



Vol XVI No. 2

Playback Theatre—

a Culture of Giving in a World of Getting

Heinrich Dauber

Keynote Address

10th Annual Playback Theatre Conference

Soirée' at Haus am Dom/ Frankfurt, 24.November 2011, 19.30 h

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La vida no es la que una vivio, sono la que uno recuerda para contarla.

Life is not what one lived, but what one remembers and how one remembers it in order to recount it.

(Gabriel Garcia Marquez : Leben, um davon zu erzählen/
Vivir para contarla, Living to Tell the Tale 2002)

Seventeen years ago I came in contact with Playback Theatre. Since then it has become an important part of my life; in training of our group or during the performances, in education of students, in research, in everyday conversations with my wife Charlette. PBT has changed the way I see the world. There are occasions when somebody in the street approaches me and I imagine I am already hearing the story he will tell me.

But I think I have understood its deepest meaning only within the last weeks. A cousin had asked us to come to accompany his sister on her final journey. During the days and nights at her bed and the long conversations with him and his family, who came daily to see her, I understood, perhaps for the first time, how existentially important it is for human beings to have a story we can share with others.

As children we learn to get an idea of our selves, a self-image, to say "I", seeing ourselves with the eyes of our parents, brothers, sisters, peers and relatives. We get an idea of our history, how we grew up and why we became the way we are. But the stories that we make up in our life-span, stories with which we continually seek to understand our selves and the world around us, are embedded in a deeper background. A background which is, biographically and historically, much broader than we are aware of in our everyday life.

Especially at the turning points of our lives, or family celebrations, like births, weddings or funerals, the old stories —so often told— are rehashed and mutually confirmed. Sometimes new versions come up. It's typical for our time and my generation of Germans that early experiences of war and forced displacement, which were repressed for a long time, come up in old age. Happy childhoods are suddenly darkened by fear and loneliness.

At such occasions we sometimes "re-invent" our personal and collective stories. Stories never told before come up. We discover different, new aspects of our history and face the challenge of reviewing the present experience: Who was I? Who am I? Who will I become? How do I want to handle these stories, which aren't determined, fixed objects, but rather mirrors of our mind?

We all HAVE our personal stories. But we are living in a world where we do not have ritual space to SHARE and OFFER them. Before we are able to communicate them, we have to appropriate them and become aware of their meaning.

In the history of mankind this is the oldest and deepest root of Playback Theatre: the desire to anchor ourselves collectively in a story, a heroic myth, a religious tale. (The Australian Aborigines could orientate themselves over hundreds of kilometres by using "songlines"- sung descriptions of their path)

In these traditions collective stories offer safety in the "WE". They indirectly determine our "self-image". However, perhaps our own personal experience is different, unique and even contradicts the passed on and accepted patterns of common thinking. Can it nevertheless be articulated? Can our personal story be told? Will it be heard?

And: Do I have access to the stories of the others —the THEM— those who don't belong to the "WE" community? Or can I only perceive them as strange and dangerous?

Continued page 6

From the Editor

This issue of Interplay celebrates, documents and reflects on the 10th International IPTN conference—Social Dialogue in a World of Upheaval—that took place in Frankfurt am Main in November 2011.

Leading the Issue is the paper presented by principle conference moderator and leading German playback scholar Heinrich Dauber that focuses on the tensions between giving and receiving in Playback, values echoed in the ethical stance of the critically thoughtful words from Jo Salas' conference letter that are also reproduced inside.

Over 400 people from 33 countries attended the conference that was housed across three venues centred around the River Main in central Frankfurt. Such a large-scale event demanded excellence in organization and hosting and received significant support from the greater Frankfurt area, the state of Hesse and the large German Speaking Playback community.

This issue of Interplay and the IPTN community internationally wish to thank and congratulate the committee, led with such strong vision and competence by Marlies Arping. Inside you will find short reflections by Marlies and other committee members including Daniel Feldhendler, Marianna Tobler, and also Janet Salas, recently relocated to New Zealand – who attended with such grace to the translation needs of the large multilingual delegation across the 4 days.

Alongside these are reflections from many of those who attended including expressions in relation to homegroups, workshops, performances and the overall conference experience from Marc Rolland (France), Sabrina Francis and P Suresh Kumar (India), Elizabeth Couture (Canada), Hannah Fox (USA), Anastasya Vorobyova (Russia), Ivana Munca (Austria), Sarah Halley (USA), Markus Huhn (Germany), Hiroko Yanagawa (Japan) and Endel and Liis (Estonia).

Other reflections are extended to include commentary including those of Susan Metz (USA), Fe Day (New Zealand), Jaap Oostra (The Netherlands) and Bev Hosking (New Zealand); while others again tell stories that capture key moments like those of Amanda Brown (UK). Many simply aim to express gratitude like those of Olga Sanachina (Russia), Synne & Jan Platander (Norway) Veronica Nýdrlová (Czech Republic), Isnoel Yanes (Cuba) and Kayo Munakata (Japan).

The Special Conference section concludes with a comment by Jonathan Fox who addressed the plenary on the final day with a range of short reflective passages that were inspired by or in response to questions submitted by delegates, or indeed by his own conference experiences. Organisers and participants from Common Good, the post conference playback event in Assisi, Italy, report on their experiences.

This issue also features IPTN Board business including the introduction of the new IPTN Board members, the announcement of incoming President Jeurgen Schoo and the recognition and farewell of outgoing President Aviva Apel-Rosenthal, and members Yas, Aniko and Markus. The IPTN Board Report and Financial Report are also published.

In the spirit of the conference this issue features pieces that grapple with notions of diversity, inclusion, aesthetics and evaluation. This dialogue will continue next issue. Submit your responses, comments and reflections.

Letters and Stories to:

readennis@me.com



Interplay is the membership publication of the International Playback Theatre Network, targeting the contemporary themes at the centre of the community that practices this complex simple method called playback theatre—a method dependent absolutely on a systematic application of a simple ritual structure yet which yields complex human interaction and resonates with humanity across all cultures. Conceived in 1990 during the fledgling year of IPTN, and launched in November of that year under editor Jonathan Fox with regional editors in Australia, New Zealand, Europe and North America. Interplay has been instrumental in keeping the ever expanding, diverse playback theatre community connected and has provided essential space for critical and evaluative thinking that has influenced the development of the form and the spread of the method to over 40 countries worldwide. Part journal, part newsletter, Interplay is published twice per year and features articles, practice reports, upcoming events, and membership news. Interplay invites submissions, for submission details contact the Editor.

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NEW PRESIDENT' LETTER

Dear Playback Friends,

Many of us have been able to meet at the international conference in Frankfurt. If you were not been able to join the conference, this issue of interplay will give you a picture of what has happened. Most important for me was to meet so many different people from different backgrounds, all sharing the same passion, playback theatre. Listening to each others' stories, watching them being performed, I realized how much playback theatre has enriched my life during the last 12 years.

My first international conference was 1999 in York, North England. I had just started playback theatre one year before, and in York I realized, how much more playback theatre could offer than what we were doing at that time in my former company. There I decided to support IPTN as Membership Secretary West Europe. Meeting people from different countries and different languages, but having the same theatre form to interact with each other, was so exiting. And still it is!

Without playback theatre I might have never travelled to Brazil where I went there for the conference in 2007 in Sao Paulo. And Ukraine was never been on the list of countries that I wanted to visit yet found myself there for the 2009 European playback gathering. Going there has been one of the greatest holidays I have ever had.

My company, Playback Theater Berlin, enjoys international exchange as well. We have been able to rehearse with companies from Greece, Italy, Hungary, United States, and just recently Brazil and Cuba. Right now we are planning to do some work with a company in Tel Aviv October 2012. This is one of the great possibilities a network like IPTN offers.

As incoming President of the International Playback Theatre Network I want to encourage you to be in contact with playback friends from other towns, other countries, and other parts of the world. IPTN is not only an international conference every couple of years, IPTN is all of us. It depends on us! Let's fill IPTN with life.

I wish you a happy year 2012, full of the excitements of playback theatre, full of national and international exchanges.

With Love, Juergen Schoo
IPTN-President

親愛なるプレイバックの仲間の皆さんへ

私達の多くは、先日フランクフルトで開催された国際会議で会うことができました。もしあなたがその会議に参加出来なかったとしても、このインタープレイを通じて何があったのかをつかむことができるでしょう。私にとって最も大きかったことは、プレイバックへ同様に情熱を注いでいる、異なるバックグラウンドを持った、たくさんの方々とお会いできたことです。お互いのストーリーを聴き、そのストーリーが演じられるのを見ながら、この12年間でプレイバックシアターがどれほど私の人生を豊かにしたかを実感しました。

私が初めて参加した世界大会は、1999年にイギリス北部のヨークで開かれたものでした。私はそのちょうど1年前にプレイバックシアターを始めたところで、プレイバックシアターが、以前のカンパニーで私たちがやっていたことよりも、どれほどたくさんのものを与えてくれるかということに気づきました。違う国の異なる言語を話し、しかし同じ演劇の形式を通じて交流し合う人達との出会いは、とても刺激的でした。それは、もちろん今でも変わりません！私は、プレイバックシアターなしでは決してブラジルまで旅行に行かなかったでしょう。2007年にサンパウロで世界大会があったので、ブラジルへ行きました。そして、ウクライナも私が訪れたい国のリストには全く載っていなかったのですが、2009年のヨーロッパのプレイバックの集いがあったので、その地へ赴きました。ウクライナへ行ったことは、私が今まで過ごした素晴らしい休日の一つに数えられます。

私のカンパニー、プレイバックシアターベルリンも、国際的な交流を楽しんでいます。私たちは、ギリシャ、イタリア、ハンガリー、アメリカ、そしてちょうど最近ブラジルとキューバのカンパニーと一緒に稽古を行いました。ちょうど今は、2012年の10月にテルアビブのカンパニーと一緒に活動をする計画を立てています。これがIPTNのようなネットワークが提供するステキな可能性の一つです。次期IPTNの会長として、私は皆さんに他の街、国、世界の他の地域のプレイバックの仲間とつながって頂きたいと思っています。IPTNは、数年に一度に開かれる世界大会での国際会議だけを指すのではなく、私達全員のことなのです。わたしたちにかかっているのだ・・と言えるのです。ぜひIPTNに命を吹き込みましょう。

2012年が、皆さんにとってプレイバックシアターによる興奮と国内外での交流に満ちた良い年であることをお祈りいたします。

愛を込めて、

IPTN会長 Juergen Schoo : ユーゲン ショー
訳: チームひかり
高橋直裕

親愛の一人一故事朋友、

很多朋友和我都已經在法蘭克福的國際會議中碰過面，如果你並未能參與會議，這一期的通訊將會讓你看到一二。對我來說，最重要的是可以與那麼多來自不同背景的不同的朋友相遇，並彼此分享對一人一故事的熱衷。我們互相聆聽大家的故事，看著故事被演繹，我發現，在過去的十二年，一人一故事實在豐富了我的生命許多。

我的第一個國際會議是在1999年於英國北部的約克發生的，那時候我剛開始參與一人一故事約一年之久，在約克讓我發現一人一故事比我當時的劇團所做的，還有更多可能性。就是那時候，我決定支持國際網絡，成為西歐的會員秘書，能夠與不同國家，操不同語言的人交流認識，並可以透過同一個劇場形式互動，實在非常令人興奮，而那種感覺至今依然！

沒有一人一故事的話，我大概永遠不會遠渡重洋去到巴西，參加在聖保羅舉行的2007國際會議；若不是2009年的歐洲聚會，烏克蘭是我從來都沒有想過要遊覽的國家，但那一趟旅程，要算是其中一個我最享受的假期！

我的一人一故事劇團——柏林一人一故事劇團——也很喜歡國際交流，我們曾經跟希臘、意大利、匈牙利、美國的團隊一起綵排，最近還有來自巴西及古巴的朋友，這陣子，我們正籌備2012年十月，與特拉來夫一個團隊合作。這，都是國際網絡所為我們提供的大好機會。

作為國際網絡新一任主席，我希望鼓勵你跟其他城市、國家以及世界不同地方的一人一故事朋友聯繫，國際網絡並非幾年一次的會議而已，國際網絡是我們每一個人，它需要我們保持聯繫，讓我們為網絡注入生命！

我祝你們有一個愉快的手2012年，滿載一人一故事所來的興奮，以及持續與本土及國際其他朋友有所交流。

滿載愛與祝福，

岳剛 (Juergen Schoo)
國際網絡主席

Tr. Michele Chung

INCOMING PRESIDENT'S LETTER *cont*

Queridos amigos do Playback,

Muitos de nós tivemos a chance de nos encontrar na conferência em Frankfurt. Se você não pôde ir, encontrará nesta edição do Interplay uma ideia de o que aconteceu por lá. O mais importante para mim foi conhecer tantas pessoas diferentes vindas de diferentes experiências de vida, todas com a mesma paixão: o Playback Theatre. Ouvindo suas histórias e assistindo a elas serem representadas, percebi como o Playback Theatre enriqueceu a minha vida nos últimos 12 anos.

A minha primeira conferência foi em 1999, em York, no norte da Inglaterra. Eu tinha acabado de começar a fazer Playback, há 1 ano, e em York percebi que o Playback Theatre podia oferecer muito mais do que estávamos fazendo na minha companhia daquela época. Ali eu decidi ajudar a IPTN como Secretário de Sócios da Europa Oeste. Encontrar pessoas de diferentes países e diferentes idiomas, mas com a mesma forma de teatro com a qual nós podíamos interagir era tão estimulante. E ainda é!

Sem o Playback Theatre, eu provavelmente nunca teria viajado para o Brasil, onde fui para a conferência de 2007, em São Paulo. E a Ucrânia nunca esteve na minha lista de países para visitar, mas acabei indo para lá no encontro europeu de Playback em 2009. Essa viagem me garantiu uma das melhores férias que eu já tive.

A minha companhia, a Playback Theatre Berlin, também adora a troca internacional. Já tivemos a chance de ensaiar com companhias da Grécia, Itália, Hungria, Estados Unidos e, há pouco tempo, Brasil e Cuba. Agora estamos planejando um trabalho com uma companhia em Tel Aviv, em Outubro de 2012. Essa é uma das grandes possibilidades que uma rede como a IPTN oferece.

Como o novo presidente da Rede Internacional de Playback Theatre (IPTN), quero encorajar vocês a estarem em contato com amigos do Playback de outras cidades, outros países, e outras partes do mundo. A IPTN não é apenas uma conferência de tempos em tempos, a IPTN é a gente. E ela depende de nós! Vamos encher a IPTN de vida.

Eu desejo a todos um feliz 2012, cheio de alegrias no Playback Theatre, cheio de trocas nacionais e internacionais.

Com amor,

Juergen Schoo

Presidente da IPTN

FAREWELL LETTER—Outgoing President

Dear playback friends

This, my final letter as the President of IPTN, echoes many of the things I was able to say in my outgoing-president's speech at the recent conference in Frankfurt. There, I had a chance to say goodbye to many of you and share some of my thoughts and feelings looking back - 20 years of practicing Playback, 8 years as an IPTN board member, and 4 years of serving as your IPTN president.

I came from the professional theatre world. 20 years ago I was an actress and a theatre director looking for more meaningful work. When I was introduced to Playback Theatre I knew I had found my way; that I had found what I was looking for. Perhaps many of you - as I did at the time - think that this kind of theatre is not only great fun but also a very 'easy' way to do theatre. No scripts to learn by heart. No big production expenses or fancy costumes or a 'big' director telling you what to do and how!

As time passed I discovered that - to do it well - Playback Theatre is very hard work and a very complex and demanding form! It really does need a lot of training and a never-ending story of personal and professional investment - going through many hours of group process; working on theatre skills, PT ritual and forms. And becoming a business-oriented PT company needs even more administration and organization skills. And I am still loving it and still doing it!

Coming from a theatre background, I truly believe in the power of ART to heal and change. We have these three circles in PT: art, healing, and social change. Each of us should find his/her balance between them, asking "What do I need for myself, for my group, for my community?" and "How can I serve in the best way?"

This is now me saying goodbye to you: wishing you much enjoyment in your PT practice; and encouraging you to get more experience and more training. I wish incoming President Jurguen all the very best. You are in good hands. May we all serve ourselves, each other, our friends, neighbours, and community bringing transformation and healing story by story.

Queridos amigos Playbackers

Esta, minha última carta como presidente da IPTN, ecoa muitas das coisas que eu pude dizer no meu discurso de despedida, na última conferência em Frankfurt. Lá eu tive a oportunidade de me despedir de muitos de vocês e contar as minhas ideias e sentimentos ao olhar para esses 20 anos de prática do Playback, 8 anos no conselho da IPTN, e 4 anos servindo como presidente.

Eu vim do mundo do teatro profissional. 20 anos atrás, eu era uma atriz e diretora de teatro buscando um trabalho mais significativo. Quando fui apresentada ao Playback Theatre eu sabia que tinha encontrado o meu caminho, que tinha encontrado o que estava procurando. Talvez muitos de vocês pensem que este teatro é, não só divertido, mas também uma forma "fácil" de fazer arte, como eu também pensava naquela época: nada de textos para decorar, nenhum grande gasto com produção ou figurinos super especiais, e nem um "grande" diretor te dizendo o que fazer e como!

Com o tempo, descobri que fazer Playback Theatre bem feito é muito trabalhoso, e que esta forma é muito complexa e exigente. Ela exige mesmo muito estudo e uma história sem fim de investimento pessoal e profissional, passando por muitas horas de processo de grupo, trabalhando em suas habilidades teatrais, no ritual e nas formas do PT. E para tornar uma companhia de PT um negócio, são necessárias ainda habilidades em administração e organização. Eu ainda amo e ainda faço isso!

Vindo de um passado com o teatro, eu acredito completamente no poder de cura e de mudança que a ARTE tem. Nós temos esses três círculos no PT: arte, cura e mudança social. Cada um de nós deveria encontrar seu próprio equilíbrio entre eles, se perguntando: "O que estou precisando para mim mesma, para o meu grupo, para a minha comunidade?" E também: "Como posso servir da melhor maneira?"

Essa é a minha despedida, te desejando muita alegria na sua prática do PT, e te encorajando a ganhar mais experiência e a estudar mais. Desejo o melhor ao novo presidente Jurguen. Vocês estão em boas mãos. Que todos possamos servir a nós mesmos, ao próximo, aos nossos amigos, vizinhos, e à nossa comunidade, trazendo a eles transformação e cura, de história em história.



Yours

Aviva Apel – Rosenthal - IPTN President 2007-2011

Aviva Apel – Rosenthal – Presidente da IPTN 2007-2011



As Germany's Juergen Schoo steps into the role of President of the IPTN Board for the next four years it is time to bid farewell to Aviva Apel Rosenthal (Israel) who has guided the organisation from 2007-2011. Also retiring from service are Yasushi, Aniko and Markus who, with Aviva have all served IPTN for over 8 years in various capacities. We take this moment to say thank you to them for all they have done and join them in wishing the new leadership well. For more details on the current board including incoming members see their personal posts on p. 44-45.



親愛の一人一故事劇場朋友，

這是我作為國際網絡主席寫給大家最後的一封信，跟我在法蘭克福國際會議中的致辭多少有點互相呼應。在法蘭克福的時候，我有機會跟你們當中很多人道別，並分享了我在回望自己二十年的一人一故事生涯、八年的國際網絡委員以及其中四年當主席的一些感受與想法。

我來自專業劇場的世界——二十年前，我是一個演員，也是一個尋找更有意義的作品的劇場導演；當我認識到一人一故事之後，我知道我找到了自己的方向，找到自己想找的。也許你們當中，很多人都好像我當年一樣，覺得這種劇場形式不但好玩，還很「容易」：毋須背誦劇本、不必花費大量的製作費或服裝費，也沒有一個「大導演」在旁邊告訴你要做甚麼或怎樣做。

隨著時間過去，我漸漸發現，要把一人一故事做好是一件很需下苦功的事，它不但複雜，也是一個很高要求的劇場形式！它需要很多的訓練，以及毫不間斷的個人及專業投資——大量的小組過程時間、戲劇技巧訓練、一人一故事的結構性儀式及各種各樣的表演形式；而要成為一個能夠自負盈虧的劇團，則還需要各項行政及統籌的技巧。至今，我還是喜愛一人一故事，並持續這工作。

基於我的劇場背景，我是真心相信藝術的治療及改革力量的。在一人一故事中，我們有三個圓圈：藝術、治療及社會改革，而我們每一個人人都必須找尋自己在這三方面的平衡，問自己：「我需要甚麼？我的團隊／小組需要甚麼？我的社區需要甚麼？」以及「我要怎樣才可以做到最佳的服務？」

現在，我要跟你們道別了，我希望你能享受你的一人一故事工作，並鼓勵你可以繼續汲取更多的經驗，參與更多的訓練。我在此祝願新的主席岳剛(Jurguen)一切安好，有他的帶領，你們大可放心。願我們可以繼續一個故事一個故事的服務自己、一人一故事的朋輩、我們的朋友、我們的鄰居、我們的社區，並帶來更多的轉變及治療。

艾菲花，2007-2011年席國際網絡主
(翻譯：鍾勵君(小貓，香港) Tr: Michele Chung (Hong Kong))



プレイバックシアターの皆さんへ

IPTN世界代表として、これが最後の手紙となりますが ほとんどは、先日フランクフルトで行われた世界大会での、辞任の挨拶で申し上げたことの繰り返しになるかと思います。その挨拶を通してその場にいた、たくさんの皆さんに別れを告げることが出来ました。

そこで、私のプラクティショナーとして実践して来た20年間、IPTNの理事としての8年間、そしてIPTNの世界代表としての4年間を振り返り 私が思っていること、感じていることとお話しさせて頂いたのです。

20年前、私はプロの女優、そして舞台監督として活動していたのですが、何かもっと意義のある仕事をしたいと思っていました。初めてプレイバックシアターを知った時、これこそが私が探していた、求めていたものだ、私の進むべき道なのだと、直感しました。

私がそうであったように、きっと皆さんの多くにとって、プレイバックのような様式の演劇はとても面白く楽しく、そしてとても「簡単」に出来るものだったのではないのでしょうか。台詞を覚える必要もないですし、豪華な衣装もいりません。上演するにもお金がかかりません。あれこれうるさく指示を出してくる“お偉い”監督もいません。

けれど、プレイバックを実践していくにつれて、プレイバックというものは、決まったフォームを必要とし、とても複雑で、たいへんなものであることに気が付きました。

たくさんのトレーニングや人々の尽きないストーリーを聞く力、そして プロとして自分へ投資をすることが不可欠なのです。

何時間もグループプロセスを学び、演劇のスキルを磨き、プレイバックシアターのリチュアルとフォームを学ぶことが大切となります。

そしてビジネスとしてプレイバックシアターカンパニーを成り立たせるためには 経営や運営の能力も求められました。私は今もプレイバックシアターが大好きで、今でもし続けています。私はアートがもつ癒しの力、何かを変える力を 心から信じています。

プレイバックシアターには3つのサークル／輪があります。アート、癒し、そしてソーシャルチェンジです。私たちはその中で、「私は、私のグループは、コミュニティは何を必要としているのだろう」、どうしたら一番いい形で貢献出来るだろう」と自分自身に問いかけ、それぞれのバランスを見つけて 行かなくてはなりません。さあ、理事長として別れを告げる時がやってきました。皆さんが、プレイバックを実践していく上で、さらなる喜びに出会うことを心から願っています。たくさんのトレーニングを積んで、たくさんのいろいろな経験をしてください。

代表の後任を務めるユーゲン。幸運を祈っています。貴方になら安心して後を任せられます。私たち自身に、互いに、私たちの友人に、近くにいる人たち、そしてコミュニティに貢献し、変化をもたらし、ストーリーによってストーリーを癒して行きましょう。

愛を込めて、2007-2011年度 IPTN 世界代表 Aviva Apelアビバ アペル

訳：チームひかり

中田実可子



A Culture of Giving in a World of Getting

from page 1

Heinrich Dauber

How can we overcome the boundaries between our personal experience and history, between the collective understanding of the communities to which we feel affiliated and the strange stories of other individuals? How can we remind ourselves of these confines of understanding and allow them to become permeable enough to enable participation in unknown experiences?

