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IDEA Quarterly Newsletter

September 2026

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International Drama/Theatre and Education Association
Associação Internacional de Teatro Educação
Association Internationale Théâtre et Éducation
Asociación Internacional Teatro y Educación
国际戏剧教育协会

This e-bulletin contains important news and updates about our work at the International Drama/Theatre Education Association, as well as our activities and invitations to IDEA events.

Introduction Letter

Dear IDEA Community, Friends, and Colleagues,

As we move into a new season, I hope you have all enjoyed a restful, inspiring, and productive summer period. Whether you spent these past months conducting workshops, engaging in academic research, or simply taking a well-deserved breath to recharge your creative energies, I hope you are returning with renewed strength and optimism for the journey ahead.

As the International Drama/Theatre and Education Association (IDEA), we are stepping into a period of extraordinary momentum. The coming months will mark a vibrant and intensive phase for our global network, filled with diverse learning opportunities, international exchanges, and meaningful dialogues.

As the Director of Research for IDEA, I am particularly excited about the intellectual and artistic initiatives we are currently shaping. Research in drama and theatre education is most powerful when it bridges theory with ground-level practice. To that end, we are currently planning a brand-new Webinar Series focusing on Forum Theatre Practices across Different Cultures and Countries. Forum Theatre continues to be one of the most dynamic tools for social transformation, community empowerment, and critical pedagogy. Through this webinar series, we aim to bring together practitioners, researchers, and educators from various continents to examine how Forum Theatre is adapted to local socio-political contexts, what methodologies are emerging, and how applied theatre responds to contemporary global challenges. More details and call-for-participations for these webinars will be shared with you shortly.

While our ongoing webinars and regional gatherings keep our network alive and connected, our main focus and greatest energy are currently dedicated to a historic milestone ahead of us: **the 11th IDEA World**

Congress, which will take place in Ankara, Türkiye, from July 20 to 25, 2027.

Under the overarching theme "**Humanity is Responsibility**", preparations for the World Congress have reached an incredible level of intensity. Our host organization, Çağdaş Drama Derneği (Contemporary Drama Association), alongside the international organizing teams, has been working tirelessly to construct a transformative experience for all of us.

I am thrilled to share some key updates regarding the congress progress:

- **Official Website & Registration Opening:** By the very beginning of October, the official congress website will be fully operational. This includes all main sections, call for proposals, venue tours, and most importantly, the registration portal.
- **Draft Program Finalized:** The structural framework and draft program of the congress are already in place. From keynote speeches and interactive workshops to performance showcases and the Young IDEA Lab ("Rehearsing Humanity: Theatre & Collective Futures"), the program promises a rich academic and artistic feast.
- **Local Organizing Committee in Action:** The organizing team in Ankara, centered at Ankara University's historic Cebeci Campus, is now focusing on the finer details—ensuring that every logistical, cultural, and academic element is executed seamlessly.

There is an obvious sense of excitement in the air as we count down the months to July 2027. Ankara is preparing not just to host a conference, but to open its heart to the global drama and theatre education family.

On behalf of the IDEA Executive Committee and the Ankara Organizing Committee, I extend my warmest and most heartfelt invitation to each and every one of you. Mark your calendars, keep an eye on the website launch in early October, and start planning your journey.

We eagerly look forward to gathering, reflecting, rehearsing, and re-imagining our shared humanity together in Ankara!

With warm regards and solidarity,

Zeki Özen
Director of Research, IDEA



News from IDEA

IEM 2026 and celebration of 20th Anniversary of IDEA Europe Meetings

by Joachim Reiss and Kateřina Žarníková

The IDEA Europe meeting, held in August 2026 and hosted by FIDEA—the Finnish member association—brought together 30 delegates from 13 European countries, to assess the state of drama education, share proposals for potential international projects, and establish working groups. Discussions highlighted persistent challenges in integrating drama education into curricula across Europe in accordance with the UNESCO Framework for Arts Education. To address this situation, an

advocacy working group was formed, which decided to conduct a more detailed analysis of the state of drama education in IDEA's European member states and proposed further advocacy steps at the European Union level.

The meeting also focused on specific collaboration initiatives, including the planned renewal of the youth theater partnership between the Zagreb Youth Theater (ZKM) and the Amsterdam Academy of Theater and Dance (ATD) in 2027. Katrin Nielsen (ETDS) initiated the formation of a group that will analyze teacher training models in the field of drama education, with the possibility of developing a model curriculum that will enable teachers to acquire the fundamentals of the discipline for their practice. There was also an expressed desire to launch a project connecting young theater groups from various European countries so they could learn about each other's working methods.

During the meeting, delegates explored practical methodologies through the presentation and workshop. AGITA presented the Italian approach to designing and implementing school theater (theater in education) in areas marked by high school dropout rates and social challenges. Moreover, Sharon Coyne (ND) led a workshop sharing her methodologies for working with marginalized and vulnerable groups.

In addition, delegates expressed strong solidarity with the CEDEUM organization and cultural workers in Serbia who are facing political pressure and funding cuts, and pledged their support for the Mater Terra youth theater festival. Looking ahead, members outlined proposals for youth exchange programs for the 2027 IDEA World Congress in Ankara and celebrated a significant milestone in the leadership transition, as founding member of IDEA-Europe Joachim stepped down after 20 years of service as CoCo and Sharon (National Drama, United Kingdom) joined the committee alongside Tom, Annemari, and Kateřina.

