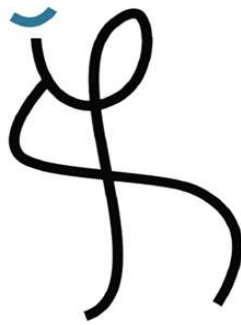


REPORT IFTS 2024

CARNIVAL OF  
PEDAGOGY:  
THEATRE AND  
ECOLOGY



International Festival of Theatre  
Schools (IFTS) 2024

Organized and Hosted by  
School of Drama and Fine Arts Thrissur University of Calicut  
John Mathai Centre, Aranattukara, Thrissur- 680618, Kerala, India  
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## INTRODUCTION

This document has been prepared to provide an overview of IFTS 2024, the second edition of the International Festival of Theatre Schools. Beyond a mere verbal narration of the events, it aims to capture the spirit of the festival through images, offering readers a glimpse into the vibrant atmosphere.

The report details the organizers, collaborators, delegates, and pedagogues involved, as well as the various events held during the six-day festival. It also serves to express gratitude to the organizations and individuals whose efforts were instrumental in making the festival a success. Through this document, we hope to present a comprehensive picture of IFTS 2024 and its rich programming.



# Carnival of Pedagogy: Theatre and Ecology

## 1. Introduction

The “Carnival of Pedagogy: Theatre and Ecology” is an initiative to explore the intersection of theatre and ecology within the context of the International Festival of Theatre Schools in Kerala.

### 1.1. Traditional Theatre and Nature:

Traditional performing forms often incorporate nature-inspired metaphors and materials, which add an extra layer of beauty and depth. For instance, ecologically sound materials such as seeds, organically derived pigment and straw padding are used in makeup and costumes for Thiyam, Kathakali, and other traditional & classical forms of Kerala. Throughout history, the art of theatre has been closely linked with its surroundings. The natural world has often inspired performances, while in return, theatrical productions have contributed to the preservation of the environment.

### 1.2. Contemporary Approach of Theatre to Nature:

Recent developments in the field, such as exploring animals, cyborgs, objects, and publications focused on ecology and the environment, indicate a growing contribution

from theatre and performance scholars to the Environmental Humanities.

### 1.3. IFTS and Ecology:

This initiative seeks to delve into the potential of theatre as a medium to engage with ecological issues and contribute to the Environmental Humanities. This IFTS will highlight the need to move beyond explicit eco-critical messages in theatre and examine the theatrical medium’s inherent possibilities.

### 1.4. Scope of IFTS:

#### 1.4.1. Human Rights and Development:

In today’s world, expanding our horizons and considering alternative sources of inspiration is crucial. These may include unique perspectives and experiences in coastal, tribal, slums and underprivileged areas, among other subaltern spaces. Protecting the connection between human rights and the environment is crucial. Tribal communities in India have long faced inequality and exploitation, leading to a surge of movements for their rights. We should try to include human rights in environmental policymaking and ensure that progress/development aligns with our values. To address environmental issues, we must consider insights from science, economics,

ethics, activism, and philosophy.

#### **1.4.2. Inclusive Pedagogy for Theatre and Ecology:**

IFTS is to create a framework incorporating various theories and life experience models, exploring ecological perspectives, and developing a sensitive pedagogy methodology for theatre. The education system must evolve to cultivate 21st-century skills in students. Higher education needs to contribute to sustainable development through social and technological innovations. The International Festival of Theatre Schools (IFTS) envisions a knowledge society that fosters an understanding of ecology and sustains a knowledge-based economy.

#### **1.4.3. Foster Interdisciplinary Learning:**

The current system relies heavily on discipline-based syllabi, offering limited opportunities for interdisciplinary learning. The higher education system should prioritise learning over teaching, develop conceptual understanding, relevance to real-world situations, logical analysis, and problem-solving. Digital technologies and the internet provide students access to web-based learning, offering flexibility and choice. The IFTS is exploring ways to enhance academic programs by developing curricula that provide students with a solid foundation of knowledge, intellectual skills, a global outlook, adaptable skill sets, and essential Disciplinary training should focus more on developing structures of thought, inquiry, exploration, expression, attitudes, sensibilities, habits, and teamwork abilities. The IFTS will provide recommendations based on a social needs assessment conducted in collaboration with stakeholders in Environment and Ecology.

### **2.2. Key Points for Exploration**

#### **2.2.1. Theatre's Ecological Contribution:**

- The central question is what theatre can do ecologically. Theatre possesses unique qualities that can contribute to ecological discourse and action.
- Theatre raises awareness about environmental issues, engages audiences emotionally, and fosters empathy towards the natural world.
- Through performances, theatre inspires

dialogue, challenges perceptions, and encourages individuals to re-evaluate their relationship with the environment.

#### **2.2.2. Perspectives and Methodologies**

- Leading researchers, pedagogues and practitioners offer diverse perspectives and methodologies to explore the ecological potential of theatre and performance.
- Reflections on rehearsal processes analyse how environmental themes are incorporated during the creation of performances, considering the use of sustainable materials and practices.
- Examining how musical or choreographic compositions can convey ecological narratives or metaphors.
- Exploring performances that interact with specific natural or urban environments to provoke ecological awareness and change.
- Investigating how theatre can address conflicts related to the environment and highlight the complex relationship between humans and nature.
- Studying the representation of ecological time in performances and how it influences our perception of environmental issues.
- We are exploring the role of emotions, such as disappointment and hope, in the audience's experience of ecological performances.

#### **2.2.3. Cautious, Tentative, and Generative Approaches**

- Emphasise the importance of approaching the ecological potential of theatre and performance cautiously and tentatively.
- While acknowledging the urgency of environmental challenges, the pedagogues & scholars urge thoughtful exploration rather than hastily implemented solutions.
- The IFTS may aim to generate new insights and understanding regarding the ecological contributions of theatre and performance.

#### **2.2.4. Regional, Local Culture, And Life The Interconnectedness of Culture and Nature:**

- The intricate relationship between regional culture and the natural environment.
- How nature shapes and influences the way of life in a particular region.
- The reciprocal impact of cultural practices on the local ecosystem.

Adapting to Changing Environments:

- The persistence of cultural expressions and traditional knowledge in the face of evolving social contexts.
- The challenges posed by changing environments and climate change to local cultures and their ways of life.
- Strategies for preserving and adapting cultural practices in response to environmental shifts.
- Coexistence with Non-Human Entities:
  - The coexistence between humans and non-human living entities within a regional context.
  - The role of regional culture in shaping the relationships between humans and their natural surroundings.
  - The importance of recognising and respecting the earth and biosphere as integral parts of local culture and life.

The Holistic Approach of “One Health”

- “One Health” emphasises the interconnectedness of human, animal, and environmental health.
- Recognising that human health is intricately

linked with the health of animals and the overall environment.

- Understanding that diseases can originate in animals and impact human populations.
- Emphasising the need for cooperation and coordination between human and veterinary healthcare professionals, environmental scientists, and policymakers.
- Highlighting the importance of a holistic approach to health that considers the well-being of all living entities and the planet.

### **2.3. Conclusion:**

“Carnival of Pedagogy: Theatre and Ecology” highlights the emergence of theatre and performance scholars’ contribution to the Environmental Humanities. Also, by focusing on the intrinsic qualities of theatre, acknowledging its weaknesses, and challenging dominant paradigms, theatre can contribute to environmental discourse and offer alternative perspectives on the relationship between humans and the natural world.

**PROF. ABILASH PILLAI**  
**FESTIVAL DIRECTOR**

# IFTS 2024

# Organization and Management

## 1. IFTS 2024 ORGANIZATION AND MANAGEMENT

1.1. FESTIVAL ANNOUNCEMENT

1.2. FESTIVAL OF ADMINISTRATIVE SYSTEM

1.3. EXECUTION OF THE FESTIVAL

1.4. VENUE OF THE FESTIVAL

1.5. FACILITIES

1.6. PROGRAMMES AND SCHEDULES

1.7. PEDAGOGUES AND DELEGATES

## 1.1. FESTIVAL ANNOUNCEMENT

04.10.2024



With the consent of the Honourable Minister for Higher Education and Social Justice, Government of Kerala, the Department Council of the School of Drama and Fine Arts (SDFA) initiated preparations for the second edition of the International Festival of Theatre Schools (IFTS). The festival is scheduled to take place from January 14 to 19, 2024.

### **Official Announcement:**

Dr. Bindhu, the Honourable Minister for Higher Education and Social Justice, officially announced the Second International Festival of Theatre Schools (IFTS) 2024 during a press meet held at the Thrissur Press Club on April 4, 2023.

Present at the press meet were Prof. Abhilash Pillai, Director of the School of Drama, Dr. Sreejith R, Head of the Department, and Mr. Vipin M, Assistant Professor. They will serve as the Convener cum Artistic Director, Secretary, and Chief Festival Coordinator of IFTS 2024, respectively.

The Honourable Minister expressed her support and extended her best wishes for the upcoming edition of the festival.



## 1.2. FESTIVAL OF ADMINISTRATIVE SYSTEM

The event, IFTS 2024, was announced by Dr. Bindhu, Honourable Minister of Education, on October 4, 2023, at a press meet held at the Press Club in Thrissur. During the subsequent staff and faculty meeting on October 18, 2023, the following tasks were identified to initiate the festival:

1. Administration and Management System
2. Identify Collaborators and Supporters
3. Find financial sources to meet the budget
4. Invite scholars, practitioners, and experts from disciplines related to the festival's concept
5. Determine the criteria for selecting participant theatre schools and announce the application process for participation.

**Administration and Managing System:** The council recognized the importance of establishing a proper system to manage and monitor the execution phase of the festival. Hence, the council decided to form two top-level committees; an Advisory Committee and an Organising Committee. The Advisory Committee and Organizing Committee were formed with both external and internal members, while functional committees formed to accomplish various functional units of the festival.

**Advisory Committee:** A 26-member committee has formed, comprising representatives from local self-government bodies, officials from various departments, and autonomous bodies, including academicians from the School of Drama and other educational institutions. The members (Annexure 1) were selected by the department council for their expected contributions in organizing, executing, and overseeing the festival with proper guidance and action.

**Organizing Committee:** This committee consists of staff and faculty from the School of Drama and university officials to coordinate the festival. The committee has ten members (Annexure 2) and is responsible for facilitating the event, engaging with resource persons, securing funding for the events, and auditing expenses and activities.

**The Functional Committees:** The functional committees formed to manage specific tasks such as hospitality, venue management, and program

coordination. These committees will be under the core festival organization team and festival office. Members of the functional committees included students and scholars from the School of Drama and Fine Arts.

## 1.3. EXECUTION OF THE FESTIVAL

The execution of the festival was under two bodies first one is organizing team and second one is festival office.

**Organizing Team:** An organizing team has set up by the organizing committee to ensure the execution of the all aspects of the team, under the decision of the organizing committee a with teaching and non-teaching staffs of the SDFA (Annexure 4)

**Office of the Festival:** The school of drama faculty and staffs together worked for the execution of the festival along with their academic and official engagements. Just higher two additional staffs on contract for three months for the execution and post execution phase of the festival (Annexure 3)

The execution of the festival is managed by the Organizing Team and the Festival Office.

**Organizing Team:** The organizing team, consisting of teaching and non-teaching staff from the SDFA, was set up by the organizing committee to ensure the smooth execution of all aspects of the festival. (Annexure 4)

**Festival Office:** The faculty and staff of the School of Drama worked on executing the festival alongside their academic and official duties. And two staff members were hired on a three-month contract to assist the existing workforce in the execution and post-execution phases of the festival. (Annexure 3)

## 1.4. VENUE OF THE FESTIVAL

The main venue of the festival is the Dr. John Mathai Centre in Thrissur, Calicut University. The spaces include the School of Drama and Fine Arts and other spaces within the campus, such as the Economics Department and the Auditorium.

## 1.5. FACILITIES

In organizing the festival, SDFA provided the following facilities, independently and in collaboration with other organizations along with the basic amenities.

**Accommodation:** Accommodation was arranged for all delegates and pedagogues in collaboration

with government organizations like KILA and KFRI (more details in the 'Collaborators' section of this report).

**Local Transport:** IFTS facilitated local transport for delegates and pedagogues, including pick-up and drop-off services from the nearest railway station or airport, or bus terminal upon arrival and departure. Transport between accommodation and the festival venue was also provided.

**Food and Refreshments:** A mess facilitated at the venue, to provide three meals a day and two refreshments (morning and afternoon) for all

participants in the festival

## 1.6. PROGRAMMS AND SCHEDULE

The second edition of the festival is an updated version of the first, which featured five programs, such as Pedagogy Presentations, School Production Demonstrations, Workshops, Paper Presentations, and Cultural Performances. The updated version includes ten programs, with new additions like the Winter Production Camp and the IFTS Social Extension Program, along with the featured IFTS Workshops (more details in the 'Programs' section of this report).



(Images from IFTS Archives)

# MAP OF THE IFTS VENUE





Above : Delegates having evening refreshment at IFTS venue  
Below : Delegates having dinner at IFTS mess