I am lucky to be a friend of Aviva Apel-Rosenthal, founder and artistic leader of Playback group Tel Aviv, chairman of IPTN. Together we did the playback school graduation course in Southern France, where we often took off to have a coffee in a nearby town during lunch breaks. There we told each other our stories, my stories about Israel, hers about Germany.

At one of our last encounters she said: "If you can listen to my story and perform it on stage, we will not undo history, but we will contribute a little bit to making the world better."

In her welcoming speech at the awarding of the Doctor honoris causa at Kassel University to Jonathan Fox she said "In the Jewish tradition they say TIKUN OLAM, "repairing" the world is done bit by bit and each of us is called to this in our own way. Playback has become for many of us in the IPTN community, a way of TIKUN OLAM, bit by bit, story by story."

Perhaps you may remember for a moment a situation in which you have made a painful or happy experience while trying to understand or overcome these boundaries.

For me PBT is a unique artistic tool for conscientization and realisation. It can make our experiences understandable in a wider context and fill them with an all embracing meaning that goes far beyond us as individuals.

PBT makes a contribution to the most important cultural challenge of our time, a "social dialog in a world in upheaval." Mutual global economic networks are surely more conducive to peace than to war. Human rights agreements, the Enlightenment and education are indispensable milestones –like the Westphalian Peace in Europe of 1648 and the International Court for Human Rights– on the way to the humanisation of mankind. But they remain utilitarian calculations or abstract moral ideas as long as they are not supplemented by a practical cultural forum for encounters, where we respect our differences and learn to appreciate the differences as an expansion of our individual and collective consciousness, not as a threat.

Therefore the individual, *personal* story is still central to PBT. The artistic challenge for the conductor, the actors and musicians lies in the social and metaphorical deepening and expansion of the stories. We don't try to copy the stories or to act feelings dramatically. We try to find deeper levels of resonance, where the levels of ME, WE and the OTHERS connect with each other.

In order to contribute to a world where "mercy and truth are met together; righteousness and peace have kissed each other" (psalm 85/10), more than mere empathy and focused artistic work is required. We must also take social initiative.

"We will know only what we do. We will possess only what we share. We will learn only from what we suffer." (Werner Simpfendorfer)

In many regions, like the Balkans, in Southwest Asia, in Afghanistan, in Africa, in America, individual and group members of the international PBT movement have started to use PBT as a form of intervention in social and cultural crisis situations in order to promote solidarity and peaceful solutions.

In PBT we start out from a humanist conception of man: not the "homo economicus", who reaches out for possession, power, revenge and an ideological know-all attitude, but the picture of "homo memorandus", who is able to understand others and rediscovers himself in their stories.

The norm is not the human being who is economically "measured" according to his consumption and statistical contribution to the gross national product, but rather the individual within the community who remembers his own story. Remembering means: to acquire, to integrate, go inside – into body and memory. We share this ability with all people as basic equipment. It is the fundamental gift of our equality: the ability to tell our stories, to transform them in order to give us a place – personally, culturally and ecologically.

The legend of Babylon points out exemplarily where a community which binds itself only to economic progress can end. Displaced out of Jerusalem, Jewish scholars formulated the theological and every day language bases of their religious community. In changing times of historiography Babylon was on the one hand "the golden goblet" of coexistence of different people and speeches, which could build up a tower reaching to heaven. On the other hand Babylon was "the great whore" of progress, of globalisation, whose arrogance ended in the failure of the construction of the selfsame tower. (Today an American armed forces camp is installed on the ruins of the destroyed Babylon)

The whole earth had a common language and a common vocabulary. When the people moved eastward they found a plain in Shinar and settled there. Then they said to one another "Come, let's make bricks and bake them thoroughly." (They had brick instead of stone and tar instead of mortar.) Then they said, "Come, let's build ourselves a city and a tower with its top in the heavens so that we may make a name for ourselves. Otherwise we will be scattered across the face of the entire earth." But the Lord came down to see the city and the tower that the people had started building. And the Lord said, "If as one people all sharing a common language they have begun to do this, then nothing they plan to do will be beyond them. Come, let's go down and confuse their language so they won't be able to understand each other.

So the Lord scattered them from there across the face of the entire earth, and they stopped building the city. That is why its name was called Babel – because there the Lord confused the language of the entire world, and from there the Lord scattered them across the face of the entire earth. (Genesis 11, 1-8)

continued page 33



Photo: Markus Huhn

special issue



10th

iptn international
conference

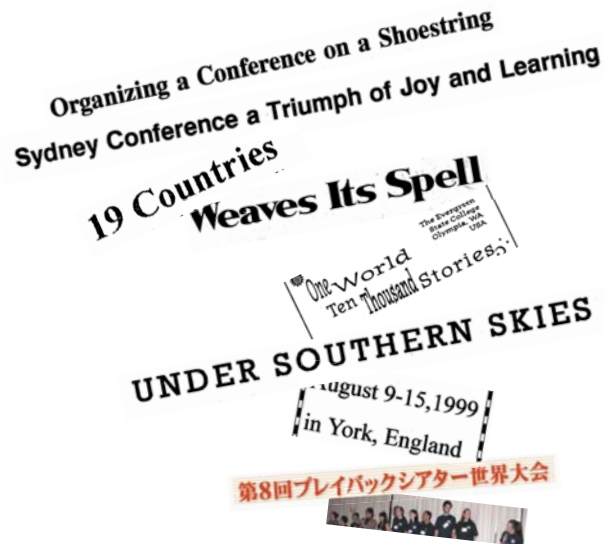


FRANKFURT am Main

23-27 Nov 2011

The **10th International Playback Theatre Conference** was convened in Frankfurt am Main, in the state of Hesse, Germany from 23-27 November 2011. The conference entitled '*Social Dialogue in a World of Upheaval*' was organised by a committee from the German Speaking Playback Community (see photo below). The committee set themselves a task of convening 'an international exchange on social and theatre projects throughout the world which seek to promote social dialogue in today's multiethnic societies, particularly around issues raised by diversity and migration'. The theme was explored in a range of formats from keynote speeches, performances, workshops, homegroup sessions and large plenary sessions that were attended by up to 400 participants from the 30 countries represented.

Since the establishment of IPTN in 1990 there have been 9 previous conferences which have been hosted around the globe in both southern and northern hemisphere continents; each exploring themes relevant to the growth and development of the form.



- 1991 Melbourne, Australia
- 1992 Sydney, Australia
- 1993 Rauttalampi, Finland
- 1994 Christchurch New Zealand
- 1995 Olympia, USA
- 1997 Perth, Australia
- 1999 York, England
- 2003 Shizuoka, Japan
- 2007 Sao Paulo, Brazil

The Frankfurt conference is no exception. Significant to the success of the event was the strong support the city of Frankfurt gave to the organisers. The Mayor of Frankfurt, Dr. h.c. Petra Roth graciously acted as patron of the conference. Other conceptual and moral support came from the Hesse's Ministry of Higher Education, Research and the Arts, The Office of Multicultural Affairs, Goethe University Frankfurt/Main, Bundesarbeitsgemeinschaft (BAG) Spiel & Theater e.V. Federal Association of Drama & Theatre, Volkshochschule Frankfurt Adult Education Center, Turkish Association for Theater Education and Drama.

Support also came from key local venues particularly Haus am Dom (see photo page 32) a house located near the cathedral and owned by the Catholic Academy of Rabanus Maurus. Workshops and homegroups were housed in Haus am Dom, who also opened their stage and hosted the open public program on the second evening which featured Heinrich Dauber as a keynote, see his speech Playback Theatre—*a Culture of Giving in a World of Getting* on the front page. In addition there were two open public performance evenings and two afternoon performances at Haus am Dom: *Empathy, Understanding and Dialogue* by Big Apple Playback from New York City and *Poverty, Inequality and Power* by Mirror Mirror Company from Devon UK, *Social Dialogue in a World of Upheaval* (Hudson River, USA) and *Bridges between Cultures* (Tarinattheateri, Finland). The performances were attended by Frankfurt locals and conference visitors. Read more about the Mirror Mirror event on page 27.

This special feature contains a collection of artefacts from the 10th International Conference—commentary from participants, reflections from the founders of playback theatre, expressions of gratitude and various other efforts to recognize the organizing team (see photo composite below).



Photo: J Fox



Frankfurt conference message

By now you've all had several days together, exchanging memorable stories and important discoveries. Reunions and encounters have been happening every day. I look forward to hearing the story of this gathering, so long and carefully planned for, and to see what emerges from it in terms of themes, and questions for the future.

When I was invited to take a couple of minutes to speak to you, I thought about what seems important for me to say, at this moment in Playback Theatre's long arc. These days I'm thinking a lot about listening in Playback Theatre. So I'd like to say something to you about these thoughts.

When we started doing Playback Theatre all those years ago, our aim was to listen to people's stories and then transform them into theatre. That's what Playback is--inviting stories, listening to them, and enacting them. By now we know that this process is much more complicated than it sounds. *How* do you invite stories? *How* do you enact them? And what does it mean to listen?

There has been a great deal of creative exploration both in action, and in the realm of careful thought, into these questions. We now know something about the immense and delicate skill that it takes to create an atmosphere in which strangers will want to tell their stories. And we have learned something about the scope of artistry that comes into play in acting them out. We've also come to realize that the kind of listening that Playback Theatre requires is very rare, and very challenging. Listening well enough to grasp what the story means to the teller is hard! *Really* hard! It takes a degree of attention, maturity, openness, and clarity that is not at all easy to achieve. We have to put aside our own assumptions, our own pride or insecurity, our concerns, and just be with the teller and her voice and her story, taking it in not just with our ears but with our whole body, our whole being. Only then can we create an enactment that will embody the constellation of meanings held in the story and how they express themselves in the story's events, images, metaphors and echoes.

Of course, in addition to listening, we must also translate our understanding into action on the spot with our fellow performers. What a huge challenge! But when we are able to do this, the story will resonate not only for the teller but also for those who are witnessing it. Connections and change can happen. This is what is unique about our art form.

In recent times, as I watch performances, read project reports and essays, and take part in discussions, I've begun to wonder if the basic commitment to listening to a story, and then reflecting the meanings that are important to the teller, may be wavering. I wonder if that kind of listening can seem just too hard. It may be easier to let go of that goal and simply use the teller's story as a theme on which to create your own composition.

Sometimes that's OK for the teller—she or he might enjoy seeing the story take flight in another direction. But sometimes they are disappointed. And the potential for the rich dialogue between stories, the red thread, is weakened.

To me, it is a loss when that happens. Playback's value lies exactly in that accurate, sensitive, and aesthetic embodiment of meaning. Without it, our theatre work loses its point. It may be beautiful and impressive, perhaps, but it no longer has the capacity to deepen understanding within and between people.

I hope as Playback Theatre continues to grow and change that we hold strong the intention to listen fully and to create enactments shaped by a deep sense of a story's particularity and significance. It takes great commitment and practice. It is not an easy path. But it must underlie our other efforts in Playback, all the energy we put into artistic development and new opportunities. It is the most important thing we have to offer.

Thank you, and have a wonderful conference.



Jo's letter was read by Hannah Fox, while Janet Salas translated it to German

Inzwischen habt Ihr alle einige Tage zusammen verbracht, Geschichten ausgetauscht, die es wert sind, erinnert zu werden, wichtiges entdeckt. Ihr seid täglich zusammengekommen, seid Euch begegnet. Ich bin gespannt, die Geschichte dieses Treffens zu hören, das so lange sorgfältig vorbereitet wurde, und zu erfahren, welche neuen Themen und Fragen für die Zukunft dabei aufgetaucht sind.

Als ich eingeladen wurde, ein paar Minuten zu Euch zu sprechen, habe ich mir überlegt, was mir wichtig ist, Euch jetzt, an diesem Punkt des großen Bogens zu sagen, den das PBT genommen hat. Deshalb möchte ich Euch meine Gedanken dazu mitteilen.

Als wir vor all diesen Jahren mit dem Playbacktheater angingen, wollten wir den Geschichten der Menschen zuhören und sie auf der Bühne des Theaters transformieren. Darum geht es im PBT – zu Geschichten einzuladen, ihnen zu zuhören, sie auf der Bühne darzustellen. Inzwischen wissen wir, dass dieser Prozess viel komplizierter ist als er klingt. Wie laden wir zu Geschichten ein? Wie setzen wir sie um? Und was bedeutet zuhören?

Diese Fragen wurden vielfach kreativ erkundet, in Aktion, im Handeln, wie im Rahmen sorgfältigen Nachdenkens. Wir kennen jetzt die enorme und heikle Fähigkeit, deren es bedarf, eine Atmosphäre zu schaffen, in der fremde Menschen ihre Geschichte erzählen wollen. Und wir haben etwas gelernt über den künstlerischen Geltungsbereich, der ins Spiel kommt, wenn wir sie zur Aufführung bringen!

Wir sind uns auch bewusst geworden, dass die Art des Zuhörens, die das Playback Theater braucht, selten ist und eine große Herausforderung darstellt. Gut genug zuzuhören, um die Bedeutung zu erfassen, die Geschichte für den Erzähler hat, ist schwer. Wirklich schwer.

Dazu bedarf es ein Maß an Aufmerksamkeit, Reife, Offenheit und Klarheit, das zu erreichen überhaupt nicht einfach ist. Wir müssen unsere eigenen Annahmen beiseitelassen, unseren eigenen Stolz wie unsere Unsicherheit und unsere Bedenken überwinden, um einfach bei der Erzählerin, ihrer Stimme und Geschichte zu sein, sie nicht nur mit unseren Ohren, sondern mit unserem ganzen Körper, unserem ganzen Sein aufnehmen. Nur dann kann uns eine Umsetzung gelingen, in der die Konstellation von Bedeutungen verkörpert wird wie sie sich in den Ereignissen, Bildern, Metaphern der Geschichte wiederfindet.

Außer dem Hören müssen wir dann noch unser Verständnis der Geschichte mit unseren Mitspielern aus dem Stand in Handlung übersetzen. Was für eine gewaltige Herausforderung! Wenn uns das aber gelingt, wird die Geschichte nicht nur beim Erzähler einen Widerhall finden,

cont p.13



press



The wide-reaching promotional activities of the conference organizing team resulted in a range of press event before and during the Frankfurt conference including a press conference, radio interviews; one with Heinrich Dauber on HR2 Radio Culture, and two impressive features in Frankfurt's main newspapers. The two print media pieces – from Frankfurter Rundschau and Frankfurter Allgemeine Zeitung – are re-produced here with English translation, for your information.

True Stories On Stage

Frankfurter Allgemeine Zeitung
Wednesday 23 November 2011

According to Jonathon Fox (cofounder) Playback Theatre it is hard to say if Playback Theatre is art or social/political commentary. We try to connect these two elements. Playback Theatre originated in 1975 in N.Y.

People in an audience tell stories and actors bring them to life on stage. Fox explains that this is an ancient tradition for transferring ethical norms from one generation to the next one. Today, Playback Theatre is an instrument for people whose voices are rarely heard.

There are over 55 groups working with cultural and social initiatives in Germany. For example, according to Barbara Schindler-Baecker (supporter of the conference) the 'Spiegelbühne' has had success with the unemployed. Telling private stories is empowering for them.

Sarah Urech teaches Playback Theater and emphasizes that in the USA this method is widely recognized in schools and universities. Playback theatre is especially helpful for dealing with mobbing. Students can share their experiences in small groups. When stories are played on stage, students react with empathy for each other.

Fox's goal for the conference is to make Playback Theatre well known in Germany.

Wahre Geschichten auf der Bühne

„Playback-Theater“ zeigt soziale Schwierigkeiten auf / Internationale Konferenz

Ob das „Playback-Theater“ eine Form von Kunst ist oder doch eher eine sozialpolitische Botschaft hat, da sind sich seine Begründer nicht so sicher. Es sei wohl eine Verbindung von beidem, sagt Jonathon Fox, der das Playback-Theater 1975 in New York ins Leben gerufen hat. Heute beginnt in Frankfurt die 10. Internationale Konferenz des „International Playback Theatre Network“. Dazu haben sich mehr als 400 Teilnehmer angemeldet. Gestern informierten Mitarbeiter und Unterstützer der Theater-Initiative über das Projekt.

Das Theater versteht das Wort „Playback“ im Sinne von „zurückspielen“: Menschen im Publikum erzählen Geschichten aus ihrem Leben, die Schauspieler setzen das Gehörte in eine Darstellung um. Das

sei eine uralte Tradition, sagte Fox. Bevor die Schrift erfunden worden sei, sei das Erzählen von Geschichten der einzige Weg gewesen, die ethischen Normen der Gesellschaft über Generationen hinweg zu vermitteln. Heute sei das Playback-Theater vor allem ein Instrument, denjenigen eine Stimme zu verleihen, die sonst nicht gehört würden.

In Deutschland gibt es mittlerweile 55 Gruppen, die in Kooperation mit kulturellen und sozialen Einrichtungen interaktives Theater inszenieren. Eine davon ist die Spiegelbühne in Frankfurt. Die Zusammenarbeit mit der Theater-Gruppe sei bei der Begleitung von Erwerbslosen ein großer Erfolg gewesen, sagte Barbara Schindler-Baecker vom Haus am Dom, das die Konferenz unterstützt. Die Menschen hätten

über Themen gesprochen, die sie im alltäglichen Leben eher verheimlichten.

In den Vereinigten Staaten ist das Playback-Theater bereits zu einem anerkannten Konzept zur sozialen Arbeit an Schulen und Universitäten geworden, wie Sarah Urech hervorhob, die entsprechende Workshops leitet. Vor allem werde das Thema Mobbing behandelt. In kleinen Gruppen können Schüler von ihren Problemen berichten, die szenische Umsetzung soll den Mitschülern Verständnis für die Gefühle anderer vermitteln. Das Konzept auch in Deutschland bekannter zu machen sei das Ziel der öffentlichen Konferenz in Frankfurt, so Fox.

kern.

Das Programm des öffentlichen Teils der Konferenz und weitere Informationen sind unter der Internetadresse www.iptn2011.org zu finden.

Die Soße, die nach Heimat schmeckt

Playback-Theater erzählt Geschichten, die bisher unaussprechlich waren / Internationale Konferenz am Main

The Sauce, Which Tastes Like Home



Starke Mimik: Playback-Spieler in Aktion.

Frankfurter Rundschau (FR)

Saturday - Sunday 19 – 20 November

Imagine that you are sitting in an audience and are asked to tell a story. Your story can be anything, for example 'While you were shopping recently, you discovered a hot sauce. It's the same sauce you had at home and you're very happy about it. Your home is in Pakistan and you're living in Germany. The sauce tastes like home.'

You are asked to choose an actor from the stage. All of a sudden he starts to play your story. Your surprise, homesickness and joy fill this room that you share with strangers. Your neighbour tells a story about her children, who have moved out. 'It's so quiet in the house.' Her longing comes alive on the stage. Perhaps you feel amazed that her experience is so similar to yours.

"Every story is worthy of tell," says Marlies Arping of the Playback-Theatre Network (PTN). "Every story deserves respect." This includes the person who has revealed herself / himself. Playback Theater brings the unspoken into the stage light. "It can begin a dialogue in situations in which isolation is usually the norm," says Arping. Four hundred participants of an international Playback Theater conference in Frankfurt Main want to discover the powerful potential that is inherent Playback Theater. Participants from 30 countries through

out the world are experimenting and discussing with each other. It is an enormous theatre think tank. The conference also offers an opportunity for locals to take a look at what's going on via public performances.

Playback Theater originated almost 25 years ago in the USA and has since spread throughout the world. One of the founders, Jonathon Fox, brought together the enemy tribes of the Hutu and Tutsi in 2003 in Burundi. Playback Theater is also being used in Afghanistan and after natural catastrophes, i.e. Hurricane Katrina in New Orleans or after the tsunami in Sri Lanka – always there, where the social networking has been destroyed and is in need of forming new contacts.

One of the groups offering a public performance is the Hudson River Playback Theatre (N.Y.) lead by Jo Salas (cofounder). This Group works for resolving violence and curtailing mobbing among young people in schools. Through workshops and trainings, more than 20,000 youth have been reached. "We would also like to offer a similar theatre project for children and teens here in Germany," is Daniel Feldhendlers' (member of PTN) aspiration. He is also hopes to receive new impulses for working with immigrants and with older people. There is a group in Belgium which performs for the families of patients with Alzheimer and receives a strong positive resonance. "The afflicted become alive and awake when they hear stories from the past."

Arping (psychologist) and Feldhendler (pedagogue) also play in a local Playback- Theatre group 'Spiegelbühne'.

Tr. Terrie Crouch

For details of archived audio files see the piece on Haus am Dom, page 32.

The full conference press release is still available online at http://iptn2011.org/images/stories/110831_HessischesMinisteriumKunstEN_translation.pdf

F6 | FRANKFURT

Frankfurter Rundschau | Sonntag/Donnerstag, 19./20. November 2011 | 67. Jahrgang | Nr. 270 | 58/5

Die Soße, die nach Heimat schmeckt

Playback-Theater erzählt Geschichten, die bisher unaussprechlich waren / Internationale Konferenz am Main

Von Ursula Künemann

Stellen Sie sich vor, Sie sitzen im Publikum. Sie erzählen eine Geschichte, Ihre Geschichte. Sie darf ruhig klein sein, trauen Sie sich. Zum Beispiel, wie Sie neulich im Supermarkt eine „Hot Chili Sauce“ entdeckt haben – genau die, die Sie von zu Hause kennen. Wie sehr Sie sich darüber freuen haben. Denn Ihr Zuhause liegt in Pakistan. Die Soße schmeckt nach Heimat, sagen Sie. Sie dürfen sich einen Schauspielers anschauen. Der fängt nun an, spielt vorn auf der Bühne Ihre Geschichte, Ihre Überraschung, Ihr Heimweh, Ihre Freude sprechen aus seinem Spiel zu allen im Raum, die bisher nichts von Ihnen wussten. Jetzt will Ihre Stimmnachbarin erzählen – von ihrem Aher, den Kindern, die weggezogen sind, „es ist so still in der Wohnung“. Auch Ihre Sehnsucht bekommt auf der Bühne eine Gestalt. Sie staunen jetzt vielleicht und sagen: Der geht es doch so ähnlich wie mir.

Jede Geschichte ist es wert, erzählt zu werden“, sagt Marlies Arping vom Playback-Theater-Netzwerk (PTN). „Jede Geschichte hat Respekt verdient.“ Und damit der Mensch, der sie preisgibt. Das Playback-Theater bringt Unausge-



Starke Mimik: Playback-Spieler in Aktion.

TERMINE

Samstag, 19. November: Eine Gesellschaft wagt auf, auf Spanisch, mit der chilenischen Playback-Theater-Gruppe „Juebo“. Beginn 20 Uhr, freitisch.

Freitag, 25. November: Eine britische und eine New Yorker Gruppe stellen im Haus am Dom ihre Arbeit mit Handgepäck vor. Ab 20.30 Uhr.