20 Years of IDEA Europe: Network and Meetings

An important part of this year's meeting was also the celebration of the 20th anniversary of its regional meetings (IEM) in Helsinki, Finland.

The initiative originated during the 2005 IDEA General Congress Meeting (GCM) in Mostar, where members resolved to form a regional network aligned with the European Union. The goal was to streamline collaboration, fund regional projects, and strengthen political advocacy within the global IDEA community.

The inaugural IEM took place in 2006 in Frankfurt, Germany, hosted by Joachim Reiss as president of the German National School-Theatre Association (BVTs) and the Regional School-Theatre Centre Frankfurt. Between 2006 and 2026 annual meetings were hosted by member associations across 15 countries, with second visits to Frankfurt, Athens, Reykjavik, and Sandnes. Out of approximately 30 member associations across 40 European countries, most have regularly participated in these gatherings.

IDEA Europe remains an informal network dedicated to securing EU project funding, driving educational policy interventions, and advancing formal and non-formal drama education.

The annual 2- to 4-day meetings follow agendas established by the Coordination Committee (CoCo), which designs each program around member proposals. Every meeting elects 4 to 5 committee members. Over the past 20 years, 18 delegates from 16 member states have served in the CoCo. Notably, several leaders have contributed over a decade of service: e. g. Tintti Karpinnen (FIDEA, Finland), Sanja Krsmanović Tasić (CEDEUM, Serbia), Kristin Runde (DTP, Norway), Tom Willems (ATD, Netherlands), and Joachim Reiss (BVTs, Germany).

Over the course of its 20-year history, key initiatives have been launched and several successes have been achieved:

- questionnaire/research about the status of drama/theatre in formal education in our countries (We did this again 2025 about the implementation of the UNESCO-framework).
- participating regional UNESCO-meetings, f.i. address UNESCO-commissions for "IDEA-DAY"
- EU-funded projects: The first in 2008/2009 with youngsters from France, Germany, Greece, England, Italy and Netherlands ended with the book "An intercultural meeting through applied theatre"

(publisher: Schibri, 2010). Some other EU-funded projects followed from time to time.

- Published multiple editions Drama in Europe, edited by Nikos Govas
- Later in the IEM 2021 in Sandnes/Norway IE decided and published a declaration according to the UNESCO-process towards the “Framework” (2024): “Words should become reality in the educational systems: Drama/theatre into all educational structures and schools as a subject!”, which demanded real political steps in our countries.

YEAR	PLACE	COUNTRY	
2006	Frankfurt	Germany	2017 Évora Portugal
2007	Viterbo	Italy	2018 Amsterdam Netherlands
2008	Silkeborg	Denmark	2019 Frankfurt Germany
2009	Budapest	Hungary	2020 Online
2010	Athens	Greece	2021 Sandnäs Norway
2011	Kocaeli	Turkey	2022 Reykjavik Iceland
2012	Belgrade	Serbia	2023 Fabre Vieux France
2013	Reykjavik	Iceland	2024 Athen Greece
2014	Sandnäs	Norway	2025 Bukarest Romania
2015	Vilnius	Lithuania	2026 Helsinki Finland
2016	Prague	Czech Republic	



IDEA Online

Webinar *Presentation of New Members (July 2024–)*



IDEA is pleased to open an opportunity for new members to introduce themselves at our upcoming event “Presentation of New Members (July 2024–present)”, taking place on 26 September 2026 from 12pm UTC via Zoom.

The webinar will feature two presentation slots per region, giving new members the opportunity to introduce themselves, showcase recent projects, and share more about their work overall.

This event is also a valuable opportunity for our longtime members to connect with and get to know the new members who have joined the IDEA community since our last in-person General Council Meeting, held in July 2024.

We look forward to bringing our community together and learning more about the work and experiences of our newest members.

WAAE Proceedings of the Athens Summit

The 10th Global Summit of the World Alliance for Arts Education (WAAE) took place in Athens, Greece, from 17–19 October 2024, hosted by the National and Kapodistrian University of Athens. Under the theme “Arts, Nature, Technology, Education: Harmony in Unity,” the Summit brought together artists, educators, researchers and cultural organisations from

33 countries and more than 55 universities and international organisations.



The Summit explored the transformative role of arts education in connecting people, nature, technology and society, with contributions across theatre, dance, music and visual arts. A particular focus was the implementation of the UNESCO Framework for Culture and Arts Education, presented at the Summit by UNESCO, and the role of arts education in building inclusive, intercultural, sustainable and creative learning environments.

The discussions and consultations at the Summit contributed to the Athens Declaration, a collective call for action to strengthen access to and integration of culture and arts education in formal, non-formal and informal learning worldwide. The Athens Summit thus became an important moment for strengthening the dialogue between WAAE, UNESCO and the global arts education community.

Here at last we have the texts and the proceedings from this important international event that took place during the year IDEA President Sanja Krsmanović Tasić was chair of the WAAE Presidential Forum.

