

**IN THE NAME OF GOD**

## International Seminar Potential of Independent Sector in Theatre

5 - 7 March 2017

Dramatic Arts Center, Iran's Ministry of Culture and Islamic Guidance



**Editor-in-Chief:** Mehrdad Rayani Makhsous

**Editor:** Saeed Hashemipour

**Art Director and Graphic Designer:** Masoud Nowrouzi

**Translators:** Mehdi Arab and Sahar Ebrahimimehr

**Editorial Board:** Parisa Behpouri, Sahar Ebrahimimehr

(with thanks to: Mehnaz Abdbehzad, Saghi Ataei)

**Photo:** Zia Safavian

**Special Thanks to:** Mehdi Hajian, Molouk Kamvar, Ali Ashrafnia, Mousa Ramazani

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## Ali Moradkhani

Director of Art Affairs, Iran's Ministry of Culture and Islamic Guidance



Now with the private sector building playhouses here and there, not all roads lead to City Theatre of Tehran any longer. A few years ago, a considerable number of theatre enthusiasts decided to tap into the potential of non-governmental theatre. Statistics show an increasing number of non-governmental theatres as well as weekly performances in such places over the past few years, which has gradually resulted in a new wave in theatrical production; today, these theatres host not only student performances but also professional works as well

The number of non-governmental theatres, like other non-governmental institutions active in the theatrical arena, is rising day by day. This means a big revolution in theatre is just on the way. Today, non-governmental theatres are being established not only in Tehran but also all across the country. Without a doubt, this increasing number will increase the responsibilities of the government and its institutions that have more to do with theatre. Therefore, necessary measures should be taken to ensure legal as well as spiritual support for this kind of theatre. And since non-governmental theatre has been recently come into being in Iran, it's necessary to prop up its infrastructures so as to plan for a bright future for this genre, founded on rules, regulations and high quality productions. Undoubtedly, this aim cannot be achieved without examining its pros and cons and this conference can help us in this regard.

There are many things that can be followed up in non-governmental theatre simply and desirably; things like attention to international relations, scientific and fundamental exchanges, inter-culture production cooperation, essential infrastructures, economic aspects, applied branches etc.

I would like to thank the conference headquarters and welcome all the researchers who are taking part in this academic and artistic event. I would like to thank them for all their endeavors in presenting their research and studies at this conference.

## Mehdi Shafiei

General Director of Dramatic Arts Center,  
Iran's Ministry of Culture and Islamic Guidance



Tapping into the potential of non-governmental theatre is a macro- management strategy in the cultural arena. A voluntary and conscious participation of social institutions in the process of cultural development is a must for sustainable development. Paying attention to non-governmental sector is not just for economic purposes, though this issue is of great importance. We're lucky to see those active in theatre are no longer waiting for government supports in producing high quality works.

Theatre is a collective art that shows reaction to social events very quickly. The Islamic Republic of Iran has been paying attention to this potential, hailing theatre as a pillar of culture. An increase in the number of academic spaces devoted to theatrical activities and an increase in theatre graduates over the last two decades prove this claim. Therefore, this potential should be looked upon as an opportunity; otherwise, it would be a waste of capital.

The formation of non-governmental theatre and its development depend to a great extent on the extent of interaction between the social sphere, policymaking and planning. People, artists, theatre groups and art institutions have a pivotal role in the social sphere, and government policymaking and planning have a complementary role in this regard.

To organize the formation of non-governmental theatre, its growth and development have to be examined from different aspects. The government has always been alongside theater artists and knows all the shortcomings and obstacles on the way. What's important is that we must be patient and take care of this great movement in the country's theatre.

### Theatre director and actor

B. 1974, Andimeshk

MA in theatre direction, Faculty of Arts and Architecture, Islamic Azad University Central Tehran Branch

Lecturer at Islamic Azad University and School of Journalism

Former deputy director of Culture and Islamic Guidance Office, Khuzestan Province

Director of Culture and Islamic Guidance Office, Alborz Province

General Director of Dramatic Arts Bureau

Artistic Director of several national, regional and provincial festivals



Pragmatically speaking, how much have we thought about the potential of non-governmental theatre? Is it enough just to identify its potential? Have all possible ways been examined for tapping into its various potential in areas like production, research, publication, and technical and artistic aspects?

Years ago in many countries across the world, some considered non-governmental theatre as an unattainable goal, stating that theatre was in need of full government support, both financially and spiritually. But we see today that a number of theatrical activities in areas like publication, university, education, research and performance are being done without government support. No doubt that government support can help artists a lot in producing high quality works and leading a more decent life. However, best theatrical productions have happened to be in private sector. There are many examples in different areas of theatre both at home and abroad. Suffice to have a look at famous theatre festivals around the world. Festivals like Festival d'Avignon or Edinburg International Festival; are they state-funded? Leading figure like Antonin Artaud, Jerzy Grotowski, Berthold Brecht, Peter Schumann, Constantin Stanislavski, Eugenio Barba; do they belong to state-funded theatre of non-governmental theatre?

It goes without saying that they all have received certain government support but the point is that they always had the final word in their theatrical activities. I cannot remember a politician saying that theatre should be independent of government support. On the contrary, it's the government that should organize such supports. But how and how much?

Can theatre proceed without government support? Where and how much does theatre need support? How is the relations between the government and non-governmental theatre? Given our country' governing structure, what is the government's duty about semi-state-funded theatre? What patterns and cases are suitable and applicable? What is the government's role and duty in relation to non-governmental theatre, independent theatre, free theatre and private theatre? These things are gradually appearing in Iranian theatre and they are necessary to be discussed. Sometimes, a set of new rules seems necessary in this regard. We need to exchange our understanding of non -governmental theatre in order to plan for a better future for this kind of theatre.

I would like to thank all the artists and researchers who are participating in this three-day event; it would be a landmark in the history of Iranian theatre. No doubt that its results would be more obvious in years to come, just like the results of the Conference on Private Theatre which was held in 2008.

Today, theatre in Iran needs dialogue and applied research more than ever.

### **director, playwright, university lecturer and artistic manager**

Born in 1970 – Tehran

BA in dramatic literature from Islamic Azad University, MA in directing from Tarbiat Modares University and PhD in

theatre studies from the University of Manchester, England

International affairs director at the Dramatic Arts Center | Director of the City Theater of Tehran complex (2007 – 2008)

Member of: drama department at Islamic Azad University

Jury of Theatre Quarterly and Dramatic Arts and Music Quarterly at Tehran University of Art etc

Director of the plays: "He Who Says Yes, He Who Says No", "A Man's a Man", "The Sound and the Fury" etc

Writer of the plays: "Patient", "Love You", "The Corpse- Washer" etc

Published essays: "A Reflection on a Theatre State: The Forming Structures and Foundations of Post-Colonial Theatre",

"Post-Modernism Diversions" etc | Writer of 15 book.

## Seminar Academic Board



### Mohammad Bagher Ghahramani

Author, Translator, Researcher & MA in Tehran University

Born 1961 – Tehran

BA & MA in Radio and Television from San Francisco State University (SF, CA, USA), PhD Major in Theatre and Film & PhD Minor in Radio and Television Brigham Young University (Provo, UT, USA)  
Member of the Department of Dramatic Arts, Faculty of Dramatic Arts and Music, University College of Fine Arts, University of Tehran

Vice-President for International Affairs, University of Tehran

Member of the Feature Film Production Board

Member of the Feature Film Exhibition Board

Translator of Books: "Fundamentals of Play Directing", "Acting in Film" etc

Published essays: "Twenty Years of Film Adaptation", "Digital Cinema", "Interactive Drama" etc



### Farhad Mohandespour

Instructor, researcher and theatre director

Born in 1959 – Tehran

PhD in art research

A faculty member of Tarbiat Modares University

Playwright of "Confine to the Sun," "Bahman and Fife," "Macbeth," "Indra's Arbitration," "A Song by the Pit," "Galileo," "The Abbey of the Monks," "The Last Day" and...

The playwright of: "The Solar Galaxy," "Macbeth" and... The Writer of the articles: "An Analysis of Iran's Contemporary Theatre," "In Search of the Thousand and One Night Shahrzad," "The Epic Narration, Iran's Religion Narration," "On Iran's Theatre," "The Similarity of Two Mythical Heroes" and...



### Ali Montazeri

Researcher and University Lecturer

Born in 1958 – Qom

BSc. in laboratory sciences from Iran's Medical Sciences University and PhD in general health majoring in epidemiology from Glasgow University, England

Member of University Jihad since its foundation

Member of Iran's Medical Social Association

Head of the University Jihad Research Institute since 1990

Trustee of Iran's Academy since 2004

Author of the essays: "Verification of the Farsi Version of the Elderly's Anxiety Questionnaire,"

"Narrative Examination of the Farsi Version of the Elderly's Life Quality," "Psychological Health of the Country's Urban Population: A Demographic Study" etc.

### **Hossein Salimi**

**Writer, Researcher, University Professor in Political Science and International Relations**

Born in 1963- Shiraz

BA in political science and MA in international relations from Tehran University; PhD in international relations from Tarbiat Modares University

Chancellor of Allameh Tabataba'i University since 2013

Head of the Faculty of Law and Political Science, Allameh Tabataba'i University (2002-2004)

Head of Dramatic Arts Center, Iran's Ministry of Culture and Islamic Guidance (1997-2000)

Author of the books: "From Pufendorf to Kant," "Hermeneutics and Understanding World Relations," "A New Look at the History of International Relations," "Different Theories about Globalization" etc.

Author of the essays: "A Comparative Study of China's and America's Energy Strategy and Its Effects on the Status of the Persian Gulf," "Islamic Realism and Understanding Modern International Relations," "The Non-Aligned Movement and the End of the Age of Politics" etc.



### **Hamidreza Sheshjavani**

**Researcher, Writer and University Lecturer in the Economy of Culture**

Born in 1975 – Isfahan

BA in sociology from Payam-e Noor University; MA in sociology from Shahid Beheshti University

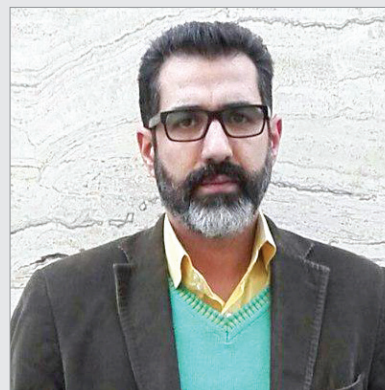
Economy of Culture Qualifications from Erasmus University, the Netherlands

Permanent member of the World Economy of Culture Association

Founding member of the economy of art field in the country's universities

Author of the books: "Why Are Artists Poor?" "Cultural Entrepreneurship and Economy of Art," "The Economy of Contemporary Art" etc.

Author of the essays: "The Art Property Law and the Art Market: A Look into Iran's Contemporary Art and Some Legal Challenges," "The Structure and Logic of the Market in Contemporary Art." "Art Entrepreneurship or Entrepreneurship in Art" etc.







International Seminar  
Potential of Independent  
Sector in Theatre

**Essays**



Russia

## Independent Theater in Russia



### Pavel Rudnev

University Professor, Theater Critic, Producer, Director and Writer

Born in 197- Russia  
Studied Theater on Russian Academy of Theater Arts  
Director of Moscow Art Theater and Moscow Art Theater School  
Writer of more than 1000 articles and books on contemporary theater and drama  
Organizer of the 1<sup>st</sup> Forum of Independent Theaters of Russia in the Gogol-Centre

#### Article Abstract:

Russia is a country that owns an actual state monopoly in the theater activity. A normal existence of any theater system is possible only in the case of combining the private and the state theater initiatives and their mutual integration. Actually private theatres in Russia come into being spontaneously and have a hard time surviving. They could get an illusion guarantee of their existence if they manage to find for example an opportunity to use a state venue (as the *Kolyada-Theatre*) or to become a part of some state cultural or educational center.

No full independence is possible: If a theater rents a venue, it has to pay the same rent and running costs as a commercial shop or a bank. Renting a venue for a couple of seasons many theaters soon give up because they are unable to pay using only their own income. No one from participants receives any substantial support from any sponsors. Everybody has to earn money on his own both for the commercial and the experimental activities.

The problem of being a theater artist inside a private initiative has been intensified through the talks (also of some state officials) about the decision of the state to give money for that art only that is useful for the state. In the case of an actual absence of balance between the private and the state sectors it means a ban from the profession.

The bureaucratic apparatus often doesn't recognize culture in a private theater initiative. Any forms of consolidation and integration of the private and the state sectors are very rare. Many festivals and shows do not have an opportunity to consider the private theaters as applicants.

A private theater doesn't have any rights of social advertising, to put the name and the address of the theater on a street sign, into a search system, a data base and on any other lists.

There is another common problem: Even if the authorities would like to help a private theater (for example to pay the train tickets to take part on the prestige festival *Golden Mask*) they often have to refuse because there is no paragraph in the budget that could allow any help for private theaters.

**Key words:** Independent theater, Province, State cultural policy, Foundation, Donation

## Examining the Effects of Private Playhouses in the Growth and Promotion of Theatre in Tehran

### Rahmat Amini

Playwright, researcher, Director and University Lecturer

Born in 1971 – Varamin

BA in dramatic literature from Tehran University of Art, MA in dramatic literature from University of Tehran and PhD in arts studies

Assistant Professor and a faculty member of Tehran Faculty of Fine Arts

Faculty member and head of dramatic arts department, Faculty of Art and Architecture

Faculty member and head of arts research department, Jahad Daneshgahi Institute for Culture and Art

Former director of dramatic arts center, Hoze Honari

Writer of the plays: "Accident with No. 2", "The Bear and the Spring", "The Gate", "The Indian Liver", "Surveillance", "The Picture of the Moon in the Bitter Coffee", "Deer at Explosion Time" etc.