Samstag, 26. November: Im Haus am Dom und im Sperrhaus (Domkanerengasse) geben ab 19 Uhr drei Theater-teams Einblick in ihre Arbeit.

Info: www.iptn2011.org

sprochenes ans Licht. „Es kann Dialoge in Gang setzen, wo sonst Verunsicherung herrscht“, sagt Arping. Welch große Kräfte darin stecken können, wollen 400 Teilnehmer der Internationalen Playback-Theater-Konferenz in der nächsten Woche in Frankfurt ausprobieren und diskutieren. Sie kommen aus über 30 Ländern, darunter Kuba, China, Chile und andere südamerikanische Nationen. Eine Riesentheaterwerkstatt, in die auch Zuschauer hineingezogen können.

Seit fast 25 Jahren gibt es Playback-Theater-Projekte – zuerst in

den USA, inzwischen überall auf der Welt. Einer der Pioniere, Jonathon Fox, hat 2003 in Burundi verfeindete Hutu und Tutsi zusammengebracht. Die Theatermethode wird in Afghanistan eingesetzt, nach Naturkatastrophen wie dem Hurrikan Katrina in New Orleans oder in Sri Lanka nach dem Tsunami – immer da, wo soziale Netze zerissen sind und neu geknüpft werden müssen.

Eine der Gruppen, die auch an den Main kommen, ist das New Yorker „Hudson River Playback Theatre“ von Jo Salas. Es arbeitet gegen Jugendgewalt und Mobbing an Schulen und hat mit Workshops und Trainings bisher über 20.000 Schüler erreicht. „Das würden wir gern auch hier im Kinder- und Jugendtheaterbereich einbringen“, wünscht sich Daniel Feldhendler vom PTN-Netzwerk. Impulse erhofft er sich auch für die Arbeit mit Migranten und für die Betreuung älterer Menschen. Eine belgische Gruppe etwa spielt mit Familien von Alzheimerpatienten und macht „sehr gute Erfahrungen. Die Kranken leben richtig auf, wenn sie Geschichten von früher hören.“

Arping und Feldhendler, die Psychologin, er Pädagoge, spielen übrigens selbst Playback-Theater: in der „Spiegelbühne“ Frankfurt.



Sarah Urech & Heinrich Dauber. Photo Markus Huhn

In retrospect, I feel that the organising team's choice of a young American woman and an older German man to moderate the conference plenary sessions was a good decision.

In the planning phase, we didn't find our role so easy, trying to accommodate so many wishes about who would (or should) be present on stage in the opening and closing sessions, for example. The concept Sarah and I had was: less talk, more encounter through movement, rhythm and voice, and meditative moments to help us attune to each other and to end with.

With the help of Ursel, Katrin and Will C. we achieved this. What challenged us more was that we both (Sarah and Heinrich) had taken on a variety of additional, parallel tasks (performances with our own groups, workshops, lectures, media interviews) and therefore had

little time to keep checking in with the organisation team during the conference.

The evening plenaries could have been longer, but their structure (brief personal statements, performances with ad hoc groups from the various homegroups, small-group discussions) proved basically successful. Unfortunately, the meditation planned by Conny and Klaus-Werner Stangier was dropped. The song (Hejo) which Katrin had taught during the conference was important as a closing ritual.

For me, the biggest challenge and the most important experience was being able to help the unbelievably powerful energy emanating from such a large number of people from different cultures to find a common expression, to concentrate and sustain it right to the end without everything sinking into general chaos.

Marco Polo describes a bridge, stone by stone. "But which is the stone that supports the bridge?" Kublai Khan asks. "The bridge is not supported by one stone or another," Marco answers, "but by the line of the arch that they form." Kublai Khan remains silent, reflecting. Then he adds: "Why do you speak to me of the stones? It is only the arch that matters to me." Polo answers: "Without stones there is no arch."

Tr. Janet Salas

Calvino, Italo. *Le città invisibili*. Torino [Turin], Einaudi. 1972. Translated by William Weaver [1974] as *Invisible Cities*. London: Vintage. 1997.

PLENARY AND MODERATION

Reflection by Heinrich Dauber



Photo: Markus Huhn

Rückblickend war es aus meiner Sicht eine gute Entscheidung des Orga-Teams, für die Plenarsitzungen eine jüngere amerikanische Frau und einen älteren deutschen Mann als Moderationsteam zu bestimmen. Im Vorfeld war unsere Rolle nicht einfach, da es sehr viele Wünsche gab, wer in der Anfangs- und Schlusssitzung auf der Bühne auftreten wollte (oder sollte). Das Konzept von Sarah und mir hieß: weniger reden, mehr Begegnung in Bewegung, Rhythmus und Stimme, ergänzt durch meditative Rituale zur Einstimmung und zum Ausklang. Das ist mit Hilfe von Ursel, Katrin und Will durchgängig gelungen. Schwierig war, dass wir beide (Sarah und Heinrich) parallel eine Reihe weiterer Aufgaben übernommen hatten (Auftritte unserer Gruppen, workshop, Vortrag, Presse- und Rundfunkinterviews) und deshalb wenig Zeit fanden, uns mit dem Orga-Team im Prozess kontinuierlich abzustimmen.



Photo: Markus Huhn

Die abendlichen Kurzplena hätten mehr Zeit gebraucht, ihre Struktur (kurze Statements, Auftritt einer ad hoc Gruppe aus verschiedenen Home-groups, Austausch in Kleingruppen) hat sich jedoch grundsätzlich bewährt. Teilweise unbefriedigend war aus meiner Sicht der Abschluss, als sich (abgesehen von Jonathan und Aviva) zu viele Personen noch auf der Bühne präsentieren wollten, ohne inhaltlich viel zu sagen und Informationen wiederholt wurden, die nicht für alle wichtig waren. Dadurch ist der von Conny und Klaus-Werner geplante meditative Abschluss entfallen. Katrin's schrittweise eingeübter Song (Hejo...) war als Schlussritual wichtig.

Die für mich persönlich größte Herausforderung und wichtigste Erfahrung war, der unglaublich starken Energie einer so großen Zahl von Menschen aus verschiedenen Kulturen zu einem gemeinsamen Ausdruck zu verhelfen, sie zu verdichten und bis zum Ende zu halten, ohne in einem allgemeinen Tohuwabohu zu versinken.

Marco Polo beschreibt eine Brücke, Stein um Stein. "Doch welcher Stein ist es, der die Brücke trägt?", fragt Kublai Khan. "Die Brücke wird nicht von diesem oder jenem Stein getragen", antwortet Marco, „sondern von der Linie des Bogens, den diese bilden.“ Kublai Khan verharzt in nachdenklichem Schweigen. Dann setzt er hinzu: "Warum sprichst du von den Steinen? Nur der Bogen ist für mich von Bedeutung." Polo erwidert: "Ohne Steine gibt es



Jo Salas

Frankfurt conference message

from p. 9

sondern auch bei denen, die sie miterlebt haben. Verbindungen entstehen und Verwandlung kann sich ereignen. Das ist einzigartig für unsere künstlerische Arbeit.

Wenn ich in letzter Zeit Aufführungen beobachte, Projektberichte und Aufsätze lese, an Diskussionen teilnehme, fange ich an mich zu fragen, ob diese grundlegende Verpflichtung, einer Geschichte zu lauschen um dann über die Bedeutungen nachzudenken, die sie für die Erzählerin hat, vielleicht ins Wanken geraten ist. Ich frage mich, ob diese Art des Zuhörens einfach zu schwierig zu sein scheint. Es mag einfacher sein, dieses Ziel aufzugeben und die Geschichte des Erzählers schlichtweg als Thema zu benutzen, um daraus unsere eigene Komposition zu erschaffen.

Manchmal passt das für die Erzählerin – es wird ihm oder ihr vielleicht Spaß machen, die Geschichte in eine andere Richtung davon fliegen zu sehen. Aber manchmal werden sie enttäuscht sein. Und das Potential, das in dem reichen Dialog zwischen Geschichten liegt, der rote Faden, wird geschwächt und erlahmt.

Für mich ist das ein Verlust, wenn es dazu kommt. Der Wert des Playback liegt eben gerade in dieser genauen, sensiblen und ästhetischen Verkörperung von Bedeutungsinhalten. Ohne das verliert unsere Theaterarbeit ihren Punkt. Es mag vielleicht schön und eindrucksvoll sein, es trägt aber nicht weiter dazu bei, das Verständnis von und zwischen Menschen zu vertiefen.

Ich hoffe, dass wir im Blick auf das künftige Wachstum und die Weiterentwicklung des Playbacktheaters eindeutig an der Intention festhalten, umfassend zu hören und Umsetzungen auf der Bühne zu finden, die geprägt sind von einem tiefen Gespür für die Einzigartigkeit und Bedeutung einer Geschichte.

Das erfordert großen Einsatz und Übung. Es ist kein leichter Weg. Aber es muss die Grundlage all unserer Bemühungen im Playback sein, unsere ganze Energie in künstlerische Weiterentwicklungen und neue Gelegenheiten zu stecken. Es ist das Wichtigste, das wir anzubieten haben.

Tr: Heinrich Dauber

Conference Organisers Messages



Marianna Tobler

Still deeply moved from all the love and recognition the organizers of the conference received, I want to thank in the name of the organizing team:

All the people who travelled from all over the world to Frankfurt, who made possible that over 30 Nations, coming with more than 20 Languages could get into contact:

I thank you for

- Being with us,
- Helping that our hearts could open up for each other over the cultural barriers.
- Performing for us
- Sharing your skills in homegroups, workshops and presentations
- Helping with translations

Especially I want to thank my colleagues of the organizing team, who made an unbelievable effort to get all the necessary little and big things coming to live, in a way I never experienced in my life: We struggled together, we doubted if we could do it, we supported each other, we argued and quarrelled and found again and again the sympathy and high regard for each other. I'll always remember these two years with you.

You made me forget the loneliness in a world of upheaval – you helped me to become a part of a big, international family.

Thank you

toblern@yahoo.de



Janet Salas

The essence of my experience of the conference is thankfulness. The spirit of the North American Thanksgiving perhaps, which Chris von Baeyer especially wanted us to be mindful of. I was and am thankful that so many wonderful, open, engaged, talented, willing, humble people came from such a variety of places and experience, and shared and took away the feeling of strength and continuance that predominated at the gathering.

Thankful for the fertility and fecundity of our playback world and its celebration of life (babies and round bellies!), astounded that our daring vision of 300 participants turned out to be way below the over 500 who wanted to come - and thankful that the heartfelt solidarity we hoped for was there, financial and personal, helping playbackers to attend who brought so much richness and depth to our gathering but who otherwise would not have found the means or encouragement. Of course too, I feel deeply thankful to have been part of this team and its incredible commitment to our shared purpose. And all the participants and contributors and helpers who so inspiringly said *Yes, and!* the whole time.

Two moments:

One lunch time, through an open door, exquisite entwining of music and dance – Mercy and Eddie and Aki and ... thank you.

Thinking of one baby, holding another, feeling hope.

Yenglis Veliz Betancourt, Cuba - Foto Manjit Jari





Marlies Arping

Daniel Feldendler

I am grateful for all the individual contributions to the conference that helped to develop a collaborative and inclusive atmosphere.

Working together in organizing the conference I experienced the deep impact of PT as a community.

We also send 2 photos:

1. A piece of art of Yenglis Veliz Betancourt, Cuba : the gift/present of IPTN Board to the Organizing Team
2. One rose for Fukushima - Kayo has agreed that we can publish it (see page 26).



PERFORMANCES

The performance program of the conference was eclectic and dynamic showcasing some internationally prominent ensembles (like Hudson River Playback Theatre from USA founded in 1990, Tarina Teatteri Tampere from Finland founded in 1992, Theatre Pécs from Hungary, founded in 1996, Israel's Tel Aviv Playback Theatre and Playback AZ from Japan to more recently established ensembles like Campania de Teatro Playback Vuleo from Chile).

Performances tended to be themed in relation to the overall conference theme with titles such as of *Empathy, Understanding and Dialogue* (Big Apple Playback) to *Inequality, Poverty and Power* (Mirror Mirror, UK—see a more detailed report about this performance on page 27).

Performances were predominantly in English, with some multilingual (Playback AZ in English and Japanese, Theatre X in English and Finnish, Nhemaria in Portuguese, English and Germany).

There were also a range of spontaneous performances by companies from Brazil and Cuba, and other ad hoc companies (BIG MEN) as well as performances within workshops and homegroups, and part of the plenary sessions.



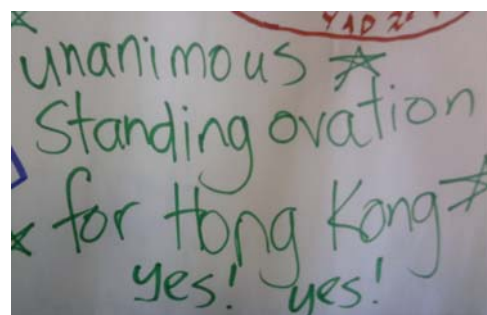
Photo: Rea Dennis

Above: Itay Oren (Israel) and Martin Muller (Switzerland) preparing to perform with Rea Dennis' homegroup at the first plenary session .

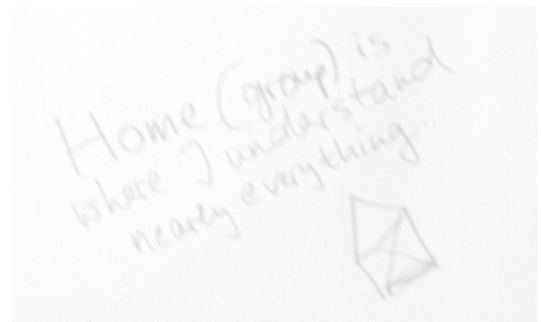


Left: PLAYBACK AZ from Japan with some of the participant from Cuba

Photo: Gabriele Steib

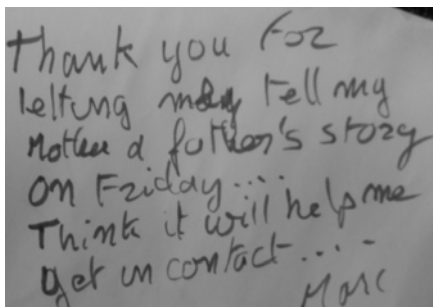


'Welcome home'



While there was no chance of cohering over 400 people into any sort of recognisable form, organisers structured the event so that each day started with an experience called 'homegroup' in which people met with about 20 others. Homegroups were also themed: some about technical awareness like Di Adderley's (UK) *Exploring conducting, stagecraft and company life* and Andras Zankay's (Hungary) *Focus on Warm-up*; some were context specific, like Chris Von Bayer's (Canada) *Cultural Influences* and Kayo Munakata's (Japan) *The Japanese Way* while yet others looked at specific applications, like Pamela Freeman (USA) *Working on trauma, race and social and dialogue* and Päivi Ketonen (Finland) *Playback as art and healing*.

Experienced practitioners from UK, Israel, New Zealand, Australia, USA, Finland, Japan, Norway and Hungary acted as Homegroup Leaders in support of the organising committee.



Right, Anne Chesner's Home Group.

From Marc Rolland:

Welcome Home as Anna Chesner told us every day, at the beginning of our home-group dealing with red thread and ritual



Elisabeth Couture

I could go on and on about the tremendous amount of learning that was happening for me during the International Playback Conference in Frankfurt. Participating in all those performances by groups from around the world inspired my practice immediately, back in Montreal. But I often felt overwhelmed, being surrounded by 400 playbackers, all people I would have loved to meet on a more personal level.

Because of that, meeting with Rea and the participants of my Homegroup each morning was full of key moments for me. Exploring new ways, for me, of working as an ensemble – focusing quietly on listening and being together. Discovering activities that invite me rapidly to the core of what we do as playback actors. Connecting with the way we usually meet in Playback, through our bodies and our immediate impressions and stories. I'm thankful to have encountered Rea's deep, thoughtful, grounded and quiet presence as a workshop leader and conductor: this impacted my own quality of presence in a very subtle way the following Monday evening when I met my playback partners back home. During those precious moments in my homegroup, I profoundly loved to be reminded that across cultures and all kinds of differences, we connect through the truth that our bodies carry in a secret and unnamable way.

Au grand plaisir
elisacouture@hotmail.com



Hannah Fox

As I moved from my homegroup to the workshops to the plenary sessions to the performances, I was struck by the flexibility of the form and how many versions of fluid sculptures there now are, and how, most of the time, they still work; there are so many variations on the theme, at this point, like ripples moving across a pond. I was also aware that when 400 people gather from over 30 countries we naturally bring our biases and stereotypes into the room. I hope for the next international Playback Theatre gathering, we can work even more explicitly on naming and exploring these misconceptions, and truly enter this kind of dialogue together – with the intention of confronting our own prejudices and creating an even deeper understanding of a multi-cultural, multi-ethnic, multi-gendered, multi-lingual world and Playback community.

hannahkfox@gmail.com



Hannah, after Zoomy workshop with Hsin from Taiwan



MY SHORT STORY - HOW I MET PLAYBACK

Veronika Nýdrlová



I am a student at the Masaryk University in Brno (the Czech Republic) and I finished my three years Bachelor course in June 2011 (Social Education and Leisure Time Activities - specialisation in Drama in Education). For this, I had to choose the topic of my final work two years ago. I knew that I want to include in this topic three things: to do something completely new, do something with drama, do something with therapy in which I am also interested. I came up with Playback Theatre, but as there is no Playback in the Czech Republic, I connected with London School of Playback Theatre, with Veronica Needa and I went to the Core Training in May 2010, with Alison Fairlove and Amanda Brown. I really enjoyed this work and I was happy to bring it back to the Czech Republic! I made a little workshop for the students of our Department to share what I have learned and I came up with this group of 6 people, who continue with me for my resercheal performances, which made part of my final BA work.

We did this in the Moravian Gallery and the topic of our performace was always connected to the topic of the exposition in which we were allowed to play - that made very special atmosphere! I had to write all things down and also there had to be this research part in my work, too, so I did interviews with people who became the tellers in our Playback and did part of grounded theory (qualitative research).

It started to get more and more interesting for me and that's why I applied to the 10th conference of the International Playback Theatre Network (IPTN) in Frankfurt am Main. I was looking forward to that event, beacuse it was second time, since the Core Training, to get in touch with the real Playback world! Sometimes I feel bad that I don't have anyone at school or in Brno to ask how to do things, because no one knows Playback here. But after I finished my final project, I felt like it really has the meaning to me (and to the people around me).

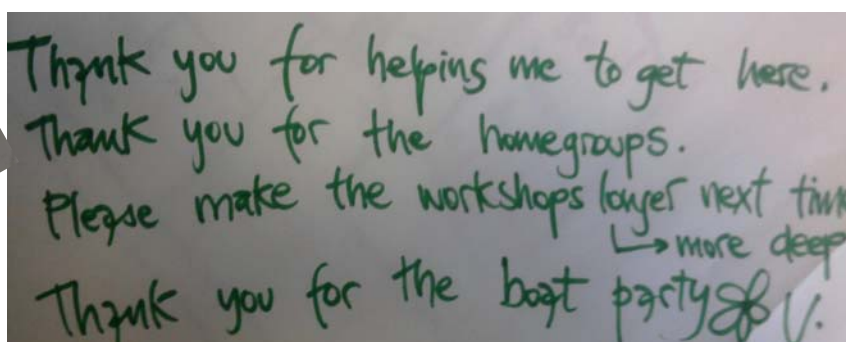
The Conference was very big for me – so many people, so many topics, so many interesting things! I loved the process of getting to know new people day by day. And still I feel like I didn't get to know enough. My aim was to find an inspiration for my dissertation work for my MA course at the Masaryk University. And this place was the perfekt event where to meet the experts and discuss what they do and how they do it. I was impressed by the work of psychodramatist and dramatherapeutits, as this is the way of Playback that I am interested in.

I loved to be in the homegroup led by Di Adderley. It was very nice place to meet the pople in the smaller group and get to know them a little bit better. Also it became a very safe place as I didn't know almost anyone at this conference. The very beneficial thing for me were the discussions about how people do Playback – the forms, the stage craft, etc., in different countries.

I liked the workshops as well. Although I felt like the 2 hours time allocation wasn't enough for me, I could find very interesting subjects for my personal work in each of them. And by the end of each workshop, I felt like I would like to work with that topic more! The very good thing for me was to see another Playback groups "in action"! I enjoyed the diferences between each of them and I always had to think what I can learn from them and do better with our group at the University. Especially I have difficulties with the conductor's skills and it was very good to see the different ways how people manage it.

I came back to Brno and talked to my friends about what was interesting at this conference. It became a big inspiration for another work of our group and shaping the way where we would like to continue. And maybe soon, you will have the opportunity to see the Czech Playback group's performance. Thank you to my Homegroup (of Di Adderley—pictured above with me at the front left).

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So Many Layers

Synne Platander

Back home from a very inspiring International Playback Theatre Conference in Frankfurt, way too full of impressions to be able to digest them there and then, I jumped straight into the daily business of work and family. When asked to write down some impressions from the conference, I got stuck by the complexity of it all. There were so many impressions and layers of experiences, roles, thoughts and feelings every day of the conference, I wouldn't possibly know where to start.... I was in Frankfurt as a homegroup leader, company member (Teater X), workshop/performance participant, playback actor, Centre affiliated (Skandinavisk Playbackteater Studio), IPTN member, wife, friend, playback colleague, etc, etc... What perspective to choose? Where to begin? I wrote to Rea, the editor of Interplay, hoping she could help me out. For some reason I wanted to contribute, but I needed a clue to get started. She suggested she could print my e-mail if I didn't mind. That made me realize that these thoughts about my multi-layered experiences probably captured the essence of my conference story. And possibly others'.

There are still so many things left to reflect on. Performances from different parts of the world. Workshops and dinner conversations. Meetings with old friends from 18 years back. New encounters and a growing map of the playback world. Stories from the four winds. Shared moments of laughter and tears. The different aesthetics and the beauty of the ritual. The challenges of company life. Tired mornings and breakfast at the hotel. The playback community as an organisation. The conference organizing team. The dining situation. The great party at the boat. Morning walks by the river. The Christmas marked. The missed City tour. Reflecting on Apfel strudels and different namings of coffee. The richness of cultural differences. The confusion of cultural differences. The vulnerability of the playback actor. The vulnerability of the teller, and even of the conductor. The limitations of not knowing. The striving for excellence and accepting imperfection. The listening and sharing. The pain and the healing of being seen and not being seen. The building of bridges. Hearts connecting and people wanting to be of service in a world in upheaval.

To be a home group leader in this context was quite a challenge at first. How to create a feeling of home for these 20 participants, each one with their own individual journey as they were navigating through the bigger journey of the conference? After some initial struggles trying to grasp the complexity of the homegroup and it's theme the first day, I was reminded of the power of simplicity, and the knowledge that playback helps us go where we need to go if we listen carefully to the needs of the moment. The need for a home was obvious, and that's where we went. What a blessing the playback ritual is when we allow ourselves to be present. I only regret not taking a "family photo" before the ending the third day!

I am also grateful for the gift of going to the conference with my whole PT company, Teater X. Eleven out of twelve members were there (one got sick and couldn't go the last minute). We have never been able to go to an international conference as a group before, and very early decided that we would all go. We all were in different homegroups, met different people and took part in different workshops. With this unique shared experience of being part of an international playback network, we will without doubt bring some of the diversity of the playback world with us back home. I know it will nurture and enrich our own playback work for a long time. By being so many, we were also able to contribute to the conference with with two full performing teams, one offering a performance in the Skyline room, the other offering a workshop/performance on PT in organisations. The positive response from other playback colleagues have been very uplifting. Also important connections between the Nordic countries were strengthened. Sometimes you have to travel far to get to know your neighbours.