Link to the publication:

https://conferences.uoa.gr/event/93/attachments/255/1841/WAAE_ATHENS_SUMMIT_2024_PROCEEDINGS.pdf

IDEA Endorsed Events

Donations for 13th Children and Youth Theatre Festival “Mater Terra”

Center for Drama in Education and Art CEDEUM, from Serbia, is organizing the Children and Youth Theatre Festival “Mater Terra” for the 13th time this year. The festival is planned to happen on the 28th and 29th November 2026. This festival is also a celebration of the IDEA Day in Serbia.

The festival is conceived as a place of exchange, showcasing the work of school drama groups and drama studios, offering professional advice for all educators, teachers, artists, and drama educators who, like us, believe that dramatic processes and theater can positively impact personal development, as well as the development of society and the world we live in. The festival is non-competitive, but developmental, and the idea is to serve as a platform for support and exchange of drama groups and studios from Serbia. It has taken place every end of November since 2014, celebrating IDEA Day through its activities. An important part of the Festival are workshops for drama teachers and young participants.

As the situation in Serbia is critical in the area of arts, culture and education, CEDEUM-Center for Drama in Education and Art, has not received funding for any of its projects and activities for the last two years. We managed to organize the Mater Terra festival last year with great effort, and minimal funding we generated ourselves, but this year it seems even more difficult and almost impossible.

We are reaching out to all of drama/theatre and education community, hoping you can support us and send a donation to our association, so that we can cover the basic needs of the Festival: space, snacks and soft drinks for the participants, funding or co-funding for the travel of participants from all over Serbia, promotional activities and small fees for the technical and organizational staff. As a continuation of last year, students from the drama education department of DAMU from Prague

plan to come to Belgrade and offer workshops for the children, youth and drama teachers, participants of the Festival.

For more details about how to donate please write to:
cedeuminfo@gmail.com



Where Imagination Becomes Experience: Celebrating Cecily O'Neill's Pioneering Contribution to Drama in Education

The international drama/theatre and education community gathered at Trinity College Dublin for 'Where Imagination Becomes Experience' – Celebrating Cecily O'Neill's work.

As a community of practice, stories and presentations remembered Cecily's work as she approached 90. The conference, hosted by a team lead by Carmel O'Sullivan, brought people from across the world – USA, Singapore, Australia, India, UK and, of course, Ireland.

Panels and presentations included 'The Use of Pretexts', 'Aesthetic Experience in Process Drama' and 'Modes of Reflection, Process Drama and Movement'. There were performances and demonstrations of process

drama work including Pre-text in action: "The Date" (Performed by Ciarán Treanor and Aesthetics in action: "From Old Bean Grows Bak Choy" (Performed by Chan, Yuk-Lan Phoebe).

The program also included a film made for the conference by The Joy of Drama, India "Imagined Worlds with Cecily O'Neill" It is important to remind our community how valuable and important it is when we gather and share our stories. And to sing together and celebrate our important work.

Many IDEA members contributed to this IDEA endorsed Conference. IDEA Past Immediate President Robin Pascoe took part in a panel themed: Process Drama and Movement, together with Adam Cziboly, Jeffrey Tan, Erika Piazzoli, Ioa-Towler-Evans, chaired by Katrine Heggstad.



2026 IDEA Asia-Pacific Forum & 12th IDEAC Congress

In July 2026, the 12th IDEAC International Congress with the 2026 IDEA Asia-Pacific Forum took place in Beijing, China. The event brought together drama-education experts, classroom teachers, researchers and arts practitioners across Asia-Pacific and European countries.



The programme featured keynote addresses, interactive workshops and round-table discussions. Participants explored innovative drama pedagogy for the AI-era, school-based theatre practice and cross-cultural educational exchange. Local practical experiences were shared to advance future directions for drama education in the Asia-Pacific region.

In conjunction with the Congress, the 9th "Blue Cape" International Youth Creative Drama Exhibition was held at Beijing No.2 Middle School Chaoyang School. Featuring a distinguished panel of judges including IDEA President Sanya Krsmanović Tasić, the event showcased 9 outstanding productions selected from hundreds of entries across nearly

50 regions nationwide. Young participants demonstrated remarkable creativity and theatrical craftsmanship, with award-winning works ranging from historical narratives to contemporary reflections.



As an IDEA-endorsed regional academic gathering, the Congress strengthened community networks, fostered trans-national resource-sharing and partnership building, and built groundwork for future long-term international collaborative initiatives.

For further details, please contact the IDEAC Secretariat:
ideac_china@163.com

News from IDEA members

News from Hungarian Drama and Theatre in Education Association

More Than 3,000 Children Celebrate Theatre Across Hungary

The Weöres Sándor National Children's Theatre Festival, organised by the Hungarian Drama and Theatre in Education Association (HDEA), once again demonstrated the vitality of children's theatre across Hungary. 218 groups involving 3,176 children registered for the three tiered festival in 2026 . At 22 county-level events, 196 groups and 2,854 young performers presented 3,620 minutes of theatre. Sixty-nine groups, comprising 1,053 children, progressed to five regional festivals. HUDEA also provided professional support for seven festival days serving Hungarian-speaking communities beyond Hungary's borders: five in Slovakia and two in Serbia. The final national event brought together 28 groups, 410 children and 54 teachers in the city of Debrecen. Behind these figures stands an extensive network of dedicated educators, theatre practitioners, organisers and local partners. Together, they enable thousands of children to create, perform, share their stories and encounter one another through theatre.