### Marzieh Karimian Kakolaki

Writer & Researcher

Born in 1986 – Shahr-e Kord

BA in visual communication from non-profit University of Nabi Akaram, Tabriz and MA in dramatic literature from the Islamic Azad University of Tehran, Faculty of Art and Architecture

Member of Anthropology and Culture website

Writer of the newsletter for Molawi Theatre Hall (autumn and winter 2012)

Author of the essays: "A Psychological Look at *The Tin Drum*," "A Comparative Study of the Female Character in the Three Plays of *Afra*, *Amizghalamdoun*, and *Sleeping in an Empty Cup*"

Editor of the book "Questions and Answers of Art PhD Entry Exams"



### Abstract:

It seems that the heart of Iranian theatre is throbbing in private rather than in state-funded playhouses. The predominance of private performances in recent years can be a good reason to examine this new current. Over the past few years and due to the increase in the number of theatre students and lack of enough theatres across the city, a number of theatre students and fans decided to found private theatres, though not in much suitable places. An increase in the number of these theatres has pleased theatre artists but also caused concern because they do not meet the required standards. An important point in this research is the quality of the relationship the audiences have with this private theatres. In this case, it must be found out why these private theatres are located in such places as state-funded theatres are located in just better areas. In addition, this point must be addressed that how the quality of the equipment as well the quality of the performances should be increased so as to meet the required standards without losing the positive effects over time and turning into a mere business place.

In this research, we tried to interview some managers of these private theatres and get information about these places' situation, their pros and cons, their problems and their advantages so as to find short and long-term solutions for them.

**Keywords:** private playhouses, managers, theatre, privatization, standard theatre, performance equipment



Italy

## The theater of the days to come



### Francesco Ungaro

Executive manager, Artistic director, Management Consultant, Theatre critic and Writer

Born in 1952- Italy

Studied Philosophical and historical studies at University of Lecce, Italy

Artistic director of Foundation Teatro San Domenico, Crema-Italy

Management Consultant of Aldes Cultural center, Porcari-Italy

Management Consultant of Macedonian National Theatre, Skopje

Project Manager and Coordinator of Koreja Theatre, Lecce-Italy from 2010 to 2015

Culture and Management of Artistic and performing arts activities writer

Project manager of festival of contemporary arts at Province of Lecce, Italy

Artistic Coordinator of the Municipality of Lecce, Italy

Project Manager and Coordinator of Koreja Theatre, Lecce, Italy from 2001 to 2008 and Apulia Region, Bari, Italy

Executive and tour manager and artistic director Koreja Theatre, Lecce, Italy

#### Article Abstract:

Starting with a short historical overview of trends, languages and theatrical movements of the last fifty years in Italy, I will investigate the architecture of the Italian theatrical system through recent laws that define new modalities and requirements for access to public funds. Synthetically I'll analyze its strengths and weaknesses.

I will investigate the threats to the nowadays theater (new media?) to confirm the necessity of a theater that in its own time and in its own context explores and invents new places and new ways of creating, training, organization and management in a fruitful relationship between tradition and modernity, and between different generations, a theater that strengthens social ties and creates community, transmits values, orientates the meaning of our actions and of our living; a theater that inquires and questions us.

I still have not understood what's the theater, but for standing in front of the question as in front of a puzzle to be solved. To create and destroy till when something remains that survives to be delivered to the spectator. Knowing that nothing is expected, such as between two lovers: you never know what will be the temperature of their meeting. Said Danio Manfredini I will focus on the role of the state as guarantor of essential services for Citizens, such as health and culture.

I will present some good practices of artists and organizations starting from the independent theater and now recognized by the official theater and the State, some innovative work methods that have been absorbed by the official system.

I tell the weaknesses of the independent theater, the risk of isolation and ideologization. I will tell about the necessity of dialogue and exchange between independent theater and public theater, the meeting between artists of the official scene and artists of the independent scene, the necessity to broaden the distribution channels to independent productions.

**Key words:** ties, new, places, communities, sense

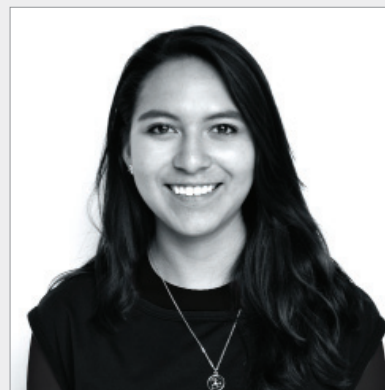
## Internal Organization models for a new independent theatre group

### Berenice Ramos Ayala

Performer, Theater Producer and Artistic Director

Born in 1992- Mexico

BA of Theatre and Drama Literature of Mexico University  
 Assistant of the Technical Direction of Festival International Cervantino  
 Production assistant at Arts Weekend Mentors & Protégés  
 Production manager of the choreography Visa Company  
 Production manager of the “The drift”, “Beyond Love” and “The cat” play  
 Performance space manager for the “Ghost Love” play  
 Costume assistant at “The Blue Bird” co  
 Performer at 8vo Encuentro de Maquillaje Corporal co  
 Director at Perder o el dilema del erizo co



#### Article Abstract:

Mexico City is one of the cities around the world with more independent theatre productions per year; there are several Mexican independent theatre groups that are highly recognised national and internationally, participating and co-producing with important theatre festivals worldwide. Nevertheless, the economic reality of the independent sector, not only in theatre, but in arts in general, is discouraging. The governmental budget destined for this sector decreases each year, the institutional grants offered ask each day for more requirements, the private sector is not interested in supporting independent theatre and the demand of these funds increases continuously.

Due to this problematic, the members of independent theatre groups that achieve success must execute more than one role (function, responsibilities and tasks) per project: demanding more experience, time and efforts of the people involved. The groups at independent sector function as an all-terrain work machine in which actors, directors, designers and producers partake of the production processes —many times in an undefined way.

What are the organizational schemes that groups implement to achieve their goals and objectives in the most efficient way? For this research, I selected four successful independent theatre groups as a sample of the independent sector to learn about their production processes and how are they organised so as to overtake the social and economic disadvantages.

Although everyone has different ideas of what success is, the overall definition at the independent sector is perceived as the constant creation of quality, potential projects. The companies I selected for this research are well-recognised in the independent sector, have 7 minimum years of non-stop production, have toured at least 3 times abroad, were created and consolidated in Mexico City and have different number of members (Principio Investigadores Escénicos, Lagartijas Tiradas al Sol, Señá y Verbo Teatro para Sordos y Carretera 45).

After interviewing the core members of these four groups and analysing each case, I discovered that the successfulness of independent theatre groups relies on their capacity of organizing and distributing tasks in a clear way for all members. Also, through this research I found out, and know I can suggest, the basic indispensable roles that a new group must attend to strengthen its opportunities of success

**Key words:** Production models, Mexico City, Role (function, responsibilities and tasks), Successful examples, internal structures



Azerbaijan

## At the one step from establishment of an independent theater



### Tarlan Rasulov

Director, Translator, Manager, Producer and Writer

Born in 1968- Baku, Azerbaijan  
PhD Candidate in Theater Studies of University of Culture and Arts of Azerbaijan  
Director of dOM independent theater company  
Artistic Director of Centre for Creative Initiatives (CCI)  
Producer, scriptwriter and director of "Alone" documentary film production, Baku-Azerbaijan  
Author, sound director, stage director of "Boy" mythic theater performance by YUG State Theater, Ministry of Culture and Tourism, Azerbaijan  
General Manager of YUG State Theater of Azerbaijan  
Translator of ANS TV Company  
Member of East European Performing Arts Platform Guild of Professional Filmmakers of Azerbaijan  
Member of Azerbaijan Theater Union  
Coordinator and director of Youth Arts Festival, Baku-Azerbaijan  
Co-producer of international theater project, "Doll's House" play by YUG State Theater and ALOFF Theater (UK)

#### Article Abstract:

According to my experience and observation in Azerbaijan, where conditions for establishment of independent theater group are not quite well at that moment and this problem's root lays on the lack of awareness amongst the creative people about establishment of an independent theater, such as forming a conception of an independent theater group, its activity as a commercial enterprise and/or experimental laboratory, marketing researches, audience development. Undoubtedly, any movement in this field, makes an influence to development of theater in general.

In Azerbaijan there were a few samples both good and bad as an example of independent theater activity. Just after gaining an independence from USSR in 1991, there had been formed some so called "commercial theaters", mostly based on the name, title and financial resources of that person, who established them. As a rule, all of them as an enterprise, were based only on the personal ambition of the founder, who was a very popular actor, actress. Also, some directors began to work in the forming their aesthetics and conception of the independent theater, such as Jannat Salimova, Vagif Ibrahimoglu, Bakhtiyar Khanizade, Huseynaga Atakishiyev and others. They managed to create their own theaters, and some of them could get the state or municipal status for the theaters. And afterwards, these theaters ceased to work as independent theaters, because they began to gain a donation from the government and became the repertoire theaters. Some of those theaters were closed for some reasons, and some of them have been still working in the performing arts field. But nowadays, there's a strong stream in this area and the advanced force of this stream are young people. They are trying to work independently, most of them are very talented and ambitious. In addition, the atmosphere of city has changed and it run some changes in cultural life, as well. But there are some problems and first one is wrong approaching to organization of independent theater activity, insufficient using the opportunities in that field.

**Key words:** Independent, Theater, Audience development, Marketing

## New Independent theatre in Italy, between new Commedia dell'Arte and interactive theatre

### Andrea Porcheddu

University Professor, Theater Critic and Journalist

Born in 1967, Lecco- Italy

MA in Law at Urbino University, Italy

University Professor of Theater Critic-Methodology of Theatrical Criticism at La Sapienza Rome University

Critic and writer of the <http://www.glistatigenerali.com> website and Pagina99 weekly newspaper

Jury of the Fadjr International Theater Festival in 2011 and the Mess International Festival in Sarajevo (BH) in 2007 and 2015

Artistic director of Delle Mura International Theater Festival in Padova, Italy from 2006 to 2009

Founder of Sguardi International Festival of Theater and Contemporary Arts in Veneto Province, Italy

Member of the International Association of Theater Critics (AICT - IACT) and the Italian Association of Theater Critics

Artistic consultant for the French Embassy in Rome

Writer of several books in theory and history of theater



### Article Abstract:

There are two dominant aspects co-existing in Italy nowadays.

The first of the two is a newness, and, as it often occurs with newness, it's a revival.

Exactly as it happened in Commedia dell'Arte or, for instance, in animazione teatrale in the sixties, we are witnessing the rising of a special awareness by the actors.

With the slow death of "directing", and, more than before, after the symbolic death of Luca Ronconi, the actors are organizing and they are claiming the responsibility to perform – to be on stage, to meet again the audience.

They gather in equalitarian groups, where the one of them becomes the director. Usually they prefer classic text that are performed in a very immediate way. You might recognize Toni Servillo or Emma Dante or Valerio Binasco and Arturo Cirillo.

The responsibility of the scene, it's not, for these actors and actresses, just an artistic necessity but it is a form of active and activated political engagement. For instance, recently, many abandoned theaters have been occupied and re-opened in the whole of Italy – the most well-known is Teatro Valle, in Rome, a precious stage from the 18th century where in 1921 Pirandello premiered "six characters in search of an author" – by group of actors.

The second element which I find useful for this discussion is instead, a striking minority. It's the social interactive theatre.

Today we call it "teatro sociale d'arte" – it can roughly be translated as social theater of art. Coming from the experience of master as Pippo Delbono or Societas Raffaello Sanzio, we can see "new bodies" performing on our stages.

It's a phenomenon that involve peculiar social minorities as, for example, prisoners, people with mental disease or special abilities or disabilities, teenagers. It's a reality that is growing all over in Italy and produces interesting artistic achievements.

The curious aspect is that "teatro sociale d'arte" comes from, at the same time, the avant-garde theatre of the sixties and the seventies and from "teatro d'arte" of the great directors (beginning from the great fathers of directing that use to look for nonprofessional actors to realize their idea of creating a show).

So, in teatro sociale d'arte, we find nonprofessional actors, special nonprofessional actors, directed by a professional director with a brand new kind of dramaturgy. The result is often a very high quality show creating a community and a new text. A truly avant-garde experiment with strong political and social meanings that we can define new independent theatre or post-post dramatic theatre.

**Key words:** Post dramatic theatre, Interactive theatre, Dramaturgy, Social theatre



Iran

## Modernity: “The Third System”, Theater, Tradition and Entrepreneurship



### Behzad Ghaderi Sohi

Writer, Translator, Researcher, Literary Critic, and University Professor

Born in 1952 – Zahedan

BA in English language and literature from University of Ferdowsi, Mashad; MA in American literature from Shiaz Univesity; Ph.D. in Romantic and Post-Modern British Drama and Theatrics, Essex University  
One year study at Center for Ibsen Studies, University of Oslo

Author of the essays: “Memet’s Voyeurism with Plato, Aristotle and Joyce,” “Tragedy over Time,” “Shakespeare, Romanticism, England and Politics,” “The Art of Watching and Being Watched: A Review of Woodruff’s Book The Necessity of Theatre,” “Cultural Transactions with Ibsen: Problems and Objectives in Translating Ibsen into Persian,” “William Saroyan and Marginal Literature” etc.

Author and translator of the books: “Translating Ibsen in Iran: A Case Study of The Enemy of the People and Peer Gynt,” “Privatized Theatre in Iran,” “Images of Freemasonry in Ibsen’s Works,” “Imitating from What Does Not Exist: R. Barthes and Creative Criticism” etc.

Translator of the plays: “The First Man,” “The Hairy Ape,” “The Cenci,” “The Wild Duck,” “Top Girls,” “Barefoot in Athens” etc.

#### Article Abstract:

In the last few decades, “civil society” has been increasingly popular worldwide among scientific, cultural, political, and economical circles. In its present day, ideal sense, civil society is a mediator between state power, on the one hand, and the new endeavors of the market, on the other; trying to create a balance between these two major powers, to facilitate social participation *and* to pave the way to a democracy which may thrive on ‘knowledgeable’ tradition and modern entrepreneurship. Non-governmental organizations are usually part and parcel of any civil society and are supposed to create and establish social harmony and reverence, provided they benefit from a part of state power handed down to them and funded by financial support of national and/or international foundations/governments. However, these objectives are not easily achieved everywhere simply because state power, the funding sectors, and the relevant civil society are not co-ordinated well. This is mainly because civil societies are comprised of two dynamic forces, tradition and novelty, which may not necessarily run parallel with each other. Hence, while non-governmental organizations are known to be the core of civil society or “The Third System” representing the civil society, these three sectors’ unfamiliarity with social and political traditions and their ignorance about the structure of dynamic forces in each sector, give rise to conflict rather than harmony. This article first gives a bird’s-eye view of “the third space” in Greek theater as an example of a successful model in which the city-state, the market, and the civil society are well co-ordinated. Then Ibsen’s *An Enemy of the People* is brought forward to illustrate the degree a lopsided modernity based on false sense of development and nourished with an outdated sense of state power, paralyzes any attempts at forming “the third space”. Woven into these examples are the problems and polemics of establishing ‘the third space’ in Iranian theater.