Well, these are some glimpses from a still not fully digested conference experience. I promised myself to schedule more time for reflection next time. And perhaps for just being a tourist. With gratitude

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There were so many impressions and layers of experiences, roles, thoughts, feelings, I wouldn't know where to start.... I was there as a homegroup leader, company member, workshop/performance participant, playback actor, Centre affiliated (Skandinavisk Playbackteater Studio), IPTN member, wife, friend, playback colleague, etc, etc... If you can provide me with a clue on what could be relevant (or just where to start) Synne Platander





Anastasya Vorobyova

For me attending the conference was a life-changing event. Playback Theater has quite a short history here in Russia, so my objective was to get to know various theaters and cultures, since the cultural aspect is vividly reflected in rituals, forms and actor's play. The first strong impression was caused by the Opening of the Conference. We're dancing to rhythms from around the world. It felt like the energy of the entire world was concentrated in this hall! Wherever I looked, I saw radiant smiles and joyfulness; the air was thick with the spirit of creativity and oneness. And that gave me access to an enormous resource inside me.

Communication with other practitioners was really important for me and inspired some new ideas! This year I started a pilot project Young Playback Actor School. We try, step by step, to act out children's real stories. We watch every child closely and approach this work very carefully. Young students love playing in the theater very much. The very first performance of our Young Playback Actor School is coming soon. During the conference I met lots of people from various countries who also practice playback theater with children, and they gave me for new ideas. I'm preparing some sketches for my future book *Young Actor Playback Theater*, and my plans are to write it together with playbackers from other countries.

I was profoundly impressed by the performance of Hudson River Playback Theater. I told my story about my childish memories.

When I was a little girl, it was a really turbulent period here in Moscow. The terrorists used to blow up residential blocks. Each night I was really scared to go to sleep and to close my eyes. I was afraid that, while I'm sleeping, our house would be blown up too. The Muscovites then set up night vigils to monitor the territory around the blocks. My dad also took part in such duties, and I always asked him to take me along.

We used to walk around the block with flashlights in our hands and look into basements and trucks checking for explosives.

It was long, long ago, but the fear is still with me. I like to go away from Moscow and hate to come back. That was the story I told, and the actors performed it for me. I watched my story from outside and I felt the empathy of so many people from the audience. You know, it was a really deep feeling. A feeling of unity and mutual understanding of all the nations. We're united through our stories.

After the conference I had a sense of fullness, internal strength and desire to create together! So, I decided that next summer I'm going to take a great journey over several countries, where I'll meet different people and cultures, get to know different playback theaters and learn from playback masters. I'm looking forward to the next conference and will be an active member of the global community!

I want to express my gratitude to the organizers and to everybody who was there with me.



Mein genialster moment war auf der Tanzparty am Schiff, und zwar deshalb, weil mir dort nach nur 3-tägiger Tagung bewußt wurde, wie tief Playback Theater geht. Ich war noch nie auf einer Party mit "Fremden", von denen mir einige während der tagung unheimlich nah wurden, einfach indem ich ihre Geschichten, Mimiaturszenen aus ihrem Leben, hören durfte.... in der Homegroup, in Workshops, In Performances. Teilweise wußten diese Menschen von der Tatsache, dass ich bei ihren Geschichten zugehört habe, teilweise blieb ich anonym, teilweise war ich aber auch so sehr berührt, dass ich aus der anonymität herausschlüpfte und ihnen von meiner bewegtheit erzählte.

Mein Blick streifte während des Tanzens über die Gesichter der Körper auf der Tanzfläche und blieb immer wieder hängen, und sofort war die Geschichte zum jeweiligen Gesicht präsent, lebendig, da. Und gepaart dazu meine Berührtheit aus diesem Moment.

Mir wurde in diesen tagen klar, dass es gar nicht viel braucht, um verbundenheit herzustellen. Verständnis füreinander, oder aber auch einfach nur Unterhaltung: ein mensch, der durchs freiwillige öffnen eines fensters in sein leben, in seine seele, es anderen erlaubt, hineinzusehen, oder besser: zuerst hinein zu hören und es dann zum leben erweckt zu sehen.

Ivanka Muncan, Musician of the Viennese "Sog-Theater"



Ivanka Muncan

*Ohne Musik wäre das Leben
ein Irrtum (Friedrich W. Nietzsche)*



My moment was the most ingenious dance party on the ship, and this is because I realize there is only 3-day conference was how deep Playback Theatre. I've never been to a party with "strangers", some of which I have been incredibly close during the conference, just as I was allowed to hear their stories, Mimiaturszenen of her life in the Home Group, in workshops, in performances.

Some of these people were aware of the fact that I have listened to their stories, sometimes I remained anonymous, in part, but I was also touched so much that I slipped out from the anonymity and security moved them from my telling.

My gaze wandered while dancing on the faces of the body on the dance floor and got stuck again, and now the story for each face was present, alive, because. And paired to my being touched in that moment.

I was in those days realized that it was not much need to establish closeness. Understanding of one another, or even simply entertainment: a man who opened a window through voluntary in his life, in his soul, it allows others to see inside, or rather, first heard in and then to see it brought to life.

I'm very thankful to life that gave me this opportunity of precious moments.

Ivanka is the musician of the Viennese "wake-theater", Austria

Without music life would be a mistake. (Friedrich W. Nietzsche)



Olga Sanachina



I have several thoughts about the conference. I know my English not so good but may be I can share my feelings and thoughts with you. 1) It was the first time there were so many Russians. There was my team - almost the whole group "Theatrical Jazz", as well as other teams from Russia. And it made me think that playback in Russia has become very active - it is just 5 years that playback lives in Russia. I was impressed when I understood and felt in my skin that there were people who had been involved in playback for 20 years. Conference was full of people who spent a big part of their life in playback. All over the world full of playback people!!!

2) I know that playback a very helpful thing for people but only during the conference I felt how strong the social part of it was. This conference was a great social event. And I thank a lot all organizers and creators who decide to adopt a social focus for the conference. Before the conference I felt playback as a modern social art but I couldn't feel the deep and big meaning of it. The conference played a big social role, too. Because there were a lot of people from different countries and they had the same stories of life, the same feelings only in a different context. So for me there were a lot of stories about acceptance of differences – nationality, style of playing playback, ages and so on. I have a lot of deep feelings about it.

3) My team did not have an easy time during the conference. I was worried that it influenced us a lot. We felt very far from each other. Then I heard that there were other teams from different countries that felt the same. I encountered others with a lot of difficulties inside their teams, met people who shared about their conflicts, sad events and so on., and at the same time a big power to be in it, to feel it, to grow through it and play wonderful playback. So I am proud of all of us!

4) Thank you organizers for idea of homegroup, for meetings with different theatres, for care, for good preparation work. You are great! You have done the best work!!!

osanna29@mail.ru



Sarah Halley

My image of the IPTN conference in Frankfurt is one of a vibrant healthy plant that has just reached the limits of the pot it lives in; its roots reaching outwards towards more space and soil to burrow into. The combination of size (just over 400), season (longest nights of the year and cold that drove us indoors), and increasing diversity (33 countries) amplified my experience of abundance and fullness in this conference. My home group was a sweet intimate touchstone, even as we grappled with big questions about how to make playback more welcoming to all and how do we who are more privileged use our privilege as a tool for justice. There were lots of rough edges, conversations started but not finished, and meetings of the heart. I take away the sense that Playback Theatre is thriving, In the world, and in the wonderful messy process of growing up.

sarah@thenapiergroup.com



Markus Hühn



After a long journey through Playback Theatre, after doing, thinking, breathing, teaching this theatre, I suddenly relaxed during the conference. I allowed something to happen to my self. It felt like sitting in the audience for the first time again. Leaving all positions behind. The conductors chair, the musicians place, the actors box, the teachers spot. No judgment, only joy and curiosity. My wheel of Playback Theatre starting again from the beginning. Watching with the eyes of a new born child. And then I heard this unbelievable sentence. It captured all my thoughts and feelings: *I am so, so grateful, that I have Playback Theatre in my life!*

Yes, nothing more to say - only to be.

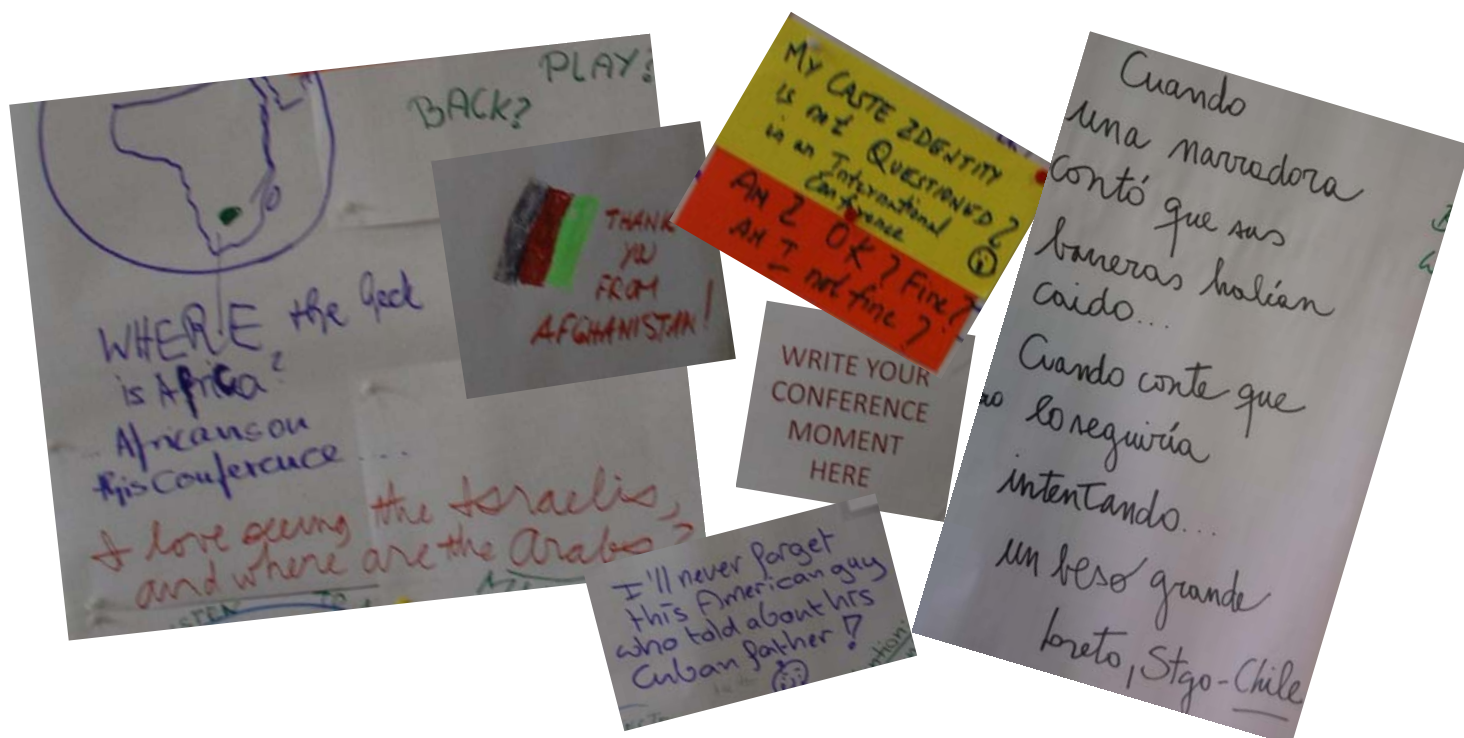
projektpurpur@gmx.de



Endel Hango and Liis Aavaste

For us the conference was absolutely gorgeous. We especially loved the idea of home-groups, starting the day with warm-ups together and reflecting after workshops. It was magical that spontaneous performances took place. The only thing we thought about was that the time for workshops was a little short and that there could have been an organised way for feedback and discussion (both for performers and workshop leaders). The experience as a whole taught us that PB is universal and dealing with the very soul of the human takes practice and love, we as the PB community need to believe in each other. There are thousand ways to screw this up, but there are even more ways to do it right!

Endel and Liis are part of the 2-year-old Tartu Theatre of Spontaneity from Tartu, Estonia endel@self.ee



Bev Hosking

The conference organisers invited me to comment on the themes emerging over 3 days and now share these here.

In my playback theatre practice I am working with the idea that through the telling of stories we are having a conversation about important social and cultural matters. This links to the ideas of themes in stories, and to the red thread and at the same time it is a little different. As I write these reflections, I am aware that I am working from my experiences in the conference and that there were many events and moments that I did not take part in and or was unaware of.

- Early in the conference I thought we might be having a conversation about 'how we connect with each other and stay connected to ourselves – especially when we meet others who are quite different from ourselves? There was a sense that this should be easy when in fact it can be a big and quite complex work.
- Many of us involved with playback theatre have a very strong vision for our work, the work of others and for playback theatre itself. I thought the conversation shifted to address the questions 'what do we do when what we create in our playback work falls short of this vision?' how do we tolerate our feelings of imperfection, disappointment, dissatisfaction, and even failure in our work and in the work of others?
- Towards the end of the conference I think we were more directly addressing questions to do with 'how do we respond, how do we keep going in the face of being hurt by others, fearing hurting others or realising that we have in fact hurt someone else (often despite our good intentions)?
- Also towards the end of the conference we seemed to be more explicitly addressing our seemingly endless need to reach for "more". I think we were beginning to have a conversation about 'what is enough?'

I experienced these conversations taking place in the conference and relevant to the life of the conference in Frankfurt. At the same time I am sure that these conversations are relevant to our playback lives back home and to the world we currently live in, our world in upheaval.

bev.hosking@clear.net.nz



Frankfurt Moments: Greetings from Hyderabad, India



From Sabrina Francis
and P Suresh Kumar

Greetings from Chindul, Hyderabad, India

Playback theatre:

a world of emotions

a world of feelings

a world of care and concern

I am always amazed with the unique feature of playback which is gifting the teller's feeling or story with great concern. Playback connects people both at personal and professional levels.

I felt to be the most luckiest to be part of the ocean of emotions which was played back in the 10th International Conference. The event had a great impact in my life. I have realised that there were many similarities around the world in terms of discrimination and there is a great chance to pool solidarity to voice against all kinds of discriminations across the world.

The quest into my identity:

I have purposely chosen the home group of Chris Von Bayer on "Cultural influences" as I wanted to share and learn the influences of different cultures.

There were rare opportunities to share and see my stories as I was always acting or conducting.

But the homegroup in IPTN conference gave me a space to share my story of the search of my caste identity.

As usual the playback surprised me. It gave me different dimensions to look into my own story.

The task I gift to my ownself is to develop the linkages of Playback theatre network within India and build Solidarity across the world in fighting out the discriminations.

My sincere thanks to all who were responsible for the success of such a huge event.

Warm wishes and Season's Greetings,

Sabrina Francis

sabrina02@sify.com

Dear Interplay Editor,

Greetings from Hyderabad, India! Please find below my few words on my experience in 10th IPTN conference.

The world is small, let's hold it!

The world is big, let's live in it!!

The world is a story of stories, let's "playback"

The 10th IPTN conference is one of the rare opportunities in my theatre life. It is acting of stories and connecting to stories. When my emotional story was enacted, I saw the connection between my past and the present. When I enacted my story in an exercise in Petrous workshop "Personal film", I saw a new energy processing in my body and my mind.

The conference was a bunch of memories and a beauty of diversities. A strength of human sharings. The conference provided a stage for deconstruction and reconstruction of Playback theatre's structures and spirits and lead to new creations & collective energy. I found many new playback friends to strengthen PBT in India. I take each and every learning of the conference to my group.

I hope and look forward for an IPTN conference against all discriminations including caste discrimination in India in the coming years.

Warm regards,

P Suresh Kumar.

sureshlille@gmail.com



Jan Platander

Hello Playbackers from all around.

We want to thank those who participated in our workshop at the Frankfurt Conference. They were rich days for us and lots of inspiration; lots of experiences to digest for a long time for sure. For those of you who couldn't make it or might be interested in our work - **Ämne: Playback at work** - we hope to publish something in Interplay later this year.

As some of your already know I am passionate about bringing playback theatre into organizations and have been doing so since 1995 with Synne Platander.

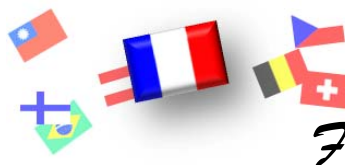
As the years went by our understanding of the prerequisites for successful playback, particularly Playback within organizational contexts, has increased. We are keen to have people follow our work and are open to feedback and comment. If you would like to follow the works of Teater X or the Scandinavian Playback Teater Studio (*in affiliation with Centre for Playback in New York*) visit Websites or facebook-site (sorry no English version yet).

www.teaterz.se



Frankfurt Moments:

a great journey into
Playback and Humanity



From Marc Rolland

Bonjour... Quelques pensées moments et souvenirs qui me traversent dans le train de retour de Francfort 2011, à l'issue de ma première conférence internationale de Playback Théâtre... Regardons

Les quelques mots d'Henrich Dauber pour l'ouverture de la conférence : Mes parents et mes grands parents ont offert à la guerre les plus belles années de leur vie (...) aujourd'hui, je me sens pas coupable de ce qu'ont fait ceux qui m'ont précédé, mais je me sens responsable des générations à venir (...) Nous sommes en train de poser les bases d'une identité post-nationale

Ce n'est pas grave, c'est du Playback (Paulinen Haakma, pendant un atelier danse, alors que j'essayais désespérément et infructueusement d'être huile)... et ces mots qui pour moi résument le Théâtre ne fais pas, sois!

Les roses en Origami faites par les habitants de Fukushima, offertes par le groupe de Playback japonais aux donateurs qui leur permettront d'aller jouer pour les sinistrés du Tsunami et de l'atome

Les larmes coulant sur la joue d'un homme du campement Occupy Frankfurt alors qu'un groupe de Playback de 4 nationalités différentes jouait ses sensations et ses rêves pour ce camp

La force du Silence et du mouvement avec des masques (Workshop)

Rencontrer Daniel de Hongrie, Virginia du Portugal, Elisabeth de Montreal, Charlette et Daniel d'Allemagne, Galatée et Genevieve de Paris et faire émerger ensemble l'idée de rencontres francophones de Playback.

Les larmes de Sarah, conducteur pour le 'Big Apple Playback Théâtre, quand elle a partagé avec nous ses émotions du moment, et la joie de Jonathan de nous faire écouter les pleurs de son petit fils.

La force du silence et du mouvement (pendant l'atelier sur les masques)

Le moment où j'ai partagé l'histoire de mon père, histoire qui me revient en boummerang depuis quelques mois.

Welcome Home: la présence rassurante d'Anna Chesner nous accueillant chaque matin dans notre homegroup, pour explorer ensemble les rituels et les fils rouges

Dans ce train qui me mène de Francfort à Anglet, sur la côte Basque, je suis profondément reconnaissant au Playback de m'avoir permis de rencontrer des hommes et des femmes de pays et de cultures si différents du mien, dans mon Homegroup et dans la conférence, d'avoir pu partager ensemble nos histoires, et les rejouer. Ces moments nous font grandir en humanité... Pour les prochaines rencontres mondiales, je ferai de mon mieux pour convaincre mes amis des Cous Lisses de venir.

Here are some words about Frankfurt 2011 that came to me on the train, as I traveled back from my first Playback Theatre International Conference... a few moments were able to capture how things were ... Let's watch !

'It's not serious, it's Playback' (Paulinen Haakma, in a Dance and Movement in Playback Theatre workshop). I was a little tense trying to be oil... and her profound conclusion, 'Don't make, **be** !

Origami roses to raise funds to help Playback Theatre AZ perform in Fukushima. My parents and grand parents gave the best years of their lives to War ... I am not responsible for what my parents did, but i am responsible for what the next generations will do... Here, we are growing the experience of post national identity

The tears of a man in the 'Occupy Frankfurt' camp in front of the ECB, as the feelings he had shared about his life in the camp were played-back by us

The power of silence and motion with masks

Meeting Daniel, a french speaking Hungarian, Elisabeth from Montreal, Charlette from Germany, Galatée, Genevieve from Paris, Virginia from Portugal and dreaming together of exchanges and of a french speaking Playback Theatre gathering.

Sarah's tears at the beginning of Big Apple Playback Performance

Jo 's letter Be careful not to use the story (for Art, or for your own actor's pleasure) but to serve the story and the Teller

Me sharing the story about my father at Big Apple Performance,. That story was growing inside me for several months (or even for 39 years). I felt the deepness of telling my story and watching it played back

Welcome Home as Anna Chesner told us every day, at the beginning of our homegroup dealing with red thread and ritual.

Finally, on my way back from Frankfurt to French Basque Coast (Anglet), I am thankful to Playback: it gave me the opportunity to meet so many people from so many countries, in my home group and during the conference, to share with them my stories and to hear their stories, to play them and watch them played back... I feel grown in my humanity and want to share these moments with my playback group and encourage them to go to the next conference in 2015.

Marc Rolland – Les Cous Lisses – Anglet – France - jesse64100@gmail.com

See Marc's photo of his homegroup on page 16 and from Occupy Frankfurt on page 30



Photo: Magda Miranda



Juergen Schoo

Today is the last night with Cubans in Berlin, unfortunately without me as I have a bad cold. The week before, we met 2 Brazilian Companies, organized a little performance for Grupo Nhemaria (pictured right during their conference performance) It was wonderful...



Rea Dennis

It was great to feel the presence of the Brazilians at the Frankfurt Event. Over 4 years ago I remember standing on stage for the closing moments of the 9th International Playback Theatre Conference; it was a sober atmosphere. The work that the Brazilian Playbackers have done in the ensuing 4 years has seen the launch of 5 new companies and the growth in the practice of others. Captured right in this photo of *Turma Brasileira* is Valeria (Ser a Dois), Magda (Scripti), Deda (Nhemaria), Andrea (Dionisios), Camila (Nhemaria), Mario (Brasilis), Manoela (Dionisios) Celicia (Nhemaria), Vinicius and Clarice (Dionisios) Nathalia and Fernanda (Nhemaria), Eduardo (Dionisios) and Tati (Nhemaria). Missing from the snap is Sheila (who is currently living in USA). On the final day, fledgling company **Nhemaria** created an impromptu performance in the lunch hour, attended by over 100 people and with great support from their Brazilian colleagues.

readennis@me.com



Photo: Rea Dennis



Photo: Markus Huhn



Isnoel Yanes

Cubanos en Conferencia Internacional de Playback Theatre en Frankfurt.

La presencia cubana en la Conferencia desarrollada en Alemania, del 23 al 27 de noviembre, estuvo matizada por la participación de integrantes de tres compañías: Teatro de los Elementos, Teatro Espontáneo de La Habana y Cuerpo Adentro.

El viernes 25, los organizadores del evento, les dieron la oportunidad de presentar un performance conjunto, en una sala colmada de participantes en la Conferencia, quienes expresaron solidaridad y simpatía por la propuesta cubana, aplaudida de manera convincente, y que terminó con una buena parte del público, bailando una conga con los siete cubanos.

En la sesión plenaria del sábado 26, la compañía profesional Teatro de los Elementos, presentó la propuesta de realizar un encuentro internacional en noviembre del 2012, teniendo como sede la Comunidad Cultural de esta compañía, ubicada en la zona central de Cuba, en la provincia de Cienfuegos.

Teatro de los Elementos, tiene 20 años de fundado, pertenece al Consejo Nacional de las Artes Escénicas, adscrito al Ministerio de Cultura en Cuba.