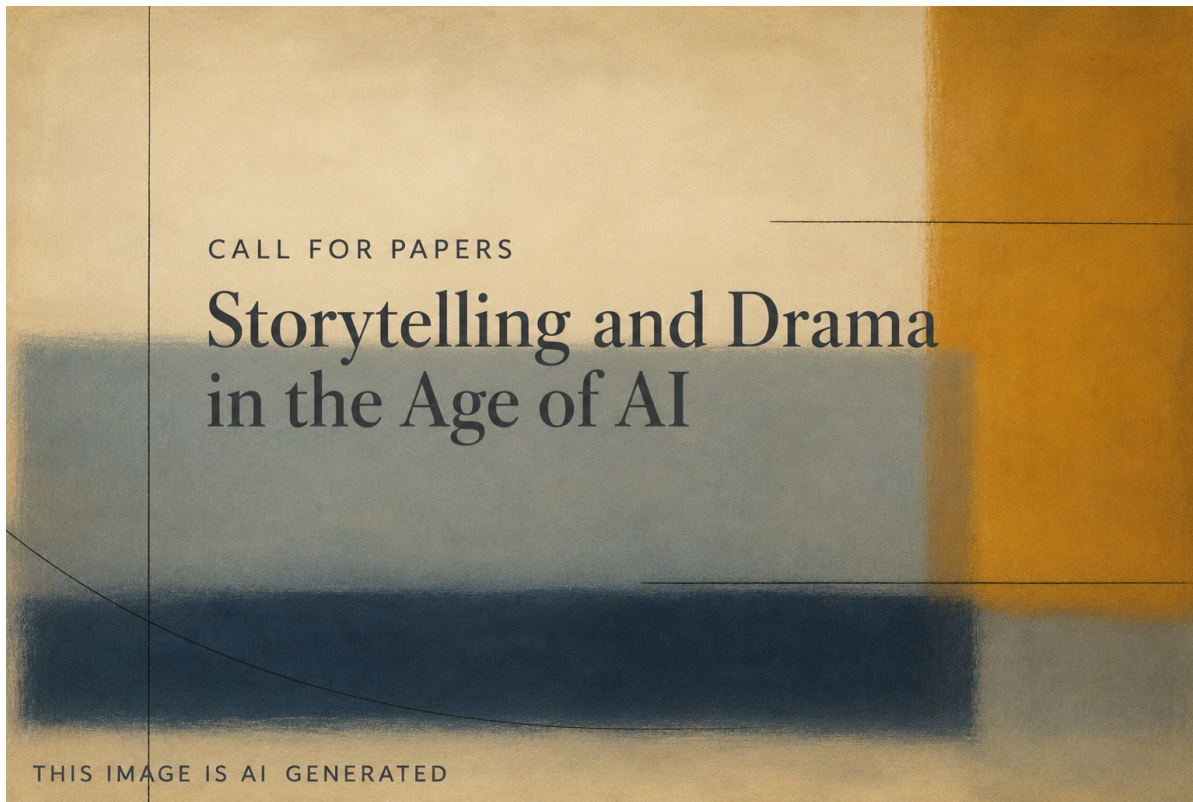
Call for Contributions: Storytelling and Drama in the Age of AI

How can storytelling, drama and theatre create human-centred spaces in a world shaped by algorithms and artificial narratives? HUDEA in collaboration with the [Centre for Drama Education](#) at Apor Vilmos Catholic College invites researchers, educators, artists and practitioners to an online international conference on 22 January 2027. The event will explore how arts-based and narrative practices can foster creativity, participation, inclusion, experiential learning and meaningful human connection in increasingly digital contexts. It will also consider how AI might support creativity and learning without replacing relational and embodied experience. Proposals are welcomed for 15–20-minute academic papers, 60-minute interactive workshops, and practice showcases or demonstrations. The working language is English. Selected papers will be published in a special English-language issue of the Drama Education Journal.

Submission deadline: 30 September 2026.

Full call and submission details:

<https://avkf.hu/wp-content/uploads/2026/06/storytelling-and-drama-in-the-age-of-ai-cfp-0615.pdf>



23rd Theatre Camp of the Hellenic Theatre/Drama & Education Network (TENet-Gr)

"Impacts: Body and Voice in Practice"
at Chiliomodi, Corinthia, Greece | 27–31 August 2026

The 23rd Theatre Camp of the Hellenic Theatre/Drama & Education Network (TENet-Gr) was successfully held in Chiliomodi, Corinthia, Greece, under the title **"Impacts: Body and Voice in Practice"**, from 27 to 31 August 2026.

It was not just another ordinary camp—then again, it never is! In just a few days, artists, teachers, actors, dancers, theatre scholars, musicians, visual artists and teenagers came together to create an open and inclusive community, where our bodies and voices could be expressed freely and on equal terms. We connected through theatre, movement, storytelling, music and play.