**Keywords:** Non-governmental Organizations, Civil Society, Tradition. Theater, the third space



## Precariousness, A Spark for creativity or an obstacle for experimentation? The case of Spanish fringe Theater

### Pilar González Almansa

Director, Producer, Writer and University Professor

Born in 1976- Spain  
 PhD Candidate in Interactive Technologies and Performing Arts at University Complutense of Madrid  
 Teacher of Scientific Method applied in Nave 73 at Madrid  
 Founder member of Cria Cuervos and La Pitbull theater companies  
 Artistic director of Liberty Theater Studio, Hit Radio, Europe FM and Zeta Group media  
 Writer of opinion columns for specialized performing arts on Revista Godot magazine  
 Cowriter of "Spanishness" play with Rakel Camacho  
 Staged reader of the project 365 Women A Year, besides theatre in education  
 Director of "Banqueros vs. zombis -Bankers vs. Zombies" play  
 Leader of more than 20 plays  
 Videogame scriptwriter for Animation Studio



#### Article Abstract:

The landscape of Spanish independent theater has changed dramatically in the last ten years. The financial world crisis has beaten up Spain with crudity, and the independent theater sector, that paradoxically was very dependent on public funding, has had its own recession; with less public funding, it has been revealed that the box office was not enough to cover the costs of a production: simultaneously, box office income has decreased around 30 %. The number of cultural workers has gone down 40 %, the audience average age is 50 years-old and the total amount of cultural consumers has dropped around 35 %. In this discouraging environment, however, the theatrical activity (particularly in Madrid) is busier than ever. The amount of independent theater venues and companies has tripled in the last five years, and so have the playwrights and the relevance of their works. We are assisting, literally, to a second Golden Age in Spanish playwriting.

In my report I will explain in depth the current situation of the Spanish playwriting landscape, going through the themes and experimental narratives of contemporary playwrights such as Alberto Conejero, Iñigo Guardamino, Eva Redondo and Yolanda Dorado, amongst others. After that, I will establish relationships with the precarious production conditions, both financial and technical, of theatrical staging and this sudden burst of independent creators, with the following main questions to be answered: is it precariousness an obstacle for creativity in theater or is it in its very nature? In a highly technologized environment, can an art with shortage of technological resources evolve just in terms of playwriting, or is it precisely this characteristic the one that we need to evolve? Do we adapt creativity to resources or do we need to find resources to make our creativity real? To finish my report, I will establish connections with other periods of creativity public recognition and their correspondent production conditions, both in Spain and abroad, in order to open a debate about the fulfilment of the social function and scope of independent theater in society and its real influence in commercial and fully state-funded theater.

**Key words:** Technology, Economy, Crisis, Independent theater, Spanish playwriting, Creativity, Precariousness



Iran

## Centralism and Autocracy, Two Deterring Factors to Private Theatre in Iran



### Ardshir Salehpour

Writer, researcher, director and lecturer in theatre

Born in 1957- Izeh

PhD in art researches from Tehran University of Art

Secretary of the 13th and 14th Tehran International Puppet Theatre Festivals and

Secretary of the 33th Fajr International Theatre Festival

Writer of books: "Gramophone and Drama", "Mourning Violets", "The Little

Sculptures", "Puppets and Masks in Ancient Iran", "A Dictionary of Lori Proverbs",

"The Song of Curtain Raisers in Iranian Theatre" etc

Writer of plays: "Mahtiti", "When It Rains, It Pours", "The Sparrow and the Bride",

"Ugly and Beautiful", "The Daughter of the Pomegranate", "The Fairy Beetle", "On

Isfahan", "The Sculpture of an Eliman Gunmetal Man" etc

Director of plays: "The Great Fury of Philipp Hotz", "The Castle", "Sheaves Full of

Blood", "The Final Battle" etc

### Abstract:

The emergence of theatre in Iran during the Qajar era was accompanied with two things: centralism and autocracy. Apparently, Mirza Mostafa Afshar –one of the 17 people who went to St Petersburg to apologize for the murder of Russian diplomat and playwright Alexander Sergeyevich Griboyedov in Iran – was among the first in Iran who used the term "theatre" in his own report. In the same report, he proposed governmental theatre. He suggested support and promotion of theatre on behalf of the court in a way which was common in Russia. Years later when Iranian theatre became fully established, the same approach was adopted in a way that theatre came under direct control of the government as "the Bureau of Drama" recruited artists and put them on the government's payroll. This way, a kind of "governmental" theatre was institutionalized. Although the same procedure has been adopted in many European countries, the case is quite different in Iran today. While government financial support has been cut, control persists in the country's theatre. This is one of the obstacles on the way of private theatre. The years between 1941 and 1953, i.e. after the fall of Reza Shah and the ouster of Prime Minister Mohammad Mosaddegh, the country experienced a rather free era during which many theatres and playhouses were established and thrived in Tehran – in the absence of centralism and autocracy.

**Keywords:** government theatre, private theatre, centralism, autocracy



## Managing and Enterprising Independent Theater: Sampling Patterns from Nigeria

### Taiwo Okunola Afolabi

Applied Theater Practitioner, Researcher and Writer

Born in 1987- Nigeria

PhD Candidate at the University of Victoria

Founder and CEO of International Emissary Theater

Researcher of theater the politics of border and rhetoric of displacement among refugees

Writer of eight articles in peer reviewed journals

Speaker of prominent conferences in Nigeria, China, Ireland, Cote D'Ivoire, Sudan, and Canada

Faculty of Arts representative at the Senate Chamber in the Student Union Government, University of Jos, Nigeria

Co-coordinated of the Young Practitioner's Committee in the International Theater Institute (ITI)

Representative of the Department of Theater in University of Victoria



#### Article Abstract:

Theatre artist's creative and innovative ideas and creations are highly rewarding and profitable if well-managed. However, research shows that a major challenge faced by many artists both in public and private theatre is the inability to maximize potentials that reside in entrepreneurship. Although this problem inhibits growth, government owned theatre companies mostly enjoy government coverage. The case of independent theatre is different because this type of theatre depends largely on personal skills, ideas, and creative inputs of the artists which require entrepreneurship skills to be successful and to make theatre practice viable. Furthermore, theatre business is a game of management which requires only a skillful manager and a proficient entrepreneur for effectiveness and productivity. It is a culmination of the directive principles, canon and protocols governing theatre management to form a formidable independent theatre team for effectiveness and productivity. Managerial, administrative and entrepreneurial proficiency become imperative since this private initiative rests majorly on private vision and sustenance. In this seminar paper, therefore, I argue that cultural knowledge, innovation and entrepreneurship skill (internal factors) compliment compatibility, conducive environment, policies and competitive advantage (external factors) hence its importance in developing managerial and entrepreneurial strategies for building capacity of independent theatre across culture. The study seeks to answer the research question: To what extent can managerial and entrepreneurial strategies build capacity for developing independent theatre?

Using a prescriptive approach, I case study two independent theatre companies from Nigeria because of their lasting-legacy in the field. Jimi Solanke, a renowned artist in Nigeria has built an art enterprise that is over thirty-five years old out of his artistry while Terra Kulture, a privately-owned theatre company serves as a platform to showcase other independent theatre companies. The former uses an individualized structured management approach while the latter gravitate towards an organizational approach to management. Through interview and deductive methods of research, I harvest successful stories and trace patterns of Jimi Solanke and Terra Kulture to glean on lessons for survival and sustenance of independent theatre. Among others findings, the study reveals that innovative art must locate its market and artists, whether designed for profit or nonprofit. Independent theatre need to identify areas of competencies, invest in right relationships and understand patterns of successful artists and arts organizations in the country as model for viability of the theatre profession. Hence, knowledge and findings from this study is applicable and adaptable across culture and time including Iran.

**Key words:** Theater management, Entrepreneurship, Independent theater, Marketing, Innovation, Administration



Iran

## Examining the Obstacles to the Privatization of Theatre in Iran



### Reza Kouchekzadeh

Researcher, Playwright & Director in Theater

Born in 1976 – Tehran

BA in theatre directing from Tehran University and MA in theatre directing from Tarbiat Modares University

Director of the plays: "Death Laboratory", "Life of Galileo", "Dracula", "Fearless Youths", "I Wanted to Be Horse", "Reservoir", "The Human Song", "Before Fasting", "Stronger", "A Man Who Became Dog", "Rain" etc.

Playwright of the plays: "Doctrine 2121", "As Lonely as a Whole City", "Series of Conflicts", "The Galaxy Comedy", "The Bird Flies", "Brother Wind, Sister Wind", "The Legend of Half-moon", "A New Game", "Birth", "Little Brave Boy", "One Must" etc

Author of the books: "Iranian Theatre," "Encyclopedia of Iran's Theatre," "An Introduction to Theatre Dramaturgy" etc.

Author of the essays: "Dramaturgy and Directing in Ta'zieh in the Qajar Era," "The Art Phenomenon or Its Interpretation? Which One Is Original?" "A Comparative Study of Two Ta'zieh Scripts about the Martyrdom of Imam Reza," "The Relation between Dramaturgy and Director in Theatre" etc.

### Abstract:

The first steps in the formation and promotion of Iran's traditional plays were taken due to popular demands; in other words, the formation and promotion of theatre in Iran was independent from the government. The construction of Homayouni Tekieh or Dowlat Tekieh (religious performance arenas), however, changed the course of Iranian theatre into state buildings. Nevertheless, economic intelligence of Naser Al Din Shah prevented him from funding ta'zieh with the royal treasury. What kind of cultural policy did attract the Shah to the most important and popular kind of theatre, while trying to keep in under control? Why did he juxtapose the most important popular base (Tekieh) with words like *Dowlat* and *Homayouni* connoting state?

Reza Shah who wanted to oppose governing and cultural approaches of the Qajar dynasty, followed suit in the end. Ironically, he tried to have control over theatre even more than his predecessors. It was under Reza Shah that the censorship guideline was written. Funding theatre, Reza Shah ordered his own favorite theatre while trying to undermine independent theatre with unofficial attacks. During the reign of Muhammadreza Shah, even the country's alternative theatre were formed and directed in state-funded workshops.

The lack of clear-cut cultural policies after the 1979 Revolution let those wrong policies continue; with the country's handful of independent theatres being closed, Iran's theatre became totally state-funded and remained so for years to come. Under such circumstances, some questions are raised: Why did we end up here? Why didn't we make progress and why are we regressing? Why has a governmental approach been adopted toward our theatre while our theatre cannot get independence from the government?

To have a better understanding of our situation at this point in time, we have a look into one of the most successful private theatres, i.e. Iranshahr Playhouse to see the realities of our current private theatre and identify its place in our culture. At the same time, we will give a sidelong glance to the government's economic cultural solutions in supporting publishing houses which are quite different from those of performing arts.

**Keywords:** private theatre, independence of theatre, Iranshahr, state culture

## Theatre from Poet-Protagonist to the Manager-Producers

### Levan Khetaguri

University Professor, Director, Writer, Translator, Project Manager and Producer

Born in 1964- Georgia  
 PhD in Theater Studies  
 Secretary General of UNESCO ITI National office of Georgia  
 Representative of European Festivals association  
 Member of European Cultural parliament  
 Director and Professor of Arts Research Institute  
 Ex-Chair of adviser's board of Eastern European Partnership culture program  
 Member of different international institutions, advisers and scientific boards  
 Bologna Expert in Higher Arts education  
 Author of various curriculums and educational thesis  
 Chair of Academic council of the magazine Arts Theory and Practice Studies  
 Representative of European Festivals Association in Georgia  
 President of Stichting Caucasus Foundation, The Netherlands



#### Article Abstract:

It's Important to talk briefly about the origin of the theatre from religion mystery to the "civil mystery", when through the centuries it's turned into the business. In UK during the Elizabethan theatre was established two main forms for independent theatre, which still remains us as the main managerial tools.

We could underline 3 main forms to run performing arts:

1. State Theatre (repertory theatre, full stuff, permanent stuff)
2. Independent company (private with venues, registered company without venue)
3. Venues (producing team, just space for rent)

We already could consider different funding models (European, Post Soviet, mix, UK-USA experience).

Important to create cultural policy for the performing arts development, which will include financing models, priorities, tools. Through professional cultural policy it is easy to guide planed development of performing arts includes forms, quality, repertoire etc.

For the development of independent theatre it is important to develop a generation of well-trained managers – producers (or include a special models for artists at the universities), with skill of project-proposal writing and fundraising from local, private and international sources.

To develop well trained managers needs to set up permanent training and retraining programs as well qualifications at the universities on BA and MA levels.

State needed to attract international funding programs, which will help independent cultural operators for international funding, which will developed international relations and networking skills.

Theatre managers need to take care not only on a quality of artistic work, but they need to know audience needs too. There is important audience development skills, which is part of marketing research, analyze and daily activities. Development of independent theatres will need to improve the management of independent venues as multifunctional cultural centers, include video libraries, public meeting spaces, and exhibition halls.

