenging the Norms

AL-Harah Theater is a Palestinian Theater working with children and young people in Palestine and in the region. Over the years AL-Harah has been challenging norms and obstacles to continuing their work with their target groups so as to change the community for the better. How are they doing that? With Marina Barham, head of Al Harah Theatre, Palestine. www.alharah.org



In the Lost and Found: Red Suitcase. Photo: Bohumil Kostohryz

19.00–20.10 In the Lost and Found: Red Suitcase

– *Scandinavian première*

Written, directed, and performed by Lana Nasser, Jordan, winner of the 2011 Etel Adnan Award. The play is a commentary on the current socio-political climate in the Arab world, and on a woman's journey of creating new meaning and finding autonomy. She explores herself in language, culture and the media. Drawing on personal experience and women's stories, she symbolically addresses projections and social taboos.

Music: El Aysh Wel Mehl, by Masar, Zaffet Shadeed & Eh il Ebar, composed by Hazem Shaheen, Songs from a Persian Garden, by Mahsa & Marjan Vahdat & ensemble and Haleilli. www.LanaNasser.com

20.30–22.30 Female Representation on Stage – with a focus on female playwriting/playwrights

All over the world, plays by women are produced less often than plays by male playwrights. Why? How can we change it? With Van Badham, Australian playwright, dramaturg and associate artist (writing) at Maltouse Theatre, Melbourne, Sofia Fredén, Swedish playwright & dramaturg, Yael Feiler, PhD, senior lecturer, Dramatic Acting and Drama in Education, Södertörn University, Sweden, Sam Hall, UK playwright, creator of the "17% campaign" in the UK, Chris Mead, artistic director at Playwriting Australia, and Ninna Tersman, playwright & dramaturg at Riksteatern.

Day 3 / Friday Aug 17

10.00-13.00 Community Theatre – Four Exemples (seminar)

10.00-10.40 Examining Attitudes and Prejudice

Through her arts academy Darpana, Mallika Sarabhai has been using theater in many forms to break through prejudice and attitudes that divide society. Here she shares some of the work done with different communities and groups in India. www.darpana.com

10.45-11.25 Crossing Borders

Notes from a Babyfarm/Made in India (opening October 12 at Riksteatern) explores the complex reality of transnational surrogacy. The performance is based on extensive research into the growing global market of commercial surrogacy, with a focus on Indian women, working as surrogate mothers. Ditte Maria Bjerg (director) and Filipa Berglund (stage designer) will discuss research methods, criteria of success and participation as artistic strategy. Mia Ray, actress, will read a text from the upcoming performance. And the team will show the result of their collaboration with a group of approx. 35 women from Gujarat, India, working as surrogate mothers.

The production is a co-production between Riksteatern (SE), Global Stories (DK) and Odense Theatre (DK).

<http://madeinindiaglobalstories.wordpress.com>

11.30-12.10 Inculcating Feminist Values and Attitudes for Gender-Just Society

During the last 30 years, Jyoti Mhapsekar along with her activist colleagues of Stree Mukti Sanghatana (Women's Liberation Organisation) have toured all over the state of Maharashtra and some other states of India and interacted with the masses through her experimental theater. www.streemuktisanghatana.org

12.15-13.00 Revealing the "Kembang Genjer" On Stage

The Silent Song of the Kembang Genjer will attempt to bring to life the experiences and thoughts of some women among the tens of thousands who were arrested, imprisoned and often tortured and sexually abused in prison during the period 1965-79. Most of these women were members of the Indonesian Women's Movement (GERWANI), closely connected to the pre-1965 left-progressive block of political forces. Not ignoring the politics of the period, this play will primarily focus on the experiences of violence, including sexual violence, suffered by these women and their strategies for survival. The nature and purpose of the project will be explained, as well as the research and interview process involved and its impact on the art form. With Faiza Mardzoeki, Indonesia. www.institutungu.com or www.faizafaiza.blogspot.com

10.00-12.00 Women and Creating, Rights and Possibilities (seminar)

A discussion about working worldwide, empowering women's rights and promoting the possibilities for women to create. Participants: Kerstin Grebäck, president of the organisation Women to Woman, vice-president of Women's International League for Peace and Freedom, recipient of Rights Livelihood Prize. Agneta Pleijel, playwright and member of Swedish PEN. Agneta is one of Sweden's most prominent writers of plays and novels, professor in dramatic writing and former president of the Swedish PEN. She is very engaged in the rights of artists and women worldwide. Moderator: Ann Mari Engel, managing director of Teaterunionen/Swedish ITI, president of ITI:s Action Committee for Artist's Rights.