The teenagers “**broke through censorship**” and captivated us with the performance they created and presented. It was a powerful reminder that when we give young people the space to express themselves, we can be hopeful about the future!

And the adults did pretty well too... **We came away stronger and ready to share collectively both the beautiful and the difficult moments.**

We hope the “**Impacts**” of this year’s camp will stay with us and accompany us until the next one.

Looking forward to seeing you in 2027 — the last week of August. Save the dates!



NE:BITEF in Belgrade with BITEF Polyphony and Hleb teatar/CEDEUM Micro Stages

Belgrade International Theatre Festival (BITEF), in 2026, marks sixty years since its foundation. Under ordinary circumstances, this would be an occasion to celebrate one of Europe's longest-standing international theatre festivals and the generations of artists who made it what it is. Instead, its 60th anniversary comes at a moment when the festival's artistic independence, institutional integrity and continuity are under serious threat.

One of the main side programs of BITEF has been Bitef Polyphony, showcasing examples of applied theatre, drama education, programs of inclusion as well as youth theatre productions for more than 25 years, organized by CEDEUM, the Serbian drama education association and member of IDEA.

The crisis of BITEF cannot be separated from the broader political and social situation in Serbia. For years, Serbian society has been confronting the consequences of the concentration of political power, systemic corruption, the weakening of independent institutions, political control over much of the media, and increasing pressure on critical voices in the public sphere. The collapse of the railway-station canopy in Novi Sad on 1st November 2024, following a major reconstruction of the station, became a turning point. The tragedy and the questions surrounding responsibility for it triggered an unprecedented wave of student-led protests and blockades demanding transparency, accountability and the proper functioning of public institutions. What began at universities developed into a much broader social movement.

Since its establishment in 1967 by Mira Trailović and Jovan Ćirilov, BITEF survived radically different political systems, the dissolution of Yugoslavia, war, sanctions and international isolation. Throughout these periods, it maintained an international space in Belgrade in which artistic

experimentation and conflicting ideas could meet. Its significance has always depended on a degree of curatorial independence and on the trust of the international artistic community.

The crisis became explicit in 2025, when BITEF's governing Board refused to approve the programme proposed by the festival's artistic team. The decision followed controversy surrounding the planned participation of Milo Rau and his public criticism of the Serbian authorities. The artistic team subsequently resigned, and BITEF did not take place in its intended form. In response, artists and cultural workers organised ne:BITEF, a self-organised, independent edition created outside the compromised institutional framework.

For BITEF's 60th anniversary, the artists and cultural workers from Belgrade organized 60 Micro-stages, a collective action that took place across Belgrade on 20th September 2026. This was a self-organized, guerilla-style cultural action with no allocated budget, driven by the need of cultural workers to protect BITEF's legacy and fight for its future.

One of the Micro stages in the newly opened space of Reflektor theatre presented Bitef Polyphony, curated by Ljubica Beljanski Ristić, co-founder of CEDEUM, and Đorđe Živadinović Grgur. Another one, in the Cultural Centre Magacin, the space where CEDEUM conducts most of its activities, was organized by Hleb teatar and CEDEUM members Jugoslav Hadžić, and Sanja Krsmaović Tasić, CEDEUM and IDEA President. Together with Maja Mitić, they presented the artists Roberta Carreri former actress of Odin teatret, and Yoshi Oida, for over three decades actor of Peter Brook, interviewed via Zoom, and streamed the performances that were part of Bitef Festival in 1978 and 1999. Roberta and Yoshi are masters they learned from on various occasions.



"BALLADE POÉTIQUE" Project and Exhibition – August to October 2026

We are pleased to share details about the "BALLADE POÉTIQUE" 2026 project, an exchange initiative involving six French and Dutch artists.

This project has been in development for four years. Following years of individual contact between various artists in the Quercy region, a need for structured collaboration emerged. Initiated by artist Maurice Kléber—who passed away in February 2026—a joint project was conceived to bring together four French and four Dutch artists while preserving each individual's unique style.

The project has evolved into a collaboration between the *Amitié Internationale en Quercy* association and our own association, AAA FABRE VIEUX, based in Pern (in the Lot department of the Occitanie region, France).

Project conception began in 2022.

Structure: During a specific week in May, each artist works in their own studio and country, using his-her preferred technique. The agreement was to create one artwork each day for seven consecutive days, resulting in a total of seven artworks per artist.

No common theme was selected; Maurice Kléber was convinced that the mere knowledge that other artists were working simultaneously over those seven days would create a palpable connection and positively influence the work in progress. Thus, TIME itself was considered the common thread, and the project was aptly titled:

"SEPT JOURS DURANT – JOURNAL INTIME" (Seven Days – A Personal Journal).

In 2024 and 2025, a textual element was added:

Each artist individually selects a poem or text by an author who deeply inspires them. The poets selected for 2025 were: Antjie Krog (South Africa), Bram Vermeulen, Rutger Kopland, and Toon Tellegen (Netherlands), as well as Charles d'Orléans, Paul Éluard, and Paul Verlaine (France). It was Maurice Kléber who chose the poem by Paul Verlaine. The project title was changed accordingly to "7 JOURS DURANT – BALLADE POÉTIQUE" (For 7 Days – Poetic Ballad).