**Key words:** Independent Theatre, Performing arts, Cultural Management, Marketing Research, Audience Development, Cultural Policy, Funding Models, Training, Networking, Producer



Hungary

## Collaboration Models for the Use of New Technology in Performing Arts



**Ágnes Karolina Bakk**  
Cultural and Youth Program Manager

Born in 1986- Romania  
PhD Candidate in Theatre Studies  
CEO at zip-scene.com  
Co-founder at The Eye of the Needle Art Foundation  
Researcher and Project coordinator at Photography Department of Moholy-Nagy Art and Design University, Budapest, Hungary  
International project manager at Independently Together (FÜGE) Productions & Jurányi Art Incubator House, Budapest  
Cultural journalist at Hungarian National Digital Archive and Film Institute, Budapest  
CEO at new & interactive technologies and performing arts blog  
EVS- project coordinator at Multikultúra Organization  
Member of IETM (Informal European Theatre Meeting)  
Organizer of the Budapest meeting of IETM in 2015

### Article Abstract:

Theatre performances that make use of new and interactive technologies have been getting more and more common. At the same time, funding possibilities (especially European funding possibilities) are also encouraging creators and cultural actors to incorporate into their works new technology tools as they stress the importance of using these tools. However, this process has not been natural, and created a gap between productions, those that can coherently use new and online technological tools and those that cannot. Often, these creations make use of a particular expensive technology tool but lack reflection from creators, merely signaling the use of the new technologies.

On long term these productions neither contribute to the development of the new theatre productions nor enhance their use of interactivity enabled by technology. In the long term, this can also have an effect on the ways of engaging with new audiences. I will present the outcome of my research regarding an overview of the funding system of Western and Central European countries, whether they are concerned to fund, and if they are, in what way these funds support new type of theatre productions.

As I conduct research interviews with creators from Central and Western Europe, I also explore new ways of funding of productions that require new and expensive technology tools for the realization of the productions, and I will map what kind of collaboration forms enable the artists to create their work. I will also point out successful examples, where research or educational institutions collaborated with performing art collectives (such as Blast Theory's cooperation with Mixed Reality Lab from the University of Nottingham). Based on these examples, I develop a possible general model of successful collaboration between these institutions and the funding bodies.

**Key words:** independent theatre companies, new technology, interactivity, universities, research, funding models

## The Effect of the Third Wave of Science at Non-governmental Universities on Non-governmental Theatre (Education, Training, and Research, the Needs of Non-governmental Theatre)

### Farzad Moafi Ghaffari

Stage and Costume Designer, Researcher and University Lecturer

Born in 1964 – Qazvin

BA in drama from Tehran University, Faculty of Fine Arts; MA in dramatic literature from Tehran University of Art, Faculty of Cinema and Theatre

Faculty member of theatre department, University of Soore

Council Member of Higher Education, University of Soore, Faculty of Arts

Scientific secretary of educational meetings at Stage and Costume Association of Iran's Theatre House since 2014

Honored lecturer at research section at University of Soore (2010-2011)

Author of the essays: "A Critical Research on the Emergence of Athenian Comedy", "Dramatic Themes in Zoroastrian Creation Myths" etc.



### Abstract:

What has been theorized as "the third wave of science" in academic circles contributing to the status of contemporary universities is comprised of two theories:

A) Sharing in production and development of knowledge in the form of global interactive network.

B) Knowledge/act and the effect knowledge has on human life; it has a strong relations with the production of science and "the logic of life and trade." According to this theory, the production of science and research training have to do with certain needs in industry, state and society. The theory of "the third wave of science" has more to say, though not the focus of this essay. During the dominance of the third wave of science, teaching and research methods at universities and even high schools have to change and adapt to the inner logic of business and industry.

The formation of non-governmental theatre (sometimes including private theatre) in Iran dates back to ten years ago and it seems to form the main body of Iranian theatre in the near future. What is non-governmental theater? Does non-governmental theatre stand necessarily opposite governmental theatre? Can we use definitions, formation and development of non-governmental theatre as they are used in the developed nations, despite the cultural differences between Iran and those countries? What role do economic institutions and industrial centers paly in supporting and financing non-governmental theatre? Questions like these are just part of questions that can be addressed in academic education.

**Keywords:** the third wave of science, non-governmental university, education, research, non-governmental theatre



Armenia

## The Role of Education in the Formation and Reinforcement of Independent Theatres in Armenia



### Narine Sargsyan

University Professor, Theater Critic, Writer and Researcher

Born in 1958- Armenia  
PhD in Art Studies  
Specialist in the field of the history of theater and theater criticism  
Vice-rector on research and study affairs in Yerevan State Institute of Theater and Cinematography  
Dean of the faculty of History, Theory and Management of Art  
Author of scientific-methodological articles and textbooks on history of theater  
Presenter of theoretical courses on theater history and criticism at Yerevan State Institute of Theatre and Cinematography  
Author of many textbooks on history of theatre  
Winner of the Movses Khorenatsi, the highest cultural award of the Republic of Armenia

#### Article Abstract:

Independent theaters were organized in Armenia as a result of the independence of the country on 1991. These independent theaters and theatrical groups with ongoing activities tend to shape a new way of thinking, to create a new type of actor and a new type of audience. The article "The Role of Education in the Formation and Reinforcement of Independent Theaters in Armenia" observes the role of Yerevan State Institute of Theater and Cinematography (YSITC) in the development of independent theaters. How does the educational process influence the formation of the independent theaters?

The educational outcomes of all theatrical art programs are indeed key to the realization of creative works on the stage. So, the teaching and learning process is intertwined and based on cooperation. The academic curriculum and course unit programs are all done to promote the teamwork, the courses are designed to encourage co-operation as a result of which independent projects appear and independent theaters formed.

The role of education is significant in the formation and motivation of both the independent theaters and acting groups. The issue based on the activities of Yerevan State Institute of Theater and Cinematography comes to serve as a proof for this viewpoint.

How does the teaching and learning process that occurs in our institute influence the students' and alumni creative activities? How do the students and alumni realize themselves in the field of the independent theaters? The article tries to spread the light on these important questions.

The article also presents the Students' Theater Lab in YSITC where the students receive their first experience of acting on the stage during the period of their education and also after graduation. Different independent projects that have been realized by the students, teachers and graduates of the institute are also lightly observed in this article.

The mission of the Institute of Theater and Cinematography to keep the theatrical process open for the experimentation is realized. The graduates of the Institute who are mainly responsible for the formation and reinforcement of independent theaters are the proof for that.

**Key words:** Independent theaters, Independent projects, Education, Student theater, Graduates, Theatrical art, Experimentation, Development, Study programs, Team-work, Support, Promotion



## Using Student Theatre's Academic and Applied Potential in Non-governmental Theatre

### Parastou Mohebbi

Writer, Researcher and University Lecturer

Born in 1980 – Isfahan

BA in cinema from Tehran University of Art, Faculty of Cinema and Theatre; BA in dramatic literature and PhD in theatre from University of Tehran; Participated in a research opportunity program on narratology at Hamburg University

Author of the essays: "The Emergence of Iranian theatre," "Meta-fiction in Mohammad Charmshir's Play The Long Story of Sultan's Travel ... to Europe" etc.

Author of the books: "Art Research MA Entrance Exam", "Animation MA Entrance Exam"

The best award of "Top Researcher PhD Candidate" at the 24th Research and Technology Festival, University of Tehran



#### Abstract:

Currently, there are many theatre students at many universities and higher education institutes; many have already graduated in this field. All of these students are or have been required to write many papers and perform many works. That's while there is no link between the official theatre body and students' wide activities, therefore a bulk of such activities are brushed aside without being seen or appreciated. Governmental theatre keeps going through an unorganized usage of knowledge and new experimental approaches while academic resources remain untapped.

Between an established, supported, highly-funded and of course limited governmental theatre and a rather unsupported but wide dynamic theatre based on students' experiments, there lies private theatre that can support student theatre on the one hand and diversify official theatre body on the other. Private theatre can pave the way for using university theatre's potential. On the other hand, university theatre can provide private theatre with educated, trained, and progressive forces.

University theatre can be hired by the private sector in two areas: first, in producing and promoting theories in order to buttress academic bases and second, in developing new, free experimental forms of performance production. For the first purpose, organizing students' essays and theses, establishing academic centers recruiting academic elites for theorization or translation of new theories are recommended. For the second purpose, through following up practical theses and student festivals, private theatre can attract academic talents, organize scattered student experiments and channel them into the theatre body. Moreover, performance spaces can be shared; this way, non-academic theatre can make its way through universities to be academically reviewed and on the other hand, academic experiments will find a space to be seen and appreciated.

**Keywords:** university theatre, non-governmental theatre, state-funded theatre, theorization, stage performance



Germany

## Cooperation and collaborations between independent theatre and institutional theatre



### Friederike Felbeck

Freelance, Theatre Critic, Theater Director and Researcher

Born in 1965- Germany  
PhD candidate at University of Hamburg  
Co-author and Principle Researcher of a bilingual study at University of Cracow  
Writer and Director of more than 30 Theaters  
Curator and Moderator of the Third German-Chinese Theatre Forum  
Trainer, Coach and Lecturer of more than 20 theater Conferences  
Member of International Theatre Institute (iti)  
Member of the International Association of Theatre Critics  
Member of International Federation for Theatre Research, Kulturpolitische Gesellschaft of Germany  
Co-Author and Principle Researcher of a long-term study called "Structural Changes in European Theatre" dedicated to the history of independent theatre in Europe  
Fellow at the International Research Center of the University of Berlin

#### Article Abstract:

This paper tends to investigate and compare performances, working conditions and artistic output that are typical of co-operations between independent theatre and institutional theatre. What is known as independent theatre or fringe has been a motor for artistic innovation and a school of artistic personnel for the last forty years. Independent theatre is a commodity, a platform, and island of promise.

The role of opposition to the subsidized City and State Theatre is typical for the history of German theatre since the 1970ies. The protagonists and their performances mostly rested in this self-chosen "Résistance", but their distinctive aesthetics, their originality, their themes and their networks have been often cited and opened the route through the theatre institutions without immediate repercussions on their own horizon. While the working conditions are mostly precarious, it has always been a vital force for mingling disciplines, finding new paths of collaboration and integrating achievements of other art forms.

However, both political changes, as well as an increasing international market for theatre productions and festivals have recently had an impact on aesthetics and constellations: the merger with established and subsidized partners has changed the codes of production.

Since the 1990ies, everything changed. There are today frequent linkages between the two areas. Thus, the Federal Cultural Foundation sets one after the other special fund, which encourage a new dramaturgy of municipal theatres and enable them to cooperate with independent theatres. The paper will examine the outcome of those projects and collaborations funded in the frame of special funds called "home game", "wanderlust" and "one-two". It will discuss themes of the seminar outlined under no. 4 "relations between state-run and independent theatre sectors".

**Key words:** independent sector, theatre, state-run, independent theatre sector, economy, rules, supervision regulations, guidelines, Europe, International cooperation, International coproduction, Kulturstiftung des Bundes, Federal Cultural Foundation, German independent theatre companies, German state and municipal theatres

## The Role of Dramaturge in Giving Identity to Private Theatre

### Shiva Masoudi

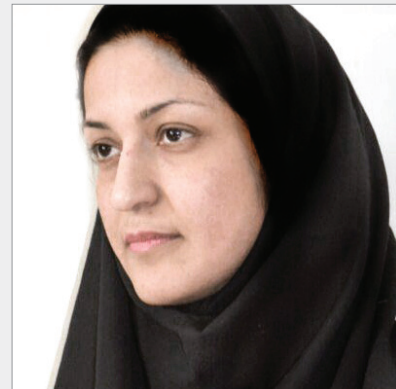
Writer, Researcher, Director and University Lecturer

Born in 1974 – Tehran

BA in puppet theatre from Tehran University; MA in animation from University of Art; PhD in theatre from Tehran University

Author of the essays: "Narrators of Dramatic Texts," "Iran's Puppet Theatre under the Shadow of Literature", "Genealogy of the Clown in Iran's Dramatic Literature", "Puppet Theatre: A Bridge between Visual and Performing Arts," "An Effort to Review a Theatrical Form", "Searching for Religious Roots in the Emergence of the Doll", "Doll Signs in Ferdowsi's Shahnameh" ect.

Author of the books: "Contemporary Puppet Plays," "The Educational Function of Puppet Plays and Innovative Plays", "An Introduction to Fantasy", "Talkhakan's Track Record" etc.



#### Abstract:

It seems that one of the problems private (non-governmental) theatre is faced with is the juxtaposition of different performances; that is, performances different from each other in terms of style, genre, vision, theme and audience. Therefore, performances in a playhouse within a certain period of time have no common ground and hence that playhouse fails in gaining a specific identity and therefore, the audience does not know what kind of performance they are going to watch at that playhouse.

On the other hand, one of the multiple functions of dramaturgy from "Lessing" up to now is to manage the performance schedule and outline a harmonious trend for the playhouse in terms of form and content.

It seems that a skilled smart educated dramaturge can organize the performance trend of a playhouse, give identity to it, and therefore attract its own audiences and increase their number. With such an approach, a playhouse can improve the intellectual horizon of its audiences within a specific period of time and therefore attain high aims of theatre.

**Keywords:** private theatre, dramaturge, audience, artistic and social vision



India

## The Independent Theater Movement



### Arun Naik

Author, Drama critic, Translator and Writer

Born in 1949- India  
University professor in Dramatic Literature, Communication Skills, Creative Writing, Translation and Printing Technology.  
Member of the International Association of Theatre Critics affiliated to UNESCO, Paris  
Fellow of the Graphic Arts Technical Foundation, USA  
Regular contributor to [mumbaiatheatreguide.com](http://mumbaiatheatreguide.com) theater website  
Translator and producer of Shakespeare plays: "Hamlet", "Macbeth" and "Othello"  
Visiting professor in Mumbai and Pune Universities

#### Article Abstract:

India is a vast country with multiple languages and cultures. But India has no national theatre. India has instead a national SangeetNatak Academy, and also a National School of Drama. But these are not performing agencies.

India has many local theatre institutions and parallel theatre groups serving as independent theatres. I have been associated with the National Centre for the Performing Arts, Mumbai Marathi SahityaSangh, Marathi NatyaParishad and some parallel theatre groups. Theatre-LibreFreieBühne (Free Stage) was founded in Berlin and 1889. The goal of the organization was to promote social-realist plays of the day at prices accessible to the common worker. The original slogan inscribed on the edifice was 'Art to the people'. Its goal was to make naturalism and realism more acceptable, which was relevant then.

Frenchman André Antoine founded the ThéâtreLibre (Free Theatre) which also produced at least one foreign work per year, introducing a world theatre to France. This was open only to subscribing members and not subject to censorship.

The U.K. has a national theatre. So do most European countries, including the former Eastern bloc.