FRIDAY AUGUST 17

	MAIN STAGE	SÖDRA BAR	7:AN	PANORAMA	KGB - WEST WING	KGB - EAST WING	ETABLISSE-MANGET	DRAMALABBET
09.00		Coffie/tea and mingle						
10.00	Workshop – Strategies to Achieve Greater Influence	Community Theatre – four exemples	Women and Creating: Rights and Possibilities	Workshop – Mapping yourself		Staging Gender	Workshop – Red Riding Hood	Female Portrayers of Society
11.00								
12.00			eDrama in a theatrical context			Theatre in Italy		
13.00		Lunch at the venue						
14.00	Readings	Readings	Readings		Readings	Readings		
15.00								
16.00								
17.00	Dinner on you own							
18.00	Highlights from the Nordic Playwrights Associations							
19.00								
20.00					Young Women Playwrights around the Baltic Sea	Vilde		In the Lost and Found: Red Suitcase
21.00						Green Room*		
						Self Portrait		
01.00								

*For informal talks, refreshments, open stage etc.

10.00-13.00 Workshop: Strategies to Achieve Greater Influence

How can WPI develop strategies to achieve greater influence for women playwrights and theatre workers? Welcome to an Open Space workshop with Wisp-It! – a norm-creative and feminist development project within the network W.I.S.P., Women in Swedish Performing arts.

The workshop will focus on visions and constructive methods to find ways for HOW we in WPI can work for greater influence for women playwrights and theater workers.

Open Space is a democratic meeting form with participants setting the agenda. Discussions are held in small groups and the processes are documented, including all of the participant discussions.

W. I. S. P. is Sweden's first and largest feminist network for women and transgender people within the performing arts. W. I. S. P. works with knowledge production and art development through social installations, network meetings, lectures, workshops and parties. Participants: 30.

10.00-12.00 Staging Gender (seminar)

This project is centered on gender perspectives in actor training and was undertaken 2007 –2009 by Sweden's higher drama education. Now, three years later, the effects on artistic education and on the theatre industry in Sweden are interesting to analyse and learn from. With Gunilla Edemo, dramaturg at Riksteatern. Working with artistic education and cultural journalism since the 90's, Kristina Hagström-Ståhl, professor at Stockholm Academy of Dramatic Arts (SADA), dramaturg and director, and Anna Lund, university lecturer at the department of Sociology at Linnaeus University, Sweden, where she is co-director of the Center for Cultural Sociology.

10.00-12.00 What does Red Riding Hood carry in her basket? (workshop)

How to use the power of fairy tale imagery in playwriting. Cornelia Hoogland's book "Woods Wolf Girl" is the source of this workshop that leads participants through the woods into the dark underpinnings of the fairy tale Red Riding Hood. Slides, poetry, discussion and storytelling stimulate the images and metaphors of participants' own understandings of fairy tales. The more we can tease out the similarities and differences among tales, the closer we can get to its power and meanings. With Cornelia Hoogland, Canada.

10.00-13.00 Mapping yourself (workshop)

With new technologies being released every day, the internet can be a rather terrifying place. And yet the myriad opportunities out there can be hugely beneficial to your career. We discuss and explore some of the ways technology can work for you. With Karen Jaynes, playwright from South Africa, member of WPI management committee and Board member for ICWP. Participants: max 15.

10.00-12.00 Female Portrayers of Society (seminar)

How do women playwrights see the societies they live in? And how is the female character described – the mother and the whore, the political woman and the professional, the grandmother and the childless woman, the mistress, the queen who have taken historical decisions, the powerless women owned by men, the dike, the rebel who have escaped miscellaneous suppressing structures, the artist, and the courtesan? With Fatima Dike, South Africa, Sanaz Bayan, Iran, Kerensa Dewantoro, Indonesia. Moderator: Birgitta Wistrand, Sweden.