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Susan Metz

violence and environmental degradation. These threaten the future of the human species and life on planet earth. The World in Upheaval is a timely and appropriate theme. Traditional/authentic Playback is a powerful tool that we put in service of psychological, social and even political transformation. I am committed to thinking about how.

Active in the Playback community since 1978 and in Peace and Social Justice movements since I was 16, it seems to me that where and with/for whom we play determines whether we engage the full potential of Playback. I saw throughout the gathering examples of Playback used to provide the marginalized with an opportunity to participate in public dialog. We saw established companies. I am thinking about us as individuals outside of organized companies who are trained in and committed to the Ritual which defines and distinguishes Playback Theatre. We can combine and re-arrange ourselves and make ourselves available in teams to play when we can serve.

Great flexibility in our use of Playback to transform society depends on honoring the Ritual as a unifying factor. Playback is built everywhere on a series of values that are institutionalised into action in the PT Rituals. First is the respect for the teller's experience, and then the team-work of the players. Playback functions through translating narrative into the symbolic language of performance. We are defined and distinguished by the standard arrangement of the playing space, steps in a group-building process, and responsibilities assigned to the conductor, actors, teller and audience. The ceremonial refrain, "Let's Watch" everywhere and always marks the transition from the conductor's responsibility for the interview to the actors' collective responsibility for the enactment. I teach the introductory workshop and what I solemnly defend this Ritual as sacred in our practice. I contend that it is adherence to the traditional/authentic Ritual which allows us to demonstrate humility and a commitment to collective creation that distinguish us from the arrogance of the celebrity star system and also from a variety of participatory performance and group work forms.

Two experiences during the days of the conference reinforced my point about the centrality of adherence to traditional/authentic Playback Ritual. Eight Cubans came from three companies with different styles, different audiences on the island, and with different relationships with the Cuban authorities. Their performing together shows how they all internalised the Rituals and were thus able to coalesce into one group despite personal, professional and political differences.

Several pick-up teams from our movement played for the Occupy Frankfurt encampment amidst the towers of the banking center of Europe. On Friday about twenty of us walked over to the other side of the river. One team stood among the tents playing initially for just one person. Gradually others were curious and came out to tell their experiences and feelings engendered living there together. Another team of us played back the impressions of tourists, business people, shoppers, passers-by and boys on bikes riding through the plaza just outside the entrance to the Occupation encampment. That experience proved to me what we can achieve with flexibility and cohesion when we are trained in and committed to Ritual and committed to serve.

I began conducting, talking in English to a passing businessman and a tourist. A young man stepped towards me. He was from North Africa and spoke French. I don't. Our Frenchman stepped forward, and I stepped back. He understood the teller's surprise at encountering the encampment and passed that feeling to us actors with the ritual, "Let's Watch". Translating into sound & movement, beginning & ending together, we offered the most rudimentary form of enactment. Intuitively, four of us moved out among the gathering crowd. Each of us started a conversation in our own language – German, Italian, English, French. When s/he could translate and paraphrase, one of the 'conductors' waved. Each of the others paused her/his conversation with a hand on a shoulder. The impression/feeling was passed to the actors in English and following always by the ceremonial refrain, "Let's Watch". Without planning or rehearsal, we adapted to the conditions. Those folks could share their concern, support, solidarity, confusion and even shame at being 15 and still in the fourth grade. (For more on conference delegates at Occupy Frankfurt see story page 30).

Years ago in New York City, a pick-up group presented for the survivors of September 11th near ground zero several months after, and a different team played for a dialog between Jews and Arabs in Brooklyn. Both occasions were inspired, inspiring and well received. My new group (Playback WOW in NYC) the evening before I left for Germany workshopped our feelings and impressions of Occupy Wall St which the previous week had been attacked by police in the middle of the night and disbanded. We will look for collaborators in the immense metropolitan area to strengthen our group so new and experienced people play together. I'm interested in knowing about others' experiences with pick-up teams playing for social change movements.

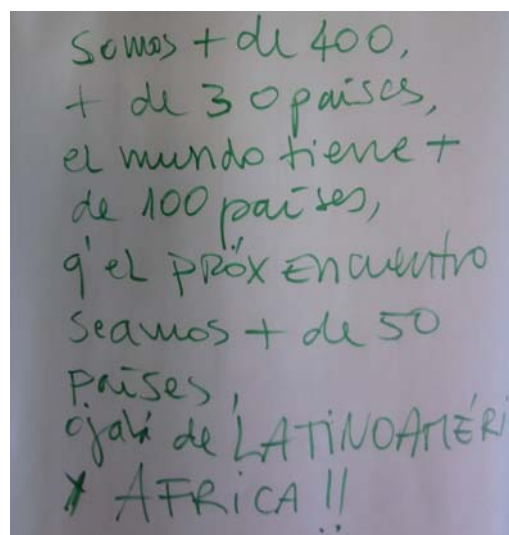
We know how the traditional/authentic Playback form is powerful in workshop and in performance. Citizen actors develop confidence, while practicing a set of skills and attitudes that are essential in our performance. These are lessons for life that prepare us to participate in the transformed democratic and collaborative culture we build.

In established companies, practice groups and pick-up teams as well as workshop can use the Rituals of Playback Theatre to motivate and empower activism in defence of our earth and our species. Where/how we use this Ritual practice determines the extent to which we put ourselves in service of survival in the World in Upheaval.

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The 2011 IPTN gathering organized by the German speaking community offered us a chance to experience internationalism growing out of respect for each and all human experience. I am appreciative and grateful for the dedication of the planning team over the years they labored to produce this extravaganza for us. Layers of leadership and the program modelled a transformed social order minimizing the competition and self-aggrandizement we suffer in mass commercial culture.

While celebrating the growth of a humanistic and international Playback movement, I suffer nearly incapacitating anguish over the realities of increasing poverty, corruption,





Kayo Munakata

With deep appreciation—

It was wonderful to see you all in Frankfurt. We would like to thank you all and especially the organizing team who made this gathering a great success.

It was very touching many of you showed your warm feeling to us.

The total amount of your donation was more than €1700.

In 2012 we will be busy offering playback theatre in Fukushima.

We wish you all a happy new year with your family, friends and all you love.

Kayo & Playback AZ
www.playback-az.com



One of the many one rose for Fukushima that were available for purchase throughout the conference to raise money for the relief and recovery work that Japanese playback theatre companies are engaged in.

Now you can check our Fukushima Story conducted by Jonathan and performed by Playback AZ.—

http://www.youtube.com/watch?v=U1_Mfbc_E30

or

http://www.playback-az.com/playbackaz/independence/independence_jonathan_fox.html



柳川 比呂子 Hiroko Yanagawa

なんといってもスウェーデンのシアターXのパフォーマンスに感動しました。

アクターから放たれる声のトーンをミュージシャンが捉えてハーモニーを声や楽器で奏でる。

アクターはミュージシャンの奏でる音を捉える。

彼らはストーリーを音と同時に作り上げて行くのだ。

シアターXのプレイはフレッシュで大きな刺激を与えてくれました。

ひかり：柳川比呂子

This is a short piece that captures one of my moments from the conference.

Theatre X Sweden created a deep impression on me.
Musician caught up the tone which an actor is singing, and then Musician made harmony with it.
Actors caught up rhythm from musician.
They build up the story simultaneously.
Their playing was fresh and stimulating.

roko-hikari@playback-haloes.com



Theatre X. Photo Markus Huhn



Amanda Brown

INEQUALITY POVERTY and POWER

Performance of Playback Theatre by Mirror Mirror Company, Devon UK; Frankfurt 25.11.11

This performance began many months before we arrived in Frankfurt. 'Social dialogue in a world in upheaval' was the theme for the 2011 International Playback Theatre conference, and our company talked together about what we wanted to contribute to this theme. We wanted to invite stories about the upheavals people are meeting in their Playback Theatre work - stories of inequality, poverty and power that have happened in their work - and ask questions about what hinders Playback companies from engaging with difficult issues and what helps - what are the challenges and difficulties we face in bringing Playback Theatre to social dialogue - and what we can celebrate about Playback Theatre work in social change.

We feel the issues that we face in our company, in Devon UK, as a white middle class group, working with people who have very different life experiences from ourselves - and we wanted to open up a conversation so these issues could be aired. How do we feel about being bringing PT to people without a voice? How do we meet stories where we have no experience of the kind of inequality our tellers speak of? Do we have a right or a responsibility to reach into these communities?

The conference organising team had invited the public to our performance, so as the time approached we had to be very open to everyone who might come, and what the conversation might be. Veronica Needa and Simon Floodgate from UK joined us and Christiane Werffelli from Germany played music. We all warmed up together in the space. The stakes were high - performing for an audience with many languages in the room; wanting to meet the issues of the conference and touch the deep feelings that come from engaging with this Playback Theatre work. We had to manage a lot - our personal needs and concerns, making a strong team connection and inviting ourselves to play creatively. Then we had to find personal introductions that were authentic and true, and would invite stories about inequality, poverty and power. The warm up helped us find the introductions we could speak with conviction that felt emotionally true. And so our performance began. We had 30-40 people in the room - all Playback Theatre people. There were many more women than men. Alison Fairlove was our conductor. This is the conversation we had.

The first person to speak was a young woman from Hungary...

My mother told me to work hard so I could make a good life for myself and that if I work hard everything will be okay ... but that's not true anymore. However much I work, it's not enough so I have to change my picture... change my thinking.

Next was another young woman who is from Italy...

I believe relationships are more important than money now... this is what we must invest in now... I know other people are thinking like me now.

The third person to speak was another young woman, from Czech Republic...

I've taken small steps that require courage to live my dreams - like getting dreadlocks in my hair, and going to Nepal... rather than thinking about my dreams I am living them.

Next is a story from USA... She tells of her dearest and oldest friend - they were teenage sweethearts - both are gay now. Her friend has had AIDS for 26 years and has been doing fine up until now. The health care system has collapsed and without medical insurance, he no longer has access to the drugs that have kept him well for 26 years. Now he has no proper care and is being used for experiments at the hospital when he goes for treatment. Now he is always in crisis. He's so sad. She angry and powerless.

A woman from Germany speaks next ... As a younger woman she lived her working life in Tunisia - she knows the Tunisian people and their culture from living alongside them. Now, away from there, she is watching them fighting dictatorship. She is standing with solidarity for these people. They are helping themselves. She knows they can be successful. Though much suffering she witnessed while there, she also witnessed peaceful protest, good human rights and women's rights. In the past there was fear after 40% vote from Islamic people denying women's freedom. But now, as a friend, she feels much hope for them.

A woman from UK is next to speak

The day that Mubarak fell in Egypt, I was on my way to Romania. The Romanian people feel doubt that all will be well for the Egyptian people - Romania got rid of its dictator 20 years ago. Now there is so much corruption that they don't trust that democracy will succeed. At this point in the performance the audience began to speak about what it's like to have such big events happening in the world around us and how we are affected.

There was the conflict between wanting to know and be informed about all that is happening in the world, and not wanting to know what's going on. This internal struggle was represented with pairs.

There was a feeling of being too small to help in such big matters, and also knowing that small things done every day make the difference.

A young father from Austria spoke about the big conversations he is having with friends about money. They are thinking that maybe money has no meaning and soon will mean nothing at all. They have thought of three things 1) to invest in good quality things that will last. 2) to invest in social networks and relationships 3) to invest in our children ... and take really good care for them so they grow up well.

INEQUALITY POVERTY and POWER *cont*

This was done in the form of a narrative arrow - and the actor used a metaphorical squirrel family for this teller. Everyone was laughing. The following day in a conversation at Occupy Frankfurt we discovered a traditional German saying about money - 'a squirrel works hard to gather enough food.' After our performance we talked about these ideas and added another - spend time in nature.

The last story was from a native of the country we were in. A woman who as a girl dreamed of a peaceful world. She lived through the world war and thought that we would learn from these experiences and never have another war. But wars continue in the world. So when her children decided not to have children, she felt happy. Then her daughter had two daughters, who have many dreams too, which they share with their grandmother. She loves them and she fears for their future.

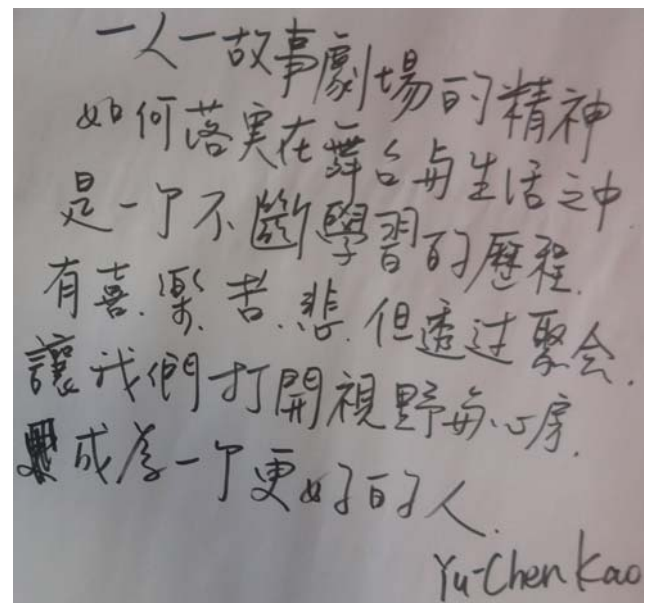
We began with a daughter having to change what her mother had taught her - it's no longer true. Then an offer of hope to make the change of giving energy to people and relationships. Then we were invited to feel courage and take the small steps needed to live our dreams. We heard of a long friendship and the suffering with a friend whose life is affected by a powerful system outside our personal control. Experiences were shared of helplessness and denial - the need to know and the need to care for the children and joy of sharing in their dreams.

The ending of our time together was a collage; of family and relationships being the most important thing of all; of things to learn from children; that we must never forget the children who live inside us; of knowing where to look for hope, of being touched, being inspired. Then simply of HOPE.

Mirror Mirror Playback Theatre Company was founded in 2005 in Devon England. We are at present five members. Amanda Brown, Andy Blackwell, Arnet Donkin, Alison Fairlove and Kate Hewett.

We are at present engaged in working with the Refugee and Asylum Seeker community in Plymouth. We are also working in schools with teenagers with behavioural and learning difficulties. We regularly work with adults with learning disabilities and within mental health settings. Our work includes performances at conferences, in schools and universities, with carers and in health service settings. We give regular public performances in Devon.

Amanda and Alison also run Tarte Noire Women's Playback Theatre Company who work solely with women audiences both in the public setting and with refugees and women who have experienced domestic violence. We are presently at the early stages of forming a young women's PT company.



Fe Day

most informed and insightful audiences we perform to, I wondered whether there might be ways that we could build feedback more effectively into our gatherings?

Perhaps we could say that members of each company who performed would be available to people who had attended their performance, at a programmed time the next day – first to show some of their own processing of the performance, which would be very instructive for the rest of us, to see the ways in which companies reflect on their own practice in specific detail. Then they could receive constructive feedback from the audience members – the conference organisers could provide guidelines perhaps to help people give useful feedback? This might occur at regional gatherings as well as our four-yearly international conferences.

When I discussed this with members of Hudson River Playback recently, Jo Salas commented that we could see this as a kind of research opportunity – the company doing research into audience experience; the audience members also doing that research also but adding in an enquiry into how another company deals with matters of self-reflection, giving and receiving feedback and learning from experience. "Even more than that it's an unusual opportunity to research what happens to a teller's process after the performance," Jo commented.

While the logistics of these feedback sessions might take some organising, it seems to me that it would give us a chance to demonstrate simply and steadfastly Playback's respect and authentic concern for the experience of the audience members. I wonder what others might think about this?

When I mentioned the idea of Feedback Sessions to someone at the conference, one person responded that it might put groups off performing at all. I hope that there is enough hunger in us to explore audience experience that it will help us overcome our discomfort!!

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TECHNOLOGY IN MEETINGS



Fe Day

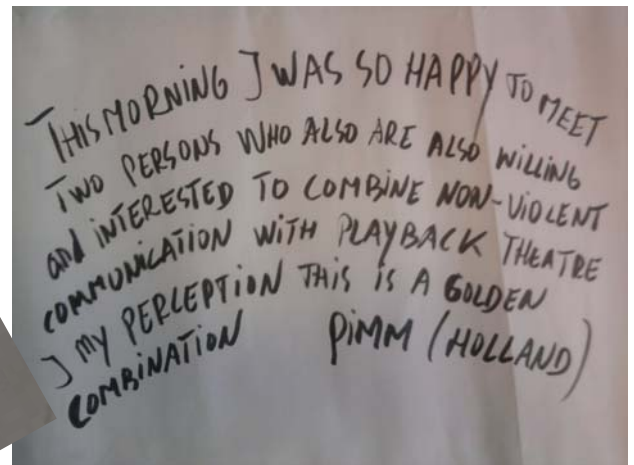
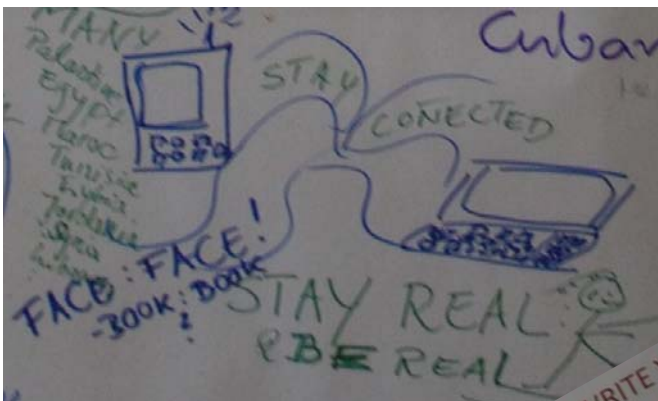
So much has changed since Playback was first invented! When I was writing in an academic way about Playback, sometimes I used to look at Playback performances on YouTube, to help me remember the LIVENESS I love in our work. YouTube, with its space for audience feedback in the comments left, seemed to chime with Playback.

One way we could use technology when we meet together, suggested to me specifically by the Hong Kong Encounter company's practice at the Frankfurt conference, would be to videotape (old fashioned term, digitally film I mean) each performance that occurs as part of the conference programme.

The Hong Kong group filmed only the performers, not audience or tellers, and they told us that they use these films as part of improving their practice. However, it occurred to me that we might possibly be able to have something like an "AUDIOVISUAL CENTRE" at our conferences, where people could go and view a particular performance they had missed. Maybe we could also have a feedback system where people leave comments and feedback either on paper or electronically (like on the YouTube site)?

At the end of the conference, the film and the attached comments could become property of the performing group and would thus assist them in learning from the experience.

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Jaap Oostra

ANIMAL NEWS

OUTRAGE

The artistic leader of the Flapping Cloth's Flamingo's was outraged when she heard about the critique on their performance. "Easy choices? Lack of inspiration? Unbelievable! I am so proud of the meaning my players can express with our cloth's" according to the artistic leader. But the critic stated he was particularly impressed by the tellers, who could recognize their story in some moving sheets.



PLAYBACK FOR LABRATS

The Playback Theater Wolves are performing for mice and rats in laboratories. "The suffering of these animals is incomprehensible" said a moved conductor. "We did a tour and heard many deep stories. But before our next tour we first have to lose weight, because it affects our performance onstage."

FAMOUS DUCK STARTS GROUP



Donald Duck started his own playback theatre group. With Huey Louie and Dewey as players and Gyro Gearloose on synthesizer he wants to perform next Wednesday in the Duckburg Theatre. The Fox strongly advised him to do the training first, but our feathery friend said: "Playback Theatre School? Nonsense! Conducting is not so hard! A duck like me can do this easily!"

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Amanda Brown

Reflections on Occupy Frankfurt by Amanda Brown who says that the experience she shares here was a highlight during her time in Frankfurt to attend the 10th International IPTN Conference

*It was time for lunch.
We had a choice.
Shall we go? Or shall we stay?*

In that moment we felt the pull to walk away from the easy, comfortable choice.

20 or so playwrights walked to the Occupy site, and arrived under the big euro sign where tents were pitched. The energy in the group was charged. We were preparing to meet strangers in unfamiliar territory and respond to their stories. It was challenging to be with these unknown factors - and thrilling. My sense of aliveness was awakened.

We formed groups of conductors and actors and looked for a place to do Playback Theatre.

Our group stepped off the path and made our way through tents and living spaces. It felt potentially intrusive. We found a small clearing with a fire and a few armchairs. One man was there making tea. We were two Germans, three Japanese and two English, and we needed to communicate who we are and why we'd come, and could we be accepted and offer Playback Theatre here, now?

We prepared to do Playback for one man in a close space, putting our bags down and forming a line up. We were translating between English and German and Japanese. It seemed chaotic with all the translations needed for our listening but we were following the rituals of Playback Theatre, so we could act as team though we had only just met. Slowly, one by one, other occupiers peeped their heads out from their tents and joined us.

The conversation we had was extraordinary, raw and deep. It took me by surprise. These people were very, very still. They have no conflict in being there. The fire in their bellies and hearts is keeping them warm. It is everything. Being there is the only thing that matters. There is nothing more important than the change they are standing for.

Each enactment was watched with great stillness, slowly and deeply received, then their tears flowed. One man could barely watch as we reflected the truth of his feelings - his feelings are so great. He spoke of the place that women have in making this change. The need he sees to listen to women who are listening to their bodies - bringing wisdom for us all. For all life. We need to treat women with care.

They spoke about the difficulties that arise in the camp between these ideas and feminist ideas. For example, some mattresses were given to the camp. Some occupiers felt women should be given the more comfortable mattresses, because their bodies are soft, and some women didn't want to be treated differently because of their gender. These are real conflicts between people who are fighting for the same cause. They spoke about the tensions that build at the camp meetings that invariably become explosions - and then everything is clean again. One young man feels physically sick when he thinks about the way the world is now. The lack of care and abandonment of so many people in the world. We all cried together.

A presence of great love was there. Between us all we found our common humanity. Together we made something happen. Acting with the Japanese - feeling how they respond with their energy and touch so precisely and gently the essence in their work, and the young man from Frankfurt whose eyes were shining brightly. Feeling the joyful enthusiasm of the young woman from Berlin who was helping in every way she could with translations. Simply being asked by my dear friend and colleague, 'will you come with me?' as she took on the role of conductor. All of it touched me.

This experience has changed me. I feel solidarity with people all over the world, who are standing up and speaking out for change. I want to do Playback Theatre on the streets whenever I can. I have learned that I can contribute in this small, particular way and have an impact that helps. The feedback they gave us was 'more than anyone else in the world you have shown the feelings that we have no words for.' 'Who are you?' they asked? You have helped us to feel why we are here, we have felt this together. We know more of why each person is here. This helps us. It helps us to be strong together. It helps us to know that you care to come here. You coming here is our gift today. We told them about you, the international community of people doing Playback Theatre. Please tell people why we are here. So I am writing this to pass you this message from Occupy Frankfurt.



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Jonathan Fox

Closing reflections and responses

People often ask, "Jonathan, What do you think?" Especially at a big conference like this. I would like to share two impressions. First, I feel wonderful that there are so many of us from so many parts of the world. Playback keeps growing. It is very exciting. My second response is that even though I could not see everything, my sense is that the quality is rising. I feel very good about that. I also want to say that the playback method is very broad. There are many different kinds of playback groups. Some of the groups that we have seen are very experienced. They perform many, many times a year. But I know it is not true of all your groups. We all take part in playback theatre for different reasons. Your playback group may perform only a few times a year. Your playback circle may be intimate. That is good. I feel OK about you and your playback theatre also. What is important for me is to honor certain core values: the idea of spontaneous theatre, of personal story, and of personhood – of respect for persons.