Why doesn't India have a national theatre? A national theatre is a dramatic way to bridge the divisions in India today. We need to inject a sense of community into our composite culture.

London's National Theatre is a cultural representative to its own citizens and other countries, a flagship of the British theatrical community. On its three stages, the company revives classic dramas and develops new works. This institution follows roughly the same model as most multinational non-profit companies, with a small portion of income from government sources (like the Arts Council in U. K.) and the remainder from ticket sales, fundraising and other sources. The role of the government is important as a source of funding as well as imposing censorship of some kind. The government could have the power to censor 'disagreeable' art by withholding funds and promote 'acceptable' work by awarding rupees.

If India established a national theatre, where would it go? 'London is the financial, artistic, cultural and political capital of the UK,'. By its nature, a theatre is tied to the city that it's in.' The Federal Theatre Project presented new plays and musicals, revivals of classic works, children's theatre, puppetry, circuses and non-English language drama

**Key words:** Independent theater movement, national theater, SangeetNatak Academy, National School of Drama, parallel theater groups, Marathi NatyaParishad, Theater-LibreFreieBühne, social-realist plays, naturalism, realism, ThéâtreLibre, censorship, composite culture, cultural representative, classic dramas, new works, non-profit companies, ticket sales, fundraising, 'disagreeable' art, 'acceptable' work, children's theater, puppetry, non-English language drama

## Identifying Intellectual Capital Components among Theatre Groups Members for the Purpose of Proposing a Solution

### Ghazaleh Rashidi

Actress, Director and Lecturer in Theatre

Born in 1983 – Tehran

BA in acting from Tehran Islamic Azad University, the Faculty of Art and Architecture; MA in theatre directing from Tarbiat Modares University

Participating in the workshops: “Workshop on Acting and Innovation” (France), “Workshop on Acting and Innovative Body” (South Korea), “Workshop on Improvisation and Movement” (South Korea), “Workshop on Acting and Stage” (Bosnia and Herzegovina)

Actress of the plays: “Angels over the City” and “Speed Mania”

Actress of the plays: “Between Worlds,” “Life-Biter,” “Fall,” “Othello Narrated by Iago,” “Hamlet Narrated by Horatio,” “Welcome to Brother’s Funeral Ceremony,” “Beast-Less Theatre, Equality, Brotherhood” and “An Enemy of the People”

Actor of the movies: “No One Knows about Persian Cats,” “The Final Whistle,” “Confessions” and “Olympic”



### Abstract:

This research has been conducted with the aim of identifying intellectual capital components (human, structure and communication) among members of theater groups. This research adopts a descriptive approach and its target population is all members of theatre groups in Tehran. The research’s tool is questionnaire and the data have been analyzed with SPSS. Our findings show a meaningful difference among responses of members of theatre groups about different elements affecting human capital. For example, the item “We are satisfied with our artistic activities” was ranked first while the item “Planners always go on according to timetable in line with the development of the organization” was ranked last. Analyzing the responses, the second section can affect the structural capital of the members. The item “We support and realize a high percentage of our new ideas” was ranked first, while “Our data system has facilitated our access to date” was ranked last. The responses to the third section also show a meaningful difference among responses of members of theatre groups about different elements affecting communicative capital. In this section, the item “Establishing constant long-term relations between us and our audiences by others are highly appreciated” was ranked first, while “Our market share over the last few years in comparison with similar artistic activities has increased” was ranked last. Given the results of this research it can be concluded that in arts like theatre, paying attention to official as well as unofficial relations, trust etc are of paramount importance because communicative capital acts as a bridge in the process of intellectual capital.

**Keywords:** intellectual capital, human capital, structural capital, communicative capital, theatre groups



Iran

## Studying the Quality of State Interaction and the Development of Private Theatres



### Ataollah Koupal

Theatre critic, researcher and university theatre

Born in 1959 – Rasht

BA and MA in dramatic literature from Tehran University of Art, and MA and PhD in Arts research from University of Tehran

Author of the books: "The Origin of Comedy", "Dictionary of Warfare Words in Ferdowsi's Shahnameh", "Dictionary of Music Instruments and Jargons in Rumi's Masnavi Manavi" etc.

Published essays: "A Challenge to the Unchallenged Prevalence of Truth in Structuralism", "Mocking War in Aristophanes' Works", "Theatre Indoors and outdoors: A View about Contemporary Professional Plays in Official Theatre and Outside", "Voluntarily Tragic Death in the Sophocles' Tragedies and Ferdowsi's Shahnameh" etc.

#### Abstract:

In our society, theatre is considered as a social institution. In order to develop this art in all aspects, long-term cultural plans have to be made and to implement these plans, necessary investments are required. Such investments are better to be done with the government's support, and not by the government itself.

Currently, there are two kinds of theatre in the Islamic Republic of Iran: private and state-funded. Though the Ministry of Culture and Islamic Guidance has agreed private playhouse to be built - and this is considered as a positive and effective move - the quality of this move has not been reviewed critically. Giving examples of Broadway playhouses in the US and West End playhouses in the UK wherein theatre is basically considered as a private economic institution active in the art arena, this essays tries to study the characteristics of private theatre as a commercial institution. Theatre in its public arena, whether in its live performance or recorded form, falls into the category of economic activities and therefore should be considered as part of the marketing system. According to the law, market is a real or virtual space in which buyers and sellers exchange commodities or services. According to this definition, rules governing the production of "commodity" and "service" can be extended to include theatre as well. After all, theatre is a cultural product and besides rules related to the economic system, it is linked with cultural artistic criteria. Therefore, any quantitative development of this art has a strong link with the qualitative development of this art as a cultural thing. Breaking down the monopoly of culture, expanding cultural production by people and non-governmental organizations are among the cultural expansion criteria.

This essay tries to examine the economic relations between private theatre as a non-governmental institution to show how the government can hand over the qualitative and quantitative control of private theatrical activities to private theatre unions in a long-term process.

**Keywords:** theatre, market system, cultural development

## The Relationship between Government and Theatre in Iran after the Privatization with a Focus on Theatrical Production in Non-Governmental Sector in the 11th Administration

### Yousef Bapiri

Researcher, Writer, Theatre Actor and Director

Born in 1980 – Bukan

BA in theatre directing from Soore University and MA in theatre directing from Tarbiat Modares University

Editor-in-chief of the Quarterly “Ketab-e Theatre Movlavi”

Author of the essays: “Genealogy of the Relationship between the Government and Theatre under Reza Shah Focusing on the Role of the Developing Thinking Organization”, “The Trick of a Witty Poet: Looking at the Play Wit by Margaret Edson” etc.

Researcher of the program “Theatre Criticism” at Channel 4

Director of the plays: “The Painting,” “Marat/Sade,” “Destroyed,” “Comment,” “Act III; Scene IV,” “Houtan’s Death” etc.

Writer and director of the play “The Street Play of a Pair of Scissors and a Rope”



### Ashkan Kheilnejad

Researcher, Writer, Theatre Actor and Director

Born in 1988 – Karaj

BA in acting-directing from Tehran University and MA in theatre directing from Tarbiat Modares University

Author of the essay “Studying the Similar and Different Points of Theatre and Teleplay”

Writer of the section “From behind the Glasses” (specialized play quarterly, no. 1 to 10) and section “Closet” (specialized teen quarterly, no. 1 to 10)

Editor of the quarterlies: “Play” (no. 9 and 10) and “Theatre” (no.44)

Director of the plays: “Whose Life Is It Anyway?” “Whispering behind the Frontline”, “Skylight”, “Act III; Scene IV” etc.

Actor of the plays: “Writing in the Dark”, “Who Is Mr. Schmitt?”



### Abstract:

The relationship between the government and theatre in Iran has gone under major changes since the last days of the 9th administration. The Center of Dramatic Arts, belonging to the Ministry of Culture and Islamic Guidance, is reducing its financial support in the process of privatization and due to the country’s economic and political conditions. This issue had contributed to the formation and development of non-governmental sector in theatrical productions.

This research tries to examine the effects of privatization on theatrical productions in the non-governmental sector under the 11th administration. The aim of this research is to understand new relationships and their effects on the quality of theatrical productions in the non-governmental sector. Our findings shows that theatrical productions in the non-governmental sector have undergone major changes both in terms of quality and the way the audience is being treated.

**Keywords:** privatization, state-funded theatre, non-governmental theatre, private theatre, theatrical economy



Georgia

## Comparative Review of State and Independent Theaters in Georgia



### Marina Vasadze

University Professor, Theater Critics, Journalist and Writer

Born in 1963, Georgia  
PhD in Art Studies  
University Professor of the course of Theater history at House Kentavri  
Member of the International Association of the Theater Critics of Georgia (IATC)  
Head of Shota Rustaveli Theater and Film Georgian State University  
Scholar at Georgian State Museum of Theater, Music and Film  
Founder and editor of the Kultura newspaper  
Chairman of Jury of Teatralny Koufar Theater Festival in Minsk, Belarus  
Jury member of Duruji annual theatre award  
Jury member of Creative Union – Georgian Theater Society  
Member of Advisory board program of Georgian Showcase at Tbilisi International Festival of Theater  
Manager of Stichting Caucasus Foundation  
Editor at Georgian State Broadcasting Company

#### Article Abstract:

In Georgia Theater is one of the most significant spheres of art for maintaining our identity and our unique language.

The “boom” of independent, private theaters started after the collapse of the Soviet Union. However, even in the soviet conditions, in the 80ies there appeared the first “swallows”.

50 state, municipal, mixed-type and independent professional theaters are in Georgia today. Among them, 13 are LEPL under the Ministry of Culture and Monument Protection of Georgia: 5 theaters function on the basis of the budgets of Autonomous Republics of Ajara and Abkhazeti. 16 are mixed-type theaters, which are financed by Georgian Ministry of Culture and local municipalities. 5 theaters are bound to the budget of the City Hall. 1 theatre is half independent and half bound to Tbilisi City Hall budget. 1 theater was private one and it became the training theater bound to the University.

10 independent theaters are in Georgia today. 4 of them have their own buildings, and the other 6 theaters hire stage for their performances.

Even for the theaters functioning on state budget no staging expenses is foreseen.

More private theaters were in initial period of Independent Georgia than it is today. What is the reason?

Statistic, contextual analysis prove that private, independent theaters find it difficult to exist, especially those ones which have their own buildings. For example, “Royal District Theater”, which is very popular among the spectators became obliged to pass 50% of its property to Tbilisi City Hall. “Liberty Theater” is also very popular, but it also had financial difficulties and the founders had a desire to be moved to the City Hall’s subordination but they were refused.

In this article I review three important problems: why the number of independent theaters was decreased during the periods and what the reason is; whether it is needed or not to have so many professional theaters bound to the state budget; from the point of artistic level and economic view, what kind of proportionality exists between state and private theaters.

**Key words:** Theater, Professional, Private, State, Municipal, Statistic, Contextual



## The Relations between Private Theatre and State-Run Sector

### Laleh Taghian

Writer and Theatre Researcher

Born in 1947 – Tehran

BA in drama from the Faculty of Dramatic Arts

Writer of the books: "Bibliography of Theatre", "Ta'zieh and Theatre in Iran", "An Introduction to Japanese Traditional Theatre" etc.

Theatre critic in the newspapers and magazines: Ayandegan, Farhang va Zendegi, Roudaki, Tamasha etc.

Editor-in-chief of "Theatre Quarterly", "Fifteen Days Theatre" from 1976 to 1978

Secretary of Asian Women Painter (UNESCO), Tehran 1997

Author of numerous essays in specialized theatre magazines

Speaker in many conferences on Iran's traditional theatre and ta'zieh etc.



#### Abstract:

Theatre is generally known as the most progressive and effective art, since it's an art which in is live connection with the audience. A performance lasts a few hours but its effect is more than all other art genres. This quality must be among all theatrical forms.

Are there any answers for questions like these? Or do such phrases have their own meanings according to specific location's' social, cultural, and political rules and regulations? Is a theatre funded by the government called "governmental theatre?" What is our definition of this classification? With what criteria can we identify the identity of theatre?

In certain countries such as North Korea where there is a certain governing ideology, there are theatres funded by the government which promote certain ideology. North Korea is a case in point. In such cases, instead of governmental theatre, we should call it government's theatre. Though there are such kinds of theatre in some countries around the world, most countries oblige their governments to allocate a certain budget to cultural affairs, without meddling in artist's way of thinking and innovation, or asking them to adapt their art with the government's regulations. They give importance to the development of art and thinking, and although they are funded by the government, they should not be considered as government's theatre.

**Keywords:** private theatre, governmental theatre, national theatre, economy, supervision



Iran

## State Interference in Iranian Theatre: Principle vs. Expediency



### Mohammadali Aboutorabi

Writer, Researcher and Lecturer in Economics

Born in 1984 – Mashhad  
BA in economics, theoretical economy; BA in economics, macro financial economy; and PhD in economic development from University of Ferdowsi, Mashhad  
Author of the essays: “Studying the Effect of Financial Development on Human Resources in Iran”, “The Effect of State Property of Banks on the Causal Relationship between Financial Development and Economic Growth in Iran”, “Islamic Bonds, Financial Depth and Economic Growth,” “Studying Innovative Potential of Islamic Bonds and Its Role on Economic Growth” etc.  
Holding workshops on economics at International University of Imam Reza and University of Ferdowsi, Mashhad



### Hassan Joudaki

Art Director, Producer and Theatre Director

Born in 1975 – Khorramabad  
BA in public relations and polling from University of Applied Science and Technology  
BA in theatre directing from Iran’s Ministry of Culture and Islamic Guidance; holds a directing certificate from the Young Cinema Association  
Administrative-financial deputy director of City Theatre Complex since 2011  
Director of the first specialized ticket-selling website  
Producer and director of the plays: “A Man Who Wanted to Remain a Man”, “The Road, Rain, White”, “Stranger”, “One Hundred Years before Our Solitude”, “Eyes” etc  
Production manager of the plays: “The Last Letter,” “Trio without Harmony,” “Israfil’s Trumpet,” “Fabricated,” “A Midsummer Night’s Dream,” etc

### Zahra (Taha) Khoshbouei

Researcher and Expert in Art Economy

Born in 1985 – Karaj  
BA in Visual Communication from Non-Profit University of Golestan; MA in Art Economy from Mashhad University of Ferdowsi  
Author of the essays: “Optimizing Direct Subsidies in Iran’s Art Economy,” “Substituting Theatrical Production in Iran,” “The Role of Theatrical Development in Economic Growth,” “Delimiting the Optimization of State Interference on the Performing Arts Markets: Studying the Relations between State Interference and Market Efficiency in Tehran’s Theatres” etc.  
Translator of the essays: “Non-Profit Organizations’ Financial Programs,” “Intellectual Property and Copyright” etc.