12.00-12.40 eDrama in a theatrical context

How to inspire reading, staging and exploration of dramatics - a presentation of the Dramawebben, a research project about the increase of digital use and the markup of dramatics in Sweden. With Marika V Lagercrantz & Marie-Louise Masreliez.

12.30-13.00 Theatre By Women and For Women in Italy

Bruna Braidotti from Arti & Mestieri Company explores the female theatre scene in Italy, and how it has developed. She wants to bring the different realities for women in her country's theatre world into the light. After an agreement concerning gender in theatre was signed in 2010 (by companies, institutions and other important people) to increase the female representation in theatre, there are still a lot of difficulties and challenges for female Italian playwrights.

18.00-20.00 Highlights from the Nordic Playwrights Associations (seminar)

The Nordic Playwrights Associations present their activities and projects to promote their members work opportunities and copyright issues. Best practice from representatives from Denmark, Finland, Iceland, Norway and Sweden. Moderator: Susin Lindblom, Managing Director, Writers Guild of Sweden.

19.00-19.40 Vilde (performance)

A woman enters a room and starts to tell a story. A decision to share her memories turns into her confession. A world of dreams, hopes and darkness unfolds. Monologue written by Tale Næss, Norway, performed by Stine Fevik.

19.00-20.10 In the Lost and Found: Red Suitcase

See Thursday at 19.00.

19.30-21.30 Do you feel understood? Young Women Playwrights around the Baltic Sea

Six languages. Six voices. Six attempts to verbalize one's personal statement. This is a collaboration between playwrights from Finland, Estonia, Latvia, Lithuania and Russia. The staged reading is the result of a workshop with playwrights, directors, actors and a musician held in June 2012. Playwrights: Emilia Pöyhönen, Finland, Sofia Aminoff, Finland, Lyubov Mulmenko, Russia, Maria Lee Liivak, Estonia, Madara Rutkevica, Latvia, & Gabriele Labanauskaitė, Lithuania. Directors: Mikaela Hasán, Finland & AnnaLina Hertzberg, Sweden. Composer: Pernille Sejlund, Denmark. Producer: Adelfa Agency/ Helena Autio-Meloni, initiator and leader of the project, Finland. Supported by the Kone Foundation, The Nordic Culture Point, the Swedish Cultural Foundation in Finland, the Arts Council of Finland, Theatre Info Finland (TINFO), Riksteatern & the Swedish Arts Grants Committee. www.adelfa.fi/playwrights

21.45-22.15 Self Portrait (performance)

Written and performed by Ana Mendes. A play about the performer's identity. Over the years, she collected her personal medical records (examinations, radiographies, vaccines) and asked herself about the role that our heritage plays in our lives. The dramatic work could be seen as an interrogation, an inquiry or, even, a manifesto against all the questionnaires that we have to answer during our lives, but it isn't. It is just a self-portrait, Ana claims. Maybe an automatic self-portrait.

Day 4/ Saturday Aug 18

10.00-12.00 Theatre Impact on Children and Young People (Key Note Speech)

Why is theatre important for children and young people? Sweden has a good children's theatre reputation. How is the impact of children's theatre in Palestine and the MENA region? Suzanne Osten, founder and leader of the well known Swedish theatre Unga Klara, talks with Marina Barham, head of Al-Harah Theatre in Palestine.

11.00-13.00 Rapid (Emergency) Monologues – Speed writing workshop with presentation (workshop)

Women's Voice is a bilateral exchange between Georgian and Swedish dramatists. The goal is to find strong contemporary stories for the stage and strengthen and develop female dramatists in Sweden and Georgia. During this workshop we generate inspiration and share our knowledge concerning the position of women in our societies. You will do an interview, write a monologue and make a performance. In one day! Take up the challenge! With AnnaLina Hertzberg & Camilla van der Meer Söderberg from Dramalabbet, Sweden. The work will be presented in Green Room at 19.00. Participants: 8-12.

12.00-13.00 WPI members Meeting 2

Time to discuss WPI issues, the coming WPI management committee and activities during the threeyear period until the next conference in 2015.

19.00-21.30 Writing for Children

How do you address a young audience? Is there a difference in reaction compared with that of adult audiences? A practical discussion about what is possible and what is necessary in working with children's theatre. With Isa Schöier, Sweden, and Janne Langaas, Norway.