The 2026 project:

Maurice Kléber passed away in February 2026. As a tribute to him, the artists agreed that for this year, everyone would choose a poem by Paul Verlaine, as he was Maurice Kléber's favourite poet. The project title remained: "7 JOURS DURANT – BALLADE POÉTIQUE."

Participants in 2026: Four Dutch artists—three painters (Anna Kloth, Ruth van Exel, Paula de Ruiter) and one photographer (Wilbert van der Post)—and two French artists: one painter (Martine Auger) and one sculptor (Bruno Joseph).

Wilbert van der Post participated with nine photographs; the Paul Verlaine poem he chose, "Clair de Lune," evokes imagery of masks, dances, and theatrical elements.

See the attached photos of the exhibition and the text of the poem "Clair de Lune" (in French). The poems were displayed alongside the artworks in the exhibition.

Next year, 2027: the artists will continue this project with four French and five Dutch artists. New participants for 2027 include Luc Rigal (sculptor) from France and Tom (costume/fashion designer) from the Netherlands.

The poems and costumes might enrich the project with theatrical elements, for instance during the exhibition opening.

For more information, contact: Maria van Bakelen email: fabrevieux@gmail.com

Association AAA Fabre Vieux (Atelier d'Activités Artistiques Fabre Vieux)

One of the chosen poems :

Clair de lune - Paul Verlaine (Fêtes galantes)

Votre âme est un paysage choisi

Que vont charmant masques et bergamasques

Jouant du luth et dansant et quasi

Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur

L'amour vainqueur et la vie opportune,

Ils n'ont pas l'air de croire à leur bonheur

Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,

Qui fait rêver les oiseaux dans les arbres

Et sangloter d'extase les jets d'eau,

Les grands jets d'eau sveltes parmi les marbres.

L'association
Amitié Internationale en Quercy
en collaboration avec
Atelier d'Activités Artistiques Fabre Vieux
présente

7 DAGEN LANG, BALLADE POÉTIQUE
KUNSTEXPO / EXPOSITION

Project van 6 Nederlandse en Franse kunstenaars :
Elke kunstenaar creëert in dezelfde week, in het
eigen atelier één of meer kunstwerken geïnspireerd
door een zelf gekozen gedicht van Paul VERLAINE.

Projet de 6 artistes néerlandais et français :
Pendant la même semaine, dans son atelier, chaque
artiste crée librement des œuvres inspirées d'un
poème de Paul VERLAINE qu'il a choisi.



La Grange du Château Fabre Vieux

Exposition de 28 août au 6 septembre 2026
du vendredi au dimanche, 15h à 19h et sur rendez-vous
Vernissage vendredi 28 août à partir de 18h

Château Fabre Vieux, 490 Chemin de Font Maurine, 46170 PERN-LHOSPITALET
4 km route LHOSPITALET à CEZAC RD 54

Contacts : 06 38 691 687 / 0031 6 209 639 42 / email : fabrevieux@gmail.com

QUERCY BLANC IMPRESSIONS

“Why Drama Is Essential – Not Extracurricular – for Students Ages 9-12” by Floyd Rumohr

The article, “Why Drama Is Essential — Not Extracurricular — for Students Ages 9–12”, by IDEA member Floyd Rumohr, appeared in [TEACH Mag](#) on August 19. In the article, you will meet Noah, a fifth grader who struggled with traditional academic subjects but commanded the school’s culminating performance as Macbeth. Floyd provides two classroom strategies to engage Noah and other students based on his book, [Stage It: Making Shakespeare Come Alive in Schools](#), published by Routledge Taylor & Francis in December 2024.

Established in 1993, TEACH Mag is a Canadian educational publication for K–12 teachers around the world. They deliver practical, hands-on content covering classroom management, technology, reading, literacy, professional development, and of course drama —empowering educators with tools you can apply in your classrooms.

TEACH Mag is also offering a 20% off discount to Stage It [newsletter subscribers](#). Subscribe to TEACH MAG [here](#) and enter the discount code StageIt20 at checkout. For more information about Floyd and Stage It, please visit www.stageitplays.com.

**NOT
EXTRACURRICULAR:**
*THE FOUNDATIONAL BENEFITS
OF DRAMA FOR MIDDLE
SCHOOL STUDENTS*

Visionary Voices: Engaging With the Canada Theatre's Museum Library of Legends Through Drama and Inquiry

The Council of Ontario Drama and Dance Educators (CODE) and Canada's Theatre Museum present Visionary Voices. This resource consists of ready-made lessons using the interviews on Canada's Theatre Museum website that are designed to be ready-to-use for occasional teachers or as part of a regular classroom program. The museum's mission is to invite the world to explore and be inspired by the past, present and future of Canadian theatre. Their Legend Library is a series of online, video interviews by R. H. Thomson with forerunners and change-makers of Canadian theatre. Many teachers are using these interviews in their teaching today, and we hope that these resources will help make the interviews more accessible to students and teachers.