# IFTS 2024

## INTERNATIONAL FESTIVAL OF THEATRE SCHOOLS 14 - 19 JAN 2024

### IFTS 2024 PROGRAMM SCHEDULE

DAY	8-8:30 AM	9-11 AM	9:30-10:30	10:30 AM-1 PM	1 PM-2 PM	2-3:30 PM	3:30-4 PM	4-4:45 PM	5-6 PM	6:15-7:30 PM	8-9 PM	8-10 PM	
<b>DAY 1</b> 14.01.2024 SUNDAY	BREAKFAST @ NEW BOYS HOSTEL	REGISTRATION @ CULT BUILDING	PUKKALI BAND	TEA BREAK	GETTING TO KNOW EACH OTHER @ B.ED GROUND	LUNCH BREAK @ NEW BOYS HOSTEL	FREE HOUR	TEA BREAK	KALAMEZHUTHU & SARPAM PAATTU SLOKESH MULLOOR KURA & PARTY @ PROF. S. RAMANUJAM STUDIO THEATRE	OPENING CEREMONY @ PROF. S. RAMANUJAM STUDIO THEATRE	STUDENTS MEET MUSICAL GATHERING	DINNER @ NEW BOYS HOSTEL	PADAYANI @ OPEN SPACE
<b>DAY 2</b> 15.01.2024 MONDAY	BREAKFAST @ NEW BOYS HOSTEL	WORKSHOPS SCHEDULE ATTACHED	TEACHERS MEET NEW CHALLENGES & POSSIBILITIES IN THEATRE @ PROF. RAMANUJAM STUDIO THEATRE	TEA BREAK	PARLIAMENT OF IDEAS SANKU BANDOPADHYAY @ PROF. S. RAMANUJAM STUDIO THEATRE	LUNCH BREAK @ NEW BOYS HOSTEL	PANEL DISCUSSION FUWANTHE DE CHICKERA @ PROF. RAMANUJAM STUDIO THEATRE	TEA BREAK	PANEL DISCUSSION OPEN SPACE NEAR SCENOGRAPHY LAB @ PROF. S. RAMANUJAM STUDIO THEATRE	STUDENTS PRODUCTION IMPRINTS UNIVERSITY OF CAPTIVAN @ PROF. S. RAMANUJAM STUDIO THEATRE	STUDENTS PRODUCTION ADAMANTO THE MUSICAL UNIVERSITY OF SHAKA @ PROF. S. RAMANUJAM STUDIO THEATRE	DINNER @ NEW BOYS HOSTEL	DINNER @ NEW BOYS HOSTEL
<b>DAY 3</b> 16.01.2024 TUESDAY	BREAKFAST NEW BOYS HOSTEL	WORKSHOPS SCHEDULE ATTACHED	TEACHERS MEET PHILOSOPHY OF TEACHING @ PROF. RAMANUJAM STUDIO THEATRE	TEA BREAK	PARLIAMENT OF IDEAS @ PROF. RAMANUJAM STUDIO THEATRE	LUNCH BREAK @ NEW BOYS HOSTEL	PANEL DISCUSSION STUDENTS MEET @ PROF. S. RAMANUJAM STUDIO THEATRE	TEA BREAK	PANEL DISCUSSION @ PROF. S. RAMANUJAM STUDIO THEATRE	STUDENT PRODUCTION CORONA NEGATIVE LOVELY PROFESSIONAL UNIVERSITY @ PROF. S. RAMANUJAM STUDIO THEATRE	STUDENT PRODUCTION CORONA NEGATIVE LOVELY PROFESSIONAL UNIVERSITY @ PROF. S. RAMANUJAM STUDIO THEATRE	DINNER @ NEW BOYS HOSTEL	DINNER @ NEW BOYS HOSTEL
<b>DAY 4</b> 17.01.2024 WEDNESDAY KERALA KALLIMANDALAM VISIT	RECEPTION AT KERALA KALLIMANDALAM CITY AUTHORITY, SHOPKOOT	WORKSHOPS SCHEDULE ATTACHED	TEACHERS MEET VISIT TO EARLY MORNING TRAINING	BREAKFAST	KALARI VISIT	PARLIAMENT OF IDEAS SUNDAR SARKKAI	SHIFT TO BELA CAMPUS	LUNCH BREAK	PANEL DISCUSSION TEA BREAK	PANEL DISCUSSION TEA BREAK	TEA BREAK	TEA BREAK	TEA BREAK
<b>DAY 5</b> 18.01.2024 THURSDAY	BREAKFAST NEW BOYS HOSTEL	WORKSHOPS SCHEDULE ATTACHED	TEACHERS MEET DIGITAL INTERVENTION IN THEATRE @ PROF. RAMANUJAM STUDIO THEATRE	TEA BREAK	PARLIAMENT OF IDEAS PRICE MOHANAN KUNJUMAL @ PROF. S. RAMANUJAM STUDIO THEATRE	LUNCH BREAK @ NEW BOYS HOSTEL	PANEL DISCUSSION @ PROF. S. RAMANUJAM STUDIO THEATRE	TEA BREAK	PANEL DISCUSSION OPEN SPACE NEAR SCENOGRAPHY	STUDENTS PRODUCTION A SERIES OF PERFORMANCE ACTIONS AT THE INTERSECTION OF THEATRE & ECOLOGY @ PROF. S. RAMANUJAM STUDIO THEATRE	CULTURAL PROGRAM THOLUPAVA KOO'RU @ OPEN SPACE	DINNER @ NEW BOYS HOSTEL	DINNER @ NEW BOYS HOSTEL
<b>DAY 6</b> 19.01.2024 FRIDAY	BREAKFAST NEW BOYS HOSTEL	WORKSHOPS SCHEDULE ATTACHED	TEACHERS MEET DR. T. VIVARANATHARASA / R. THAVACHCHELVY @ PROF. RAMANUJAM STUDIO THEATRE	TEA BREAK	PARLIAMENT OF IDEAS @ RAMANUJAM STUDIO THEATRE	LUNCH BREAK @ NEW BOYS HOSTEL	PANEL DISCUSSION @ PROF. S. RAMANUJAM STUDIO THEATRE	TEA BREAK	STUDENT PRODUCTION SERPENTILE SURESHLY CHARLES BELLA UNIVERSITY @ PROF. S. RAMANUJAM STUDIO THEATRE	CLOSING CEREMONY @ PROF. S. RAMANUJAM STUDIO THEATRE	CLOSING CEREMONY @ PROF. S. RAMANUJAM STUDIO THEATRE	DINNER @ NEW BOYS HOSTEL	DINNER @ NEW BOYS HOSTEL
<b>DAY 2 - DAY 6</b> 15 PM - 5 PM - 01/2024	6 AM - 2 AM , Y NOT DATING WITH THE TREE , LOCATIONS ARE IN THE WEB APP												

## 1.7. PEDAGOGUES AND DELEGATES

Twenty-three pedagogues from India and abroad attended the festival. They were selected based on their national and international reputations and expertise in their respective disciplines. Further, their willingness and passion to collaborate with IFTS, despite the moderate facilities provided, are greatly appreciated. The delegates were divided into four categories: faculty and students from participating theatre schools or institutions, invited experts for programmes like Panel Discussions and Parliament of Ideas, and selected regional theatre practitioners.

(More information is provided in the 'Collaborators and Delegations' section of this report).

IFTS 2024 also had other guests and visitors who are specifically mentioned in this report in connection to the events they attended.

SUMMARY OF STUDENT AND FACULTY DELEGATION		
Name of the Institution	Student	Faculty
Centre for Theatre, Dance & Performance Studies, University of Cape Town South Africa	1	1
The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw Poland	2	2
Theatre and Performance Studies, Jawaharlal Nehru University Delhi India	2	1
School of Drama, Carnegie Mellon University USA	3	4
Department of Theatre and Performance Studies, University of Dhaka Bangladesh	3	4
School of Culture and Creative Expressions, Dr. B.R. Ambedkar University Delhi India	7	1
Swami Vipulananda Institute of Aesthetic Studies, Eastern University, Sri Lanka Sri Lanka	9	3
Lovely Professional University Punjabi India	12	3
Lalit Kala Kendra, Savitribai Phule Pune University	15	-
Bhartendu Natya Academy Utter Pradesh	19	2
Drama & Theatre Arts, Sangit Bhavana, Visva-Bharati, Santiniketan. Bengal India	4	1
Kerala Kalamandalam Kerala	5	-
Sree Sankaracharya University of Sanskrit Kerala	13	-
K R Narayanan National Institute of Visual Science and Arts Kerala	2	-
School of Drama and Fine Arts	66	-



# COLLABORATORS AND DELEGATIONS

## 2. COLLABORATORS AND DELEGATIONS

2.1. COLLABORATORS

2.2. PROFESSIONAL ADVISORS

2.3. PEDAGOGUES

2.4. DELEGATING INSTITUTIONS

2.5. REGIONAL THEATRE PRACTITIONERS

## 2.1. COLLABORATORS

Collaborators are esteemed organizations and individuals associated with the School of Drama and Fine Arts (SDFA), Thrissur, Calicut University, who play an integral role in the organization of the festival. Through their generous contributions—whether financial support, technological expertise, or human resources—they help ensure the festival’s success. SDFA acknowledges their invaluable partnership with heartfelt gratitude and presents their titles.

1. Japan Foundation
2. Ministry of Culture Govt. of India
3. Sher-Gil Sundaram Arts Foundation
4. University of Calicut
5. Kiran Nadar Museum of Art
6. Kerala Institute of Local Administration (KILA)
7. Kerala Forest Research Institute (KFRI)
8. Kerala Kalamandalam
9. Bharatendu Natya Akademi (BNA)
10. The Kerala State Higher Education Council
11. ESAF Small Finance Bank
12. Chetana College of Media and Performing Arts
13. K R Narayanan National Institute of Visual Science and Arts
14. Kala Academy Goa
15. Rakesh Bharadwaj Foundation
16. Amba Dalmia Foundation
17. RAZA Foundation



## KERALA INSTITUTE OF LOCAL ADMINISTRATION (KILA)

Mulamkunnathukavu P O, Thrissur – 680 581, Kerala, India



Kerala Institute of Local Administration (KILA) is an autonomous institution functioning for the Local governments in Kerala. It was registered under the Travancore-Cochin Literary, Scientific and Charitable Societies Act 1955. KILA has been engaged in myriad capacity-building interventions on local governance and decentralisation; including training, action research, publications, seminars and workshops, consultancy, documentation, handholding and information services.

KILA was one of the key institutions that supported the organization of IFTS 2024. Following the first edition's success, KILA had once again expressed their willingness to collaborate with IFTS. The understanding and cooperation of officials such as Dr. Joy Elamon (Director General, KILA), Dr. Ajith Kaliyath (Urban Chair Professor, KILA), and P. V. Shebi (Media & Public Relations Coordinator, KILA) were crucial in facilitating the necessary infrastructure for IFTS.



From left

- Dr. Joy Elamon, Director General
- Dr. Ajith Kaliyath, Urban Chair Professor
- P V Shebi, Media & Public Relations Coordinator

[www.kila.ac.in](http://www.kila.ac.in)



## KERALA KALAMANDALAM

Vallathol Nagar, Cheruthuruthy PO, Thrissur District, Pin: 679 531 Kerala, India



Kerala Kalamandalam. (Deemed to be University) is the oldest institute in Kerala, imparting training in various traditional art forms. Situated on the banks of river Bharata Puzha, the institute is the brainchild of Mahakavi Vallathol Narayana Menon.

The institute collaborated with S DFA in organizing IFTS 2024, just as it did for the first edition in 2023. The institute facilitated a cultural tour and hosted one of the six days of the festival. This experience was exciting for all participants.

Here are the key personalities behind the collaboration:



From Left

- Padma Bhushan Dr. Mallika Sarabhai (Chancellor)
- Prof. B. Ananthkrishnan (Vice Chancellor)
- Dr. Rajeshkumar P (Registrar)
- Mr. Kesavan Namboothiri

[www.kalamandalam.ac.in](http://www.kalamandalam.ac.in)

## MINISTRY OF CULTURE GOVERNMENT OF INDIA

The mandate of the Ministry of Culture revolves around the functions like preservation and conservation of our cultural heritage and promotion of all forms of art and culture, both tangible and intangible. The Ministry's task is to develop and sustain ways and means through which the creative and aesthetic sensibilities of the people remain active and dynamic. The functional spectrum of this Ministry is wide, ranging from generating cultural awareness at grassroots level to promoting cultural exchanges at international level.

The ministry collaborated with IFTS 2024 through the Cultural Function and Production Grant (CFPG). This scheme supports all 'not-for-profit' organizations, NGOs, societies, trusts, and universities in organizing seminars, conferences, research, workshops, festivals, exhibitions, symposia, and the production of dance, drama-theatre, music, and other cultural activities. It also funds small research projects on various aspects of Indian culture.

## SHER-GIL SUNDARAM ARTS FOUNDATION (SSAF)

3/9, Sector 3, Shanti Niketan, New Delhi, Delhi 110021

SSAF was established in 2016 with the mandate to carry forward the legacy of scholar and photographer, Umrao Singh Sher-Gil (1870–1954). SSAF seeks to enable conjunctions of artistic and cultural practice that deal with historical memory, and to build expectations for the future. It commits itself to advancing creative independence for art that is founded on freedom of expression, and which is secular. It is committed to working in solidarity with initiatives addressing concerns of the marginalized; and supporting alternative and heterodox practices.

SSAF provided monetary support to IFTS 2024, continuing its generous backing from the first edition of the festival, IFTS 2023.



**Umrao Singh Sher-Gil Majithia** (1870 – 1954) was an Indian aristocrat, scholar of Sanskrit and philosophy, and photographer. He was known as one of the pioneers of photography in India, leaving behind over 3000 prints including the hundreds of family portraits and over 80 self-portraits staged in a mise-en-scène style.

## ESAF SMALL FINANCE BANK (ESAF SFB)

ESAF Bhavan, Mannuthy P. O., Thrissur, Kerala, India - 680651

ESAF SFB the new age social bank continues to redefine the banking experience to all the stakeholders. We primarily focus on expanding the banking horizon to new unbanked/underbanked area, yet we stand as a bank for all with presence in urban, semi urban, rural and rural unbanked areas. ESAF started its journey as an NGO during the year 1992, with a larger vision of sustainable and holistic transformation of the poor and the marginalized. The success of Grameen Bank in Bangladesh reinforced the vision of Shri. K. Paul Thomas the Founder of ESAF. In 1995, he launched Micro Enterprises Development (MED) services and it resulted in the formation of ESAF Microfinance and Investments Pvt. Ltd., in 2008, giving importance of financial component in holistic economic development of the poor and marginalized. ESAF Microfinance and Investments Pvt. Ltd. was one of the pioneers in establishing a formal and structured form of lending through forming mutually trusted groups at the village level that could not only bring financial sustainability but also reinforced the fact that 'the poor of our country are trustworthy'. In the remote and unbanked/under banked regions of the country, ESAF could cultivate a culture of financial discipline and also improved the workers participation rate as women too joined the workforce or started some income generation activity that could financially support their household. Financial literacy mission started by ESAF could not only bring know-how on how to spend wisely but also secure the future. ESAF has adopted a unique social business strategy, with a triple bottom line approach, emphasizing on People, Planet and Prosperity.

The IFTS Fellowship is a new program introduced in the second edition of the festival. ESAF sponsored two of the four total fellowships.

Title of the Fellowship: ESAF - IFTS Fellowship at the School of Drama and Fine Arts, University of Calicut.



## KALA ACADEMY GOA

DAYANAND BANDODKAR MARG, CAMPAL PANJIM, GOA 403001



Kala Academy (Academy of the Arts) is a prominent cultural centre run by the Government of Goa, in Goa, India. Situated at Campal, Panjim, it is registered as a society and was started in February 1970. The building was designed by Charles Correa. It plays the role of being an "apex body to develop music, dance, drama, fine art, folk art, literature, etc. and thereby promote (the) cultural unity of Goa." Funded by the Government of Goa, the centre offers training through its faculty. Also, it organises festivals, competitions, exhibitions, workshops, seminars, and other programmes related to various forms of the local arts. It has a General Council of 28 members, a 14-member Executive Board, and advisory committees for various sections.

Kala Academy allowed one of their talented faculty members, Mr. Vishnupad Brauva, to serve as the camp director for the winter production camp, which was organized as part of the festival. This was a priceless contribution, especially since the camp was a remarkable event that attracted both public and media attention.

## JAPAN FOUNDATION INDIA

A-13, GREEN PARK, AUROBINDO MARG, NEW DELHI 110016, INDIA

The Japan Foundation, New Delhi introduces a diverse variety of facets of Japanese culture, from Visual arts, music, performing arts, literature, and film to design, to India and South Asian countries. Through arts and culture, we convey Japan's heart and mind to the world, helping people encounter Japan even beyond the language barrier. We also aim to spread the joy of artistic creation, especially by creating opportunities where artists could collaborate thereby deepening people-to-people exchange and mutual understanding.

The foundation contributed to covering the airfare for pedagogue Mr. Richard Emmert. Unfortunately, due to health issues, he was unable to attend the festival.

Key personalities Behind the Collaboration:



From Left

- Koji Sato (Director General)
- Aoi Ishimaru (Director, Arts and Cultural Exchange)
- Shalini Bisht (Assistant Director, Arts and Cultural Exchange)



Richard Emmert is a professor of Asian performance at Musashino University in Tokyo. He has studied, taught and performed classical noh drama in Japan since 1973 and is a certified Kita school noh instructor. The founder and artistic director of Theatre Nohgaku, a company dedicated to performing noh in English, he has led performance tours of the company in the United States, Europe and Asia and specific noh performance projects in Australia, Canada, China, Colombia, France, Hong Kong, India, Indonesia, Malaysia, Mexico, Switzerland, Singapore, the UK and the US.



K. R. NARAYANAN NATIONAL INSTITUTE OF VISUAL SCIENCE & ARTS

## K R NARAYANAN NATIONAL INSTITUTE OF VISUAL SCIENCE & ARTS

THEKKUMTHALA, KANJIRAMATTOM P. O., KOTTAYAM, KERALA, INDIA-686585

K. R. Narayanan National Institute of Visual Science & Arts is an innovative venture in professional film /audio-visual training and a research centre of international standards established by the Government of Kerala at Thekkumthala in Kottayam District. The rapid developments in the field of visual media with its wide scope and potential, has opened up wide opportunities in the creative world. The purview of this medium has been extending to various faces of human life day by day. But, India is yet to emerge as a leader in this area, mainly due to lack of expertise and exposure to the latest developments in the technological aspects of film-making and digital arts. Providing quality training and fine tuning talented and qualified hands may be the answer to this problem. India is a country with rich, deep-rooted traditions in art and culture. With the exposure to global concepts and a deeper knowledge of the technological advances worldwide, better training methods at par with international standards needs to be developed. It is in this regard that the Government of Kerala conceived the idea of establishing a National Institute of Visual Science & Arts in the name of the late Shri. K.R. Narayanan, the former President of India.