20.00-22.00 Afghan Voices

A theatrical presentation in four parts featuring: *Masks Under Burqa* -three sisters return to Afghanistan after immigrating abroad to find their parents dead. From Simorgh Film Association of Culture and Art. *The Wall* – giving birth to her first child, a young woman rediscovers her love of singing, forbidden by her father. From Papyrus Co of Kabul. *BURN - I Am My Father's Fire*, performed by Monirah Hashemi, Herat, Afghanistan; and other work by Afghan students. Co-ordinated by Lia Gladstone, former Professor of Drama at American University in Kabul.

19.00-20.00 Speed writing – The presentation

Presentation of the result from the workshop *Rapid (Emergency) Monologues*.

SATURDAY AUGUST 18

	MAIN STAGE	SÖDRA BAR	PANORAMA	KGB - WEST WING	KGB - EAST WING	DRAMALABBET	INTERCULT
09.00		Coffie/tea and mingle					
10.00	Key Note Speech: Theatre Impact on Children						Workshop – Rapid (Emergency) Monologues
11.00							
12.00	WPI -mebers Meeting						
13.00		Lunch at the venue					
14.00	Readings	Readings		Readings	Readings		
15.00							
16.00							
17.00	Dinner on you own						
18.00	Dinner on you own						
19.00	Dinner on you own						
20.00			Workshop – Writing for Children	Afgan Voices	Rapid – Monologues	Green Room*	Feminists Are Funny
21.00							
22.00							
01.00							

*For informal talks, refreshments, open stage etc.

20.00-21.00 Feminists Are Funny (performance)

Guerrilla Girls On Tour! with Aphra Behn*, Josephine Baker*, Anne Sexton* & Fanny Mendelssohn*. Directed by Fanny Mendelssohn*. Original Music by Edith Piaf* & Emma Goldman* Sound Design by Lili Boulanger*. Costume Design by Liz Claiborne*. Visuals by Maya Deren*.

* All Guerrilla Girls On Tour! take on the names of dead women artists and when they appear in public they wear masks to conceal their true identities. They do this to focus on the issues of discrimination and racism rather than on their own personalities as well as to keep the "herstory" of women artists from fading into the footnotes and back pages of the history books. www.ggontour.com

Feminists are funny is Guerrilla Girls on tour's signature theatre piece that addresses the lack of opportunities for women and people of color and explores the combination of performance and visual art. The play is an energetic romp through their famous posters, street theatre actions, and excerpts from the current comedies in their repertoire as well as up-to-the-minute skits, songs and parodies addressing reproductive rights, war, sex trafficking, body image, women's herstory and the "F" word. The performance educates, entertains and ends with a lively discussion with the audience.

www.ggontour.com

There will be a 10-minute Questions & Answers after the performance.

Guerrilla Girls On Tour! is an anonymous touring theatre company of 33 women trained in a variety of comedic theatre techniques who develop unique and outrageous activist plays, performance art and street theatre. All of their work is presented using masks and draws from a variety of classic theatre techniques such as vaudeville, parody, sketch, improv, slapstick and song-and-dance resulting in a distinct feminist theatre style. Guerrilla Girls On Tour! aims to educate, entertain and ultimately transform their audiences into identifying as feminists/activist/artists. In addition to creating new plays and performances Guerrilla Girls On Tour! also trains and educates via workshops, gallery exhibits, master classes and community collaborations which have resulted in participatory performance projects and site-specific productions that include local women's history. The troupe has presented over 200 performances and workshops around the world addressing reproductive rights, war, sex trafficking, hunger, herstory/history/hirstory and violence against women in the US, UK, Poland, Argentina, South Korea, Spain, Japan, China, Hungary, Slovenia, Greece, Ireland, France and now Sweden.

www.ggontour.com www.facebook.com/GuerrillaGirlsOT

www.twitter.com/GuerrillaGsOT



Day 5 / Sunday Aug 19

10.00-11.00 Vicarious Dreams #2

This is the second in a series of five site-specific, multilayered text-based lecture performances. Centred on the transformation of the City of Cairo and the human inbuilt will to change matters, it takes on the form of expressive dialogues, monologues and facts. The performance will centre on feelings like loss, rebellion and the need to redefine oneself as a partaker in the building of a society. Tale Naess will, with her co-writers, try to deal with topics such as belonging, exile and personal history, seen in the light of the structure of our society. With Tale Naess and Trond Peter Stamsö, Norway, and Nasim Aghili, Sweden.