On the first day we named all the playback conferences from one to ten. Number one, in Melbourne, Australia, was an international conference because there was one person from Sweden. There were Australians and New Zealanders and one Swede. [laughter] The Australian and NZers have their differences, to be sure, but they have much cultural knowledge in common. It was a very different situation than we have here today, where there are so many people with whom we have very little cultural knowledge in common. In such a diverse setting, we confront our ignorance and even our prejudice. We all may be true believers in playback theatre, but in the company of such strangers we may block on stage. We can quite easily fail to understand the story. We can actually hurt or even insult someone. Over these days such things have happened.

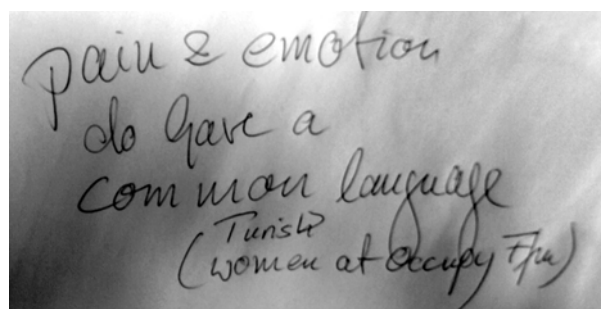
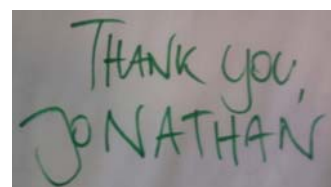
So as we come to the end of our time together let us acknowledge our effort and our good will. We have tried and we are trying. And let us also acknowledge our shortcomings. Often our personal fear and our ignorance will sabotage our playback work. We will make big mistakes. It is not unusual. In fact it will happen every time.

The Cuban performance has been mentioned. I want make a comment about it from the point of view of the conductor. Please put yourself in the role of the conductor. In the stories in that performance there were characters named who were also part of our community. In my sense of what it is to be fair, it is important then that the next story be from the other side. But of course the other side were the actors on the stage. The conductor herself was also implicated. It was an almost impossible situation. If you were the conductor, what would you have done? It was actually an instance where the personal and the societal come together to create a special problem for the playback. It will happen every time. So how do we deal with it? There is not time to give you an answer today; what is important is to appreciate what is happening.

I am sure there are many other examples during this conference. Another instance that I experienced occurred yesterday in the plenary. The team that performed enacted four or five responses. The conductor followed the playback method in a good way. For instance after each playing back she confirmed with the teller that it fit. But as the tellers told, the issues got more complicated. It became harder to understand what they were actually saying. And there were other factors. For example it was not so easy for the conductor to see what the actors were doing because she was standing upstage. We always have these difficult conditions. So I am thinking of the last fluid sculpture, again about Cuba. Packed with information, it was performed in a short form that could barely contain the length and complexity of the teller's story. The conductor could not evaluate what the actors did. It turned out that was the one teller that she did not check in with, even though from the look on the teller's face, that teller was actually the most important one to check in with. We won't analyze it more, except to say that when we reach out with our playback, we reach our personal limitations, which in turn will affect the skill of our performance. It will happen every time. It is one of the main purposes of training—to help us anticipate such moments.

One of the wonderful things about playback theatre is that if you meet someone at a conference, there is a good chance you will meet them again. So I invite you to think about what group would you like to know more about, so that next time you will understand more when you see them again. It is a kind of personal homework. We will come together in world conference four or five years from now and there will be many of the same groups here from different countries, cultures, economies, religions, ethnicities. So whom would you like to understand better, and what can you do in between?

Finally I would to say thank you. Thank you for joining me in this wonderful playback adventure that brings us so much joy, so much connection, and so much challenge.



At left: Frankfurt Conference Participants at the Occupy Frankfurt site where they performed street-style playback theatre.

Photo: Amanda Brown

Haus am Dom



Social Dialogue in a World of Upheaval attracted significant support from Frankfurt and the state of Hesse (see full acknowledgement and thanks on back page).

Not least of this came from the Academic Centre Rabanus Maurus at "Haus am Dom" situated in old Frankfurt. In addition to the homegroups, workshops and performances that were housed there over the conference period, Haus am Dom promoted the conference on their website and established a special page for conference news publishing three audio interviews about playback theatre:

This is Playback Theatre (Sarah Urech)

What is special about Playback Theatre (Jonathan Fox)

The story of Playback and Katrina in New Orleans (Fox)

These are still available at:

http://www.hausamdom.bistumlimburg.de/index.php?persongroup=&_1=326114&_0=15&sid=bea083f675c9ec79e923ff9083e2c16e



Knock on the door of your heart: Recovery of Japan crisis

During the Frankfurt Conference Hikari (Hiroko) from playback Haloes shared some of her experience in responding to the difficult situation of destruction and loss in Japan. Board member Karin Gisler suggested she write something for Interplay. Here are her words.

A terrible huge earthquake attacked the eastern part of Japan on March 11 in 2011.

We had been trembled by repeated aftershocks and an accident of nuclear power plant.

The lives of over 30,000 people were swept away by it.

Like everyone, I wanted to do something for the people who have suffered from this crisis. I was wondering if I could have held the playback theatre in this area. Then, last summer, I visited there to meet some friends and had a chance to tell them about Playback Theatre. It was not easy to help them understand what the PT was, but I was finally able to perform with 11 audiences on November 9.

I was able to see that the stories were woven by a red thread. The red thread was "I'm fine. I would rather help others."

A lady who lost her father during the TSUNAMI told "I want to be fine. Others lost more things than I. But I can't. What on earth shall I do?"

Another lady who works for children told "I can't stand with the government. The government supplied only things for children and seems to be satisfied. That attitude is quite different from mine. I don't think giving things is enough for the children who are suffering this crisis. I would rather that they focus on their mental care, giving a safe environment for living day-by-day.

How amazing they are! They wanted to do something for others even though they also lost their family, friends or cherished things. To put it another way, I felt playback theatre brought the people energy. I remembered what Jonathan has been saying, "Playback Theater is surely useful for Recovery" I got a big first step through this small performance. I'll be doing this with companies who have been living little by little, step by step until they will be able to enjoy playback theatre more as a healing space by themselves. It will be a long way to get there practically. But I feel committed to do it with these marvelous and patient people. And I believe it's worth it.

Let me knock on a door of your heart.

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A Culture of Giving in a World of Getting

from page 6

Heinrich Dauber

Jonathan Fox, Jo Salas and many others in the international PBT movement have created and given us a common language, which is fundamentally different from the language of banks, returns and economic growth. Fox has called the language of PBT "a language of love". (Perhaps even the jealous God of the Old Testament would have had no cause to disperse those people connected by the common language of PBT.)

In PBT a teller gives the gift of his story to an audience. The conductor passes the story on to the musician and the actors. The teller receives –as a gift– his story in an intensified form from the stage. The spectators are not only witnesses during this process of direct giving and receiving, an exchange with no form of payment involved, but even enter into this circulation. Stories respond to others, enlarge topics and deepen feelings. This game within a game of PBT is a relic of pre-industrial culture, based on the exchange of gifts and not of goods. Goods go into possession of the person who has purchased them and uses or consumes them. Gifts, however, must be passed on to develop their effect. The stories in PBT don't "belong" to anybody, and it often happens that the stories never yet told, never yet heard, are just the ones that create new bonds.

You could say, PBT belongs to the world of I-THOU, as Martin Buber said (he taught Jewish religion and ethics at Frankfurt University, 1924-1933).

The relation to the Thou is direct. No system of ideas, no foreknowledge, and no fancy intervene between I and Thou. The memory itself is transformed, as it plunges out of its isolation into the unity of the whole. No aim, no lust, and no anticipation intervene between I and Thou. Desire itself is transformed as it plunges out of its dream into the appearance. Every means is an obstacle. Only when every means has collapsed does the meeting come about. .../All real living is encounter/ (Ronald Gregor Smith, translator; c. 1958, latest edition, 2000)

For the practice of PBT this means the far-reaching renunciation of a calculated and directed rehearsal. This is a great risk, but we say before every performance: no risk, no fun. PBT is spontaneous improvisational theatre, without being out for dramatic emotional effects like other popular forms of improvisational theatre. We never know which stories want to be told. We can't arrange things, we must be spontaneous, direct and present. We can't foresee which stories call forth other stories and how the recurring theme of a performance starts to crystallise or break apart. We can't rule out failure even if we do our very best. Therefore it is best to content oneself with just a fair level of perfection from the beginning.

We must, like it or not, trust ourselves to uncertainty, and can rely only on our understanding and spontaneous intuition. Otherwise we are lost on stage. The biggest gift of PBT is when a deep resonance arises between the teller, the actors, the musician and the audience.

We know: everything is connected to everything. Everything is in permanent change. Nothing is certain or protected. The only chance lies in our presence, lies in our freedom not to play a role and to be able to act without self-portrayal. Then it is possible for a wider space for common feelings to open up.

Is this possibly the best attitude with which we can face a "world in upheaval"? Not to be caught up in our expectations and wishes, our experiences and fears, but to be present, calm and curious about what "comes up" and wants to be seen.

In everyday life we know how to behave, what we have to do, without reflection. We assume that the world remains stable in space and time. That's good, even though, perhaps, in the end, it's an illusion which might suddenly vanish.

If we are open to contact with other people, we can watch ourselves stepping into positive or negative resonance spontaneously and unconsciously, using our body language and inner feelings. We can learn to be aware of these feelings and to control them. If we are ready to open ourselves yet further, we can experience even deeper resonance, which is free from assessments and combines with the universal feeling at a non-dualistic level of experience. Albert Schweitzer has called this experience "the deep respect for life, which wants to live".

From my point of view it doesn't matter what we call this experience. It is a more comprehensive reason for our existence, where we do away with egocentricity, where we feel affiliated. It is beyond cognitive description and emotional interpretation, but is committed to an ethical behaviour which promotes the ability of man for more liveliness and joy.

In a scientific language we can talk about different "expansions" of our consciousness, which we can also train. As human beings we have the potential to oscillate within this space. In PBT the transitions are flowing.

I invite you to step into the flow of your life and experience without knowing exactly at which shore you will arrive. Now we will make a short break. You can fortify yourself with food and drink. I invite you to approach somebody you don't know during this break and venture on an uncertain, unexpected encounter. Remember: no risk, no fun.

We expect you here again for a short performance, and we are curious about the stories which you will give us.

Tr: Gabriele Steib und Brendan Wilder



Playbacktheater –

eine Kultur des Schenkens in einer Welt des Habens

Heinrich Dauber

Vortrag: Haus am Dom/ Frankfurt

24. November 19.30h

Nicht was wir gelebt haben, ist das Leben, sondern das, was wir erinnern und wie wir es erinnern, um davon zu erzählen.

La vida no es la que una vivió, sino la que uno recuerda, y cómo la recuerda para contarla.

(Gabriel García Márquez: Leben, um davon zu erzählen/ Vivir para contrarla, 2002, Vorspruch)

Vor 17 Jahren kam ich mit dem PBT in Berührung und seither ist es ein wichtiger Teil meines Lebens geworden: im Training und den Auftritten unserer Gruppe ‚Resonanz – Playbacktheater Kassel‘, in der Ausbildung von Studierenden, in der Forschung, in den alltäglichen Gesprächen mit meiner Frau Charlette Auque-Dauber. Es hat meinen Blick auf die Welt, die mir begegnet, verändert. Es kann passieren, dass mir auf der Straße jemand entgegenkommt und ich glaube, schon die Geschichte hören zu können, die er mir gleich erzählen wird.

Und doch denke ich, erst in den letzten Wochen seine tiefste Bedeutung verstanden zu haben.

Ein 15 Jahre älterer Vetter hatte uns gebeten, zu ihm zu kommen und seine Schwester, meine Cousine, auf ihrem letzten Weg zu begleiten. In den Tagen und Nächten an ihrem Bett und den langen Gesprächen mit ihm und der großen Verwandtschaft, die sich täglich im Haus einfand, verstand ich vielleicht zum ersten Mal, wie existenziell wichtig es für uns Menschen ist, eine Geschichte zu haben, die wir mit anderen teilen.

Als Kinder lernen wir, uns ein Bild von uns selbst zu machen, ICH zu sagen, indem wir lernen, uns mit den Augen der anderen, der Eltern, Geschwister und Altersgenossen zu sehen. Wir machen uns ein Bild von unserer Geschichte, wie wir geworden sind und warum wir so sind, wie wir sind. Aber die Geschichten, die wir uns im Laufe unseres Lebens zurecht legen, mit denen wir die Welt und uns selbst immer wieder neu zu verstehen suchen, sind eingebettet in einem tieferen Hintergrund, der biografisch und historisch viel breiter ist, als wir uns im Alltag bewusst sind.

Besonders an den Wendepunkten unseres Lebens oder bei Familienfeiern, bei Geburten, Hochzeiten, Todesfällen, werden die alten, schon oft erzählten Geschichten wieder aufgewärmt und gegenseitig bestätigt. Manchmal kommen neue Versionen hinzu, so wie ich es jetzt gerade erlebt habe. Für unsere Zeit und typisch für meine Generation von Deutschen ist, dass sich im Alter frühe Erfahrungen von Krieg und Vertreibung zu Wort melden, die lange verdrängt waren. Glückliche Kindheiten sind plötzlich verschattet von Angst und Verlassenheit.

Bei solchen Gelegenheiten ‚erfinden‘ wir manchmal unsere persönliche und die kollektive Geschichte neu. Vorher nie erzählte Geschichten tauchen auf. Wir entdecken andere, neue Aspekte unserer Geschichte und stehen vor der Herausforderung, auch die gegenwärtige Erfahrung neu zu bewerten: Wer war ich? Wer bin ich? Wer werde ich? Wie will ich mit diesen Geschichten umgehen, die ja keine feststellbaren unveränderlichen Objekte, sondern Spiegelungen unseres Geistes sind?

So HABEN wir alle unsere persönlichen Geschichten und leben dabei in einer Welt, in der es immer weniger rituelle Gelegenheiten gibt, sie zu TEILEN und uns damit zu BESCHENKEN. Allerdings: Um Geschichten MIT-TEILEN zu können, müssen wir sie uns zuvor angeeignet, bewusst gemacht haben.

In der Geschichte der Menschheit ist dies die älteste und tiefste Wurzel des Playbacktheaters: der Wunsch, sich gemeinschaftlich in einer Geschichte, einem Heldenmythos, einer religiösen Erzählung zu verankern. (Die australischen Aborigines konnten sich anhand gesungener Wegbeschreibungen – songlines – über Hunderte von Kilometern orientieren.)

In diesen Traditionen bieten kollektive Geschichten Sicherheit in der Gemeinschaft des WIR und bestimmen indirekt unser Selbstbild. Aber vielleicht ist unsere eigene, ICH-bezogene, persönliche Erfahrung auch anders, einzigartig und steht nicht selten sogar im Widerspruch zu den tradierten und akzeptierten Deutungsmustern der Gemeinschaft. Kann sie dennoch zur Sprache gebracht, erzählt werden? Wird sie gehört?

Und: Habe ich Zugang zu Geschichten der Anderen, den SIE, denen-dort, die nicht zu meiner WIR-Gemeinschaft gehören oder kann ich SIE nur als fremde, tendenziell bedrohliche Andere wahrnehmen?

Wie können wir diese Abgrenzungen zwischen unserer persönlichen Erfahrung und Geschichte und den kollektiven Deutungen der Gemeinschaften, denen wir uns zugehörig fühlen und den fremden Geschichten der Anderen überwinden? Wie können wir uns diese Grenzen des Verstehens bewusst machen und sie durchlässig werden lassen für eine Teil-habe an fremder Erfahrung?

Ich habe das Glück, seit Jahren mit Aviva Apel-Rosenthal, der Begründerin und künstlerischen Leiterin der PBT-Gruppe Tel Aviv, Vorsitzende des IPTN befreundet zu sein. Wir haben miteinander den Graduierungskurs in Südfrankreich gemacht und sind in den Mittagspausen immer abgehauen in das nächste Städtchen, um miteinander Café zu trinken und uns unsere Geschichten zu erzählen, ich meine mit Israel, sie ihre mit Deutschland. Bei einer unserer Begegnungen in den letzten Jahren sagte sie einmal: „Wenn Du meine Geschichte hören und auf der Bühne spielen kannst, machen wir nicht die Geschichte ungeschehen, aber wir tragen ein klein wenig dazu bei, die Welt besser zu machen.“

In ihrem Grußwort bei der Verleihung der Ehrendoktorwürde der Universität Kassel an Jonathan Fox sagte sie:

“In the Jewish tradition they say TIKUN OLAM, 'repairing' the world is done 'bit by bit' and each of us is called to do this in our own way. Playback has become for many of us the IPTN community, a way of 'TIKUN OLAM' bit by bit, story by story.”

Vielleicht mögen Sie sich einen Moment einen Menschen, eine Situation in Erinnerung rufen, mit dem sie oder in der sie eine schmerzliche oder eine glückliche Erfahrung mit diesen Grenzen des Verstehens oder ihrer Überwindung gemacht haben.



Eine Kultur des Schenkens in einer Welt des Habens

from page 34

Heinrich Dauber

Für mich stellt PBT ein einzigartiges künstlerisches Werkzeug der Bewusstmachung und Bewusstwerdung dar, unsere Erfahrung und unser Erleben in einem größeren Zusammenhang verstehbar werden zu lassen und mit einem über uns hinaus gehenden, übergreifenden Sinn zu füllen.

Damit leistet PBT einen Beitrag zu der wichtigsten kulturellen Herausforderung unserer Zeit, zu einem *„Sozialen Dialog in einer Welt des Umbruchs“*.

Globale, wechselseitige ökonomische Verflechtungen sind sicherlich eher dem Frieden als dem Krieg dienlich, menschenrechtliche Vereinbarungen, - wie in Europa zuerst der Westfälische Frieden von 1648 und der Internationale Gerichtshof für Menschenrechte heute -, eine vernunftgeleitete Aufklärung und Bildung sind unverzichtbare Meilensteine auf dem Weg der Humanisierung des Menschengeschlechts. Aber sie bleiben utilitaristische Kalkulationen oder abstrakte, moralische Vorstellungen, solange sie nicht ergänzt werden durch eine *praktische Kultur der Begegnung*, in der wir uns unsere Verschiedenheit schenken; in der wir lernen, sie nicht als Bedrohung, sondern als Erweiterung und Bereicherung unserer individuellen und kollektiven Selbst zu schätzen.

Deshalb steht im PBT - nach wie vor - die *persönliche* Geschichte des Einzelnen im Mittelpunkt. In ihrer sozialen und metaphorischen Vertiefung und Erweiterung steckt die künstlerische Herausforderung für den Spielleiter, die Darsteller und Musiker.

Darum versuchen wir, Geschichten nicht einfach ‚nachzuspielen‘ oder Gefühle dramatisch zu inszenieren, sondern tiefere Ebenen der Resonanz zu erspüren, auf denen die Ebenen des ICH, des WIR und der ANDEREN sich miteinander verknüpfen.

Um zu einer Welt beizutragen, in der ‚Güte und Treue einander begegnen, Gerechtigkeit und Friede sich küssen‘ (Psalm 85,10) bedarf es allerdings nicht nur einer anderen Art des Sich-Ein-Fühlens, Nachspürens und der künstlerisch verdichteten Gestaltung, sondern auch der sozialen Aktion.

„Wir werden nur wissen, was wir tun. Wir werden nur haben, was wir teilen.

Wir werden nur lernen, was wir leiden.“ (Werner Simpfendorfer, wie Jonathan Fox Ehrendoktor der Universität Kassel)

So haben Einzelne und Gruppen aus der internationalen PBT-Bewegung in den letzten Jahren in vielen Ländern der Erde, auf dem Balkan, in Südostasien, in Afghanistan, in Afrika, in Amerika begonnen, mit Mitteln des PBT in sozialen und kulturellen Krisensituationen zu intervenieren und durch Nachbarschaftshilfe und soziale Netzwerke zu solidarischen und friedlichen Lösungen beizutragen.

Im PBT gehen wir von einem humanistischen Menschenbild aus:

nicht dem *homo oeconomicus*, dem nach Besitz, Macht, Rache und ideologischer Rechthaberei strebenden Menschen, und sondern dem Bild eines *homo memorandus*, der sich in andere einfühlen kann, sich selbst beherrschen kann und sich in den Geschichten der anderen wiederentdecken kann.

Maßstab ist nicht der ökonomisch nach seinem Verbrauch und Beitrag zum Bruttowachstum *‘ver-messene’* und statistisch bewertete Mensch, sondern der sich an seine Geschichte *‘erinnernde’* Einzelne in seiner Gemeinschaft.

Sich Er-innern, englisch: to re-member¹ heißt: sich an-eignen/ integrieren/ nicht zuletzt: nach innen, in den Körper und sein Gedächtnis gehen. Diese Fähigkeit teilen wir als Grundausrüstung mit allen Menschen. Sie ist das fundamentale Geschenk unserer Gleichheit: die Fähigkeit, uns unsere Geschichten zu erzählen, sie zu transformieren und uns damit persönlich, kulturell und ökologisch zu *‘ver-orten’*.

Wo eine Gemeinschaft landet, die sich primär dem ökonomischen Fortschritt verpflichtet, zeigt beispielhaft der Mythos der Geschichte von Babylon:

Verschleppt aus Jerusalem formulierten jüdische Schriftgelehrte dort die theologischen und alltagspraktischen Grundlagen ihrer Religionsgemeinschaft. In wechselnden Zeiten der Geschichtsschreibung wurde Babylon dann einmal zum ‚goldenen Kelch‘ des Zusammenlebens verschiedenster Völker und Sprachen, die einen bis zum Himmel reichenden Turm bauen konnten. Zu anderen Zeiten war Babylon ‚die große Hure‘ des Fortschritts, der ‚Globalisierung‘, deren falsche Überheblichkeit genau im Scheitern dieses Turmbauprojektes endete. (Heute befindet sich auf den Trümmern des verschütteten Babylon ein amerikanisches Militärcamp.)

Sie kennen den biblischen Mythos:

Es hatte aber alle Welt einerlei Zunge und Sprache. -Da sie nun zogen gen Morgen, fanden sie ein ebenes Land im Lande Sinear, und wohnten daselbst. Und sie sprachen untereinander: Wohlauf, lass uns Ziegel streichen und brennen! und nahmen Ziegel zu Stein und Erdharz zu Kalk und sprachen: Wohlauf, lass uns eine Stadt und einen Turm bauen, des Spitze bis an den Himmel reiche, dass wir uns einen Namen machen! denn wir werden sonst zerstreut in alle Länder. -Da fuhr der HERR hernieder, dass er sähe die Stadt und den Turm, die die Menschenkinder bauten. Und der HERR sprach: Siehe, es ist einerlei Volk und einerlei Sprache unter ihnen allen, und haben das angefangen zu tun; sie werden nicht ablassen von allem, was sie sich vorgenommen haben zu tun. ²Wohlauf, lasst uns herniederfahren und ihre Sprache daselbst verwirren, dass keiner des andern Sprache verstehe! -Also zerstreute sie der HERR von dort alle Länder, dass sie mussten aufhören die Stadt zu bauen. -Daher heißt ihr Name Babel (Verwirrung), dass der HERR daselbst verwirrt hatte aller Länder Sprache und sie zerstreut von dort in alle Länder. (Genesis 11, 1-9)

Jonathan Fox und Jo Salas und mit ihnen viele andere in der internationalen PBT-Bewegung haben eine gemeinsame, ‚einerlei Sprache unter ihnen allen‘ geschaffen und uns geschenkt. Sie unterscheidet sich fundamental von der Sprache der Banken, der Renditen, des ökonomischen Wachstums. Fox hat die Sprache des PBTs eine ‚Sprache der Liebe‘ genannt. (Vielleicht hätte damit sogar der eifersüchtige Gott des Alten Testaments ein Nachsehen und sähe keinen Anlass, dieses in der Sprache des PBT verbundene ‚eine Volk‘ zu zerstreuen.)