The institute collaborated with the festival by providing equipment, technical support, and human resources for the multimedia documentation of IFTS 2024, as they supported in the first edition of the festival.



Faculty and students from K. R. Narayanan National Institute of Visual Science & Arts

## KIRAN NADAR MUSEUM OF ART (KNMA)

145, DLF SOUTH COURT MALL, SAKET, NEW DELHI, DELHI 110017

Established at the initiative of the avid art collector Kiran Nadar, the Kiran Nadar Museum of Art (KNMA) opened its doors to the public in January 2010, as the first private museum of art exhibiting Modern and contemporary works from India and the sub-continent. Located in the heart of New Delhi, India's capital city, KNMA as a non-commercial, not-for-profit organization intends to exemplify the dynamic relationship between art and culture through its exhibitions, publications, educational, and public programs.

KNMA aspires to become a place for confluence, through its curatorial initiative and exhibitions, school and college workshops, art appreciation discourses, symposiums and public programs. It is focused on bridging the gap between art and the public and fostering a museum-going culture in India. In order to activate the museum as a site for visual and intellectual dialogue, the museum aims to develop innovative programs that seek active collaborations from artists as well as the public.

KNMA is a noteworthy addition to the list of private art museums that are a part of the shift occurring in the art world across the globe with increasing number of collectors bringing out their collections to the public. The 34,000 square feet museum space has housed several critically acclaimed exhibitions that have celebrated Modern and contemporary art in the country and abroad. KNMA upholds the tradition of art patronage and continues to expand that definition through its education initiatives. It also collaborates with schools, colleges, NGOS, trusts This diffusion of knowledge is achieved through regular workshops where adults and children alike get to learn about new art forms and techniques as well as benefit from their interactions with the artists who frequently head these programs. Screenings of films, stimulating curatorial programs, and curated walks form an integral part of the museum's ever-expanding itinerary.

One of the significant collaborator to the festival with monetary support



## AMBA DALMIA FOUNDATION TRUST

AMBA DALMIA FOUNDATION TRUST, 9, MAN SINGH ROAD, NEW DELHI  
110011, INDIA

The Amba Dalmia Foundation Trust, established in 2013, is a non-profit organization based in New Delhi, India. Its primary focus areas include women's education, gender equality, and life skills training, with a special emphasis on leveraging sports, particularly tennis, as a tool for development. The foundation's flagship initiative, EduTennis, aims to teach essential life skills to children from government and low-income schools through tennis coaching.

The trust works to break the cycle of poverty and empower youth by providing them with skills that enhance their employability and confidence. It serves to create a positive impact on children's lives, especially in the context of India's social challenges

One of the significant collaborator to the festival with monetary support



## RAKESH BHARADWAJ FOUNDATION

The another sponsor of the IFTS fellowship announces as the part of the IFTS Extention Programme. RAKESH BHARADWAJ FOUNDATION sponsored two of the four total fellowships.

Title of the Fellowship: Rakesh Bharadwaj - IFTS Fellowship at the School of Drama and Fine Arts, University of Calicut

### MESSAGE FROM THE FOUNDATION

Rakesh Bharadwaj (1949 -1997) represented the aspirations, anxieties and energies of youth in independent India. His generation of individuals was equipped with an insightful understanding of our civilizational and cultural ethos, belief systems, and a sense of collective strength that could overcome distortions and aberrations of the colonial rule to march towards a modern era of knowledge, science and technology. This also entailed building, brick by brick, a new social, cultural and economic order for an equitable humane, just and eco-friendly society. This enormous task needed dedicated and continued efforts of coming generations ....

As a bright and promising school and university student, Rakesh Bharadwaj proved his brilliance in oratory, engaged academic thought and leadership skills. He began his career in Delhi University as a keen political science scholar and pedagogue with a firm conviction in building an educated and enlightened youth. With the penetrating eyes of a teacher, he reached out to many students who had lost parents, or were struggling with the lack of resources to pay for college education and sustain themselves. A major part of his paltry salary went towards supporting students in need.

As a family of teachers, we offer this modest support towards continuing the task his generation was entrusted with. We wish to contribute towards the learning and growth of students who reflect the potential to formulate new ideas that clear the smokescreen of ignorance, prejudice and the dead weights of past. Such individuals need to be supported as the most precious social treasures, lest they are lost in these dark times. We look forward to see students with a spark of imagination and grit, shine in their chosen corner.

## THE RAZA FOUNDATION

C-4/139-SAFDARJUNG DEVELOPMENT AREA NEW DELHI- 110016, DELHI, INDIA

The Raza Foundation is a non-profit organization devoted to arts, culture and ideas established in 2001 by the widely acknowledged master of modern Indian art Late Sayed Haider Raza. He set an example where fame and glory are not lonesome attainments but things to be liberally shared with the broader creative community. The foundation has been instrumental in creating dialogic spaces for various arts, poetry, ideas etc. through a series of talks, panel discussions, shows and concerts etc. and publications and fellowships to the younger talent for carrying serious research into the works of masters and contemporary issues of culture.

The Raza Foundation organizes a large number of activities nearly a hundred in as many as 20 cities every year. It provides lively platform to recuperate and embrace the essence of various Indian classical dance forms, music and literature besides contemporary art. Keeping alive the legacy of the master, regular exhibitions of the paintings of Raza, his friends and contemporaries are also organized. A number of festivals, conference, publications etc. relating to arts, literature, architecture, etc. are provided financial support.

Through its vision the Raza Foundation engages in extensive programs that promotes emerging artists and writers. It aims to broaden the audience for art, literature, classical forms of music and dance, Music, enhance opportunities for young artists, and explore and revitalise the connections between arts. The initiative enables the Foundation to respond to what is current in the art world, both nationally and internationally and to embark on interesting projects as they emerge in cultural field.

In an effort to act as a host to innovative thought and creativity, the Raza Foundation's core program schedule is complemented by a number of projects, such as Raza Fellowship, awarded for creative and critical projects; Aarambh, Art Matters, Annual Memorial Lectures, named after Kumar Gandharva, V.S Gaitonde, Habib Tanvir, Agyeya, Mani Kaul, Daya Krishna, Charles Correa and Kelucharan Mohapatra; Poetry Readings, Indian-Asian-World Poetry Festivals; Aviram, Raza Utsav, Uttaradhikar, Young artists show curated by eminent curators and senior artists; to name a few. The Raza Foundation is on its way to successfully complete publication of 200 Hindi books relating to Gandhiana, philosophy, arts and culture, poetry, translations, biographies etc. by the end of 2021, the centenary year of Raza. The Raza Foundation has over the years collaborated with many public organisations such as the India International Centre, the India Habitat Centre, Triveni Kala Sangam, Charles Correa Foundation, Dhruvad Vartol to name a few.

One of the significant collaborator to the festival with monetary support

## CHETANA COLLEGE OF MEDIA AND PERFORMING ARTS

CHIYYARAM, THRISSUR, KERALA, INDIA -680026

Chetana College of Media and Performing Arts, affiliated to University of Calicut, is the innovative venture of CMI Devamatha Province, Thrissur, forming part of the CHETANA GROUP of institutions for Media Education, Production and Performance. We impart systematic training in different media arts, namely, cinema, television, print, new media and various Eastern and Western branches of fine arts and performing arts. At present, we offer undergraduate and graduate programmes, but our dream is to eventually bloom into a full-fledged Media University.

Chetana, one of the premier media schools in the country, stands apart as our focus is on forming a generation of creative talents, infusing flawless training that moulds them into full-fledged professionals. Founded in the early 1980s, Chetana Film & TV Institute, the mother of the CHETANA Group of Institutions, later branched out into seven major media institutions, spread out on five campuses in and around Thrissur, namely, Chetana Sound Studios & Instructions (Chiyaram), Chetana Music Academy (Kess Bhavan, Naikkanal), Chetana Media Institute (Kalliath Square, Palace Road), Chetana Sangeet Natak Academy, Chetana Music College and Chetana National Institute of Vocology, all three at Mylppadam and the seventh in the spectrum, namely Chetana College of Media and Performing Arts at Chiyaram.

The institute collaborated with the festival by providing equipment, technical support, and human resources for the multimedia documentation of IFTS 2024, as they supported in the first edition of the festival.



## KERALA STATE HIGHER EDUCATION COUNCIL- GOVERNMENT OF KERALA

GW6W+4HV, PMG, SCIENCE AND TECHNOLOGY MUSEUM CAMPUS, VIKAS BHAVAN,  
THIRUVANANTHAPURAM, KERALA 695033

Kerala State Higher Education Council is an advisory body to the Government of Kerala, in higher education. It also acts as a state level coordinating agency for higher educational activities. It came into existence in 2007 by Kerala State Higher Education Council Act (No.22) passed by the State Legislature to bring together and expand the rich array of teaching, research and human resources development. Kerala State Higher Education Council Act 2007 was subsequently amended through an ordinance by the Government of Kerala on July 2017. KSHEC brings together scholars and stakeholders in State's Education to materialize its vision to revitalize Kerala Higher Education and to foster academic inquiry and research. The Council consists of three bodies namely Advisory Body, Governing Body and Executive Body as per the KSHEC (Amendment) Ordinance 2017).

The Kerala State Higher Education Council has sponsored two national pedagogues for IFTS 2024 under the scheme 'ERUDITE: Scholar in Residence Programme.

### ERUDITE: SCHOLAR IN RESIDENCE PROGRAMME

Kerala State Higher Education Council is rejuvenating the ERUDITE- Scholar in Residence Programme with the full conviction of its predominant role in inspiring our talented researchers, and in opening up new opportunities for them to develop international research collaborations. Besides, the KSHEC seeks to give another dimension to the Programme by attaching a new component called 'Brain Gain' to combat 'Brain Drain.' This is to persuade eminent non-resident Keralite scholars, who matter in their areas, to come as Scholars-in-Residence, and if possible to teach a course under the Programme. Here the teachers from abroad and students from our Universities would share not only the passion for new learning but also cultural oneness. It would engender a scholarly environment of unique learning experience and provide better opportunities for talented young students while opening up opportunities for covetable research collaboration for teachers.

<https://www.kshec.kerala.gov.in/index.php/activities/ongoing/erudite>



## BHARATENDU NATYA AKADEMI

CAPTAIN MANOJ PANDEY CHAURAHA, VIKAS KHAND RD, VIKAS KHAND 1, GOMTI NAGAR, LUCKNOW, UTTAR PRADESH 226010

Bharatendu Natya Academy, also known as Bharatendu Academy of Dramatic Arts, is a prestigious theatre training institute located in Lucknow, Uttar Pradesh. Established in 1975, it is named after Bharatendu Harishchandra, who is often regarded as the father of modern Hindi theatre. The academy was founded by the renowned theatre personality Raj Bisaria, with the aim of nurturing and promoting the rich tradition of Indian theatre.

The academy offers a two-year full-time diploma course in theatre training, which includes comprehensive instruction in acting, direction, stagecraft, and other aspects of theatre production. The curriculum is designed to provide students with both theoretical knowledge and practical experience, ensuring a well-rounded education in the dramatic arts. The academy selects 20 candidates each year for this intensive program, with scholarships available for the top 12 students.

Bharatendu Natya Academy is an autonomous organization under the Ministry of Culture, Government of Uttar Pradesh. It operates from Bharatendu Bhawan in Gomti Nagar, Lucknow, and features several performance spaces, including the B M Shah Auditorium and the Thrust Theatre Auditorium. These facilities are used for student performances, workshops, and festivals, providing ample opportunities for practical learning and public engagement. The academy has produced many notable alumni who have made significant contributions to Indian theatre and cinema, including actors like Nawazuddin Siddiqui, Rajpal Yadav, and Anupam Shyam. The institution's commitment to excellence in theatre education has made it one of the leading drama schools in India, second only to the National School of Drama in New Delhi.

The Bharatendu Natya Akademi collaborated with IFTS 2024 by providing financial support. Also, they delegated 19 students and 2 faculty members to participate in the festival.



Bharatendu Harishchandra (9 September 1850 – 6 January 1885) was an Indian poet, writer and playwright. He authored several dramas, life sketches and travel accounts, using new media such as reports, publications, letters to editors of publications, translations, and literary works to shape public opinion. 'Bharatendu Harishchandra' is often considered as the father of Hindi literature and Hindi theatre. He has been hailed as a Yug Charan for his writings depicting the exploitative nature of the British Raj.

Writing under the pen name "Rasa", Harishchandra picked themes that demonstrated the agonies of the people. For instance, the country's poverty, dependency, inhuman exploitation, the unrest of the middle class and the urgent need for progression of the country. Referred as a fearless journalist, Harishchandra refuted the prevailing orthodoxy of the time and revealed the machination of the mahants, pandas and priests. He was an influential Hindu "traditionalist", using Vaishnava devotionism to define a coherent Hindu religion.

[www.bnalko.in](http://www.bnalko.in)



## KERALA FOREST RESEARCH INSTITUTE (KFR I)

PEECHI P.O, THRISSUR DISTRICT, KERALA , INDIA. PIN- 680653



Kerala Forest Research Institute (KFR I) is a multidisciplinary team of experts conducting research on tropical forests and forestry. This Institute has contributed significantly to research in tropical forestry and biodiversity conservation over the past three decades of its existence. Founded in 1975, Institute is envisioned as a Centre of Excellence in Tropical Forestry to provide scientific support for decision making on matters related to forestry, with particular emphasis on conservation, sustainable utilization and scientific management of natural resources.

KFR I another key institution that supported the organization of first and second editions of IFTS, in facilitating the necessary infrastructure. Moreover IFTS owed to KFR I for the intellectual and knowledge contribution of Dr. TV Saje ev.

The personalities behind KFR I - IFTS Colloboraton:



Dr. Syam Viswanath  
Director



Dr. TV Saje ev  
Chief Scientist &  
Registrar (Incharge)

## 2.2. PROFESSIONAL ADVISORS

Personalities from various disciplines and fields have contributed to the organization of the festival through their invaluable guidance and references. This space is dedicated to acknowledging their names.



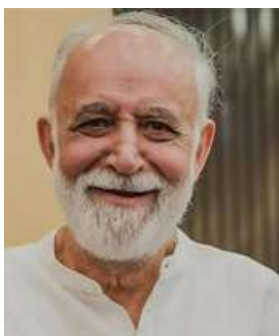
**Mr CMA Madhu A P**

Former Secretary, Thrissur Management Association



**Dr. V M Xaviour**

Former President, Thrissur Management Association



M. K. Raina is an Indian theatre actor, director, and activist known for his contributions to Indian theater and cinema. He has been instrumental in preserving traditional Kashmiri art and culture while promoting social and political awareness through his works.



Anuradha Kapur is an acclaimed Indian theatre director and educator, known for her innovative and experimental approach to theatre. She is a former Director of the National School of Drama (NSD) and has made significant contributions to contemporary Indian theatre.

## 2.3. PEDAGOGUES

The pedagogues are nationally and internationally renowned theatre practitioners and academicians. They presented papers at panel discussions and served as resource persons for the workshops organized as part of the IFTS. International figures include Niamh Dowling, Principal of the Royal Academy of Dramatic Art, and world-renowned lighting designer Neil Fraser. From India, the pedagogues included Neelam Man Singh Chowdhry and Maya Krishna Rao, while those invited from Kerala were Naripatta Raju, Shailaja Jala, and Dr. K.N. Renganatha Sharma. The following pages are dedicated to the 23 pedagogues who participated in IFTS 2024 and contributed to the success of the festival.