10.00-12.00 Research-Informed Theatre: What, Why & How?

This session explores the opportunities, challenges, issues, and tactics associated with the creation of drama based on true events. It begins with an introduction to research-informed theatre in Canada and the United States: moving on to the problems and solutions related to the form. There will be readings from a variety of Canadian research-informed plays and the opportunity to participate in a hands-on playwriting activity inspired by non-fiction sources and events. With Beverley Cooper, Tara Goldstein & Sally Stubbs, Canada.

10.00-12.00 Reflecting Diversity - promoting a plurality of voices on the theatre stages (seminar)

Diversity in its repertoire is seen as an important aim for many theatres. One way to try to achieve that is to help developing and producing plays authored by members of minority groups and cultures. What challenges and opportunities do such processes involve? With Chris Mead, Artistic Director at Playwriting Australia, Josette Bushell-Mingo, Artistic Leader of Silent Theatre (Swedish sign language theatre) at Riksteatern, the founder of PUSH England (a network for black artists in culture, art and media), Lena Engqvist Forslund, Theatre Manager & Artistic Director at Giron Sámi Teáhter, Sweden, Yael Feiler, PhD, senior lecturer, Dramatic Acting and Drama Education, Södertörn University, Sweden. Moderator: Ninna Tersman, playwright and dramaturg at Riksteatern.

10.00-12.00 Performing Words (workshop)

A workshop focusing on how to develop texts, using a variety of creative writing stimuli, including performing skills and personal storytelling. We will explore the thoughts and emotions that inform the words expressed as well as the character of the voice expressing them. This textual analysis will be balanced by imaginative physical work designed to develop and utilise the link between the body language and spoken language. With Gilly Adams, Wales, director/dramaturg, & Geddy Aniksdal, Norway, actor/writer/director. Both involved in the Magdalena Project, an international network investigating the role of the woman in contemporary theatre. www.themadgalenaproject.org Participants: 15-20.

SUNDAY AUGUST 19

	MAIN STAGE	SÖDRA BAR	7:AN	KGB - WEST WING	KGB - EAST WING	DRAMALABBET
09.00		Coffe/tea and mingle				
10.00		Vicarious Dreams	Research-informed Theatre	Workshop – Performing Words	Reflecting Diversity	Workshop – Turn your attitude to action – theatre with Guerilla Girls
11.00		Seven				
12.00		Cause of Death: Woman	The Swedish Drama Directory			
13.00		Lunch at the venue				
14.00	Readings	Readings	Readings	Readings	Readings	
15.00						
16.00						
17.00	Dinner on you own					
18.00						
19.00						
20.00	Beg Your Pardon			Women Playwrights from Earlier Days	Two Short Women	
21.00					Green Room*	Autum Dance
					My Life as a Man	
01.00						

*For informal talks, refreshments, open stage etc.

10.00-13.00 Turn your Attitude to Action – creating street theatre

Address local issues in your community or beyond by creating short public performance pieces during this workshop. The workshop will begin with group warm-ups and theatre games followed by a discussion of the evolution and collaborative techniques of Guerrilla Girls On Tour's street theatre actions. Participants will form small groups and choose an issue they would like to focus on. Working collaboratively each group creates a short piece of theatre that is presented and discussed. The workshop ends with a planning session that walks participants through the process of organizing a street theatre action. Workshops are for anyone interested in combining activism and art. www.ggontour.com Participants: max 30.

11.00-12.00 SEVEN – When Decision Makers tell Stories of the Oppressed

Meet awardwinning playwright, producer, activist and Swede Hedda Krausz Sjögren. She has put over 400 politicians and decision makers, both male and female, on stage to portray women activists in staged readings of the internationally acclaimed documentary play SEVEN. A conversation about an unusual production concept and how the telling of a story can make it your own.

11.00-12.00 DramaDirectory – Professional Swedish dramaworldwide (Seminar)

A presentation of the international drama base where you can find plays to read or translate. Learn how to find and communicate Swedish drama – worldwide. With Elin Hökby, DramaDirectory.