**Abstract:**

One of the most important principles in economic policymaking is “Principle vs. Expediency.” While policies based on principles reduce uncertainty about the future and prevent undesirable consequences of the government’s interference, expediency policy acts vice versa. Therefore, one of the most important things in the policymaking of Iran’s theater is this question: Should the policies be made on pre-determined principles or on policymakers’ expediency. To find an answer for this question, this essay tries to study the effects of decisions on theatrical productions made according to principles or out of expediency. Studying 132 cases of theatrical productions over the last six years, the efficiency index and the state interference were calculated. Our finding shows that the government’s interference out of expediency has negative meaningful effect on the efficiency of theatrical productions. Therefore, it is strongly recommended that the government act according to principles and avoid any expediency interference so as to let theatre develop in the country. In addition, any interference on behalf of the government should be according to the law.

**Keywords:** expediency policies, dramatic arts, production efficiency, economic deregulation, state policies



## Problems and prospects of development of independent theaters in Kazakhstan



### Mukan Amankeldi

University Professor, Writer and Researcher

Born in 1963- Uzbekistan  
PhD in Art Studies  
Senior Researcher at M.Auezov Institute of Literature and Art  
Member of the Board of the Union of theatrical figures of Kazakhstan  
Head of the department of M.Auezov Institute of Literature and Art "Theater and Cinema"  
Head of the Scientific-Practical Center of T.Zhurgenov National academy  
Executive editor of more than 130 articles of theatrical and musical art in Kazakhstan and Central Asia  
Writer of in domestic and foreign scientific journals

#### Article Abstract:

During 25 years of independence, Kazakhstan has made a lot of achievements. Soviet theaters have been involved in the formation of Kazakh independent theaters that will require time and creativity. Among the State theaters in Kazakhstan, there are few independent theaters. Despite of various difficulties, independent theaters of Kazakhstan continue their activities and achieved good results. Such as ARTISHOCK (2001), Kulshmanov Sisters Company (2007), Young Scene (2013) etc. The repertoire of independent theaters is different from the repertoire of State theaters because they are open to new ideas. Independent theaters depend on spectators because they are not supported by the State. Each performance is built on modern current topics. They stage performances of classical authors and show our live. The performances staged in modern forms give the audience aesthetic pleasure. One of the advantages of these theaters is that they are independent from the State and have the right to show the performances on any topic. Theatre troupes are small and without unnecessary decorations can afford to show their performances anywhere in the world.

Characteristic features of the independent theater companies of Kazakhstan- a team of professional actors, directors, choreographers and art managers actively work in different directions. The main experimental theater area of the country, which is regularly creating original productions and initiate new projects in cultural sphere. Unique platform for exhibitions, concerts, book presentations, poetry readings and creative meetings. Professional company operating in dance theater genre in the art nouveau and contemporary. Presentations, performances, dance performances of scenes in the movie, directed by choreographer for dramatic productions, preparation for international competitions and master classes. These creative teams basic concept is a variety of genres and trends, fulfilling the mission of the Cultural Center, the Center for Contemporary Kazakh and world art. They take part in theater festivals around the world, recognized by European and Russian critics, international cultural organizations.

If in the future in this direction will be taken measures for the development of the theatrical process in the country, there will be good prospects of development of both private and public sector in the independent theaters of Kazakhstan. Availability of own stages, teams of professional actors, directors, artists, technicians and managers will enable the independent theater to become a cultural sightseeing of the city, a place of alternative, modern, experimental art for residents and visitors of the city. But unfortunately we have to state the fact that independent theaters don't have appropriate attention from the ministries, departments of culture in the cities and regions. Lack of the law on philanthropy does not allow to work with the sponsors. The law on theaters should be adopted which will envisage provisions on the development of independent theaters and a separate article on philanthropy. Only then independent theaters of the country will work actively and fully

**Key words:** Kazakhstan, Theater, Performance, Actor, Director, Repertoire, Dance Theater, Modern, Contemporary, Performance Theater

## The Role of Public Relations in the Process of Privatizing Iranian Theatre

### Faraz Fallahnejad Delivand

Writer and Theatre Director

Born in 1976 – Tehran

BA in dramatic literature from the Islamic Azad University, Faculty of Art and Architecture; MA in theatre direction from Tarbiat Modares University

Author of the essays: “An Analysis of Macbeth’s Soliloquy in Scene IIV Act I”, “The Dramatic Game and Event”, “Theatre and Audience” etc.

Director of the plays: “Majnoun”, “Azhdahak” etc.

Writer and director of the play: “The Stolen Letter”

Consulting director of the plays: “Afra”, “Around the World in Eighty Days”, “Paranoia”, “Sidewalk”



#### Abstract:

This essay deals with the role of public relations in the process of privatizing Iranian theatre. The focus is on the understanding of the functions and role of public relations in enhancing the privatization of Iran’s theatre. The essay deals with this question: “What are the main functions of public relations in the process of privatizing Iran’s theatre?” This essay tries to show how we can contribute to the process of privatization on the country’s theatre with a careful planning and a proper use of these functions. Given the constructive role of public relations in the process of development, our plan is to lay the foundations of a research to identify the effect of public relations on the process of privatizing theatre. This research adopts a descriptive-analytical approach using library and internet resources.

This research deals with a number of issues like: using public relations functions in relation to the development and communication, economic and social development, institutional and social development, globalization and free access to information and holding governmental management accountable.

**Keywords:** public relations, privatization, Iranian theatre, organization, planning, development, communication



Iran

## Needs of Iran's Non-Governmental Theater According to the Civil Discourse Model



### Seyyed Abbas Hashemi

Writer, Researcher and University Lecturer

Born in 1954 – Najafabad  
MA in building management from Jackson State University; MA in industrial management from Missouri State University  
Faculty member of the Islamic Azad University, Shahre Rey  
Jury member of the 5th International Civil Engineering Students Conference (1997)  
Committee member of University Professors Seminar since 2006  
Author of the essays: "China and Privatized Road Construction", "A Qualified Professor's Characteristics in Higher Education"  
Translator of "World Leadership"  
Holding the workshops: "Operational Management of Pathology on Training Students on Campus", "Teaching Management Principles", "The Role of Higher Education in National Development", and "Teaching Methods"



### Valiollah Shali

Writer, Researcher, Theatre Director and University Lecturer

Born in 1973, Qazvin  
BA in acting from the Islamic Azad University of Arak; MA in acting-directing from the Islamic Azad University of Tehran; PhD in management and cultural planning from Isfahan University of Science and Research  
Author of numerous essays including: "Common Roots", "The Emergence of Acting", "The Display of Love and Thought", "Ta'zieh as National-Religious Play", "Actor and Space" etc.  
Head of IRIB Radio Drama Department (1993 – 1996); head of Artistic Affairs Department at the Islamic Propagation Organization (1993-1996) etc.  
Executive Secretary at the 4th and 5th Soore Theatre Festivals and Mosques' Artistic-Cultural Associations Festivals etc.

### Abstract:

Non-governmental theatre known also as private theatre is a topical subject in contemporary world theatre and in particular in Iran's theatre. In the cultural arena, paying attention to development indicators and achieving an acceptable place in arts are top on the country's cultural policy. In cultural policy, cultural policy discourse has always been a very important concept and in this regard, Jim McGuigan's ideas are very interesting because he points - among his ideas - to governmental discourse, marketing discourse and civil discourse. Due to the importance of non-governmental theatre, in the present research, the focus will be more on civil discourse. This discourse deals with two concepts: public domain and civil society characterized with liberty and social solidarity. A civil society is a society comprised of activists whose official communicative patterns are on a voluntary basis and hence, their power and volition accounts for changes in social structures. In fact, a considerable number of art and cultural organization, particularly outstanding groups in Europe and America fall into this category, i.e. civil society which is developing in a steady way. This section is the third section that belongs neither to the government nor the market but to a space that pursues non-profit objectives. In fact, civil society provides the opportunity for different non-governmental sections to grow and develop. It will, in the end, result in the enhancement of society as well as citizens' life. Therefore, given the needs of non-governmental theatre in Iran, it's worthwhile focusing on civil society discourse to take this form of theatre forward. This research is trying to help non-governmental theatre reach a desirable place in the country.

**Keywords:** Non-governmental theatre, civil discourse, McGuigan, development, solidarity

## Studying the Quantitative and Qualitative Growth of Performance in Tehran's Playhouse with a Focus on Iranshahr Playhouse: Independent Theatre, Private Theatre or the Office Box?

### Maryam Dadkhah Tehrani

Writer, Translator, Researcher and Lecturer

Born in 1986 – Shiraz

BA and MA in dramatic literature from Tehran University, Faculty of Fine Arts; PhD candidate in theatre at Tehran University

Author of the essays: "The Reflection of Feminism in the Light of Grice's Cooperative Principle in Top Girls," "The Effect of Offset Inflation in Borrowing with a Look at Shakespeare's The Merchant of Venice," "Psychological Analysis of Kafka on the Shore," "The Role of Scapegoat in King Lear" etc.

Translator of the plays: "Four Japanese Plays," "Life Is a Dream," "Three Days of Rain," "Alchemy of Metals (Fire and Iron)"

Writer of the book "Scapegoat in Shakespeare's Works"



### Kimia Khatibzadeh

Writer and Theatre Director

Born in 1993 – Tehran

BA student in dramatic literature at Tehran University, Faculty of Fine Arts

Member of the editorial board and correspondent for Iran Theatre website (2014-2015)

Writer and director of the plays: "The Black Box in the Carnival of Confession," "Five Short Monologue" (appreciated play at the 7th Monologue Festival, Tehran University of Art)

Writer of the play "Vacuum"



### Abstract:

Over the last few years, we've been hearing things like the privatization of theatre and its consequent subsidy cuts under the name of "independence". Since 2008, the number of semi-state-funded and private playhouses has increased in Tehran. Of semi-state-funded playhouses we can mention Hafiz Hall, Iranshahr Playhouse, Entezami Hall in Iranian Artists Forum, and of private playhouse we can mention places like She Noghteh Playhouse, Baran Playhouse, Tehran Independence Playhouse and Paliz Playhouse. But it seems that the privatization of theatre has only been prompted by economic reasons. In fact, it seems cutting government subsidies has not resulted in lifting government control. On the other hand, independent theatre is supposed to meet all its costs without government subsidies and therefore it is pushed to think about productions more likely to be a box office success.

This essay examines all plays performed between 2011 and 2015 in Iranshahr Playhouse, a semi-state-funded playhouse which is something between state-funded playhouse and private playhouse. Iranshahr Playhouse was founded in 2009 and since then more than 100 plays have been performed there. Due to the lack of archive, this essay confines its research to the last five years. This research deals with a selected number of the plays, directors and scripts. Moreover, talking with a number of this playhouse's managers since its establishment, the situation of this place is examined.

In the end, this research tries to answer questions like: how has the process of theatre privatization been?; how has this process contributed to the independence of theatre?; and on the other hand, how much has this process caused theatre to cave in to the office box?; and are there any specific policies about selecting plays and if not, how are they selected?

**Keywords:** private theatre, independence theatre, Iranshahr Playhouse, Iranian theatre



Iran

## Cultural Policymaking, Government, Popular Theatre and Its Attraction



### Ali Gholipour

Writer, Researcher, Director and Theatre Lecturer

Born in 1979 – Tehran  
BA in drama from the Islamic Azad University, Faculty of Art and Architecture; MA in directing; PhD in arts studies from Tarbiat Modares University  
Author of the essays: “The Reflection of Identity Crisis in The Cherry Orchard”, “Mr. Gill’s Splendid Smile”, “The Issue of Similarity and the Reasons Why It Is Applied to Ta’zieh”, “The Contradiction of Mourning and Entertaining in Iran and Trinidad” etc.  
Director of the plays: “Prediction”, “I, Past, Signature” etc.  
Writer of the plays: “Don Quixote”, “Storks”

#### Abstract:

Cultural policymaking becomes important when governments decide to funnel financial resources for theatrical productions according to their own patterns, presumptions, strategies and policies. But if theatre groups are deprived of financial resources, two issues come to the foreground: first, theatre producers’ independence from the government’s macro-cultural policymaking; second, theatre producers’ efforts to raise funds mostly with the help of audience. In this case, what we call “popular theatre and its attractions” turns into a major challenge for both governments and theatre producers, but removing “the popular theatre” from Iran’s historiography, this challenge has never come to public attention. Therefore, in order to think about the non-governmental potential, we have to find how the encounter between governments’ cultural policymaking and the popular theatre and its attractions has been during different eras of Iranian theatre and how this encounter has constituted an important part of the history of Iranian theatre. In order to answer these questions, this essay takes a historical approach to study the relations between the government, cultural policymaking and popular theatre in the 19970s; this essay takes a look into the case from two perspectives: first, from the government’s cultural policymaking and second, from theatre producers. Studying theatrical activities both in terms of quality and quantity in this decade shows how popular theatre developed in that decade, how the government’s cultural policymaking reacted to that, and finally in order to attract more audience, how they used popular theatre’s tricks and attractions. This historical study shows despite an outstanding increase in the budget for theatrical productions in that decade, and a focus of connecting people to theatre in the cultural policymaking and despite all educational programs and advertisement to increase theatre audience via TV and teleplays, popular theatre known as “Lalehzari theatre” attracted most audience. This issue is not merely a historical issue but a contemporary concern.