1. Niamh Dowling
2. Ellen Jane Patricia Collins
3. Sophie Jump
4. Rodolfo García Vázquez
5. Nicole Wolf
6. Mojisola Adebayo
7. Dr. Sara Matchett
8. Susan Tsu
9. Dr. Israfil Shaheen
10. Neil Fraser
11. Ruwanthie de Chickera
12. Marcin Bartnikowski
13. Neelam Man Singh Chowdhry
14. Maya Krishna Rao
15. Gargi Bharadwaj
16. Naripatta Raju
17. Shailaja Jala
18. Dr. K.N. Renganatha Sharma
19. Edappally Ajithkumar
20. Kalamandalam Harish Marar
21. Kalamandalam Aneesh C
22. Kalamandalam Abhidanath
23. Kalamandalam Hariharan

# Niamh Dowling



Niamh Dowling is the Royal Academy of Dramatic Art's (RADA) Principal. Previously Niamh was the Head of the Postgraduate School of Performance, Design and Technical Arts at Rose Bruford College of Theatre and Performance in London where, since 2013, she developed a suite of innovative postgraduate programmes in the UK and with international partners: with Arthaus, Berlin and with National Theatre Institute at Eugene O'Neill Centre in Connecticut. Prior to this, she was Head of the School of Theatre at Manchester Metropolitan University where she developed an international MA programme which ran in Wroclaw, Poland, with *Song of the Goat*. Niamh has taught internationally as a Movement Director in the USA, Asia, Central and South America, and Russia working on projects and productions in the USA, Hong Kong, Zambia, Tanzania, Kenya, Uzbekistan and Ukraine with longer-term British Council projects in Africa and Singapore. Recent work for the British Council has included a four-year project with TAFU in Tbilisi, Georgia and leading an ongoing acting and technical training programme at the University of Arts and Culture in Uzbekistan.

Brought up in Northern Ireland during the Troubles, Niamh's first passion was mountaineering, and her first work was as a mountain leader. With a BA from the University of Wales and an MA from Goldsmiths College, Niamh trained with Monika Pagneux in Paris, Nancy Topf and Eva Karczag in New York and as a teacher of Alexander Technique. She has developed a unique approach to working with a range of performers, technicians, designers, directors, writers and managers for which she has been selected as one of the practitioners on the online Routledge Performance Archive. Niamh's movement practice is underpinned by principles of Alexander Technique and Systemic Constellations and is shaped by metaphor. Over the past ten years, she has been training in systemic approaches to leadership which has influenced her more recent practice research in the articulation of an inclusive and liberatory approach to both performance, design and technical training. Niamh is on the executive of the Federation of Drama Schools and on the Editorial Board of Taylor and Francis Journal: Theatre Dance Performance Training.

# Jane Collins



Jane Collins is Professor of Theatre and Performance at Wimbledon College of Art. She is a writer, director and theatre-maker who has worked all over the UK, including the Royal Court Theatre in London. Internationally she has strong links with the continent of Africa with projects in Kenya, Uganda and Tanzania and with the Market Theatre in Johannesburg. She co-edited *Theatre and Performance Design: a Reader in Scenography*, published by Routledge in March 2010. In 2009, Collins restaged her award-winning *Ten Thousand Several Doors* for the Brighton International Festival and her essay on this production is included in the collection, *Performing Site-Specific Theatre: Politics, Place, Practice* published in autumn 2012. Also in 2012 Collins secured funding to establish a partnership between the University of Hyderabad and Wimbledon College of Art from UKIERI (UK - India Education and Research Initiative). In 2014 she was awarded an AHRC network grant, *Performing Romani Identities: Strategy and Critique*. A chapter on this project appears in *Scenography Expanded*, an introduction to contemporary performance design, Bloomsbury 2017. Recent published works include, 'Playing with materials: performing effect on the indoor Jacobean stage' in the *Routledge Companion to Scenography* (2018) and a journal article, 'Against a hierarchy of Expressive means; arguments for new pedagogies in performer education in India and the UK' in *Studies in Theatre and Performance*, 2019. In 2020 with the theatre department at Hyderabad University in India she secured an AHRC networking grant *Cultural Heritage and Representation: (Mis)readings between India and the Indian Diaspora*. She is the founding editor and currently co-editor of the journal *Theatre and Performance Design*.a

Workshop Topic: The Contemporary Past: performance and archaeology-A site-specific workshop

Presentation Topic: Acting out? A post anthropocentric approach to performer training.

# Sophie Jump



Dr. Sophie Jump designs for theatre and performance and won the overall Gold Medal at World Stage Design 2013. She is Co-Artistic Director and designer for Seven Sisters Group, who create site-specific performance that incorporates new technologies into immersive experiences. Her work was selected to represent the UK at Prague Quadrennial in 1999, 2003, 2007 and 2011. She was a Jury member for WSD 2017, curated the Site Specific Performance Festival for PQ 2019 and is on the International Jury for PQ 2023. In parallel with her creative practice Sophie is committed to supporting, exploring and furthering the role of the performance designer in the visual arts; an aim that she pursues through involvement in organisations such as the Linbury Prize for Stage Design, Prague Quadrennial and World Stage Design, as well as engagement in academic research. Academic credits include: When Marcel Met Motley exhibition (V&A museum), PhD on theatre designers Motley and Jocelyn Herbert, 2019 Jocelyn Herbert Post Doctoral Research Fellowship with National Theatre Archive for which she created the National Theatre's 'The Role of the Theatre Designer' microsite. Seven Sisters Group credits include: Like a Fish out of Water with English National Ballet (London lidos), Asterion (V&A Museum), Trainstation (national/international train stations), Concrete (Royal National Theatre), Ballroom (Royal Festival Hall) and The Forbidden (Royal Opera House). Sophie is a Senior Lecturer at Wimbledon College of Art.

Workshop Topic: The Contemporary Past: performance and archaeology-A site-specific workshop

Presentation Topic: Acting out? A post anthropocentric approach to performer training.

## Rodolfo García Vázquez



Rodolfo García Vázquez is a director, playwright, and filmmaker and is one of the founders of the SP Escola de Teatro (Brazil), where he is the coordinator of the Directing Department. As founder of the Os Satyros Theatre Company, he has directed 140 theatre productions and received several national and international awards. Among his main works as director are *Philosophy in the Boudoir* (adapted from the Marquis de Sade, 1990), *A Vida na Praça Roosevelt* (Dea Loher, 2005), *Roberto Zucco* (Bernard-Marie Koltès, 2009), *Pessoas Perfeitas* (Ivam Cabral and Rodolfo García Vázquez, 2014) and *The Art of Facing Fear* (Ivam Cabral and Rodolfo García Vázquez, 2020), a live digital production involving actresses and actors from 12 countries. He directed the feature films *Hypothesis for Love and Truth* (2015) and *Philosophy in the Boudoir* (2017). He directed work in countries such as the United States, Sweden, Germany, South Africa, Cape Verde and Kenya, receiving important awards such as Shell, APCA, Qualidade Brasil, Governador do Estado, Archangel of Culture and Aplauso Brasil. Since 2020 he has been on the editorial board of *Theater, Dance and Performance Training* (Routledge) magazine. He is a guest professor at the Universities of Arts in Stockholm and Helsinki and one of the founders and coordinator of the directing course at SP Escola de Teatro – Centro de Formação das Artes do Palco.

Workshop Topic: Theatre: Nature and Culture

# Nicole Wolf



Nicole Wolf (Berlin/ London) is a Senior Lecturer in Visual Cultures at Goldsmiths, University of London. Her research, writing, pedagogical and curatorial projects concentrate on political cinemas, cinematic/political alliances in the face of conflict, war and occupations and the poetics of artistic and activist practices towards critical ecologies. The latter is currently developed through practice-based research on Agri-cultural resistance and explorations of 'Cinematics of the Soil'. Wolf's training in anthropology informs her critique towards neo/colonialist forms of knowledge production and much of her research stems from a long-term engagement with and learning from the South Asian region. Questions of evidence, witnessing, the mnemonic and how to rethink justice through artistic and filmmaking practices, in relation to state violence and more recently regarding climate injustice, have guided her research. In 2019 Wolf participated in 'Research Network: Film and Political Ecology in the South' at Iniva, where she responded to the research of curator and journalist Ali Nobil Ahmad on questions of human and non-human agency, kinship, and care across species within Ali's work. Her participation in 'Living Archive – Archive Work as a Contemporary Artistic Practice' and 'Archive ausser sich' (both projects by Arsenal – Institute for Film and Video Art, Berlin) include research and writing for the restoration of the feminist film collective Yugantar's (1980-83, India) works, the interdisciplinary 'Soil – City- Solidarity. An urban permaculture design course' and "'Tell me what matter was the ground" – Repair beyond Redemption' (June 2019), both part of the project Stoffwechsel. Together with Mojisola Adebayo, Nicole co-conceived "Agri-cultural Practice – An Experimental Workshop for Climate Justice" (part of Neighbourhood Academy at Prinzessinengarten Berlin, August 2019), as research practice into agro-ecological and cultural practice as resistance, also seeking diverse forms of knowledge production and dissemination.

Workshop Topic: workshops aim to collectively reflect on climate injustices and develop strategies for addressing them.

Presentation Title: The roots, leaves and fruits of a Family Tree, a play, a performance, a ritual.

# Mojisola Adebayo



Mojisola Adebayo is a Black British performer, playwright, director, producer, workshop leader and teacher. of Nigerian (Yoruba) and Danish heritage. Over the past 25 years, she has worked on various theatre and performance projects in Antarctica, Botswana, Brazil, Belgium, Canada, China, Finland, France, Germany, Ghana, Greenland, India, Ireland, Israel, Lebanon, Malawi, Mauritius, Myanmar, Norway, Pakistan, Palestine, Singapore, South Africa, Sri Lanka, Sweden, Syria, the USA and Zimbabwe. She has acted in over 50 theatre, television and radio productions, devised and directed over 30 scripts for stage and video and has led countless workshops and training courses. Her wide and diverse work has ranged from being an actor with the Royal Shakespeare Company to co-founding VIDYA, a slum dweller's theatre company in Ahmedabad, India. All of her work is concerned with power, identity, personal and social change. Having trained extensively with and also worked alongside Augusto Boal, she is a specialist facilitator in Theatre of the Oppressed, being invited to work particularly in areas of conflict and crisis. Mojisola also teaches in the Department of Drama at Queen Mary, University of London, and she also taught in the Department of Theatre and Performance at Goldsmiths, University of London and at Rose Bruford College. She is an associate artist with Pan Arts, Building the Anti-Racist Classroom and Black Lives, Black Words. She mentors young and emerging artists. Mojisola has a Research Fellowship at Potsdam University until September 2023 and is currently a Writer-on-Attachment at the National Theatre (Britain).

Mojisola has written poetry for many years and even had a stint as a teenage rapper. However, it was in 2005 that she embarked upon writing plays as her primary focus, through her landmark production, *Moj of the Antarctic: An African Odyssey*, which was researched on Antarctica in 2005 and performed at Lyric Hammersmith, Ovalhouse Theatre, Queer up North and had a British Council African tour. She followed this with the hugely popular *Muhammad Ali and Me* (2008, Ovalhouse and Albany theatre with national tour 2016) in which she also performed. *Matt Henson, North Star* was developed in Greenland through *Cape Farewell* (Lyric Hammersmith, 2010). Her first commission was *Desert Boy* (Nitro, Albany and National Tour, 2011).

Workshop Topic: Theatre: Nature and Culture

## Sara Matchett



Sara Matchett is an award-winning Theatre Director, Associate Professor, and the Director of the Centre for Theatre, Dance & Performance Studies (CTDPS) at the University of Cape Town (UCT). She is also a Lead Trainer of Fitzmaurice Voicework®, the Regional Coordinator of the Fitzmaurice Institute for Africa, and an Advanced Breathwork Practitioner with Breathwork Africa ([www.breathworkafrica.co.za](http://www.breathworkafrica.co.za)). Her teaching profile centres around practical and academic courses that include, voice, acting, performance-making, applied theatre, and performance analysis. She is especially interested in transdisciplinary modes of creating. Her research considers embodied practices that engage breath as the catalyst and thread that weaves a connection between body, voice and imagination. In doing this, she explores the body as a site for generating images for the purpose of performance-making and specifically inquiries into the relationship between breath and emotion, and breath and image, in an attempt to make a performance that is inspired by a biography of the body. Her interests are in embodied practices that focus on presenting, co-sensing, collaborating, and co-generating as a way of transforming 'ecosystems' into 'ecosystems'. As co-founder and Artistic Director of The Mother Tongue Project women's arts collective, Sara has experience in the field of theatre and performance as a performance-maker, performer, director, and facilitator.

Workshop Topic: Art Practises and transforming 'ecosystems' into 'ecosystems'.

# Susan Tsu



Susan Tsu is an acclaimed Costume Designer, Exhibition Curator, and Educator with five decades of experience working in the USA, China, and Russia. She is best known for designing the original award-winning production of 'Godspell' and has created costumes for over 45 regional theatres across the U.S. Tsu has been featured in 'Who's Who in Fine Arts Higher Education' and 'Who's Who of American Women' and has served as a recommender for the prestigious MacArthur Foundation "Genius Grant."

Her numerous accolades include the 2017 Carol R. Brown Creative Achievement Award (Established Artist), the 2016 Irene Sharaff Lifetime Achievement Award, New York Drama Desk Award, New York Drama Critics Award, LA Distinguished Designer Award, and the KCTF-Kennedy Center Medal of Achievement. Her work is highlighted in over a dozen books on costume and theatrical design.

In March, Susan will be honored with the Distinguished Achievement Award in Costume Design and Technology at the USITT National Conference in Seattle. Her recent design projects include 'Young Americans' at Portland Center Stage and Pittsburgh Public Theatre, 'The Merry Wives of Windsor' at American Players Theatre, and the upcoming 'The Importance of Being Earnest' at the Guthrie Theatre.

A USITT Fellow, Susan served as Artistic Director of the USITT/USA/Prague Quadrennial 2011 and is currently Co-Curator and outreach lead for the USA/USITT/Prague Quadrennial 2023 Exhibition, with pre-planning underway for PQ 2027. She has also curated groundbreaking international exhibitions, including 'Innovative Costume of the 21st Century: The Next Generation' and 'Costume at the Turn of the Century: 1990-2015', both of which are touring globally and featured in comprehensive catalogs.

Susan Tsu holds the prestigious Bessie F. Anathan Professorship of Fine Arts at Carnegie Mellon University, where she leads the highly regarded Costume Design program, recognized as one of the top ten costume programs in the U.S. and the world by 'The Hollywood Reporter'.

# Israfil Shaheen



Dr. Israfil Shaheen (b. 1964) is a renowned theatre director and Professor at the Department of Theatre and Performance Studies, University of Dhaka, Bangladesh. He holds an undergraduate degree in Political Science from the University of Dhaka, an MA in Theatre Direction from the National School of Drama in India, and a PhD from Rabindra Bharati University, where his research focused on “Street Theatre of India and Bangladesh: Politics and Poetics of Performance.”

With over three decades of experience, Dr. Shaheen has served as a mentor, academician, and creative director, teaching at universities and conducting workshops in countries including India, Nepal, Bhutan, South Korea, China, Russia, UAE, USA, UK, Egypt, and several European nations. He has directed over 40 plays, bringing to life works by renowned playwrights such as Shakespeare, Ibsen, Chekhov, Pinter, and Beckett, as well as classical Sanskrit dramas by Sudraka and Bhasa.

Dr. Shaheen's early work with Bangladesh's prominent theatre group, Aranyak, and his experience with "Mukto Natok" (Free Theatre) in rural areas, profoundly shaped his vision of theatre as a tool for social and cultural change. Influenced by Indian theatre activists Safdar Hashmi and Badal Sirkar, Dr. Shaheen has developed a unique approach to theatre, blending modernist Western techniques with the populist voice of street performance.

In recent years, his research has focused on theatre for socially marginalized communities, including projects in prisons and rehabilitation centers. Dr. Shaheen is also the founder of the Bangladesh Centre for Performance and Cultural Studies (BCPCS), where he continues to champion theatre as a process for social, cultural, and political resurgence, engaging marginalized voices as active participants and creators.

# Neil Fraser



Neil Fraser is a highly respected lighting designer and educator with over 30 years of experience in theatre, opera, and live performance. He has worked on a diverse range of productions across the UK and internationally, bringing his creative expertise to numerous prestigious venues, including the National Theatre, Royal Opera House, and West End theatres. His lighting designs have been acclaimed for their technical precision and artistic innovation, enhancing the storytelling and atmosphere of productions across a variety of genres.