12.00-13.00 Cause of Death: Woman (seminar)

This project is an investigative report on violence against women. Every third women throughout the world is subjected to physical, sexual or some other form of violence during her lifetime. Between 2010 and 2012 the situation in ten countries were examined. In each country there were women who had survived violence and people struggling for change. With the help of relatives, it was also possible to tell the story of a woman who had been killed. This is the work of the journalists Karin Alfredsson, Linda Forsell and Kerstin Weigl, together with the Swedish Association of Women's Shelters and Young Women's Empowerment Centres, SKR. With Helena Röhr, director, and Kerstin Weigl, journalist.

19.00-21.00 Women Playwrights from Earlier Days (seminar)

SPETS was a Östgötateatern - Riksteatern collaboration that focused on Sweden's best and most interesting female playwrights in the 1880s. They were talented, angry and visionary. Their plays contributed to the social debate in a time when women not yet had the right to vote. SPETS was presented at WPIC in Mumbai and has since then inspired to similar projects in Norway, called DESK, and in the Netherlands, called TOP & MEES. What challenges do these projects meet with, and what strategies are needed in order to give the playwrights the place they deserve in our cultural history? With Lene Therese Teigen and Cecilie Lundsholt, Norway, Jenny Andréasson, Sweden, & Marin van Veldhuizen and Marijke Schermer, the Netherlands.

19.00-20.20 Two Short Women (performance)

Written by Ann Lambert and performed by Laura Mitchell & Debra Kirshenbaum, Canada. Two old friends go on a getaway trip together to a tropical "paradise". One, recently dumped by her husband, suffers from romantic devastation and empty nest syndrome. The other wants to plot where the next act of their lives will take them, and she

has spirited her friend away for a week of margaritas, merengue, and men. But an evening of partying takes a very unexpected turn. A psychological and political thriller, an exploration of the light and dark within friendships and within our culture of consumption and greed. It's about the struggle between the haves and have nots and all those who fall in between.



Beg your pardon Photo: Esra Rotthoff

20.00-21.25 Beg Your Pardon (performance)

Written by Marianna Salzmänn, directed by Hakan Savas Mican. With Knut Berger, Marleen Lohse, Mehmet Yilmaz & Maryam Zaree from Ballhaus Naunynstraße, Berlin. Thea wants to get away, migrate from the world. She is pregnant, her boy friend Filip is happy about their expected child. Yet, the life plan she choose for herself overwhelms her. She feels left alone as her friend Marwa has had to leave the country due to new regulations. Thea feels pressured by the hypocritical bourgeois concept of life and leaves. She ends up in Malaja - a place that seems like paradise, apparently with enough space for everyone. Here she tries to find peace of mind, but over and over again the journey leads her to the point where she has to face her own self.

Developed within the context of Europe Now, a theatre collaboration initiated by Riksteatern, that puts intercultural Europe on the agenda. Five theatres work actively to create a dialogue about post-migrant Europe: Riksteatern (Sweden), Talimhane Tiyatroso (Istanbul), Theater RAST (Amsterdam), Arcola Theatre (London), Ballhaus Naunynstrasse (Berlin). www.europenowblog.org

20.00-21.05 Autumn Dance (performance)

This is the story of three Iranian women who come from distinct environments and circumstances. However, their fates become entwined by their shared experiences - resisting Iranian government pressure and living through incarceration in Tehran's infamous Evin prison. The three characters are played by Shabnam Tolouei, an Iranian actress, banned from working in her own country, in exile since 2005.

21.00-22.00 My Life as a Man (performance)

Written, directed & performed by Geddy Aniksdal, Grenland Friteater, Norway. The story of Geddys working class origin - tapped on to create her working class characters on stage. The play explains the reason why she is a theatre-maker, and how meeting with others was made possible through her work. It's also a story of finding "a room of one's own".

Day 6 / Monday Aug 20

10.00-11.30 Women Writing Africa (Key Note Speech)

A discussion between playwrights on the ways in which gender and identity may - or may not - affect their work. Is there such a thing as "an African woman playwright"? Do women have a different story to tell? Why is it important, particularly in Africa, to hear the voices of women? With Fatima Dike & Amy Jephta, South Africa; and Patricia Olwoch, Uganda. Moderator: Karen Jaynes, playwright from South Africa, member of WPI management committee and Board member for ICWP.