Visit the CODE website to view the resources - www.code.on.ca



11th International Youth Theatre Festival of Tunisia - MARHABA

Quantara Cultural Association for Communication and Artistic Creativity invite youth and their chaperones groups , to take part in the 11th session of the International Youth Theatre Festival of Tunisia – MARHABA October 26–31, 2026

Theme of the session: “Colours in All Their Brilliance”

Built around this theme, the festival is designed as a space for expression, creation and discovery, where colours become language, emotion and movement. A range of artistic workshops will be offered throughout the event: dance, colour-inspired dramatic games, and

theatrical improvisation sessions aimed at bringing original performances to life.

Concept of the session:

1. Classic format – participants gather for three days in the same location, with an excursion to Haouaria and Kelibia.
2. The Art Caravan – participants will travel to meet young Tunisians in several cities across the country, following a touristic and cultural route (itinerary to be confirmed later: either the Sahara – Gafsa, Tozeur, Douz, Matmata – or Hammamet, Tunis, Monastir, El Jem).

For more information you can contact: officielquantarakorba@gmail.com



A New Ending Workshops

A New Ending is a participatory storytelling and creative theatre workshop for children aged 8–12.

The idea for this workshop was inspired by the IIAN Coffee Session “How to Reimagine Traditional Folk Tales in an Inclusive Way.” The online session encouraged us to think about how traditional stories can be revisited from different perspectives and how we can create space for voices and interpretations that may be missing from familiar narratives.

Following the session, we wanted to take this idea into practice with children. In *A New Ending*, we begin with a familiar folk tale and invite children to question and reimagine its ending.

What if the character made a different choice? What if the story happened today? What if we heard the story from another character’s perspective?

Through storytelling, discussion, role-play and creative exercises, children work together to create alternative endings and their own versions of the story.

We are developing and presenting these workshops in Iran during a particularly challenging period shaped by war and uncertainty. In this context, we try to create safe and creative spaces where children and teenagers can connect, communicate and experience moments of curiosity and joy. Our activities bring together participatory theatre, cultural tourism and English-language learning, using art and cultural experiences as a way to connect with one another and with the wider world.



The Last Nyctophobia: A Puppetry, Participatory, and Movement-Based Performance

Puppetry, Participatory and Movement-Based Theatre in Addressing Fear of the Dark (Nyctophobia) in Children Aged 5–10: A Research-Performance. What happens when children are invited not to escape the dark, but to explore and experience it?

Sajjad Naranji (Aghababaei), founder of the "Laboratory of Audiences of Narenji Theatre", together with his team, including Parisa Fallah, Zohreh Salem, Maryam Alidousti, and Samaneh Arabiyeh, have addressed the subject of fear of the dark (Nyctophobia) in children in their new project.

Fear of the dark is one of the common fears of childhood and can affect a child's sense of security, imagination, and way of interacting with the surrounding environment. Puppetry with a participatory and movement-based approach can provide a setting for a gradual, safe, and creative encounter with anxiety-provoking situations, transforming the experience of fear into an opportunity for discovery, experience, and recreation.

This research-performance was designed and conducted with the aim of exploring the capacities of puppetry in addressing fear of the dark and helping to reduce it in children aged 5–10, drawing on approaches from participatory art and art therapy.

In this project, a participatory, movement-based, and puppet performance was designed and produced using elements of visual arts. The aim was for the child, rather than encountering the concept of fear passively, to participate in the process of discovering, experiencing, and recreating it. The structure of the performance is based on creative drama, verbal participation, interaction with puppets and performance objects, sensory experiences involving the five senses, and the use of visual elements and children's imagination.

In order to understand families' experiences and perspectives regarding fear of the dark and to examine related factors, a questionnaire was designed in accordance with the research objectives and distributed to families with children aged 5–10. A total of 100 families participated in this study and responded to the questionnaire.

The data obtained from this questionnaire, alongside the process of designing and performing the work, provided a basis for examining the capacities of participatory, movement-based, puppetry, and visual arts elements in addressing fear of the dark.

This project seeks to demonstrate that puppetry and participatory and movement-based approaches can create an experience-based and creative space for redefining the child's relationship with darkness; a space in which the child is not merely a spectator, but part of the process of discovery and experience. This research-performance can also provide a basis for further dialogue and interdisciplinary experiences in the fields

of puppetry, participatory theatre, movement-based arts, and art therapy.

To date, this work has undergone two experimental performances (test performances) at the Institute for the Intellectual Development of Children and Young Adults (Kanoon) in Iran.

As part of the continuation and expansion of this research, researchers, artists, educators, parents, and individuals who have relevant experience or perspectives regarding fear of the dark in children are invited to share their experiences and views with us and, if they wish, to participate in completing the research questionnaire for this project. This participation can contribute to enriching the research data and developing a broader picture of the experiences of children and families in dealing with fear of the dark.

<https://forms.gle/pqL2B8Shx3T2S2VKA>



Acting for Healing

“Acting for Healing” is a volunteer project that proposes the use of theatre as a creative tool for the treatment of addicted people from the NGO Filhos da Luz (Sons of Light), located in the rural area of Santana do Parnaíba.

The project is based on the Brazilian methodology named TeMPHO (Teatro do Método Pedagógico Holístico, in Portuguese), a Drama Education method to encourage addicts to develop skills, such as communication, resilience, creativity, collaborative work, critical thinking and respect for others.