Fraser began his career as a lighting designer after studying at the Royal Academy of Dramatic Art (RADA), where he later became the Director of Technical Training. His commitment to education and nurturing the next generation of theatre professionals has been a defining feature of his career. In 2002, Fraser became Head of Theatre at RADA and was instrumental in shaping its technical training programs, ensuring that students received hands-on, industry-relevant skills in lighting design, sound, and stagecraft.

In addition to his design work and leadership at RADA, Neil Fraser has played a key role in several high-profile events, including the Edinburgh International Festival and the Olympic Games ceremonies, where his expertise in large-scale live productions was invaluable. His contributions to theatre have earned him widespread recognition within the industry, and he continues to be a sought-after collaborator for his ability to create immersive lighting environments.

Fraser's influence extends beyond his work in lighting design. As an advocate for technological innovation in theatre, he has been involved in research and development projects that explore the intersection of performance and cutting-edge technology, including the use of virtual reality and projection mapping in live performance. His visionary approach ensures that lighting design remains an integral and evolving element of contemporary theatre.

# Ruwanthie de Chickera



Ruwanthie de Chickera is a playwright, screenwriter, theatre director, actor trainer and cultural activist based in Sri Lanka.

She has written/directed over 30 original plays and two screen plays. Her areas of interest lie in matters of social and political justice and accountability, intergenerational learning, the integration of eastern philosophies of the human body and mind into actor training. In addition, she has a strong belief in the practice, politics and philosophy of ‘devising’ – a theatre approach of collective creativity and leadership that challenges existing structures of authorship and power.

Ruwanthie is artistic director of Stages Theatre Group, set up in 1999 to produce socially and politically conscious original Sri Lankan Theatre; now one of the most respected theatre companies in the country. STG currently runs three regular ensembles (child, youth, professional), employs approximately 25 artists and provides regular free actor training to over 250 child and youth artists.

In 2022, Ruwanthie was one of the co-founders of the Artists of the People’s Movement a collective of artists who came together within the Sri Lankan ‘Aragalaya’ to support the people’s peaceful protest movement against political corruption. Before that she co-headed headed a citizens’ initiative mandated by the Govt of Sri Lanka to draft a Cultural Policy for the country. She writes and speaks about issues of social justice, art and life.

Ruwanthie is an Eisenhower Fellow. Her award-winning film “Machan” has been screened in over 50 countries. She holds a first-class honours for her Masters in Applied Theatre from the University of Manchester and an Honours Degree in English Literature from the University of Colombo.

**Workshop Topic:** The principles of the eastern philosophies and practices of Yoga (India), Ayurveda (Sri Lanka), Gua-sha (China), and Ikighai (Japan) to develop for actors a practice that enhances their understanding of the arts and Ecology.

**Presentation Topic:** Ecology and our survival as a species: the challenges the next generation is going to face and the way to address them.

# Marcin Bartnikowski



Marcin Bartnikowski is a distinguished theatre artist, educator, and the Vice-Rector of the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Poland (Akademia Teatralna). With a career spanning over two decades, Bartnikowski has made significant contributions to the fields of acting, directing, and theatre education. As Vice-Rector, he plays a key role in shaping the academic and artistic vision of one of Poland's most prestigious institutions for theatre training.

Bartnikowski's professional journey began with a deep passion for theatre and performance. He graduated from the National Academy of Dramatic Art in Warsaw, where he later returned as a faculty member. His early career as an actor saw him perform on stages across Poland, where he developed a reputation for his dynamic presence and versatility. Over time, his interests expanded into directing and pedagogy, leading him to pursue a career in theatre education.

As a director, Bartnikowski has worked on numerous productions, collaborating with both established and emerging talent. His work often explores innovative approaches to classical texts and contemporary performances, blending traditional techniques with modern theatrical experimentation. He has been particularly influential in fostering a creative and collaborative atmosphere at the Academy, mentoring young artists and guiding them in their development as performers and creators.

In his role as Vice-Rector, Bartnikowski has been instrumental in advancing the Academy's curriculum, integrating new methods of theatre-making and expanding international collaborations. He is a strong advocate for interdisciplinary projects, believing in the power of theatre to connect with other art forms and social issues. Under his leadership, the Akademia Teatralna has strengthened its global partnerships, participating in international festivals, exchanges, and research projects.

# Neelam Man Singh Chowdhry



Dr. Neelam Man Singh Chowdhry is an acclaimed Indian theatre director, actress, and educator, known for her innovative contributions to contemporary theatre. With a career spanning over four decades, she has been a transformative figure in Indian theatre, blending traditional and modern forms of performance. Chowdhry is especially recognized for her work with folk performers from Punjab, where she brings together classical texts and indigenous theatrical traditions to create powerful, visually rich, and emotionally charged productions.

Born in Amritsar, Neelam Man Singh Chowdhry studied at the National School of Drama (NSD) in New Delhi, where she trained under the legendary theatre director Ebrahim Alkazi. This foundation in classical theatre, combined with her deep engagement with folk forms, has shaped her distinctive approach to theatre-making. After completing her studies, Chowdhry went on to study at the University of Leeds in the UK, further broadening her artistic horizons.

Chowdhry's theatre company, The Company, based in Chandigarh, serves as the platform for her experimental work, which often explores complex social, political, and gender issues. She is particularly noted for her interpretations of classical plays such as Girish Karnad's 'Nagamandala' and 'The Fire and the Rain', as well as her adaptations of Greek tragedies like 'Antigone' and 'The Trojan Women'. Her productions are characterized by their bold visual design, minimalistic sets, and the use of traditional music and performance styles.

A recipient of several prestigious awards, including the Sangeet Natak Akademi Award, Chowdhry has been a visiting professor and guest director at various universities and theatre institutions across India and abroad. Her work has been showcased internationally at festivals in Europe, the USA, and Southeast Asia, where she continues to inspire and influence contemporary theatre practitioners.

# Maya Krishna Rao



Maya Krishna Rao, born in 1953 in New York City, is a renowned Indian theatre artist, stand-up comedian, and social activist. She is celebrated for her dynamic performances and sociopolitical themes in plays such as *Om Swaha*, *Dafa No. 180*, *Ravanama*, and *Heads Are Meant for Walking Into*. Her work is known for its boldness and ability to engage audiences in critical social issues. Rao's educational background includes a bachelor's degree from Miranda House, Delhi, a master's degree in political science from Jawaharlal Nehru University, and a degree in theatre arts from the University of Leeds. Additionally, she is a trained Kathakali artist, which adds a unique dimension to her performances.

Throughout her career, Rao has been deeply influenced by the left movement, which is evident in the themes she explores in her work. She co-founded the street theatre group "Theatre Union," aiming to bring theatre to the masses and address pressing social issues. She has also served as an Associate Professor at the National School of Drama and later at Shiv Nadar University, where she designed a unique Theatre for Education and Social Transformation postgraduate program.

Rao's contributions to Indian theatre have been recognized with numerous awards, including the prestigious Sangeet Natak Akademi Award in 2010, which she returned in 2015 to protest against rising intolerance in India. This act of defiance underscores her commitment to her principles and her willingness to use her platform to speak out against injustice.

Rao's theatre practice is rooted in the belief that theatre should be a tool for social change. She emphasizes the importance of engaging with contemporary issues and often incorporates elements of traditional Indian performance arts with modern themes. Her philosophy revolves around making theatre accessible to all, breaking the barriers between the performer and the audience, and using performance as a means to provoke thought and inspire action.

In addition to her work in theatre and comedy, Rao is also a dedicated social activist, involved in various movements and campaigns advocating for women's rights, environmental conservation, and social justice. Her multifaceted career and unwavering commitment to social change make her a significant figure in Indian theatre.

# Gargi Bharadwaj



Gargi Bharadwaj is a distinguished theatre practitioner and performance studies scholar with a rich academic and creative background. She holds a degree in Economics from Delhi University, after which she pursued formal training in acting and theatre direction at the National School of Drama, Delhi. Her passion for theatre was further fueled by receiving the prestigious Erasmus Mundus Scholarship, allowing her to earn an MA in International Performance Research from the University of Warwick, UK, and the University of Amsterdam, Netherlands.

Dr. Bharadwaj completed her PhD in Theatre Studies from the Central University of Hyderabad, where her research focused on contemporary theatre and performance. Her areas of scholarly interest include theatre history, cultural policy and politics, theatre pedagogy, post-feminist themes in performance, women in public culture, and the performativity of protest movements. She has published widely on these topics, contributing to the academic discourse on theatre and performance studies in meaningful and innovative ways.

From 2013 to 2018, Gargi Bharadwaj taught performance studies at the School of Cultural and Creative Expressions, Ambedkar University, Delhi, where she nurtured the next generation of theatre scholars and practitioners. Currently, she is an Associate Professor in Theatre and Performance at Jindal Global University, Sonapat, where she continues to engage both in academic research and practical theatre-making.

Her work, bridging theory and practice, has made her a key figure in contemporary theatre scholarship and pedagogy. With her interdisciplinary approach, she is a vital voice in discussions around the role of theatre in public culture and political movements, and she remains deeply committed to both teaching and exploring new frontiers in theatre and performance studies.

# Naripatta Raju



Narippatta Raju is a distinguished figure in Kerala's theatre scene, known for his profound contributions to village theatre. Born in the culturally rich village of Karalmanna in Kerala's Palakkad district, Raju grew up in a family deeply rooted in traditional arts. His brother, Narippatta Narayanan Namboodiri, is a well-regarded Kathakali exponent, which influenced Raju's early exposure to the performing arts.

Raju's journey into theatre began as an act of rebellion against conventional career paths. He joined the University of Calicut's School of Drama in Thrissur, where he was part of the third batch of students. This period was transformative for Raju, who had previously trained in Kathakali and Bharatanatyam. His grounding in these traditional forms allowed him to transition smoothly into modern theatre, enriching his contemporary performances with classical nuances.

Throughout his career, Raju has remained committed to grassroots theatre, focusing on the rural landscapes of Kerala. His directorial works are celebrated for their authenticity and connection to local culture. One of his notable achievements is the establishment of Natyasasthra, a theatre group in the hamlet of Katampazhipuram, where he has been active for over two decades. This group has become a hub for nurturing young talent and promoting theatre in rural areas.

Raju's contributions extend beyond directing; he is also a prolific writer. His works often reflect the socio-political landscape of Kerala, resonating with both rural and urban audiences. In recognition of his efforts, a volume of writings on his career is set to be released, and a theatre school named in his honor will be inaugurated.

Despite the challenges of sustaining a career in theatre, Raju's dedication has earned him a revered place in Kerala's cultural history. His work continues to inspire new generations of theatre practitioners, ensuring that the vibrant tradition of village theatre remains alive and thriving.

# Shailaja Jala



Shailaja Jala is a distinguished and versatile theatre professional, renowned for her extensive work across India as a director, designer, actor, and writer. An alumna of the National School of Drama, she has directed plays in English, Hindi, and Malayalam, and has acted in numerous theatre productions and Malayalam films. Her multifaceted career in theatre encompasses production, teaching, administration, academics, and intercultural activities.

As a trained theatre practitioner, Shailaja is deeply involved in various aspects of theatre. She serves as the General Secretary of Natak (Network of Artistic Theatre Activist Kerala), a pioneering organization dedicated to ensuring the identity, dignity, and welfare of theatre and its artists both within Kerala and beyond. Her leadership in Natak underscores her commitment to the theatre community.

Shailaja's contributions to theatre are further highlighted by her role as the founding director of the International Theatre Festival of Kerala (ITFoK). She conceptualized and established this festival, making it the first-ever annual theatre festival in India organized under the auspices of a state government. Her vision and dedication have made ITFoK a significant event in the Indian theatre calendar.

In addition to her work with ITFoK, Shailaja played a crucial role as the Chief Coordinator of Poorva, the International Women's Theatre Festival and Conference in New Delhi. She has also been instrumental in setting up the National Theatre Festival (Bharat Rang Mahotsav) of the National School of Drama in New Delhi, holding pivotal roles in organizing numerous theatre festivals across India.

Shailaja's passion for theatre extends to education and training. She conducts performance-oriented study classes, workshops, and training sessions in theatre and related subjects in schools, professional colleges, and theatre institutes both in India and abroad. Her dedication to nurturing new talent and promoting theatre education has made her a respected figure in the field.

# K.N.Renganatha Sharma



Dr. Shertally K.N. Renganatha Sharma, M.A., M.Phil., Ph.D., is a renowned vocal artiste in the field of Carnatic music. Born on December 30, 1966, to Smt. Lakshmi Ammal and Sangeetha Acharya K. Narayana Iyer, Dr. Sharma was immersed in the world of Carnatic music from an early age. He was groomed under the guidance of his father in the traditional 'Guru Kula' system, belonging to the esteemed Semmangudi tradition. He is married to Smt. Mohana, a professional Carnatic singer, and they are blessed with two children.

Dr. Sharma completed his graduation and post-graduation in Music from Calicut University, securing First Rank. He pursued his M.Phil. degree at Madras University in 1990 and earned his Doctoral degree from Madurai Kamaraj University in 2007, focusing on "Analytical Study on Various Laya Aspects in Carnatic Music."

As an academician, Dr. Sharma began his teaching career in 1993 at Sri Sathguru Sangeetha Vidhyalayam, College of Music, Madurai, affiliated with Madurai Kamaraj University. After 26 years of service, he took voluntary retirement as an Associate Professor and Principal. Currently, he and his wife run the Amrithavarshini Global Academy for Carnatic Music, offering advanced training in Carnatic music.

Dr. Sharma is an 'A' Top Grade Artist of All India Radio and Doordarshan. He has performed in numerous prestigious concerts, including the All India Radio South Zone Hook-Up, Radio Sangeetha Sammelan, and the A.I.R. National Programme. His concert career spans over three and a half decades, during which he has traveled globally, performing in countries such as Singapore, the USA, Kenya, France, Malaysia, Australia, and New Zealand. He is also actively engaged in conducting lecture demonstrations and workshops on various aspects of Carnatic music.

Dr. Sharma's accomplishments include receiving the Central Government Scholarship for advanced training in music, the Ariyakkudi Ramanuja Iyengar Memorial Award, and the title of 'Asthana Vidwan' conferred by Sri Kanchi Kamakoti Peetam. He has also been honored with the Music Academy Award for Best Raga Alapana and the Maharajapuram Santhanam Trust's Meritorious Excellence Award.

# Edappally Ajithkumar



Edappally AjithKumar is a distinguished Carnatic musician, renowned for his contributions as a violinist and educator. A disciple of Sri. Nedumangad Sivanandan, AjithKumar has been an active presence in the Carnatic music scene since 1990. He holds an 'A' Top Grade artist status with All India Radio and Doordarshan.

AjithKumar completed his B.A. in Music (Vocal) from Maharaja's College, Ernakulam, and secured the first rank in his M.A. in Violin from R.L.V. College of Music and Fine Arts, Tripunithura. His talent was evident early on, winning prizes in state and university-level competitions.

Throughout his career, AjithKumar has accompanied eminent artists such as Dr. M. Balamurali Krishna, T.V. Shankaranarayanan, Dr. K.J. Yesudas, and many others, both in India and abroad. He has participated in cultural festivals organized by the French government and has been a regular performer at the Annual Music Conference of Madras Music Academy since 2005.

In addition to his performances, AjithKumar has played violin in films and cassettes under renowned music directors like V. Dakshina Murthy, M.K. Arjunan, and M. Jayachandran. He directed the devotional album "Dakshinakaashi" and produced several acclaimed albums, including "Krishna" and "Monsoon Anuraaga."

AjithKumar has also composed music for various Indian dance forms, notably for a presentation during Prime Minister Narendra Modi's visit to the UAE. He is a member of the Classical Orchestra 'Naadabayaprah' and 'Layavaadyatharangam,' and has been featured on television programs such as "Naadopasana" and "Raga Rathnam."

As an educator, AjithKumar served as a guest faculty at Sree Sankaracharya University of Sanskrit, Kalady, from 2005 to 2016. He designed a certificate course in 'Notation for Carnatic Music' and conducted numerous workshops and seminars. His dedication to teaching and his contributions to music have made him a respected figure in the Carnatic music community.