**Keywords:** cultural policymaking, popular theatre, history of Iranian theatre, Lalehzari theatre



International Seminar  
Potential of Independent  
Sector in Theatre

**Discussions**

## Discussion 1

### Successful Cases in Non-Governmental Theatre



#### Mohammadreza Khaki

Researcher, Translator, director and theatre instructor

Born in 1950 – Kermanshah  
PhD in theatre from Sorbonne University, Paris  
The head of directing and acting department and a faculty member at Tarbiat Modares University  
Director of the plays: "Portrait," "The Seagull," "The Usual Process," "The Terrace," "The Sentinel" and...  
Translator of the plays: "The Martyrdom of Peter Ohhey," "The Trap," "The Card Index," "The Tailor," "Mephisto."  
Translator of the books: "" "" "What is Dramaturge, Who is Dramaturge." Writer of the articles: "Actor's Position in Iran and World Theatre," "Directing Beckett's Works," "Improvisation in Theatre" and...



#### Mostafa Kouski

Writer, Actor & Director

Born in 1984 – Khorramabad  
MA in theatre from Tehran Faculty of Fine Arts  
Stage designer, director and actor of the play: "The Wind Will Quake the Glass"  
Stage designer, writer and director of the play: "Autumn the Year Nineteen War"  
Director of the plays: "The Charmer", "A Midsummer Night's Dream" and ...  
Stage designer, writer and director of the play: "Flat No. War"  
Actor of the play: "Volpone".



#### Ali Montazeri

Researcher and University Lecturer

Born in 1958 – Qom  
BSc. in laboratory sciences from Iran's Medical Sciences University and PhD in general health majoring in epidemiology from Glasgow University, England  
Member of University Jihad since its foundation  
Member of Iran's Medical Social Association  
Head of the University Jihad Research Institute since 1990  
Trustee of Iran's Academy since 2004  
Author of the essays: "Verification of the Farsi Version of the Elderly's Anxiety Questionnaire," "Narrative Examination of the Farsi Version of the Elderly's Life Quality," "Psychological Health of the Country's Urban Population: A Demographic Study" etc.

## Necessities, Regulations, Opportunities and Obstacles to Non-Governmental Theatre

### Ghasem Khosrawi

General Director of Bureaucratic Renovation, Iran's Ministry of Culture and Islamic Guidance



### Jalil Sadeghizadeh

Secretary of Single-Purpose Art Institutions

Born in 1959 – Rafsanjan  
 BA in political science from the Islamic Azad University of Tehran  
 Secretary of Single-Purpose Art Institutions since 2012  
 Director of the Children and Teenagers Committee at Tehran International Book Fair and the Holy Quran Exhibitions for years  
 Director of marginal activities at Tehran International Book Fair (1996)  
 Vice-Chancellor of Tehran Faculty of Quranic Science for five years  
 General Director of Parliamentary Affairs Office, Iran's Ministry of Culture and Islamic Guidance for 11 years



### Mehdi Shafiee

General Director of Dramatic Arts Center, Iran's Ministry of Culture and Islamic Guidance

B. 1974, Andimeshk  
 MA in theatre direction, Faculty of Arts and Architecture, Islamic Azad University Central Tehran Branch  
 Lecturer at Islamic Azad University and School of Journalism  
 Theatre director and actor  
 Former deputy director of Culture and Islamic Guidance Office, Khuzestan Province  
 Director of Culture and Islamic Guidance Office, Alborz Province  
 General Director of Dramatic Arts Bureau  
 Artistic Director of several national, regional and provincial festivals



### Morteza Shirazi

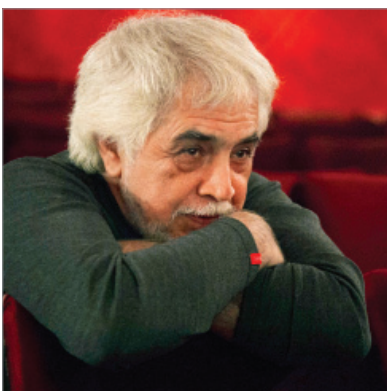
Deputy Director of Service Cooperatives, Iran's Ministry of Cooperatives, Labour, and Social Welfare

Born in 1968 – Varamin  
 BA in management from University of Tehran; MA in management from the Faculty of State Management  
 Head of the Cooperative Office of Varamin, Pakdasht, Shahr Rey (2002-2011)  
 Deputy of General Director of Administrative Affairs, Iran's Ministry of Cooperatives, Labour, and Social Welfare (2002-2007)  
 Head of Rey Cooperative Office (2007-2009)  
 Head of Tehran Production Cooperatives Office (2009-2011)  
 Director of Tehran Cooperative, Iran's Ministry of Cooperatives, Labour, and Social Welfare (2011-2014)



## Discussion 3

### Necessities, Regulations, Opportunities and Obstacles to Non-Governmental Theatre (2)



#### Majid Jafari

Actor, Director, Art Director and University Lecturer

Born in 1951– Shiraz  
BA in acting and directing from Tehran University, Faculty of Fine Arts; MA in cultural management from University of Farabi  
CEO of Tehran Comic Plays Association since 2006  
General Director of Art Cultural Organization, Tehran Municipality (2003)  
Chairman of City Theatre (1986)  
Head of Theatre Bureau (1979)  
Actor of the films: "All for the Nation," "The 5<sup>th</sup> June Flight," "The Witch" etc.  
Director of the TV series: "The Hidden Half of the Moon," "The Last Station," "The Sun on the Ground" etc.  
Director of the plays: "Hamlet," "Prometheus Bound," "Antigone," "Electra," "A Memory of Two Mondays," "The Caucasian Chalk Circle," "Stingy," "The Tobacco Movement," "Zakaria Razi" etc.



#### Hossein Parsaei

Actor, Director and University Lecturer

Born in 1967 – Qom  
MA in theatre directing  
General Director of the Home Display, Documentary and Short Film Office, Cinema Organization  
Executive Secretary and member of Art and Architecture Committee, Supreme Council of Cultural Revolution since 2013  
Chairman of City Theatre (2004-2005)  
Head of the Dramatic Arts Center, Iran's Ministry of Culture and Islamic Guidance (2005-2010)  
Secretary of the 28<sup>th</sup> Fajr International Theatre Festival (2009)  
Actor of the plays: "The Stranded," "The Descend of Siavashan," "Scheherazade," "A Mirror in the Ceiling" etc.  
Director of the plays: "Sing This Chapter with Me," "The Commander of the Sun and the Moon," "Sisterly, Bamboo Time," "Arsenic and a Threadbare Net" etc.



#### Ghotboddin Sadeghi

Playwright, Actor, Director and University Lecturer

Born 1952 – Sanandaj  
BA in drama from Tehran Faculty of Fine Arts and MA and PhD in dramatic arts from The Sorbonne, France  
Writer of 50 plays including: "The Bridge", "The Age of Innocence", "Kafka", "Talk to Me": "The Inheritance of Gadeh Re", "A Sweet Crypt" etc  
Director of 52 plays including: "Hamlet", "Ajax", "Medea", "Macbeth", "The Inheritance of Gadeh Re" etc  
Published more than 200 essays including: "An Introduction to Ritual Theatre", "Aesthetics of Religious Theatre" etc.

## Necessities, Regulations, Opportunities and Obstacles to Non-Governmental Theatre

**Masoud Delkhah**

Actor, director and theatre instructor

Born in 1957 – Kazeroun  
 PhD in theatre from Kansas University, America  
 A faculty member at Tarbiat Modares University  
 Director of the plays: “The Trojan Women,” “The Condemnation of Joan of Arc,” “The Bald Soprano,” “Uncle Vanya,” “Julius Cesar,” “God Speaks in Altoona,” “The Misunderstanding,” “Vistek,” “Human’s Life,” “King Lear,” “Richard III,” “Dèjà Vu,” “Lady and the Veranda” and... Actor in the plays: “Portrait,” “The Seagull,” “The Usual Process” (the distinguished actor in the international competition at the 29<sup>th</sup> Fajr International Theatre Festival,) “Faust” and “Uncle Vanya.”

**Mohammadhossein Imani Khoshkhou**

Writer, Researcher and University Lecturer

Born 1960 – Qom  
 BA in pure mathematics from Tarbiat Moalem University; MA in economics from Allameh Tabataba’i University; PhD in tourism economics from the University of Manchester, England  
 Chancellor of University of Science and Culture since 2010  
 Head of Iran Tourism Association since 2013  
 Head of Art and Architecture Committee, Supreme Council of the Cultural Revolution  
 Head of PhD Tourism Management Department and professor of tourism at from Allameh Tabataba’i University and University of Science and Culture  
 Author of the books: “Collected Essays Presented at National Conference on the Effects of Subsidy Reform and Iran’s Tourism Development,” and “Country Development Planning, Strategic Approach”  
 Translator and author of the books: “Tourism Studies” and “Economy and Tourism Policymaking”

**Reza Kianian**

Photographer, actor, sculptor, costume and stage designer

Born in 1951 – Tehran  
 Theatre graduate from Tehran Faculty of Fine Arts  
 Held two individual photography exhibitions and participated in fifteen group photography exhibitions  
 Participated and sold works at Tehran Auctions, Christie’s Auction, Dubai and Bonhams Auctions, London  
 Held an individual sculpture exhibition and participated in three group sculpture exhibitions  
 Starred in ten plays after the 1979 Islamic Revolution, more than 50 movies and 15 TV series  
 Stage designer in more than 10 plays and movies  
 Published: five books, a collection of essays and specialized interviews on acting, two photo books, two screenplay books and one short stories book



## Discussion 5

### The Necessity and Role of Guilds in Supporting and Upgrading Non-Governmental Theatre



#### Nasrollah Ghaderi

Writer, Researcher, Critic, Director and University Lecturer

Born in 1960 – Semnan  
BA in theatre acting and directing from the Center for Art Education, Iran's Minister of Culture and Islamic Guidance and BA in cinema directing from Tehran University of Art, Faculty of Cinema and Theatre; MA in theater directing from Tarbiat Modares University  
Manager of the Publishing House *Namayesh*, Center for Dramatic Arts  
Author of the books: "Signs and Challenges," "About Theatre as a Phenomenon," "Love's Moans," "National Theatre," "Anatomy of Drama's Structure" etc  
Writer and director of the plays: "The Sorrow of Love," "The Alley of Being in Love," "When the Sky Was Torn Asunder," "Sometimes, You Have to Die If You Want to Live," "Our City's Stereopticon's Tale," "Fatima's Rituals," "Oh Santa Maria," "Tonight, I Have to Die," "Silent Massacre" etc



#### Iraj Rad

Actor, director and artistic director

Born in 1945 – Tehran  
BA in theatre from Tehran Faculty of Fine Arts and BA in theatre directing from Cardiff University  
First Degree of Art (equal to PhD) from Iran Evaluation of Artists  
Member of board of founders and board of directors, deputy chairman of board of director and CEO of Theatre House from 1999 – 2015 etc  
Actor of the plays: "Dr. Mosaddegh's Nocturnal Reports", "The Bazaar of Lovers", "The Staircase", "Little Lady and the Balcony", "Pleasure and Inexistence" etc  
Director of the plays: "Demon Fairy" (Invited to the Oxford Festival and acclaimed as one of the best performance at the festival). Actor of the TV series: "Eve's Daughters", "The Constitutional Years", "Factor 8", "Zero Degree Latitude" etc.



#### Hamidreza Sheshjavani

Researcher, Writer and University Lecturer in the Economy of Culture

Born in 1975 – Isfahan  
BA in sociology from Payam-e Noor University; MA in sociology from Shahid Beheshti University  
Economy of Culture Qualifications from Erasmus University, the Netherlands  
Permanent member of the World Economy of Culture Association  
Founding member of the economy of art field in the country's universities  
Author of the books: "Why Are Artists Poor?" "Cultural Entrepreneurship and Economy of Art," "The Economy of Contemporary Art" etc  
Author of the essays: "The Art Property Law and the Art Market: A Look into Iran's Contemporary Art and Some Legal Challenges," "The Structure and Logic of the Market in Contemporary Art." "Art Entrepreneurship or Entrepreneurship in Art" etc

## The Relationship between Private and State-Funded Theatre

**Saeed Asadi**

Playwright, researcher and university lecturer

Born in 1973 – Kermanshah  
 BA in dramatic literature from Tehran University, MA in cinema from Tehran University of Art and PhD in theatre from Tehran University. Secretary of the 34<sup>th</sup> and 35<sup>th</sup> Fajr International Theatre Festivals  
 Head of drama department, Isfahan Soore University (2003 – 2004)  
 Host and expert of the TV program Cinema 4 (2005)  
 Director of the plays: “The Island”, “Repeated Song of Kalat” and “The Repetition of an Act”  
 Writer of the plays: “Highway”, “Crystal Curtain”, “Libero Withers”, “The Gallows’ Shadow Hanged” etc  
 Published articles: “Vincent van Gogh”, “Pathology of Sacred Resistance Theatre”, “Studying Visual System in Tahmasbi Shahnameh”, “An Analysis of the Iranian Theatre New Wave in the 1950s and 1960s”, “Semiotics of Characters’ Names in Arthur Miller’s Death of a Salesman” etc

**Arvand Dashtaray**

Director, Actor and Set Designer

Born in 1981- Iran  
 B.A. in Industrial Design from Tehran Islamic Azad University  
 Founder of Virgule Theatre Group  
 Director of : “London, Rome, Tehran, Amsterdam”, “Pink Foot Prints”, “Butterfly and Yoke”, “The 8th Adventure”, “Gardener of Death”, “Let’s keep it between us”, “Dar koche Rendan”, “Recycle”, “Dog Silence”, “Find the Way”, “On the wings of Night’s Crow”, “Walking on clouds with closed eyes”, “Jackal’s Wedding”, “Reconsider Your Image of Me” etc

**Asghar Hemat**

Theatre actor and instructor

Born in 1952 – Shiraz  
 BA in theatre acting from Tehran University  
 Receiving the first grade statue of art from artist’s evaluation center  
 The actor in the plays: “Hey With Chapeau, Hey Without Chapeau,” “The Black,” “Naneh Ensi,” “An Elite from Ariaramnes’s lineage,” “Kai khosrow’s test,” “The Cage, The Freedom,” “The Guppy Dragon,” “The Court of the Justice,” “The Island,” “Slowly with The Red Flower,” “The Nuremberg Tribunal,” “The Golden Tooth,” “The Affection and The Mirror,” “Macbeth” “The Melody of the Rainy Town,” “The Portrait,” “Tahrán,” “Rudaki” etc



## Discussion 7

### Identifying the Potential of Non-Governmental Theatre (Marketing, Developing Venues, Advertising, Informing ...)



**Reza Haddad**  
Theatre and TV director

Born in 1969 – Abadeh  
BA in dramatic literature and MA in theatre direction from Islamic Azad University of Art and Architecture  
Director of the plays: “With the Muzzle of Silence” (performed at Theatre Olympics Wrocław 2016 ), “Killing a Dove”, “There’s No One to Remember All the Stories” (performed at the Babylon Theatre Festival, Germany 2007), “Funny Nightmares for the Night and a Few for the Day”, “We Came, You Weren’t There, We Returned”, “A Revelation on a Silent Party” (performed at Theatre Olympics, South Korea and The Festival d’Avignon, France 2010), “Tazieh: The Little Prince”, “Rostam Went out from Shahnameh”, “Scapin the Schemer”, “Purple”, “Test”. Director of TV programs: “Autumn” and “Iran’s Children”  
Project executive and investor of the film “Yahya Didn’t Remain Silent”



**Hussein Pakdel**  
Writer, Actor, Director and Art Manager

Born in 1959 – Isfahan.  
BS in agriculture from Shiraz University  
The head of emission in the Iranian channel 1 from 1987 to 1994  
The secretary of the 10<sup>th</sup> and 11<sup>th</sup> International Film Festival for the Children and Adolescents  
Playwright and director of the plays “His Excellency,” “The Dance of the Earth,” “The Love and His Majesty,” “The Symphony of the Pain”, “His Excellency’s Nightmare” and...  
Playwright of “Dr. N,” “The Infants of the Frost,” “The Asian Butterflies” and.... Actor in the movies: “The Passenger of Rey,” “The Savage Jasmines,” “Snow on the Tall Pines” and... .