Im Playbacktheater schenkt ein Erzähler dem Publikum seine Geschichte. Der Conductor reicht sie weiter an den Musiker und die Spieler. Von der Bühne empfängt der Erzähler seine Geschichte in verdichteter Form als Geschenk zurück. Die Zuschauer sind nicht nur Zeugen dieses Vorgangs von direktem Geben und Empfangen, einem Austausch ohne dazwischen geschobenes Zahlungsmittel, sondern treten selbst in diesen Kreislauf ein. Geschichten antworten auf andere Geschichten, erweitern deren Themen und vertiefen deren Gefühle. Dieses Spiel im Spiel des Playbacktheaters ist Relikt einer vor-industriellen Kultur, die auf dem Austausch von ‚Gaben‘ und nicht von Waren beruht. Waren gehen in den Besitz dessen über, der sie erworben hat und für sich verbraucht oder verzehrt. Gaben müssen weitergegeben werden, um ihre Wirkung zu entfalten.



Eine Kultur des Schenkens in einer Welt des Habens

from page 35

Heinrich Dauber

Die Geschichten im Playbacktheater 'gehören' niemand; oft sind es gerade die noch nie erzählten, nie 'gehört' Geschichten, die eine neue Verbundenheit schaffen.

Das PBT, so könnte man mit Martin Buber sagen, der von 1924 – 1933 an der Frankfurter Universität Jüdische Religionslehre und Ethik lehrte, gehört der Welt des ICH - DU an.

„Alles wirkliche Leben ist Begegnung...

Die Beziehung zum Du ist unmittelbar. Zwischen Ich und Du steht keine Begrifflichkeit, kein Vorwissen und keine Phantasie; und das Gedächtnis selber verwandelt sich, da es aus der Einzelung in die Ganzheit stürzt. Zwischen Ich und Du steht kein Zweck, keine Gier und keine Vorwegnahme... Alles Mittel ist Hindernis. Nur wo alles Mittel zerfallen ist, geschieht Begegnung.“

Für die Praxis des PBT bedeutet das den weitgehenden Verzicht auf eine durchkalkulierte und durchgeprobte Regie. Das ist ein großes Risiko, aber wie wir uns vor jeder Aufführung sagen: No risk no fun.

PBT ist spontanes Improvisationstheater, aber ohne auf dramatische emotionale Effekte aus zu sein wie andere populäre Formen des Improvisationstheaters. Wir wissen nie, welche Geschichten erzählt werden wollen. Wir können uns nicht absprechen, sondern müssen spontan, direkt und präsent sein. Wir können nicht vorhersehen, welche Geschichten welche anderen Geschichten hervorrufen und wie sich langsam der rote Faden einer Aufführung zu spinnen beginnt oder abbricht. Scheitern ist unvermeidlich, so sehr wir uns bemühen. Deshalb ist es gut, sich mit einem mittleren Maß an Vollkommenheit zu begnügen.

Wir müssen uns - nolens volens - dieser Ungewissheit anvertrauen und können uns nur auf unsere Einfühlung und spontane Intuition verlassen. Sonst sind wir auf der Bühne verloren.

Manchmal, und dies ist das größte Geschenk des PBT, entsteht dann für Momente eine tiefe Resonanz zwischen dem Erzähler, den Spielern/ der Musikerin und dem Publikum.

Wir wissen: Alles hängt mit allem zusammen. Alles ist in ständiger Veränderung. Nichts ist gewiss und auf Dauer gesichert. Die einzige Chance liegt in unserer Präsenz, liegt in der Freiheit, keine Rolle spielen zu müssen, auf Selbstdarstellung verzichten zu können. Dann kann es geschehen, dass sich ein größerer Raum des gemeinsamen Mit-fühlens auftut.

Ist dies vielleicht auch die Haltung, mit der wir uns ‚einer Welt im Umbruch‘ zuwenden können? – nicht fixiert auf unsere Erwartungen und Wünsche, nicht gefangen in unseren Erfahrungen und Befürchtungen, sondern präsent, gelassen und neugierig, auf das, was ‚heraufkommt‘ und sich zeigen will.

Im Alltag wissen wir, wie man sich benimmt, was wir zu tun haben, ohne lange nachzudenken. (Hoffentlich wissen das unsere Banker und Politiker auch.) Wir gehen davon aus, dass die Welt in Raum und Zeit stabil bleibt. Das ist gut so, wenn auch letztlich eine Illusion, die jäh zerstieben kann.

Lassen wir uns auf die Begegnung mit anderen ein, können wir beobachten, wie wir spontan und unbewusst mit unserer Körpersprache und unseren inneren Gefühlen in positive oder negative Resonanz gehen. Wir können lernen, diese Gefühle wahrzunehmen und zu steuern.

Lassen wir uns noch tiefer auf die Begegnung mit uns selbst und anderen ein, können wir die Erfahrung einer tieferen Resonanz machen, die frei ist von Bewertungen und sich auf einer nicht-dualistischen Erfahrungsebene mit dem übergreifenden großen Ganzen verbindet, ‚der Ehrfurcht vor dem Leben, das leben will‘, wie A. Schweitzer diese Erfahrung genannt hat.

Welchen Namen wir dieser Erfahrung geben, spielt aus meiner Sicht keine Rolle. Es ist eine Begegnung mit einem umfassenderen Grund unserer Existenz, in der unsere Ich-Fixierung aufgehoben ist und dem wir uns zugehörig fühlen, der uns anspricht, sich unserer kognitiven Beschreibung und emotionalen Deutung entzieht, aber uns doch zu einem ethischen Handeln verpflichtet, das die Fähigkeit des Menschen zu mehr Lebendigkeit und Freude fördert.

In wissenschaftlicher Sprache können wir von verschiedenen ‚Weitungen‘ unseres Bewusstseins sprechen, die wir auch ausbilden können. Als Menschen haben wir das Potential, zwischen ihnen zu pendeln. Im PBT sind die Übergänge fließend.

Ich lade Sie ein, in den Fluss Ihres Erlebens und Ihrer Erfahrung einzusteigen, ohne genau zu wissen, wohin die Strömung Sie tragen wird und an welchem Ufer Sie ankommen werden.

Wir machen jetzt, wie bei diesen Abenden üblich, eine kurze Pause, in der Sie sich bei Essen und Trinken stärken können.

Ich möchte Sie bitten, in dieser Pause auf jemand zuzugehen, den Sie nicht kennen und das Wagnis einer ungewissen, unverhofften Begegnung einzugehen. Erinnern Sie sich: No risk – no fun.

Wir erwarten Sie zu einer kurzen Aufführung wieder hier und sind gespannt, auf die Geschichten, die Sie uns schenken werden.





FESTIVAL OF PLAYBACK THEATRE

A RITUAL FOR THE COMMON GOOD

Nadia, Giacomo and Assisi Organising Team

At such a time as this in our world today, we believe in Playback Theatre as a significant tool for addressing concerns as crucial as the destiny of humanity and our planet.

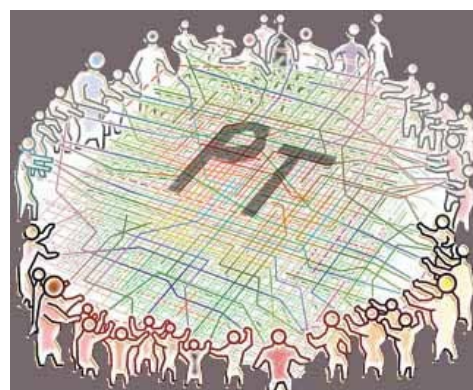
Assisi - a medieval city & centre of Italian art, and also birthplace of St. Francis, the bearer of values such as humility, brotherhood and poverty - has been the ideal stage in which an audience has met to share on the theme of the Common Good in a cosmopolitan spirit through the simple, sober & sincere style that distinguishes Playback Theatre.

A community of 120 people came together for four intense and inspiring days. We had conductors and participants from 20 different countries. Concepts like *otherness*, *creativity* and *globality* stimulated our process in workshops & our reflections on humanity's future.

We explored applications of playback theatre in this critical work of generating energy, commitment and new vision in caretaking our planet; and we had the opportunity to share experiences, thoughts and emotions in a climax of acceptance and trust.

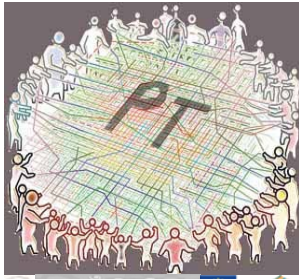
Each morning's plenary included an experience of sociodrama with Gaia and Mars in an encounter. The masculine energy at war and the holding, receptive feminine were two of many archetypes that we could have chosen. But these we chose as prevailing attitudes of behaviour towards our earth's natural resources. Perhaps resonance of this work came through the red thread of stories during our final evening's performance. There were conversations through the stories shared about the Father: the absent ageing father, the nurturing father, and the good father/teacher. In as much as the angry feminine Kali archetype can be experienced through earthquakes & volcanic eruptions, it seems there is a call for the responsible, caretaking masculine energy within us all to redress our relationship with our planet Earth.

We speak to each other so deeply through our stories. Lets keep learning how to listen and create opportunities for our collective wisdom to emerge into the world for our common good.



30 /11/11—4/12/11

ASSISI DIARY



Communities around the world in 4 days

Giorgia Camila from Italy reports on the Assisi gathering which followed the 10 International Playback Theatre Conference in Frankfurt in November. She shares what she has described as 'a heart full of experiences' in the hope that she connects once again to those friends she made and who she already misses...

ASSISI DIARY

I would like to tell you about a great adventure that took place in Assisi, and I write this just before I forget something of these four long and intense days.

I went by train to Assisi on 30 November with a crazy joy and a great desire to play. I felt that something had changed in me and I could not wait to show everyone that I could stay inside the room for the entire period of a workshop. I was never able to sustain this before, and we have succeeded thanks to a group that I am attending recently.

In Assisi, a city dear to St. Francis and St. Clare, was a special festival called 'Playback Theatre - a ritual for the common good'. It was beautiful, but one thing that made me anxious was that it was international. It seemed to me that I must travel a bit 'frightened' for 4 days around the world, since I do not speak English well.

I arrived at the place, and with the arrival of each of the other 100+ participants, we were given a label of recycled cardboard to write our name on, pin on our jersey or hang it round our necks; and we could choose one of the folders in English or in Italian, which were made from drawings by students of Gigi Dotti. This was a really great idea as so many trees are saved by this way of recycling.

The festival worked like this: every morning the entire group shared an experience together on a theme for the day; then the rest of the day was divided into various workshops that lasted all day or just the morning or afternoon only; and after dinner, there were different events with Playback Theatre.

The themes of the large group sessions - directed by Nadia and Manuel - were on things we all had a common interest: Otherness, Globality and Creativity.

The workshops were on one or other aspect of Playback Theatre, and were conducted by experienced people from around the world. Every time it was difficult to make a choice; and sometimes I felt like I was making a film, which I was keeping inside my heart. In all groups there was a person who translated between English & Italian; and each time you learned something new, even just by listening to what people were saying. One of the workshops I attended was that of Veronica called Playing with Languages, funny and beautiful because it was done using all the languages of the participants. Veronica, the host, was just like Mary Poppins and was easy to have fun with her. Two other workshops, which were beautiful and interesting were with Kimberley Rattley called "Keeping Playback Juicy" and "The Beauty Of Short Forms," which talked about issues important to know about in Playback Theatre and carried out with a simplicity of language. Kimberley is a sweet person who puts you at ease but sometimes, like Veronica, we had to slow her down or else you did not understand the gist, since both spoke English quite quickly. In fact, we devised a signal with our hands to slow them down, and another (the left wrist that moved like a knock on a door) to say everything was OK.

Each day during the part where there was a plenary, Nadia and Manuel, who had taken the name of Gaia, and Mars, cheered the hearts of two or more sides to be altruistic or challenging. Each time, it was not easy to stay inside the room because of the chaos that both sides were creating; and I am saddened by the deployment of Mars that urges us in anger, while the other groups were gentle.

During this time, on Thursday and Saturday, some of the students of the Italian School of Playback Theatre presented their theses to an audience of many people, international and Italian. All the written work was original.

During the first evening the organizing team, with Paolo Lanciani conducting, presented an evening of Playback Theatre, helping create a sense of community. People spoke, sometimes with mixed feelings, and then told stories, sitting in the chair next to the conductor. The whole evening was translated into Italian and English simultaneously. It was nice to see the experiences and emotions of all re-enacted by the actors and watching them, you understood something more than what had just been told.

On Thursday night there was an intercultural evening where anyone could make an offer. I felt that I, as usual, was not wearing any special costume, so instead, I wrote a poem on Playback Theatre which I recited in Italian and English. Here is the text:

*Tum plin
Insieme ci divertiamo
Tum plin
La mia storia, le nostre storie
Tum plin
La musica scorre in noi...
Ecco, siamo pronti a donare noi stessi.
Forza d'unione*

*Tum plin
Together we have fun
Tum plin
My story, our stories
Tum plin
Music flows through us.
Well, we are ready to make a gift of ourselves to each other.
The strength of togetherness.*



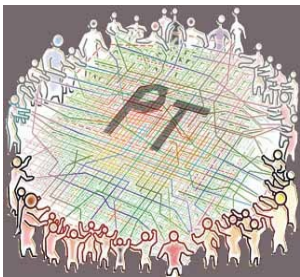


It was the first time I recited a poem in English in front of so many people! And according to some my contribution was the most beautiful but also brief, which, given the exhaustion of everyone and the length of the evening, was probably a very good thing! Friday evening was a dinner/workshop which was followed by a performance of Playback Theatre. In the plenary hall we were shown a short movie about the distribution of world food resources. And then we had a chance to be 'born again' into another life in another country. We took a ticket from a box, like a lottery, to see where we were born into. We were divided into four groups - people from poor, average, rich and very rich countries. The poor had to sit on the floor and were entitled to only one spoonful of rice; people from 'average' countries sat on chairs on either side of the room and were entitled to a plate with two spoonfuls of rice and were given a fork to eat it with; the rich sat on tables comfortably dining on rice, meat and vegetables with cutlery and drink. The very rich looked down on us from their long raised table and were entitled to all the comforts with plates overflowing with food. Despite our hunger, we all had to wait until everyone was served.

Then there was one moment when the extra food on the tables of the rich was thrown into the dustbin, to make us really experience the waste that is happening in the world today. After this we had to find the rest of our dinner. The poor could beg or take the food thrown into the garbage bin. Eventually we all managed to find enough dinner to eat by sharing. This evening caused much controversy which was expressed in the Playback performance conducted by Nadia. The performance was strong, many spoke. The actors played intense short forms where you could almost see tears in their eyes.

On Saturday, the penultimate day, after the plenary session that warmed the hearts of all, (some of us had become quite afraid of the rage caused by Mars), I decided for the second of the morning workshops because I was saturated with the things learned in previous days. Then after lunch there were several Playback Theatre performances at the same time in different places. Most of us found ourselves in the theatre space curious to see how the company from Hong Kong would do Playback. To start the performance, the group presented themselves, and were clearly translated by Giacomo Volpengo, concluding with a creative movement. The last was Veronica, who conducted the show, telling of a tired body with a mind that wants to stay young! Many of the stories that afternoon were connected to being in Assisi, our lives here this weekend, and also influences from history.

That evening there was a very strong performance with the visiting workshop leaders performing for us. Eddie Yu conducted, Matteo Spitzer, Sarah Halley, Veronica Needa and Jaap Oostra were the actors, with Rasa Urbienne and Ah Kee as musicians. It felt like there were fireworks on stage and everyone was one with the music.



The last morning was special even though some people had to leave early. We separated into three groups: one called Creativity with Marilena Aimo, Otherness with Luigi Dotti, and Globality with Nadia Lotti. The activities we did in each of these groups I really felt was life changing. Certainly for me. I was in Nadia's group, and I had a very powerful experience which included a song that I led the group to sing: "From your hand to your brother, your hand, give him a warm welcome and show him a serene face, from your hand to your brother from your hand"

After a break, everyone came together for the final hour. Giacomo lead us to make small groups to do fluid sculptures for each other; Mara led an exercise about painting each other in space; Sarah taught us a dance of peace with all of us in three big circles. Then Veronica taught us a song where we moved as if we were thousands of small and large boats singing to each other as we leave on our journeys and return home again. The song went something like this (from the Pacific Islanders): "Tongo Tongo, Chimini bayo ba_a_yo. O_ah-_yay, Barlee cah_lo_ay"

And then in the last circle, Isabella led us to write little 'haiku' poems. We wrote these on recycled strips of paper, folded them up, put them into a box, and then each of us 'fished' for a message to read in secret and then take home, like a special blessing.

**ASSISI
DIARY**



Short Report

**IPTN Board meeting
Frankfurt
20-23 November 2011**

Present: Yas Sakurai, Bev Hosking, Aviva Apel, Juergen Schoo, Mountaine Jonas, Jari Aho, Markus Huehn, Aniko Kaspovari (joined 21/11), Hiroko Yanagawa (joined as observer 21/11 – 23/11). New Board members: Amanda Brown, Eddie Yu, Karin Gisler, Joke Rood, Cymbeline Buhler (all joined evening 23/11)

Board membership

Half of the current Board completed their 2 terms at our meeting in Frankfurt and there has been a need to appoint new Board members. For the first time this was done through an open call for applications and we appointed 5 new members. The work of Aviva, Yas, Aniko and Markus was very much appreciated and celebrated and the new Board members were welcomed. We welcome Juergen Schoo as the new president – he brings some strong experience and thoughtfulness to the role and we look forward to his leadership over the next 4 years. Please see the website for new Board members and their roles.

Website

We welcome the new website and feel relieved and glad that it is finally in place. We apologise for the delays in getting this established – it has affected many of our members in terms of updating membership details. There are still some teething problems and we are working with Martin Wolf to resolve these. We are committed to seeing that the website is user-friendly and really serves the IPTN purpose of strengthening our connections with each other. Yas, Mountaine and Markus have been actively involved in this rather complex and time consuming work and their efforts are greatly appreciated.

We are looking for someone who will be able assist in maintaining the website so if you are able to do this or know someone within the playback theatre community near you it would be great if you made contact with us.

Membership

We want to thank the membership secretaries in different regions for their steadfast and sometimes challenging work. We are aware that the transition to the new website has made their job particularly difficult in the last year and created frustration for many members. We very much appreciate the work of Yachiyo Nakaie, Anne Chua and Aniko Pogany who are stepping down and welcome Eddie Yu, Yoshihito Ochiai and Beata Somogyi who are taking up this role in their regions.

We are in process to change Company membership to Group membership and to include Schools as a membership either of Group membership or a separate category.

Regional Associations of IPTN

In a number of areas local or regional associations have been emerging as the international community has continued to expand. There was some discussion about the importance of these associations, particularly for areas where English is not the primary language. We have begun to explore possible relationship between the Regional Associations and the International Network, including joint membership. Further work will be done to explore this.

Conferences

There was a strong and deep appreciation of the careful and thoughtful work that went into creating the Frankfurt conference – we could all feel the benefits of this in these days together. A Conference handbook with guidelines for future conference organisers is being developed, largely by the work of Jari Aho. Earlier in 2011 a call was made for expressions of interest for the next IPTN conference in 2015. An offer has been made by Washington D.C. and this is being explored. Some alternative offers are also being explored.

Interplay

We discussed a number of matters to do with Interplay and there is agreement that to date this is a central vehicle for us as IPTN members to stay connected, to learn about each other's work and feel ourselves as an international community. We met with Rea Dennis, the current Interplay editor and much appreciation was expressed for her on-going work.

The following areas are in discussion with no firm decisions yet:

- the need for more people writing about their work and contributing to Interplay
- whether to have a web-based rather than a printed magazine
- the question of having Interplay available to the public online
- the desire to have more translation and the challenges of this
- the use of translation in the printed copy or whether to have headlines in different languages and refer to the website for full translations.
- the possibility of shifting to a more academic journal printed annually and using the website
- the idea of creating an editorial Board
- the need for more critical reflection in what is written

Relationship between IPTN and CPT

There has been confusion for some members about the relationship between IPTN and the Centre for Playback Theatre (CPT). We are working with the CPT to clarify roles and functions and had an initial meeting with them during the conference.

It is acknowledged that CPT and affiliated schools are largely involved with training.

IPTN is largely a network for connecting those involved with Playback Theatre. We are an umbrella organisation and value a range of training that is occurring in different places in the world.

There are some overlaps in function and we see the need for continuing communication and see the possibility for future collaboration.

Projects

IPTN has a small fund to assist with projects that are involved with development of playback theatre – particularly in areas where the local economies make this difficult.

In the last 2 years we have given some funds to a project in Sri Lanka and some assistance to the Cubans to attend the Frankfurt conference.

Hearing from you

We welcome contact from any of you and we want to hear your ideas about IPTN, what you might like to be involved with, what you would like to contribute and how together we can keep creating a network that connects us and strengthens the playback work we are all doing.

Bev Hosking (for IPTN Board)
December 2011



Pequeno Relatório

Reunião do Conselho da IPTN

Frankfurt

de 20 a 23 de novembro de 2011

Presentes: Yas Sakurai, Bev Hosking, Aviva Apel, Juergen Schoo, Mountaine Jonas, Jari Aho, Markus Huehn, Aniko Kaspovari (desde 21/11), Hiroko Yanagawa (como observadora de 21/11 a 23/11). Novos membros do conselho: Amanda Brown, Eddie Yu, Karin Gisler, Joke Rood, Cymbeline Buhler (todos desde a noite de 23/11).

Participantes do Conselho

Metade do conselho atual completou seus 2 anos na nossa reunião em Frankfurt e houve uma necessidade de novos conselheiros serem escolhidos. Pela primeira vez isso foi feito através de um pedido aberto de demonstrações de interesse, e nós então escolhemos 5 novos participantes. O trabalho da Aviva, do Yas, da Aniko e do Markus foi muito reconhecido e comemorado e os novos membros do conselho foram recebidos. Damos as boas vindas ao Juergen Schoo, como o novo presidente. Ele traz consigo uma grande experiência e consideração para o cargo e estamos ansiosos para a sua liderança durante os próximos 4 anos. Por favor, vejam no website os novos membros do conselho e seus cargos.

Website

Damos as boas vindas ao novo site e estamos aliviados e felizes que ele finalmente está no ar. Pedimos desculpas pelos atrasos para ele ser lançado, o que afetou muitos dos nossos sócios na atualização de suas informações. Ainda existem alguns problemas iniciais e estamos trabalhando com Martin Wolf para resolvê-los. Nos comprometemos em garantir um site fácil de usar e que realmente sirva para o objetivo da IPTN - de fortalecer as nossas ligações. O Yas, o Mountaine e o Markus estão diretamente envolvidos neste trabalho bem complexo e que toma tanto tempo, e agradecemos demais aos seus esforços.

Estamos procurando alguém que possa nos ajudar a atualizar o site, então se você pode nos ajudar ou conhece alguém da comunidade do Playback por perto que possa, seria ótimo que entrasse em contato conosco.