12.00-13.00 WPIC members Meeting 3

Election of the new Managing Committee and presentation for WPIC 2015.

19.00-20.00 Two projects in progress:

STEMT (Voted) – Norway

Next year, 2013, Norway celebrates the centenary of the right to vote for women. Stemt is a theatre production in development about the impact of women's voting right and about how young people take part – or do not - in our democracy. Writer/director Lene Therese Teigen will present the methods she uses to develop this project which is to comprise three actors on tour, opening in September 2013.

Woman, Black and Jailed

A unique collaboration with two actors from TRYCK (black cultural workers in Sweden) and two from BRIGADEN (multinational female performing arts). This is the first Swedish performance of American playwright Naomi Wallace's new play: *And I and Silence*. The play takes place in a US prison in the 1950s.

With director Annika Silkeberg, set designer Jenny André and the actors Anna-Lena Hemström, Maria Salah, Ulrika Ellemark and Astrid Kakuli.

19.00-20.05 Autumn Dance (performance)

See Sunday at 20.00.

21.00 Closing Ceremony

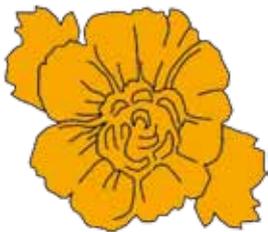
Time to say good bye, fare well. Thanks! We'll meet again! The Courier Baton is to be handed over to the next host: South Africa.

Till next time in 2015 in Cape Town!

MONDAY AUGUST 20

	MAIN STAGE	SÖDRA BAR	KGB - WEST WING	KGB - EAST WING	DRAMALABBET
09.00		Coffie/tea and mingle			
10.00	Key Note Speech: Women writing Africa				
11.00					
12.00	WPI members Meeting 3				
13.00		Lunch at the venue			
14.00	Readings	Readings	Readings	Readings	
15.00					
16.00					
17.00	Dinner on your own				
18.00					
19.00					
20.00			Two projects: STEMT (Voted) Woman, Black and Jailed		Autum Dance
21.00				Green Room* Closing ceremony	
01.00					

*For informal talks, refreshments, open stage etc.



Follow the WPI Conference on the web!

If you cannot come to Stockholm and attend the conference live, you still have a possibility to participate. The three key notes and the presentation of Young Women Playwrights around the Baltic Sea will be streamed on the internet.

You can choose to see them live or to have a look afterwards – they will stay on the web site.

For more info, go to <http://wpic.riksteatern.se>

THE VENUES

Södra Teatern – Sweden's foremost international venue for music, theatre & debate

www.sodrateatern.com

Södra Teatern in Stockholm is a part of Riksteatern. Focus is set on staging international performances seldom given a chance in established mainstream settings. The programme also includes such diverse events as club-scene entertainment, readings and child philosophy offers. The venue is beautifully situated in the centre of Stockholm with one large stage with a 400-seat auditorium, two smaller stages, its own restaurant and bar, an open air terrace, and several smaller rooms for talks.

Dramalabbet – Sweden's stage for new drama

www.dramalabbet.com

Dramalabbet is an independent theatre group that runs a performance space close to Mosebacke Torg, just across the square from Södra Teatern. The theatre was founded in 1998. Dramalabbet strives to be a non-hierarchical organization in which the members play an important and active role. All activities are run by a steering committee. Dramalabbet's mission is to develop and nurture new dramatic writing, to create a space for untold stories and to provide a platform for the playwrights of tomorrow. Our primary focus is on full-scale production, but readings, workshops, a playwrights' circle and our open dramaturgy department are other essential ingredients.

Since 2009, Dramatic Laboratory Network has been an important part of our activities. Through DLN we now also produce international work: plays by emerging playwrights from other countries performed for the first time in Sweden.

Dramalabbet is one of the few greenhouses in Sweden for new dramatic talent.