# Kalamandalam Harish Marar



Kalamandalam Harish Marar is a distinguished Chenda artiste with over 25 years of experience, celebrated for his mastery of the instrument and his innovative approach to traditional percussion. He currently serves as Senior Instructor of Chenda at Kerala Kalamandalam, one of the foremost institutions for classical arts in India. Born into a lineage of renowned percussionists, Harish is the son of Panchavadyam maestro Annamanada Parameswara Marar, a major influence on his musical journey.

Harish began his formal training under the legendary Mattannur Sankarankutty Marar and later pursued advanced studies at Kerala Kalamandalam. His training was further enriched by mentorship from revered maestros such as Pookkattiri Divakaran Poduval and Kalloor Ramankutty Marar, allowing him to develop a deep and nuanced understanding of the art of Chenda.

In his career, Harish has gained recognition for his exceptional skill in accompanying Kathakali performances. His approach is known for its unique tonal quality, as well as his ability to finely attune the percussion to the mood and tempo of the characters and scenes being portrayed on stage. This sensitivity to the dramatic narrative has set him apart as an innovative and thoughtful performer in the traditional art form of Kathakali.

In addition to his work in Kathakali, Harish is also highly accomplished in Thayampaka, a solo percussion style that emphasizes technical mastery and improvisation on the Chenda. His performances in Thayampaka have earned him accolades for his precision, creativity, and command over rhythm.

Kalamandalam Harish Marar's contributions to Chenda and his dedication to teaching have made him an influential figure in the world of classical Indian percussion, both as a performer and as an educator.

## Kalamandalam Aneesh C



Kalamandalam Aneesh C is a highly promising Chenda artiste, recognized for his exceptional talent and contributions to the field of traditional Kerala percussion. He completed his formal education at Kerala Kalamandalam, one of the premier institutions for classical arts in India, where he currently serves as an instructor.

Aneesh's Chenda accompaniment is distinguished by his ability to interpret the most subtle actions of the actor, showcasing a deep understanding of the art form. His playing style is marked by simplicity in handling the instrument, tonal clarity, and a remarkable sense of rhythm. He is highly responsive to the actor's improvisations, making his performances dynamic and engaging.

Throughout his career, Aneesh has been noted for his creativity and innovation in Chenda playing. He is considered one of the few Chenda artistes who possess a unique blend of traditional expertise and modern creativity, making his performances stand out. His ability to blend classical techniques with contemporary interpretations has earned him a reputation as a forward-thinking artiste in the realm of Carnatic percussion.

In addition to his performance skills, Aneesh is dedicated to teaching and mentoring the next generation of Chenda players. His role as an instructor at Kerala Kalamandalam allows him to impart his knowledge and skills to aspiring musicians, ensuring the preservation and continuation of this traditional art form.

Aneesh has performed at numerous prestigious cultural festivals and events, both in India and abroad. His contributions to the field of Chenda playing have been widely recognized, and he continues to be a prominent figure in the world of traditional Kerala percussion. With a career marked by dedication, innovation, and excellence, Kalamandalam Aneesh C remains a vital force in the preservation and promotion of Chenda music.

## Kalamandalam Abhidanath



Kalamandalam Abhidanath is a pioneering artiste in the field of Chutti, the intricate facial make-up used in Kathakali and Koodiyattam. Traditionally a male-dominated art form, Abhidanath has carved a niche for herself through her exceptional skills and dedication. She began her journey in 2007 when she joined the Chutti department at Kerala Kalamandalam, one of the premier institutions for classical arts in India.

Under the tutelage of esteemed mentors such as Kal. Sivaraman, Kal. Balan, and the renowned Chutti and costume designer Kal. Rammohan, Abhidanath honed her craft to perfection. Her training at Kerala Kalamandalam provided her with a solid foundation in the traditional techniques and artistic nuances required for Chutti.

In addition to her practical training, Abhidanath pursued academic excellence, earning an MA in Theatre Arts from Sree Sankaracharya University of Sanskrit, Kalady, in 2019. This academic background has enriched her understanding of theatre and its various elements, further enhancing her artistry in Chutti.

Currently, Abhidanath serves as a guest faculty member in the Chutti Department at Kerala Kalamandalam, where she imparts her knowledge and skills to the next generation of artists. Her role as an educator allows her to contribute to the preservation and promotion of this traditional art form, ensuring its continuity and evolution.

Abhidanath's work in Chutti is characterized by her meticulous attention to detail, creativity, and ability to bring characters to life through her make-up artistry. Her contributions have been instrumental in breaking gender barriers in the field and inspiring many young women to pursue careers in traditional arts. Through her dedication and passion, Kalamandalam Abhidanath continues to be a significant figure in the world of Kathakali and Koodiyattam.

# Kalamandalam Hariharan



Kalamandalam Hariharan is a highly talented Maddalam artiste, recognized as one of the leading performers of his generation. Born to artist parents in Cherpulassery, Palakkad district, Hariharan's early exposure to classical arts laid the foundation for his musical journey. He completed his post-graduation in Maddalam from the prestigious Kerala Kalamandalam, where he received rigorous training under the tutelage of renowned maestros Kalamandalam Narayanan Nair and his own father, Cherpulassery Sivan, a versatile Maddalam artist.

Hariharan's artistry spans multiple forms of classical percussion, excelling in the traditional ensemble Panchavadyam, the solo percussion form Keli, and Kathakali performances. His approach to Maddalam accompaniment for Kathakali is widely acclaimed for its versatility, blending sublime subtlety with emphatic precision. His ability to anchor complex rhythmic patterns and maintain tempo is essential for both the actors on stage and the other playback accompanists, making him an invaluable presence in Kathakali performances.

Hariharan's mastery of the Maddalam has earned him national recognition, including the prestigious 'Bismillah Khan Yuva Puraskar,' an award conferred by the Sangeet Natak Akademi, New Delhi, to outstanding young artists in the field of performing arts. His contribution to the world of classical percussion, especially his innovative and nuanced approach to Maddalam in Kathakali, has solidified his reputation as a leading figure in the realm of traditional Indian music.

Through his performances and dedication to his craft, Kalamandalam Hariharan continues to inspire audiences and fellow artists alike, making significant contributions to the preservation and evolution of classical Indian percussion traditions.

## 2.4. INSTITUTIONAL DELEGATES

Institutional delegates participated in the festival with teams of faculty and students. Some faculty members from the delegating institutions contributed as pedagogues for the festival and served as resource persons for the workshops, while others actively engaged in teachers' meetings and panel discussions. Students from the delegating institutions participated in workshops and student meetings, and selected institutional delegates also performed student productions. A total of fifteen delegating institutes were involved, including the hosting and collaborating institutions. Institutes such as Kerala Kalamandam and Bharatendu Natya Academy collaborated in facilitating the festival and participated with their own teams of faculty and students. The delegates hailed from Kerala, various states across India, and included international participants from countries like the United States and South Africa, as well as neighboring countries such as Sri Lanka and Bangladesh.

01. Centre for Theatre, Dance & Performance Studies, University of Cape Town
02. The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw Poland
03. Theatre and Performance Studies, Jawaharlal Nehru University Delhi India
04. School of Drama, Carnegie Mellon University USA
05. Department of Theatre and Performance Studies, University of Dhaka, Bangladesh
06. School of Culture and Creative Expressions, Dr. B.R. Ambedkar University Delhi India
07. Swami Vipulananda Institute of Aesthetic Studies, Eastern University, Sri Lanka
08. Lovely Professional University Punjabi India
09. Lalit Kala Kendra, Savitribai Phule Pune University Pune India
10. Bhartendu Natya Academy Utter Pradesh
11. Drama & Theatre Arts, Sangit Bhavana, Visva-Bharati, Santiniketan, Bengal India
12. Kerala Kalamandalam Kerala
13. Sree Sankaracharya University of Sanskrit Kerala
14. K R Narayanan National Institute of Visual Science and Arts Kerala
15. School of Drama and Fine Arts



Jawaharal Nehru University Delhi

Dr. B.R. Ambedkar University Delhi



Savitribai Phule Pune University



K. R. NARAYANAN NATIONAL INSTITUTE OF VISUAL SCIENCE & ARTS



South Africa





## KERALA KALAMANDALAM

Kerala Kalamandalam, established in 1930 by the renowned poet Vallathol Narayana Menon, is a premier institution dedicated to the preservation and promotion of Kerala's traditional performing arts. Located in Cheruthuruthy, Thrissur district, along the banks of the Bharathapuzha River, it has played a pivotal role in reviving and nurturing classical art forms such as Kathakali, Mohiniyattam, Kudiattam, Thullal, and Nangiar Koothu.

The institution was founded at a time when these art forms were facing near extinction. Vallathol's vision was to create a sanctuary where these traditions could be taught, performed, and appreciated. Today, Kerala Kalamandalam is recognized as a Deemed University for Art and Culture by the Government of India, reflecting its significant contribution to the cultural heritage of the country. Kerala Kalamandalam offers rigorous training programs in various classical dance and theatre forms. The curriculum is designed to provide students with a deep understanding of the theoretical and practical aspects of these arts. The institution also imparts training in traditional percussion instruments like chenda, maddalam, and mizhavu.

One of the highlights of Kerala Kalamandalam is its Koothambalam, a traditional dance theatre that hosts performances and classes. This unique structure, with its granite pillars inscribed with 108 karanas (dance poses), is the only one of its kind built outside a temple complex. The institution attracts artists, scholars, and art lovers from around the world, fostering a vibrant community dedicated to the arts. Scholarships and awards are regularly given to support students in their artistic journey. Kerala Kalamandalam continues to be a beacon of cultural preservation and artistic excellence, ensuring that the rich traditions of Kerala's performing arts thrive for future generations.

### Delegates from Kerala Kalamandalam

#### **STUDENTS**

Sreelakshmi M.B.

Amrutha P.S.

Seethalakshmi P.S.

Sumitha M.A

Ashika V



## LALIT KALA KENDRA (GURUKUL)

Centre for Performing Arts at Savitribai Phule Pune University is Popularly known as Lalit Kala Kendra is unique in its own way, was established in 1987. The centre offers courses in performing Arts on self-supportive basis. the uniqueness of this course is very evident that for the first time in India full time. Professional and Residential courses in Dance. Music and Theatre with GURUKUL Pattern, are offered to the students under one umbrella on the University campus. university of Pune has respected the the traditional Guru-shishya parampara (Guru-Disciple Relationship) by incorporating Gurukul pattern the syllabus for the first time in India. By incorporating Guru-disciple Relationship in to the syllabus, the centre thus pay tribute to the thousand year-old-music and Dance oral traditions.

It also tries to strike the balance between rich cultural heritage of India and awareness of contemporary sensibilities of the young creative minds. the main objective is to provide professional training in the performing arts by keeping the creative atmosphere around the building performing artists due respect and understanding to the Indian performing arts traditions. in order to create one's own idiom in artistic performing arts one has to respect the cultural tradition and understand the socio-cultural history of the region.

### Delegates from Lalit Kala Kendra

#### Students

Chetan Prakash Pandit  
Nilesh Rajusingh Pawar  
Sourabh Dinkar Karade  
Prabodhan sunil bhuyar  
Gaurav Tushar Kanekar  
Kaustubh Keni  
Harshawardhan Nagendra Manekari

Abhishek Arun Dukhande  
Pratiksha Parmeshwar Chalak  
Samruddhi Dandage  
Pooja Prasad khanolkar  
Tanvi Paranjape  
Apurva Sakpal  
Pradnya Madhukar Soye  
Sanjita Tulshidas Girap





## VISVA-BHARATI, SANTINIKETAN

Visva-Bharati University, founded by the Nobel laureate Rabindranath Tagore in 1921, is a distinguished public central university located in Shantiniketan, West Bengal, India. Tagore envisioned it as a place where the world would meet in a single nest, reflecting its name, which means the communion of the world with India.

The university is renowned for its unique approach to education, blending Indian traditions with Western influences. It offers a wide range of undergraduate, postgraduate, and doctoral programs across various disciplines, including humanities, social sciences, fine arts, and sciences. The curriculum emphasizes interdisciplinary studies, encouraging students to explore and integrate knowledge from different fields. One of the distinctive features of Visva-Bharati is its open-air classrooms, where students learn under the shade of trees, fostering a close connection with nature. This method aligns with Tagore's philosophy of holistic education, which aims to develop the intellectual, emotional, and spiritual aspects of students.

The campus is home to several institutes and departments, such as Kala Bhavana (Institute of Fine Arts), Sangeet Bhavana (Institute of Music, Dance, and Drama), and Vidya Bhavana (Institute of Humanities and Social Sciences). These institutes are dedicated to preserving and promoting Indian art, culture, and heritage. Visva-Bharati also hosts numerous cultural festivals and events throughout the year, including the Poush Mela and Basanta Utsav, which attract visitors from around the world. These celebrations provide students with opportunities to engage with diverse cultural practices and traditions. In 1951, Visva-Bharati was declared a central university and an institution of national importance by an Act of Parliament.

### Delegates from Lalit Kala Kendra

#### Faculty

Mrityunjay Kumar Prabhakar

#### Students

Akash Kumar Bose

Ayush Sharma

Sojan Rosamma Sam

Arkajyoti Bhattacharjee





## BHARATENDU NATYA AKADEMI



Bharatendu Academy of Dramatic Arts or Bharatendu Natya Akademi is a theatre training institute in Lucknow, India. It is named after Bharatendu Harishchandra, the father of Hindi theatre. It offers a two-year full-time diploma course in theatre training. It is an autonomous organisation under the Ministry of Culture, Government of Uttar Pradesh.

### Delegates from Bharatendu Natya Akademi

#### FACULTY

1. Subhadip Raha
2. Anand Mishra

#### STUDENTS

1. Naveen Patidar
2. Priyank Katheria
3. Pankaj satyarthi
4. Ayush Gupta
5. Deepchand Gupta
6. Akshay Kumar Meshram
7. Pradeep kumar
8. Sanjay sharma

9. Puneet Kumar Shukla

10. Vivek Rana
11. Yogesh kumar
12. Devansh Prasad
13. Satyanshu Patel
14. Rahul Sen
15. Jyoti Dhama
16. Mayuri
17. Shalini chauhan
18. Farhin Sultana
19. Yasha Srivastava



## THE ALEKSANDER ZELWEROWICZ NATIONAL ACADEMY OF DRAMATIC ART IN WARSAW

The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw (AZNADAW), established in 1946, is a prestigious public higher education institution dedicated to the theatre arts. Named after the renowned Polish actor and director Aleksander Zelwerowicz, the academy is located in the historic Collegium Nobilium building in Warsaw, Poland.

The academy offers comprehensive programs in acting, puppetry, directing, and theatrology, providing students with a robust education that combines practical training with theoretical knowledge. It is known for its rigorous curriculum and high standards, preparing students for careers in theatre, film, and television.

One of the unique aspects of the academy is its emphasis on both traditional and contemporary theatre practices. Students are exposed to a wide range of theatrical styles and techniques, from the classical works of Konstantin Stanislavski to the avant-garde approaches of Jerzy Grotowski and Tadeusz Kantor. This diverse training ensures that graduates are well-equipped to innovate and excel in various artistic contexts.

The academy also hosts numerous cultural events, workshops, and festivals, including the International Theatre School Festival ITSELF and the International Festival of Puppet Schools LALKANIELALKA. These events provide students with opportunities to showcase their talents, engage with international peers, and learn from renowned theatre practitioners.

### Delegates from AZNADAW

Faculty : Marcin Barnikowski & Katarzyna Renes

Students: Kamil Bialaszek & Maciej Synowiec



Delegates while received by hospitality team at Cochin International Airport



## LOVELY PROFESSIONAL UNIVERSITY (LPU)

Lovely Professional University (LPU), located in Phagwara, Punjab, is one of India's largest and most prestigious private universities. Established in 2005 by the Lovely International Trust, LPU has rapidly grown to become a significant educational hub, attracting students from across India and over 50 countries worldwide.