Quadro de Sócios

Queremos agradecer aos secretários de sócios em diferentes regiões, por seu trabalho inabalável e muitas vezes tão desafiador. Reconhecemos que a transição para o novo site dificultou o trabalho de muitos e gerou frustrações para muitos sócios. Agradecemos demais o trabalho de Yachiyo Nakaie, Anne Chua e da Aniko Pogany, que estão se desligando, e damos as boas vindas a Eddie Yu, Yoshihito Ochiai e Beata Somogyi, que estão assumindo esse papel em suas regiões.

Estamos em processo de transformar a sociedade de Companhias, para Grupos, e de incluir Escolas ou na categoria de Grupos ou em uma categoria à parte.

Pequeno Relatório *cont.*

Associações Regionais à IPTN

Com a expansão da comunidade internacional, em diversas áreas estão surgindo associações locais, ou regionais. Houve uma discussão sobre a importância dessas associações, especialmente em áreas onde o inglês não é o idioma oficial. Começamos a explorar possíveis relações entre as Associações Regionais e a Rede Internacional, incluindo sociedades conjuntas. O trabalho para explorarmos mais este assunto continuará acontecendo.

Conferências

Houve um enorme reconhecimento e apreciação à consideração e cuidado apresentados no trabalho para criar a conferência de Frankfurt – todos nós percebemos as vantagens desse trabalho nos dias que passamos juntos.

Um guia para Conferências, com orientações aos organizadores de conferências futuras está sendo criado, principalmente através do trabalho do Jari Aho.

No início de 2011 foi aberto um espaço para demonstrações de interesse de locais para receber a próxima conferência da IPTN, em 2015. Recebemos uma oferta de Washington, D.C. – Estados Unidos, e esta está sendo analisada. Outras alternativas também estão sendo pesquisadas.

Interplay

Discutimos diversos assuntos ligados ao Interplay e há um consenso geral de que este é um veículo essencial para os sócios da IPTN manterem contato, conhecerem uns os trabalhos dos outros, e nos sentirmos parte de uma comunidade internacional.

Nós nos reunimos com a Rea Dennis, atual editora do Interplay, e agradecemos muito o seu trabalho.

As seguintes questões foram levantadas e ainda estão em discussão:

- a necessidade de mais pessoas escreverem sobre seus trabalhos e contribuírem com o Interplay;
- a possibilidade de termos uma revista online ao invés de impressa;
- a questão de deixar o Interplay aberto ao público na internet;
- o desejo de se conseguir mais traduções e as dificuldades encontradas neste campo;
- a inclusão de traduções na versão impressa ou a opção de ter apenas títulos em diferentes idiomas com indicações para o site com as traduções completas;
- a possibilidade de mudar para um jornal mais acadêmico, impresso anualmente, e utilizar o site para outros artigos;
- a ideia de criar um Conselho Editorial;
- a necessidade de uma reflexão mais crítica sobre o que é escrito.

A Relação entre a IPTN e o CPT

Existe uma confusão de alguns sócios sobre a relação entre a IPTN e o Centro para Playback Theatre (CPT). Estamos trabalhando juntamente com o CPT para esclarecer papéis e funções e houve uma reunião inicial com eles durante a conferência.

Reconhecemos que o CPT e as escolas afiliadas estão amplamente envolvidas em treinamentos.

A IPTN é, em sua maior parte, uma rede para unir aqueles envolvidos com o Playback Theatre. Somos uma cúpula e valorizamos a quantidade de treinamento que está acontecendo em diversas partes do mundo.

Existem algumas funções que se sobrepõem e nós vemos a necessidade de uma comunicação contínua e vemos a possibilidade de colaboração futura.

Projetos

A IPTN possui uma pequena quantia para colaborar com projetos ligados ao desenvolvimento do Playback Theatre – especialmente em áreas onde a economia dificulta este processo.

Nos últimos 2 anos contribuimos com um projeto no Sri Lanka e ajudamos alguns cubanos a irem até a conferência em Frankfurt.

A Sua Voz

Estamos abertos ao contato de qualquer um de vocês. Queremos ouvir suas ideias sobre a IPTN, em o que vocês gostariam de estar envolvidos, com o que gostariam de contribuir, e como podemos juntos continuar desenvolvendo uma rede que nos conecte e fortaleça este trabalho que todos nós estamos fazendo com o Playback .

Bev Hosking (para o conselho da IPTN)
Dezembro de 2011



REPORT FROM THE BOARD MEETING

Reflections from IPTN Board members

Planning the Frankfurt Board Meeting, we realized, there would be an enormous workload waiting for us. We had not met face to face since Andreevka in 2009. The new website, planned for nearly two years, was still not online. And we needed to organize a transition to the new Board. Aviva, Yasushi, Aniko and Markus nearly 50% of the old Board were stepping down at the same time, because of this we decided not to include more than five new members right now. For the first time in IPTN history, we used an open call to invite IPTN members to apply for Board membership. I am very glad, we found wonderful new Board members with Eddie, Amanda, Cymbeline, Joke and Karin. With a great new energy we are now facing the next couple of years in the Playback world. I feel excited and proud to be the President of this new team!

Going Dutch in the Playback world!

As a new IPTN Board member I'm honoured to serve the big, big world of playback.
As a Dutchie I'm used to be direct, efficient and quick - the playback world is not.... this is challenging!
As a conductor I'm positively confused about the differences in rituals and goals.
As a critical person I'm wondering about whether we are a method or a community.
As a woman I'm disappointed about the number of men in playback.
As a rich western member of the world I'm embarrassed about my easy way of living. in comparison to many of my colleagues.
As an actress I'm satisfied about all the qualities I've seen.
As a scholar I'd like to learn much more about playback in relation to a world in upheaval.
As an entrepreneur I'd like to make a living of playback for everyone in the world.
As a grown up I enjoy the 'childish' fun of playback.
As a mom I'd like to teach 'my children' well, in an affiliated school or not.
As a human being I'm proud of all the efforts we make to understand each other.
Last but not least -
As a playbacker I have no country, as a playbacker, my country is the whole world.
Let's watch and make the best of it.

Joke Rood, The Netherlands.

I am honoured to be a member of the IPTN Board and play a part in reaching the decisions made on behalf of our members. As we are from nine different countries it's a challenge to communicate with each other and to understand what each of us feels is important with the barriers imposed by our different languages and cultures. This is a challenge that I am enriched by having the opportunity to meet, by being a member of a group that shows great willingness to listen well, and work together to meet the differing needs of our worldwide membership.

The theme of the conference was strong I loved hearing stories from around the world in the performance with Mirror Mirror and in the home group with Bev. It's a pleasure to meet again with people I know and make new friends - but I always wish there was more time.

Amanda Brown, England



IPTN FINANCIAL REPORT 2009-2011

Presented by Mountaine Jonas, IPTN Treasurer

I'm happy to report that the IPTN is in very good financial condition. Each time the board meets, we create a budget, with the goal of getting the biggest impact possible from the relatively small amounts of money we have. In the last 2 years, our income from your membership dues was US\$ 20,532. (Our budget was based on receiving \$20,000, so we did really well in guessing about that.) We budgeted expenses of US\$ 43,500, because there was money leftover from the past which we wanted to spend for worthy projects. Because it was also important to use that money *carefully* (and not solely because it was in the budget), we spent only \$36,036. The largest expense was the development of our new website, and other major categories were scholarships to the Frankfurt conference, our beloved publication "Interplay", a little travel support for board members and membership secretaries to help them come to Frankfurt, the direct costs of board meetings, and special projects to support the development of playback in countries where that support is needed. We keep administrative expenses to the bare minimum, maximizing how much we have for nurturing and promoting playback around the world. Our bank balance as of the Frankfurt conference was US\$ 30,972.

The budget for 2011-2013 again assumes income of US\$ 20,000. Expenses are budgeted at US\$ 32,450, and include support of more special projects. One new expense item planned is to support the design and conducting of research on playback theatre, as a way of gaining perspective on the work we do, and adding to the academic literature on the subject. If we gain many new members, as we hope to do, we will be able to fund more projects.

If you would like a detailed report, request that by email to mountaine@gmail.com.



It's a kind of torture to sum up so many wonderful people, my exchanges with them and all those mysterious and magical moments in a paragraph. All I can do is a degree of injustice!

(deep breath) In September, I was at a different conference crammed with brilliant, powerful, creative professionals. It was exciting and enjoyable, but at no point did I feel that magnet pulling me deep into a conversation that felt essential, intrinsic to this moment, needed. In Frankfurt, I did have those moments. I had to grab them fast and they got cut short, but there seemed to be as many of them as I was available for. This international community we are part of has such riches within it. *(reflective pause)*

It is my first time being part of the IPTN board. It is an honour that I appreciate. It is an opportunity and a responsibility. The demands of those meetings left me less of myself for the thrum and flow of the conference. But I liked being the bowels of the ship, building strategies to steer a good course into the future. I found I had something to offer and there was room for my voice. I am excited and feel a sense of possibility *(deep sparkle)*. I once lived in Germany for a couple of years. I was revisiting that life. Dear friends traveled distances that seem far to Europeans, just to drink beer with me. I felt so special. My German was enough to be useful. Frankfurt was so beautiful! *(sigh)*

It's been many years since I was last in the thick of the international playback theatre community. It was good to be back.

(smile) *Cymbeline Buhler, Australia*

The period in Frankfurt was full of so many things: encounters, emotions, contacts, understandings, misunderstandings, difficulties, challenges, victories, hope... the life. Getting together as playbackers - that's the most important quality management for this form. Not qualifications, papers or good trainers. It's not possible to solve easily one of the biggest problems in the earth: equality, but we need to try to do it. And we have one tool to do something: listening other people's stories and building up trust and understanding.

Jari Aho, Finland

What a feast of playback – so much to see, experience and learn with so many of us gathering together. I found it very stimulating to see the work of different groups and individuals, coming from different parts of the world and developing their own styles, orientations, forms, emphases. It was exciting, and at times challenging, to see how things are growing and changing. Our work on the IPTN Board felt like a mini version of the Conference as we reached across differences in language, culture and values to find meeting points and continue to build and strengthen our now very world-wide community of practice at this point in our development.

Bev Hosking, New Zealand

This is my first time going to an international Playback Theatre conference and it's definitely an eye opening experience for me. I am glad to have an opportunity with my team to share in a workshop and to perform with the support from many Playback friends. Meeting all the friends, new and old, is very precious. I would like to thank the conference committee again for your great work! Last but not least, being a Board Member and the new Asian Membership Secretary for IPTN, I would like to do best to support the development of Playback Theatre and connections within this family. To all the Asian Playback Theatre groups, practitioners and playback lovers, please don't hesitate to contact me and let me know about yourselves.

Eddie Yu, Hong Kong

My dream came true: After a year of preparation and anxiety, seven Cuban friends attended the IPTN conference, performing and meeting with Playbackers from around the world. This is Playback at its best: Breaking isolation, building bridges over oceans and ideologies, colour and countries. My heart summersaults! Thus the conference of 2011 marks a beautiful beginning to my new responsibilities as a "freshly baked" IPTN Board member.

Mein Traum wird wahr: Nach einem Jahr der Vorbereitungen und der Unsicherheit nehmen sieben Freunde aus Kuba an der IPTN Konferenz teil; sie treten auf und treffen Playbacker aus der ganzen Welt. Die Kernkraft von Playback-Theater kommt zum Tragen: Sie durchbricht Isolation, baut Brücken über Ozeane, Länder und Ideologien. Mein Herz schlägt Purzelbäume! So bildet die Playback-Konferenz von 2011 einen wunderbaren Start für meine neue Verantwortung als frischgebackenes IPTN-Board Mitglied.

Karin Gisler, Switzerland

Now that I've been on the IPTN Board 4 years, I'm starting to feel not only the responsibility of my role there, but also the huge opportunity I have to make a difference in promoting playback on planet Earth through this organization. I had a wonderful time in Frankfurt, with new friends and old, but the focus of my time was spent in many pleasurable conversations with people I see very rarely, and who bring a variety of perspectives on the areas of Board business I'm most involved in - the 2015 conference plans, the finances, and the website. I was definitely re-inspired and re-invigorated by seeing so many people from different cultures using our common language of playback to honor and uplift not only each other, but the people who see our work in our local areas. Honored to be involved with all of you in this global effort,

Mountaine Jonas, USA.

國際網絡與一人一故事中心的關係

有些會員對於國際網絡及一人一故事中心的關係感到混淆，我們正與中心協商及澄清大家的角色和功能，並已於會議期間跟他們開始商討。

我們確認了中心及其附屬學院主要以訓練為主。

國際網絡則主要為一人一故事工作者提供聯繫，我們是一個組織，我們重視世界各地不同地方所提供的訓練。

我們知道這當中有重疊的功能，因此我們知道我們需要繼續溝通，同時我們也看見將來合作的可能性。

計劃

國際網絡有少量資助金，可以協助一些發展一人一故事的計劃，特別是在一些因受地區經濟影響的地區。

過去兩年，我們為一個於斯里蘭卡舉行的計劃提供了一些資助，此外，也資助了一些古巴的朋友參與法蘭克福的會議。

聯絡我們

我們歡迎你們與我們聯絡，讓我們聽到你對國際網絡的想法，你可以參與的方式，你想如何協助我們，以及我們可以怎樣繼續創造一個能夠連結大家之餘，也強化我們一人一故事工作的網絡。

Bev Hosking（代表國際網絡）

2011年十二月

一人一故事劇場國際網絡會議簡報

法蘭克福，2011年十一月二十至二十三日

出席：Yas Sakurai, Bev Hosking, Aviva Apel, Juergen Schoo, Mountaine Jonas, Jari Aho, Markus Huehn, Aniko Kaspovari (於十一月二十一日出席), Hiroko Yanagawa (十一月二十一至二十三日列席). New Board members: Amanda Brown, 余漢傑, Karin Gisler, Joke Rood, Cymbeline Buhler (全部於十一月二十三日晚出席)

委員會成員

於這次法蘭克福會議中，過半數委員已完成兩屆服務期，因此需要委任新的委員，這是首次以公開招募形式進行，共委任了五位新委員。我們衷心感激Aviva, Yas, Aniko 和 Markus的工作，亦慶賀及歡迎新的委員。我們歡迎岳剛（Juergen Schoo）成為新主席，他有資深經驗，並且是一個深思熟慮的人，我們期待未來四年他的引領，其他委員及職務可以參考我們的網站。

網站

我們歡迎新網站的成立，並為它終於完成而感到欣喜，也舒了一口氣。我們為到這延遲的更新而致歉——因為它影響了很多會員更新資料的過程，網站還有一些小問題，但我們正與手Martin Wolf商討如何解決。我們期望網站能夠做到用家友善，並可以真正做到國際網絡成立的目的，就是強化我們彼此的聯繫。Yas, Mountaine 和 Markus在這個繁複又花時間的工作上所費的心力，是我們非常欣賞的。

我們正尋找可以協助更新及管理網站的朋友，如果你可以做到，又或知道有誰可以幫忙，歡迎你與我們聯絡。

會員

我們希望藉此感激不同地區的會員秘書的盡心盡力，我們知道這份工作有時候的確充滿挑戰，我們也留意到因為網站更新的影響，而令到他們過去一年的工作特別困難，並且令很多會員感到沮喪。我們非常感激Yachiyo Nakaie, Anne Chua 和 Aniko Pogany的服務，他們將會退下來，由新的會員秘書余漢傑、Yoshihito Ochiai 和 Beata Somogyi去接手他們的地區，我們在此歡迎三人加入。

我們正準備把劇團會員改為組織會員，並可能把各學院包含在會籍之內，至於歸類組織會員抑或另闢類別則待定。

國際網絡的分區組織

在某些地區，他們自己的分區組織正漸漸形成，我們有討論過這些組織的重要性，尤其對於那些英語不是母語的地區而言，這些組織的作用極大。我們已經開始探索這些分區組織與國際網絡之間可能發生的關係，例如連結大家的會員等，日後我們將作更多的討論。

會議

法蘭克福會議的籌辦工作，讓我們有很深的體會，我們非常欣賞他們的仔細及各種考慮，在那數天中，我們都感受到很大的益處。

現在，Jari Aho正編輯一本會議手冊，為將來的會議籌辦單位提供一些指引。

在2011年，我們為2015年的國際會議主辦提出了邀請，其中美國華盛頓已提出了申請，我們正考慮這個提議，而其他的建議也正在我們考慮之列。

會員通訊Interplay

我們商討了一些通訊可以做的事情，大家都同意這是讓會員保持聯繫的一個中樞系統，讓我們可以彼此知道大家的工作，並感受到自己是身處於一個國際社群之中。

我們跟現任的編輯Rea Dennis開了會，並為她的工作致謝。

以下是我們曾經討論但未有結論的範疇：

我們需要更多人供稿，分享他們的工作；也需要更多人協助通訊的工作

是否還需要一份印刷的刊物，還是只提供電子版本

通訊是否應該在網路上公開予任何人閱覽

希望能有更多的翻譯本，以及其挑戰

在印刷本中全文刊載翻譯本，還是只提供文題，讓讀者自行上網瀏覽譯文

把通訊的形式改為更像學術期刊，變成一年出版一次，以及利用網站發表

成立一個編輯委員會的可能性

對於文章的一些批判式反思的需要



Launch of the new Interplay Masthead — This issue sees the launch of the new Interplay banner that includes reference to the 21 years since its inception in 1990. Magda Miranda developed four design ideas that were pitched at the recent Frankfurt Conference, and the delegates elected the design showcased here that includes the name of the newsletter, the iconic IPTN logo, a map of the world to signify the diverse membership and active practice locations of IPTN members, with the tag 'since 1990'. The selected masthead appears in this issue for the first time. This is the sixth banner since 1990.

Thinking of writing for Interplay? — Interplay publishes a range of writing by members from critically reflective articles, propositions or comments about practice dilemmas, evaluations of or reports on practice projects or longer term playback work; news from regions, and updates on events, among other things.

Writers are motivated to submit their work for any numbers of reasons and mostly these submissions can be accommodated into one or other of the areas in Interplay. If you would like to write for interplay take a look at the upcoming themes and email the editor with your idea and to request submission requirements.

Upcoming Issues — Next issues will be focused on exploring the following themes in more depth:

Playback theatre and Citizenship

War Zones, Peace, Conflict – playback for talking, remembering and healing

Acting the Real

Practice Reflection: Critique and Feedback

Submission Deadlines —

June 2012 issue—25 April 2012

December 2012 issue—25 September 2012

Email— readennis@me.com



IPTN Website: A short introduction to the basics

As a member of IPTN you would have received an email from the system with a link for login and to lead you through setting up your account. First steps are to change your password and check that the data there is correct.

There are some parts of the site that are only available for logged in users. So as a member you may always login first to have the full range of options available. As an individual member you can make information visible to others if you wish to.

If you have no login data available, please contact the site administrator.

In addition to information about IPTN and Playback Theatre you can access editions of the current and past Interplays.

There is space for you to create your profile in MyPTN, set your appearance in the COMMUNITY member lists, set up an IPTN Group, or start a Blog. The site also helps you to network and keep in touch with a database of all current members listed by country.

This site is a fresh new development. Your comments on usability, navigation and architecture are welcome.

Coming up

OPEN INVITATION TO PLAYBACK THEATRE GROUPS

be part of **WORLD PLAYBACK WEEK 2012**

World Playback Theatre week will see London Company True Heart Theatre host other playback ensembles from around the world in what promises to be a spectacular exploration of performance in many languages.

真心劇團
TRUE HEART THEATRE

WHEN: LONDON 15-20 MAY 2012

WHERE: New Diorama Theatre www.newdiorama.com
15-16 Triton Street, Regents Place, London, NW1 3BF

COST: Tickets: £12 (£10 concessions)

CONTACT: Veronica Needa on email: vneeda@gmail.com

The intention for this event is to provide a higher mainstream public profile for Playback Theatre in the UK, and to make space for Playback groups from around the world to perform in a professional theatre environment in their own language (plus English). We will contact the cultural attaché of your country, and see in what ways they might help with advertising your performances to your language community who live here in London. We have slots for 8 performances in a sweet, very playback friendly theatre space in central London. We are not funded directly for this event. The cost of hire for the venue will be split between all groups, so each group will receive any profit from your Box office income after deduction of venue hire. All other expenses will have to be covered by you!!! We can help you find cheap comfortable accommodation, and make you welcome in every other way, but we cannot pay you to come! However, London is buzzing at this time. There will be performances at the Globe Theatre of Shakespeare in many different languages, plus London's free access to museums, art galleries and night-life!

True Heart Theatre is London's Chinese Community-based Playback Theatre company working multilingually. We have pleasure in hosting this unique event with our friends from around the world.



OPEN INVITATION TO GET INVOLVED

PROFESSIONAL ACTORS AND ACTRESSES

Are you a professional actor or actress and have an interest in life-long learning and professional development? Minna Hokkanen and Tiina Syrjä are looking for people from the playback community who might be interested in getting involved in their exciting research. From Tampere, they have been working for two years on a project focused on PT for professional actresses as part of their work at the University of Tampere, Finland, in 2009-11. They brought this work to Frankfurt to share with others and are now in the throes of expanding the project and are looking for participants.

They write:

“We have a set of questions, concerning the effects of PT on acting; we are interested in all the professional fields including conventional theatre, film, tv. etc.

“We need to contact professional actors and actresses who are involved in both worlds; PT and other drama!”

“We hope that this small invitation in Interplay will grab your attention.

For more information about the project email *Tiina*: Tiina.Syrja@uta.fi and/or *Minna*: minnahokkanen@kolumbus.fi

LETTER OF THANKS

Frankfurt. December 30th, 2011

Ms Dr. h.c. Petra Roth (Mayor of the City of Frankfurt) & Mr Ingmar Jung (Permanent Secretary of the Ministry of Higher Education, Research and the Arts, State of Hesse)



From the organizing committee

Dear Ms Roth, dear Mr Jung,

On behalf of the International Playback Theatre Network (IPTN) and the German Playback-Theater-Netzwerk e.V (Frankfurt/M.) we want to express our appreciation for your patronage and conceptual support of the 10th International Playback Theatre Conference 2011 from 23 to 27 November 2011 in Frankfurt.

We also thank the following institutions for their conceptual support

Office for Multicultural Affairs of the City of Frankfurt (AMKA)

Goethe University Frankfurt

Academic Centre Rabanus Maurus at "Haus am Dom"

Adult Education Centre Frankfurt (VHS)

Federal Association of Drama & Theatre (BAG)

There has been a great interest in the conference "Playback Theatre - Social Dialogue in a World in Upheaval" - 410 participants from 33 countries worldwide came to Frankfurt.

IPTN Board provided scholarships for participants from PT developing countries and along with the generous financial support of the other participants we had the opportunity to support 73 scholars from different parts of the world.

The conference's participants contributed in different ways - with presentations, workshops, performances, by designing the plenary sessions or by supporting the organizing team, thus making the conference a rich experience for everyone, providing an overview of Playback Theatre Projects worldwide and giving inspiration for their further work in their social and cultural environment.

The citizens of Frankfurt and the state of Hesse have been informed about the conference by newspapers and broadcasting features, by a public lecture, and by several public performances that took place in important locations of Frankfurt: Brotfabrik, Haus am Dom and Spenerhaus.

On behalf of the German IPTN board e V we finally would like to thank all those who voluntarily worked together in the last three years to make this conference possible.

Yours sincerely

Marlies Arping

Chairwoman

Daniel Feldhendler

Board Member

On behalf of the Planning Committee, 10th international conference November 2011



Photo: Eva Tuschhoff

Organising Team with Jonathan Fox at Germerode, November 2010