Intercult – an independent production and resource unit

www.intercult.se

Intercult have worked in Sweden and Europe since 1996, as initiator and leader of collaborative culture projects, networks and the development of intercultural and international project competence. We take an active interest in national and European cultural policy. We act interculturally, both as producers and experts. We initiate large scale co-productions, primarily at the European level. We connect local and international initiatives, we work across disciplines and in multiple partnerships. We bring together artists, operators and audience, creating unexpected encounters. We share experience through seminars, conferences, lectures and mentorship. We are a Europe Direct office, engaging in cultural politics and citizen communication. Address: Nytorngsgatan 15, Stockholm.



Södra Teatern



WPIC 2012 SWEDEN

WPIC 2012, 15–20 August at Södra Teatern, Stockholm, Sweden

The conference is a co-operative event with **Riksteatern, Al-Harah Theatre, Beit Jala, Palestine, and Al Madina Theatre, Beirut, Lebanon**, in interaction with **Dramalabbet, Swedish ITI, Writers Guild of Sweden, Stockholm Academy of Dramatic Arts, TeaterAlliansen** and supported by **the Swedish Institute, the Nordic Cultural Point and Writers Guild of Norway**.

Thank you, Margareta Skantzé, for connecting WPI and Riksteatern with, among other things, WPIC 2012 as a result. We also want to thank all of you who have welcomed a foreign playwright with accommodation in your homes!

WPIC Team Stockholm:

Mireille Bergenström, project manager
Daniel Ohlson, technical coordinator
Marie Bergdahl, Karin Claesson & Nadja Gordon Söderling, Nasser Yousefi, assistants
Sigrid Herrault, organizer of the script selection
Eva-Maria Dahlin & Veronica Zacco, reading organizers
Anneli Gunnar, press officer
Rani Kasapi, head of international operations

Reading committee: Lene Therese Teigen (Norway), Sigrid Herrault, Mia Törnquist, Lena Fridell, Marie Persson Hedenius, Sofia Fredén, Camilla van der Meer Söderberg, Ninna Tersman, Eva-Maria Dahlin (Sweden), Karen Jeynes (South Africa), Marcia Johnson (Canada), Jennifer Jones, (USA) and Van Badham (Australia).

Directors/moderators of readings: Karin Hauptman, Karen Jeynes, Sofia Fredén, Amanda Fromell, Ninna Tersman, Tora von Platen, Liz Jones, Eva Brise, Hanna Borglund, Mia Törnquist, Petra Hjortensjö, Gunilla Edemo, Vanja Isacsson, and Anna Mannerheim.

Actors: Agneta Ahlin, Ale Ottenby, Alexandra Lindholm, Anna Mannerheim, Anna Thiam, Andreas T. Olsson, Carl-Johan Öström, Cecilie Lundsholt, Emelie Florén, Henrik Dahl, Hjalmar Wide, Ida Wahlund, Ingar Sigvardsdotter, Jessica Gustafsson, Joakim Granberg, Johanna Lazcano, Jo Rideout, Joyce Romano, Karin Bergstrand, Karin Wiklund, Kristina Rådström, Kudzai Chimbaira, Malin Toverud, Mikaela Knapp, Patrik Wiberg, Pelle Haemus, Peter Nitschke, Sara Zommodi, Siri Hjorton Wagner, Sofia Rönnegård, Tove Olsson, Ulla-Britt Norrman and Åsa Ålmeby Thorne.

Volunteer workers: Erik Fröberg, Jane Bertilsdotter Bujila, Berit Åkerlind, Christina Arosenius, Inger Tjäder, Margareta Johansson, Britt-Marie Blomgren, Laila Freij, Klara Mattsson, Mia Stubbendorff, Helene Kasala, Eva Norrby, Kerstin Widlund, Anette Smedberg, Margareta Maggie Ofenböck, Sarah-Maya Jackson, Jessica Lindberg Dik, Isabel Cruz Liljegren, Liza Jakobsson, Victoria Smedman, Robin N Speler, Eleonor Jonason, Elina Mattsson, Sarah Hollister, Åsa Nordström, and Leena Vuorenmaa.

For WPI: Lene Therese Teigen, Norway - president, Karen Jeynes, South Africa, Marcia Johnson, Canada, Linda Parris-Bailey, USA, and Malou Jacobs, the Philippines.

For Riksteatern: Birgitta Englin, CEO.

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2012
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