The university offers a diverse range of undergraduate, postgraduate, and doctoral programs across various disciplines, including engineering, management, law, arts, sciences, and humanities. LPU is known for its state-of-the-art infrastructure, which includes modern classrooms, well-equipped laboratories, extensive libraries, and numerous sports facilities. The campus spans over 600 acres, providing a vibrant and dynamic environment for academic and extracurricular activities.

The Theatre Department at LPU is a vibrant part of the university's School of Performing Arts. It offers specialized programs in theatre arts, focusing on acting, direction, stagecraft, and scriptwriting. The department aims to nurture creative talent and provide students with a comprehensive understanding of both traditional and contemporary theatre practices. Students have access to modern theatre facilities, including well-equipped auditoriums and rehearsal spaces, where they can hone their skills through regular performances and workshops.

### Delegates from LPU

#### FACULTY

1. Shivam Rai
2. Sravasti Banerjee
3. Ashiya Madaar

#### STUDENTS

1. Sohit shah
2. Chirag wadhwa
3. McInnocent Junior Madzima

4. Jonathan Tongai Siyakaya
5. Ashutosh Matoliya
6. Abhijeet Kumar
7. Aashish B Gaikwad
8. Tejasvi Sharma
9. Robanpreet Singh
10. Srujana R
11. Kaveesha Sathsarani Dissanayake



## JAWAHARLAL NEHRU UNIVERSITY (JNU)

The Theatre and Performance Studies program at the School of Arts and Aesthetics (SAA) of Jawaharlal Nehru University (JNU) in New Delhi is a distinguished academic offering that integrates the study of theatre, dance, music, and performance. Established to provide a comprehensive understanding of both traditional and contemporary performance practices, the program covers a wide spectrum of courses that delve into the history, theory, and practice of these art forms.

The curriculum is designed to offer students a robust education through a blend of theoretical knowledge and practical experience. Introductory courses provide a foundation in the basics of theatre and performance studies, while a variety of optional courses allow students to explore specialized topics such as political theatre, gender and performance, globalization, and performance art. This diverse range of subjects ensures that students gain a holistic view of the field, from the living traditions of rural performances in India to cutting-edge developments in global performance practices.

The program emphasizes interdisciplinary approaches, drawing on methods and insights from sociology, anthropology, cultural studies, and other fields. Students are encouraged to engage with a variety of research methods, including archival, ethnographic, and theoretical approaches, fostering a rich and nuanced understanding of performance.

SAA frequently hosts interactive sessions with eminent scholars and practitioners from India and abroad, providing students with opportunities to learn from and network with leading figures in the field. The school also organizes visits to museums, exhibitions, and festivals, enhancing the practical learning experience.

The Theatre and Performance Studies program at JNU is committed to studying performance both within established traditions and in relation to contemporary public culture. This commitment ensures that graduates are well-prepared to contribute to the vibrant and evolving landscape of theatre and performance arts, both in India and globally.

### Delegates from JNU

#### **FACULTY**

Ameet Parameshwaran

#### **STUDENTS**

Suraj B R

Tamalika Roy





## DR. B.R. AMBEDKAR UNIVERSITY DELHI

The School of Culture and Creative Expressions (SCCE) at Dr. B.R. Ambedkar University Delhi (AUD), established in 2012, is a pioneering institution dedicated to innovative arts pedagogy and practice. Located in the vibrant city of New Delhi, SCCE aims to foster a dynamic dialogue between artistic practice and academic research, creating a nurturing environment for both scholars and practitioners.

SCCE offers a diverse range of programs across various disciplines, including Visual Art, Creative Writing, Performance, Cinema, and Dance. The curriculum is designed to provide students with a comprehensive education that combines theoretical knowledge with practical skills. This interdisciplinary approach encourages students to explore and integrate different art forms, fostering a holistic understanding of the creative process.

One of the key objectives of SCCE is to engage students with critical and creative tools that enable them to address contemporary social issues. The school emphasizes the role of art in civil society, encouraging students to produce works that have a positive impact on the community. This focus on socially engaged art practices is reflected in the numerous projects and collaborations that SCCE undertakes with various cultural and social organizations.

The faculty at SCCE comprises accomplished artists, writers, and scholars who bring a wealth of experience and expertise to the classroom. They are committed to mentoring students and guiding them in their artistic and academic pursuits. The school also regularly hosts workshops, seminars, and performances, providing students with opportunities to learn from and interact with leading figures in the arts. SCCE's facilities include well-equipped studios, performance spaces, and a library with extensive resources on arts and aesthetics. These facilities support the diverse needs of students and faculty, enabling them to experiment, create, and innovate.

### Delegates from AUD

#### **FACULTY**

Dr. Benil Biswas

3. Himanshu Pal

4. Arnav kumar

5. Aayush Sharma

#### **STUDENTS**

1. Rohit Kumar

2. Nithish Dasari

6. Megha

7. Meghna



## CARNEGIE MELLON UNIVERSITY

The School of Drama at Carnegie Mellon University, established in 1914, is the first degree-granting drama institution in the United States. Located in Pittsburgh, Pennsylvania, it is part of the College of Fine Arts and is renowned for its rigorous conservatory training and innovative approach to theatre education.

The School of Drama offers a variety of undergraduate and graduate programs, including Bachelor of Fine Arts (BFA) degrees in Acting, Music Theater, Design (Costume, Lighting, Scenic, Sound, and Video & Media Design), Directing, Dramaturgy, and Production Technology & Management. Graduate programs include Master of Fine Arts (MFA) degrees in Design, Directing, Dramatic Writing, and Production Technology & Management. These programs are designed to provide students with a comprehensive education that combines practical training with theoretical knowledge.

One of the hallmarks of the School of Drama is its commitment to interdisciplinary collaboration and technological advancement. Students are encouraged to explore new forms of creative expression and to engage in collaborative projects that span multiple disciplines. The school also emphasizes the importance of diversity, equity, and inclusion, fostering an environment that values a wide range of perspectives and experiences.

### Delegates from Carnegie Mellon University

#### FACULTY & ALUMINA

1. Susan Tsu
2. Oona Natesan
3. Jennifer May Nickel

#### STUDENTS

1. Vignesh Gavireddy
2. Isaac Jo
3. Jasmine Roth
4. B Kleymeyer



Delegates while received by hospitality team at Cochin International Airport



## K. R. NARAYANAN NATIONAL INSTITUTE OF VISUAL SCIENCE AND ARTS (KRNNIVSA)

The K. R. Narayanan National Institute of Visual Science and Arts (KRNNIVSA) is a premier film and audio-visual training institute located in Thekkumthala, Chengalam East Village, Kottayam District, Kerala. Established in 2014 by the Government of Kerala, the institute is named after K. R. Narayanan, the former President of India, and was inaugurated by Hamid Ansari, the then Vice President of India, on January 11, 2016.

KRNNIVSA is dedicated to providing high-quality education and training in the fields of film, television, and digital media arts. The institute offers a range of three-year full-time Post Graduate Diploma programs in Script Writing and Direction, Cinematography, Editing, Audiography, Animation, and Visual Effects. Additionally, it offers diploma programs in Acting. These programs are designed to equip students with both theoretical knowledge and practical skills, ensuring they are well-prepared for careers in the film and media industries.

The institute boasts state-of-the-art facilities, including shooting floors, a library, classrooms, theatres, and separate hostels for boys and girls. It also features a Digital Intermediate (DI) suite with DaVinci Resolve Panel and Dolby reference monitor, providing students with hands-on experience in the latest film and audio-visual technologies.

KRNNIVSA is managed by a Governing Council chaired by the Chief Minister of Kerala, with the Minister for Education as the Co-Chairman. The Academic Council comprises eminent personalities from the film and television industry, ensuring that the curriculum remains relevant and up-to-date with industry standards.

The institute's mission is to foster creativity and innovation in the visual arts, nurturing the next generation of filmmakers and media professionals. By providing a comprehensive education in film and audio-visual arts, KRNNIVSA aims to contribute significantly to the cultural and artistic landscape of India. The institute's commitment to excellence and its focus on practical training make it a leading center for visual science and arts education in the country.

### Delegates from KRNNIVSA

#### STUDENTS

1. Ananthu
2. Milon Thomas





## SWAMI VIPULANANDA INSTITUTE OF AESTHETIC STUDIES (SVIAS)

The Swami Vipulananda Institute of Aesthetic Studies (SVIAS) is a distinguished institution under the Eastern University, Sri Lanka, located in Kallady, Batticaloa. Established on March 14, 2005, SVIAS is dedicated to the preservation and promotion of the rich cultural heritage of Sri Lanka, particularly in the Eastern Province.

SVIAS offers a range of undergraduate and postgraduate programs in various fields of aesthetic studies, including music, dance, drama, and visual arts. The institute's curriculum is designed to provide students with a comprehensive education that combines theoretical knowledge with practical skills. This approach ensures that graduates are well-prepared to contribute to the cultural and artistic landscape of Sri Lanka and beyond. The institute's vision is to create a world where the power of imagination and creative practice leads to justice, sustainability, peace, and the emancipation of the human spirit. Its mission is to pursue excellence in teaching, research, skill-building, performance, and the dissemination of knowledge. SVIAS aims to develop individual and collective voices, values, practices, and performances that extend beyond the self, empowering local communities to continue, evolve, and document their traditions within a context of sustainable livelihoods and community.

### Delegates from SVIAS

#### FACULTY

1. Dr. T. Vivanantharasa
2. Kirupairajah Thiruchenthuran
3. Dr. Alagiah Vimalaraj

3. Abinesar Aneshly
4. Sasikumar Thanusha
5. Sureka Sothinathan
6. Suntharalingam Thukshika
7. Ms. T. Yanushiya
8. Thanuja Balenthirarasha
9. Tharmika Srikantharasa

#### STUDENTS

1. Ramar Pirasanna
2. Jesujeyaseelan Dilosan



Delegates from SVIAS



## CENTRE FOR THEATRE, DANCE & PERFORMANCE STUDIES (CTDPS)

The Centre for Theatre, Dance & Performance Studies (CTDPS) at the University of Cape Town (UCT) focuses on teaching Dance and Theatre performance as forms of critical inquiry, creative expression, pedagogy and public engagement. We view performance as a public platform for contemporary ideas, allowing us to examine and question the fundamental concerns of our times in a space that is at once critical, emotional, and collaborative.

We aim to produce graduates with increased analytical, technical and imaginative abilities through performance training and research. As a public institution, we place diversity and inclusion at the heart of our teaching, performance-making and public programming. Our curriculum ranges from the classics to the contemporary with Africa as the core theme; it traverses traditional theatrical, dance and drama disciplines; it extends to all corners of the globe while being aware of our place in Cape Town, South Africa. All the while engaging the position of performance to expand UCT's critical education in the Humanities.

In 2020 we were abruptly woken up to change, adapt and re-imagine our lives and place in the world. The need for responsiveness, compassion and relationality is evident. We are being called, more than ever, to build reciprocity and respect between all living beings. These are all qualities that inform the essence of what we do in theatre, dance and performance.

The CTDPS is an institution that has an excellent reputation for the quality of students we graduate and the high standard of research, both creative and written, produced by staff and students. It is also an institution trying to find its new self in the necessary tectonic work of decolonisation.

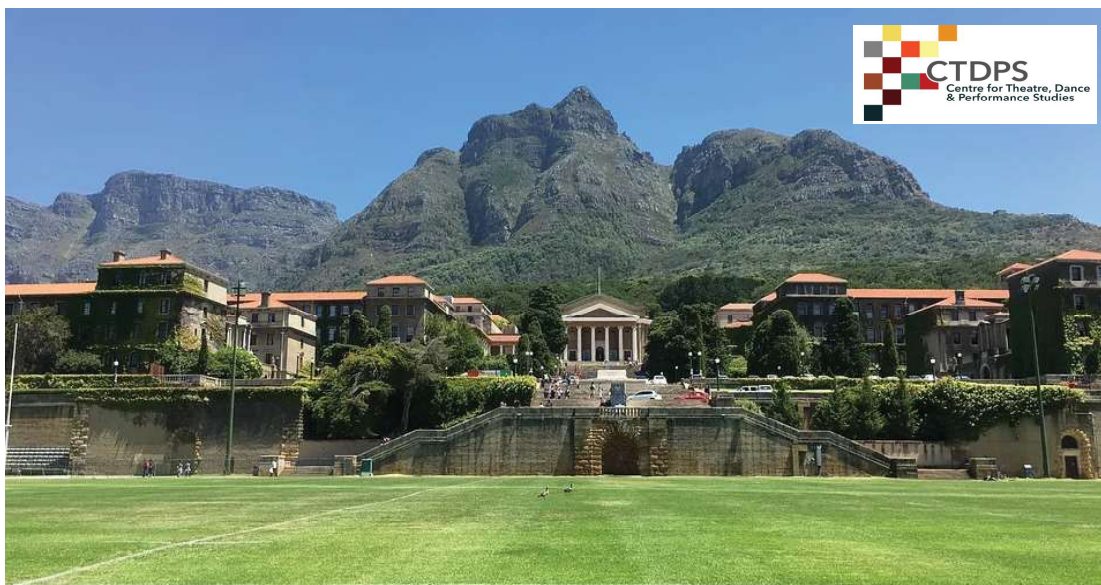
### Delegates from SVIAS

#### **FACULTY**

Sara Matchett

#### **SCHOLAR**

Elikem Kunutsor





## UNIVERSITY OF DHAKA

The Department of Theatre and Performance Studies at the University of Dhaka is a renowned institution dedicated to the study and practice of theatre and performance arts. Established initially as a subsidiary course in 1989 under the Faculty of Arts, it became a full-fledged department in 1994. It was later renamed in 2014 to reflect its broader focus on both theatre and performance studies.

The department offers a comprehensive curriculum that includes a four-year B.A. (Honours) course and two M.A. programs—one in Theatre and the other in Music. The M.A. in Theatre is a two-year course designed for students with a B.A. degree, focusing on various aspects of acting, directing, and performance theory. The curriculum is designed to bridge Western, Eastern, and indigenous performing arts, providing students with a diverse and holistic education.

One of the department's key strengths is its emphasis on both practical and theoretical training. Students engage in rigorous coursework that covers the history, theory, and practice of theatre and performance. They also participate in numerous productions, workshops, and festivals, gaining hands-on experience in all aspects of theatre production. This blend of academic and practical training ensures that graduates are well-prepared for careers in theatre, film, and other performance-related fields.

The department is housed in the historic Natmandal building, which includes state-of-the-art facilities such as performance spaces, rehearsal rooms, and a well-equipped library. These resources support the diverse needs of students and faculty, enabling them to experiment, create, and innovate.

### Delegates from SVIAS

#### **FACULTY**

1. Md Israfil and Kantam Hasan
2. Amit Chowdhury
3. Monohar Chandra Das

#### **STUDENTS**

1. Obaidur Rahman Sohan
2. Md Tanvir Ahmed
3. Pronab Ronjon Bala
4. Mst Nasrin Sultana





## SREE SANKARACHARYA UNIVERSITY OF SANSKRIT (SSUS)

Sree Sankaracharya University of Sanskrit (SSUS), established in 1993, is a prominent institution located in Kalady, Kerala. Named after the great Indian philosopher and theologian Adi Shankaracharya, the university is dedicated to the study and promotion of Sanskrit and other Indian languages, as well as social sciences, fine arts, and foreign languages.

SSUS offers a wide range of undergraduate, postgraduate, and doctoral programs across various disciplines. The university is known for its rigorous academic standards and its commitment to preserving and advancing traditional knowledge systems while integrating modern educational practices. The curriculum is designed to provide students with a comprehensive education that combines theoretical knowledge with practical skills.

One of the unique aspects of SSUS is its focus on interdisciplinary studies, encouraging students to explore connections between different fields of knowledge. This approach fosters a holistic understanding of subjects and prepares students for diverse career paths. The university also emphasizes research and innovation, with numerous research programs and projects aimed at contributing to the academic and cultural landscape of India.