**Atila Pesyani**  
Actor, Director and Stage Designer

Born in 1957 – Tehran  
BA in acting-directing from Tehran Faculty of Fine Arts  
Actor of more than 55 movies and 30 TV series  
Director of the plays: “The Zero Situation”, “The Cherry Orchard”, “A Dum Person Who Has Had a Dream”, “The Sun’s Sweat, The Moon’s Tear”, “The Blue Velvet”, “Richard III”, “Grey”, “Hour Zero”, “Satan’s Ship”, “The Blade and the Moon”, “Bitter as Honey”, “Death of Silk”, “A Plectrum on Sand”, “The Iron Horse”, “A Tuneless Symphony”, “Metabolic”, “Cain and Abel”, “Thick as Honey”, “Diabolic: Romeo and Juliet” etc



### Shahin Chegini

Director and Art Director

Born in 1980 – Qazvin  
 MA in architecture; MA in theatre directing from the Islamic Azad University of Tehran,  
 Faculty of Art and Architecture  
 Writer and director of the play: “The Boot Lace, Hot Food”  
 Director of the play “Footstep”  
 Production manager of the plays: “Dolls of Silence” and “Three Narratives of Life”  
 Chairman of Iran’s Playhouses Guild  
 CEO of Center for Art Creation at Man Theatre  
 Director of Jamshid Mashayekhi Playhouse  
 CEO of Istabon Tarh Company



### Farhad Mohandespour

Instructor, researcher and theatre director

Born in 1959 – Tehran  
 PhD in art research  
 A faculty member of Tarbiat Modares University  
 Playwright of “Confine to the Sun,” “Bahman and Fife,” “Macbeth,” “Indra’s Arbitration,”  
 “A Song by the Pit,” “Galileo,” “The Abbey of the Monks,” “The Last Day” and...  
 The playwright of: “The Solar Galaxy,” “Macbeth” and... The Writer of the articles: “An  
 Analysis of Iran’s Contemporary Theatre,” “In Search of the Thousand and One Night  
 Shahrzad,” “The Epic Narration, Iran’s Religion Narration,” “On Iran’s Theatre,” “The  
 Similarity of Two Mythical Heroes” and...



### Hossein Mosafer Astaneh

Actor, director and theatre lecturer

Born in 1960 - Astaneh-ye Ashrafiyeh  
 BA in theatre directing from Tehran Faculty of Fine Arts and MA in directing-acting from  
 Tarbiat Modares University  
 Secretary of: 8 rounds of the National Holy Resistance Theatre Festival, 5 rounds of the  
 National Basij Theatre Festival, and 2 rounds of the Fajr International Theatre Festival  
 Actor of the plays: “The Not Fallen”, “Surprise”, “Khos Forest”, “The Crypt”, “The Purple  
 Cloak”, “Denial”, “Along the Red Germination”, “Sepehr’s Secret”, “Beside the Hydrant”,  
 “Komeil Canal”, “Harrowing” etc  
 Director of the plays: The Sun of the Caravan”, “The Sun’s Compass”, “The Moon and the  
 Sun”, “Imam Ali”, “The Life Boat”, “The Sun’s System”, “The Sonnet of Blasphemy”, “The  
 Resurrection of Love”, “Medina’s Wound”, “From Earth to Heavens”, “Commanders”,  
 “Plague”, “In the Moon’s Frame”, “All the Earth’s Morning” etc



# International Seminar Potential of Independent Sector in Theatre

5 - 7 March 2017

Tehran City Theatre Complex –Mashahir Hall

Sunday 5 March, 2017

## • Opening Ceremony

- 15 (5 min.) Reciting the Holy Quran and Iran's National Anthem
- 15:05 (5 min.) Speech / Mehrdad Rayani-Makhsous (Secretary of Seminar): **Opening Address**
- 15:10 (15 min.) Speech / Mehdi Shafiee (Head of Seminar and General Director of Dramatic Arts, Iran's Ministry of Culture and Islamic Guidance): **Existing Opportunities and Potential in Non-Governmental Theatre**

### A) Discussion 1 – 15:40 (75 min.)

- o **Title:** Successful Cases in Non-Governmental Theatre
- o **Chairman:** Mehrdad Rayani Makhsous
- o **Members:** Ali Montazeri, Mohammadreza Khaki, Mostafa Koushki

### B) Presentation 1 – 17:15 to 19:15

- o **Chairman:** Ali Montazeri
- 17:15 (20 min.) Pavel Rudnev (Russia): **Independent Theater in Russia**
- 17:35 (20 min.) Rahmat Amini and Marzieh Karimian Kakolaki (Iran): **Examining the Effects of Private Playhouses in the Growth and Promotion of Theatre in Tehran**
- 17:55 (20 min.) Francesco Ungaro (Italy): **The theater of the days to come**
- 18:15 (20 min.) Berenice Ramos Ayala (Mexico): **Internal Organization models for a new independent theatre group**
- 18:35 (20 min) Tarlan Rasulov (Azerbaijan): **One Step away from the Establishment of Independent Theater**
- 18:55 (20 min.) Andrea Porcheddu (Italy): **New Independent theatre in Italy, between new Commedia dell'Arte and interactive theatre**

### C) Discussion 2 – 19:15 (75 min.)

- o **Title:** Necessities, Regulations, Opportunities and Obstacles to Non-Governmental Theatre
- o **Chairman:** Ali Montazeri

**Members:** Mehdi Shafiee (General Manager of Dramatic Arts, Iran's Ministry of Culture and Islamic Guidance), Jalil Sadeghizadeh (Secretary of Single-Purposed Art Institutes), Ghasem Khosrawi (General Director of Bureaucratic Renovation, Iran's Ministry of Culture and Islamic Guidance), Morteza Shirazi (Deputy Director of Service Cooperatives, Iran's Ministry Of Cooperatives, Labour, and Social Welfare)

Monday 6 March, 2017

### A) Discussion 3 – 10:30 (75 min.)

- o **Title:** Necessities, Regulations, Opportunities and Obstacles to Non-Governmental Theatre (2)
- o **Chairman:** Mohammad Bagher Ghahramani
- o **Members:** Hossein Parsaei, Ghotboddin Sadeghi, Majid Jafari

### B) Presentation 2 – 11:45 to 13:45

- o **Chairman:** Mohammad Bagher Ghahramani
- 11:45 (20 min.) Behzad Ghaderi Sohi(Iran):**Modernity: "The Third System", Theater, Tradition and Entrepreneurship**
- 12:05 (20 min.) Pilar González Almansa (Spain): **Precariousness, A Spark for creativity or an obstacle for experimentation? The case of Spanish fringe Theater**
- 12:25 (20 min) Ardeshir Salehpour (Iran):**Centralism and Autocracy, Two Deterring Factors to Private Theatre in Iran**
- 12:45 (20 min) Taiwo Okunola Afolabi (Nigeria): **Managing and Enterprising Independent Theater: Sampling Patterns from Nigeria**
- 13:05 (20 min.) Reza Kouchakzadeh (Iran): **Examining the Obstacles to the Privatization of Theatre in Iran**
- 13:25 (20 min.) Levan Khetaguri (Georgia): **Theatre from Poet-Protagonist to the Manager-Producers**

### A) Discussion 4 – 15:00 (75 min.)

- o **Title:** The Role of Universities in Boosting Non-Governmental Theatre's Activities
- o **Chairman:** Farhad Mohandespour
- o **Members:** Mohammad Hossein Imani Khoshkhou, Masoud Delkhah, Reza Kainian

**B) Presentation 2 – 16:15 to 17:35**

- **Chairman:** Farhad Mohandespour
- 16:15 (20 min.) Ágnes Karolina Bakk (Hungary): **Collaboration Models for the Use of New Technology in Performing Arts**
- 16:35 (20 min.) Farzad Moafi Ghaffari (Iran): **The Effect of the Third Wave of Science at Non-governmental Universities on Non-governmental Theatre (Education, Training, and Research, the Needs of Non-governmental Theatre)**
- 16:55 (20 min.) Narine Sargsyan (Armenia): **The Role of Education in the Formation and Reinforcement of Independent Theatres in Armenia**
- 17:15 (20 min.) Parastou Mohebbi (Iran): **Using Student Theatre's Academic and Applied Potential in Non-governmental Theatre**

**C) Presentation 4 – 17:45 to 19:05**

- **Chairman:** Mehrdad Rayani Makhsous
- 17:45 (20 min.) Friederike Felbeck (Germany): **Cooperation and Collaborations between Independent Theatre and Institutional Theatre**
- 18:05 (20 min.) Shiva Masoudi (Iran): **The Role of Dramaturge in Giving Identity to Private Theatre**
- 18:25 (20 min.) Arun Naik (India): **The Independent Theater Movement**
- 18:45 (20 min.) Ghazaleh Rashidi (Iran): **Identifying Investment Factors among Theatre Members as a Solution**

**C) Discussion 5 – 19:05 (75 min.)**

- **Title:** The Necessity and Role of Guilds in Supporting and Upgrading Non-Governmental Theatre
- **Chairman:** Mehrdad Rayani Makhsous
- **Members:** Nasrollah Ghaderi, Hamid Sheshjavani, Iraj Rad

**A) Discussion 6 – 10:30 (75 min.)**

- **Title:** The Relationship between Private and State-Funded Theatre
- **Chairman:** Farhad Mohandespour
- **Members:** Saeed Asadi, Arvand Dashtarai, Asghar Hemmat

**B) Presentation 5 – 11:45 to 13:45**

- **Chairman:** Farhad Mohandespour
- 11:45 (20 min.) Ataollah Koupal (Iran): **Studying the Quality of State Interaction and the Development of Private Theatres**
- 12:05 (20 min.) Yousef Bapiri and Ashkan Kheilnejad (Iran): **The Relationship between Government and Theatre in Iran after the Privatization with a Focus on Theatrical Production in Non-Governmental Sector in the 11<sup>th</sup> Administration**
- 12:25 (20 min.) Marina Vasadze (Georgia): **Comparative Review of State and Independent Theaters in Georgia**
- 12:45 (20 min.) Zahra Khoshbouei, Mohammadali Aboutorabi and Hassan Joudaki (Iran): **State Interference in Iranian Theatre: Principle vs. Expediency**
- 13:05 (20 min.) Laleh Taghian (Iran): **The Relations between Private Theatre and State-Run Sector**
- 13:25 (20 min.) Mukan Amankeldi (Kazakhstan): **Problems and prospects of development of independent theaters in Kazakhstan**

**C) Discussion 7 – 15:00 (75 min.)**

- **Title:** Identifying the Potential of Non-Governmental Theatre (Marketing, Developing Venues, Advertising, Informing ...)
- **Chairman:** Hamidreza Sheshjavani
- **Members:** Reza Haddad, Atila Pesyani, Hossein Pakdel

**D) Presentation 6 – 16:15 to 17:15**

- **Chairman:** Farhad Mohandespour
- 16:15 (20 min.) Faraz Fallahnejad Delivand (Iran): **The Role of Public Relations in the Process of Privatizing Iranian Theatre**
- 16:35 (20 min.) Valiollah Shali and Seyyed Abbas Hashemi (Iran): **Needs of Iran's Non-Governmental Theater According to the Civil Discourse Model**
- 16:55 (20 min.) Maryam Dadkhah and Kimya Khatibzadeh (Iran): **Studying the Quantitative and Qualitative Growth of Performance in Tehran's Playhouse with a Focus on Iranshahr Playhouse**
- 17:15 (20 min.) Ali Gholipour (Iran): **Cultural Policymaking, Government, Popular Theatre and Its Attraction**

**E) Discussion 8 – 17:30 (75 min.)**

- **Title:** The Role of the Audience in Private Theatre
- **Chairman:** Hamidreza Sheshjavani
- **Members:** Hossein Mosafer, Farhad Mohandespour, Shahin Chegini

**Note 1:** Everyone has 15 minutes to present his or her essay. Then in 5 minutes, the chairman and the audience will talk about the essay.  
**Note 2:** In discussion rounds, every participant is given in two turns 5 and 10 minutes to discuss his or her point. Then 15 minutes are allocated to group talk and 15 minutes to the discussion between the participants and the audience.

19:05 Mehrdad Rayani-Makhsous (Secretary of Seminar): **Closing Address**



## Headquarters of the International Seminar Potential of Independent Sector in Theatre 5 - 7 March 2017

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