After four months of workshops using the TeMPHO methodology, the group of addicts performed the “Replay”, a theatre performance written and directed by the playwright Elaine Lavezzo. The play was about the World Cup 2026 and it was performed on July 31st for an audience of addicts and volunteers of the NGO Filhos da Luz.



In Memoriam: Gavin Bolton

Gavin Bolton – 13/02/1927 to 19/07/2026

Gavin Bolton who recently died at age 99 years, was a leading figure internationally, in the field of Drama in Education, (or 'Drama for Learning' and 'Process Drama', as it later became known). He was a highly intelligent, deeply insightful, thought-provoking man. I had the pleasure of speaking with him at several National Drama conferences and was struck by his kindness and humility.

Gavin became a teacher in 1950, worked in state secondary schools for 11 years and became a deputy headteacher. He was appointed as Drama Adviser for Durham in 1961, and in 1964, moved into Higher Education, as Lecturer in Drama Education at Durham University. He received an Honorary MA in 1973 and after retiring, was awarded the honorary position of Reader Emeritus at Durham University.

Gavin wrote four books, which have been translated into several languages, (including Arabic).

Bolton, G. M. (1979) Towards a theory of drama in education. Longman, London.

Bolton, G. M. (1984) Drama as education. Longman, London.

Bolton, G. M. (1992) New Perspectives on Classroom Drama. Nelson Thornes Ltd., London.

Bolton, G. M. (1999) Acting in Classroom Drama; A Critical Analysis. Calendar Islands Publishers.

He co-authored a book with Dorothy Heathcote, and wrote her biography, self-effacingly naming her as, 'the leader in the field'.

Bolton, G. M. and Dorothy Heathcote (1995) Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education (Dimensions of Drama Series). Heinemann Drama.

Bolton, G. M. (2002) Dorothy Heathcote's story: biography of a remarkable drama teacher. Trentham Books Ltd.

Gavin's writings will continue to inform the theory, development and practice of Drama as a learning and teaching medium worldwide. His long term aims for students, included helping them understand themselves and the changing world in which they are living, and helping them know and understand, how, when, (and when not), to adapt to the world. Of course, he also wanted them to gain understanding and satisfaction from Drama as an artform. Gavin Bolton's inspiring legacy will live on through the teaching of others and remains meaningful and relevant in our turbulent world.

Patrice Baldwin FRSA

Former Chair of the UK Council for Subject Associations (2022-2026)

Former Chair of National Drama (2003-14)

Former President of IDEA (2010-2013)



In Memoriam: Amy Lasten

Amy Lasten – 24/11/1953 to 08/08/2026



IDEA remembers its Amy Lasten, member and creator of IDEA's Aruban member FARPA, whose life and work made a significant contribution to drama and theatre education.

Except as a drama/theatre educator, Amy was an actress, director and cultural advocate, believing in the power of the arts to educate and connect people. Through her work in theatre and different projects, she helped nurture generations of young creators, teachers, actors, directors.

In 2007, she received the National Theater Award in recognition of her dedication to theater education and the development of young

talent.

Amy's legacy lives on in the many people she taught, encouraged, and inspired, and in the important place she helped create for theater and arts education within Aruba's cultural life, as well as IDEA's community.

IDEA extends its sincere condolences to her family, friends, colleagues, students, and the wider cultural community.

Drama/Theatre Education Around the World

The Dorothy Heathcote Now International Conference

The Dorothy Heathcote Now International Conference will be held 5–8 November 2026 in Worcester, UK. The theme is Drama and the World. This year marks 100 years since Dorothy's birth, and we will be exploring and celebrating her global legacy and influence. As Bernadette Mosala once observed, "I wish it were possible to have pieces of Dorothy, scattered all over the world" – and in many ways, this is exactly what has happened. The conference features leading voices in drama education, including Cecily O'Neill, Brian Edmiston, Pam Howell and Stig A. Eriksson; and delegates and presenters from Brazil, Africa, India, USA, China, Australia, and across Europe.

An online day on 5 November will be followed on 6 November by a Creative Practices Day with drama sessions in local schools. The Weekend Conference (7–8 November) offers practical workshops, panels and keynotes. For more details and to book, go to: <https://heathcotenow2026.eventbrite.co.uk>.



News for IDEA Members

Welcome to New Members!

IDEA is happy to welcome to our community new individual members **Zohreh Salemnanehkaran** from Iran, **Ros Kane** from the United Kingdom, **Jack Kopciński** from Poland, **Shufan Zhang** from China, **William Yip** from Hong Kong, **Ursula Vratuša Globočnik** from Slovenia, **Annantalo** from Finland and **Matthew Sheahan** from Canada.

We are looking forward to many years of successful collaboration and mutual engagement.

Annual Membership Fees for 2026

IDEA is collecting annual membership fees for 2026!

If you missed paying last year's fee, please be free to do it now, as the process is now simplified and easy.

On the following page there are instructions how to pay the fee in 2 possible ways – via bank transfer or by card:

<https://ideadrama.org/join-us/>

If you have any questions, feel free to contact IDEA Administrator at administrator@ideadrama.org

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For further information visit the IDEA website:

www.ideadrama.org

Contact: IDEA Administrator: administrator@ideadrama.org

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