### Delegates from SSUS

#### STUDENTS

1. Nandu P B
2. Harimurali A
3. Nidheesh K K
4. Amal Raju K
5. Harold Antony Paulson
6. Suryan Gopan
7. Diyon Kuriakose
8. Rahul Rajeev
9. Arunjith
10. Keerthana P Kumaran
11. Shajara Shareef
12. Sandhya Sasikumar
13. Sniya K P



## 2.5. REGIONAL THEATRE PRACTITIONERS

Continuing its tradition from previous years, the International Festival of Theatre Schools (IFTS) once again offered a valuable platform for regional theatre practitioners to participate as delegates, alongside institutional teams. The intention was to provide these practitioners with the chance to collaborate with international masters and engage with delegates from diverse backgrounds, promoting cross-cultural exchange and artistic development. IFTS selected 12 regional practitioners based on their merit and active contributions to contemporary theatre, enabling them to connect with emerging talent and broaden their professional horizons.

### PARSHATHY AABHERI

Pashathy is a young Theatre practitioner from Thrissur, Kerala, who started her theatre journey from childhood. She was active in the campus theatre scene at English and Foreign Languages University, Hyderabad. Later as a journalist with The Hindu, she wrote extensively on theatre interviewing theatre makers and writing about their process from 2018, she delves into theatre as a full-time actor and theatre practitioner. Parshathy worked with award-winning and recognized directors such as Vinay Kumar, Sanjeeva Suvarna and Rajiv Krishnan. She is also an Inlaks Theatre awardee of 2021, through which she got to be mentored for a year at Adishakti, Puducherry, She was also interned with Ninasam Theatre Institute for a brief spell of time.

### JAYACHANDRAN P

Jayachandran has been working in theatre for the past 30 years. He played notable roles in dramas like "Mathi, Kani, Chaayachitram Mayachitram, Tuppal Matsyam, Kakkukali, ECG and Kalinatakam. Josephinte Radio, a Solo play which won awards from the Kerala Sangeetha Nataka Academy. He has participated 5 times in the International Theatre Festival of Kerala (ITFOK), 3 times in Bharat Rang Mahotsav and 3 times in Mahindra Festival. He has performed dramas in more than five thousand venues.

### SANEESH O

Saneesh has been associated with Eco Theatre camp for children with emphasis on climate action. Educator by profession and coordinator at school science programmes in Hume Centre for the past one year. Has 10 years of teaching experience.

### SARATH V S

Sarath started his artistic journey from Kerala Kalamandalam and evolved at Lokadharmi Theatre under Dr. Chandradasan. With a focus on Kathakali, he ventured into physical theatre and short films. As a Vajra jubilee Fellow and Culture Ministry scholar, he blends tradition and experimentation. Kathakali performances preserve cultural heritage, while Kalari practice adds depth. Each step, a chapter in resilience and dedication to the arts, defines his evolving narrative.

### S. GOPAKUMAR

Gopakumar started attending theatre workshops since the beginning of 2022 and he came to know about a lot of theatre persons, institutions and plays. He got selected for a 2-year Theatre course and it helped him exist in the world of theatre. He started doing monologues and began to explore the intense personal references. He has acted in plays titled, "Puthia Akasam Puthia Bhoomi" and "Badaay.

### SARTHAJ A K

Sarjath is an active participant of national and international theatre festivals, who completed one year Theatre course in Rangachethana Thrissur, and he is currently associated with Rangachethana Theatre group. He is practising his skills as a Theatre writer, actor, director and music executor. As an actor he played roles in Macbeth, Oedipus, Albhuthaganam, Pavathaana Naadu. He wrote and directed the plays Neri and Kanja.

### RAJESH SHARMA

Rajesh Sharma started acting in theater in 1996 from Central Performing Arts, Kollam. He also worked in about 50 plays. As an actor, he received Sangeet Nataka Academy awards.

### SAJUKUMAR R

Sajukumar has been working as an actor, light designer, and stage manager for the last 25 years. He associated with different theatre groups like IPTA, KPAC, Kala Nilayam, Abhinaya and Loka Dharmi. He got opportunity to work with eminent theatre directors like Joseph Antony, Lenin Rajendran, P Balachandran, Jyothish MG, Suresh Angamaly, Pramod Payyannur and DR.Chandradasan.Sajukumar was an active part of more than twenty plays, and it made a path to him to national and international festivals.

### ATHIRA T N

Athira as a performer and a filmmaker, she has been part of various theatre productions as actor in Peer Gynt, Ubu Roi, Nilavilikal Marmarangal Akrosangal etc. She has participated in the International Theatre Festival of Kerela and Wuzhen Theatre Festival. Her enthusiasm in theatre is not limited to the area of performance only but extends to the multidisciplinary of theatre. She considers herself a consistent learner and tries to explore opportunities that improve her understanding of theatre and film as a form.

### JEFF JOHN

Jeff John has been working as a theater artist for last 5 years in Revolt Art theater, Ernakulam. He has played three dramas namely Dhaham, Goodnight and Kothi. He has conducted theater workshops and participated in workshops

### ARUNLAL

Arun Lal is an actor, director and theatre trainer. He has been working in the field of theatre arts for last 20 years. He has exhibited his abilities at different theatre festivals all over the country namely BRM Theatre Festival, Jashne Bachpan National Theatre Festival, ITFOK, IAPAR International Festival, Rangayan Festival, PRD Theatre Festival and Bratyajon. He won the Kerala Sangeetha Nataka Academy State Award for the best director in Amateur Theatre festival 2015, C N Parameswaran Pillai Endowment Award for young theatre person 2016 and Best Choreographer Award in META 2019.

### SATHYAN KOTTAYI

Sathyan has been working in theatre for more than 15 years. He has creatively participated as Actor, Director, Stage Manager with different groups and directors. He has worked with imminent directors like Narippatta Raju, Aliyar Ali, Varun Madhav, Manjulan etc. At present he is working as the Treasurer and Team Leader and Actor of Athlete Kayika Nataka Vedi, Palakkad and is an active member of Natyasasthra Katampazhipuram.He is member of Natak from its formative days and is positioned as Joint Secretary of Palakkad District committee

## 3. IFTS 2024 PROGRAMMES

- 3.1. Parliament of Ideas
- 3.2. Panel Discussion
- 3.3. Teachers Meet
- 3.4. Students Meet
- 3.5. Winter Theatre Production Camp
- 3.6. Cultural Tour
- 3.7. Workshops
- 3.8. Students Productions
- 3.9. Cultural Exhibition
- 3.10. Social Extension Programme

## 3.1. PARLIAMENT OF IDEAS

The designated area for the current moment is available for the purpose of exchanging, deliberating, and conversing about crucial and ground-breaking ideas. Esteemed scholars and professionals are cordially invited to participate in this effort, which aims to promote sustainable development and ecology, as well as theatre and art

In this programme five experts present their insight and vision aligned to the concept of the IFTS. The sessions really mean to hear the voice of the outstanding scholars and personalities which might spread light to the venues of new knowledge and technology

The five days from the second day of the festival to the final day of the festival the sessions give space to the following scholars.

1. Samik Bandyopadhyay
2. Prof.(Dr.) Mohanan Kunnummal
3. The Theatre of Nature
4. Ethiran Kathiravan
5. K. P. Sankaran

## SAMIK BANDYOPADHYAY



Samik Bandyopadhyay is a distinguished scholar, editor-publisher, translator, lexicographer, and bibliophile. He is currently serving as the Rabindranath Tagore National Fellow at the School for Arts and Aesthetics, Jawaharlal Nehru University (JNU), New Delhi (2015-2017) and is a member of the Publication Committee, Sangeet Natak Akademi (since 2016). He has held various esteemed positions, including Visiting Professor at JNU (2005-2012, 2014) and the ICCR Chair at the Department of Theatre Studies, Freie Universität, Berlin (2014). He was also the Vice-Chairman of the National School of Drama (2006-2010) and served on its Society (2005-2014). Bandyopadhyay has lectured extensively in the USA, Sri Lanka, Bangladesh, and England, delivering talks on Indian cinema and culture. His editorial roles include Regional Editor at Oxford University Press, Calcutta (1973-82), Founder-Editor of Seagull Books (1982-88), and Thema (est. 1988). He has translated plays by Badal Sircar and Mahasweta Devi and contributed to film and theatre literature. His contributions also extend to Indian radio and television as Producer Emeritus for All India Radio and Doordarshan (1989-1992). A member of the Central Board of Film Certification, he participated in international theatre seminars and interviewed numerous iconic figures from the world of cinema and literature.

**Title of the Presentation - The Need for Reshaping Theatre**



## PROF.(DR.) MOHANAN KUNNUMMAL



Prof. Mohanan Kunnummal currently serves as the Vice Chancellor of Kerala University of Health Sciences, Thrissur, with additional charge as Vice Chancellor of Kerala University, Thiruvananthapuram. He is also the President of the Association of Indian Health Science Universities and a member of the National Medical Commission, New Delhi. With 25 years of teaching experience in radiodiagnosis at Government Medical College, Thrissur, and two years at MES Medical College, Perinthalmanna, Prof. Kunnummal has significantly shaped medical education in India. He served as Professor and Head of the Radiodiagnosis Department for 13 years and held the position of Principal at several Government Medical Colleges. His academic career is distinguished by his efforts to advance radiodiagnosis and transform departments into leading teaching institutions. He has overseen numerous research projects and published extensively in national and international journals. His accolades include the "Best Doctor in the State Award" and the "IMA Community Service Award for Individuals."



## SUNDAR SARUKKAI



Sundar Sarukkai works primarily in the philosophy of the natural and the social sciences. He has held positions of professor of philosophy at the National Institute of Advanced Studies, Founder-Director of the Manipal Centre for Philosophy and Humanities, and Visiting Faculty at the Centre for Society and Policy, Indian Institute of Science. He is the founder of Barefoot Philosophers, an initiative to take philosophy to children and to the public. He is the author of the following books - Translating the World: Science and Language, Philosophy of Symmetry, Indian Philosophy and Philosophy of Science, What is Science?, JRD Tata and the Ethics of Philanthropy, The Social Life of Democracy, and two books co-authored with Gopal Guru – The Cracked Mirror: An Indian Debate on Experience and Theory and Experience, Caste and the Everyday Social. His book for children titled Philosophy for Children: Thinking, Reading, Writing has been translated into Tamil, Kannada, Telugu, Malayalam and Hindi. His latest publication, set in the Western Ghats and engaging with the question of language and nature, is a novel, Following a Prayer. He is the Series Editor of Routledge's Science and Technology Studies, as well as the Co-Chief Editor of the Springer Handbook of Logical Thought in India.

For more details, please see [www.sundarsarukkai.in](http://www.sundarsarukkai.in)

### **Title of the Presentation: The Theatre of Nature**



## ETHIRAN KATHIRAVAN

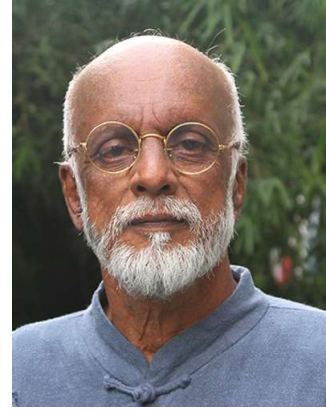


Ethiran Kathiravan (Sreedharan Kartha) is a senior scientist at the Department of Biology, Waubensee Community College, USA. He earned his Ph.D. in Cell Biology from Jawaharlal Nehru University (JNU) and completed postdoctoral fellowships at St. Louis University and the Department of Pediatrics, Johns Hopkins University. He worked as a scientist and senior scientist at the University of Chicago for 25 years, publishing numerous papers in leading scientific journals and holding several patents for his discoveries. Beyond his career in molecular biology, Kathiravan is an avid writer, contributing to Malayalam weeklies, online media, and newspapers. His writings span topics such as modern science, cinema, sociopolitical issues, art, music, and dance. He has authored several books on popular science, film, and classical music. His YouTube video series, including "Science Gooroo," "Science Today," and "Milestones in Cancer Diagnosis," aim to simplify modern science for the public. His contributions have earned him prestigious awards, including the Kerala Sahitya Academy Award, FOKANA Award, and Film Critics' Award. Passionate about the arts, he writes on Kathakali, film composition, gender politics in movies, and mural paintings. Ethiran Kathiravan resides in Chicago, where he currently serves as an adjunct professor at Triton College.

**Title of the Presentation: Landscapes As Genesis Points in Kerala Theater Forms**



## K. P. SANKARAN



K. P. Sankaran, born on May 15, 1939, in Painkulam, Trichur district, Kerala, is a distinguished Malayalam literary critic. He has had an illustrious teaching career at Changanacherry S.B. College, Trichur Kerala Varma College, and Mysore Regional Institute of Education, retiring in 2001. Since 2019, he has been residing in Kottapparambu near Chelavoor, Calicut, with his wife Kamala Devi. Sankaran has authored around 30 books, contributing significantly to Malayalam literary criticism. His notable works have earned him several prestigious awards, including the Kerala Sahitya Akademi Award for Literary Criticism in 2004 for "Anuseelanam," the Deviprasadam Trust Award in 2008, and the Kerala Sahitya Akademi Award for Overall Contributions in 2012. He also received the Cherukad Award in 2017, the S. Guptan Nair Award and the Vyloppilli Jayanthi Award in 2019, and the Kerala Sahitya Akademi Fellowship in 2021. Additionally, he has been honored with the K. P. Narayana Pisharody Award and the Dr. C. P. Menon Memorial Award. Sankaran's extensive body of work and his dedication to literary criticism have made him a respected figure in Malayalam literature, continuing to inspire readers and critics alike.

**Title of the Presentation: Ecosophy of Gandhi and Basheer**



## 3.2. PANEL DISCUSSIONS

The panel discussions are designed to facilitate the exchange of knowledge among academicians, practitioners, and theorists, offering a platform for presentations on topics aligned with the festival's theme. Aimed at students, scholars, academicians, and practitioners, the discussions will be led by theatre pedagogues from around the world, recognized for their expertise and contributions. Scheduled across ten sessions from January 15 to 19, 2024, with two sessions per day, the panelists and moderators include pedagogues of IFTS 2024, academicians from partnering institutions, and invited practitioners. The discussions will explore pedagogical approaches, art-based practices, and the integration of ecological and cultural perspectives in training and practice, with each panelist representing diverse regions, cultures, and areas of expertise.

### **INVITED PRACTITIONERS & SCHOLARS**

- Prabalan
- Sarath Mohan
- Sasidharan Naduvil
- P S Navas
- Sreeja Arangottukara
- S N Sudheer
- Haridas Kunnatheri
- M K Raina

### **PEDAGOGUES**

- Dr Neelam ManSingh Chowdhry
- Niamh Dowling
- Sara Matchet
- Jane Collins
- Gargi Bharadwaj
- Sophie Jump

- Marcin Barnikowski
- Susan Tsu
- Rodolfo García Vázquez
- Narippatta Raju
- Shailaja Jala
- Nicole Wolf
- Mojisola Adebayo
- Neil Fraser

### **DELIGATED FACULTY AND SCHOLARS**

- Sravasthi Bannerje
- Ivam Cabral
- Mrithyunjai Kumar Prabhakar
- Dr. T. Vivanantharasa
- Scholars
- Katarzyna Renes
- Oona Nateshan

## Schedule of the Panel Discussions

Session	Date and Time	Moderator	Panelists
1	15-01-2024 FN	Abheeshta Nath J R	<ul style="list-style-type: none"> <li>• Ameet Parameshwaran</li> <li>• Ruwanthie de Chickera</li> <li>• Maya Krishna Rao</li> <li>• Prabalan</li> </ul>
2	15-01-2024 AN	Vinod V Narayanan	<ul style="list-style-type: none"> <li>• Md. Israfil PhD</li> <li>• Sarath Mohan</li> <li>• Sasidharan Naduvil</li> </ul>
3	16-01-2024 FN	Gargi Bharadwaj	<ul style="list-style-type: none"> <li>• Dr Neelam ManSingh Chowdhry</li> <li>• Niamh Dowling</li> <li>• Sara Matchet</li> <li>• P S Navas</li> <li>• Sreeja Arangottukara</li> </ul>
4	16-01-2024 AN	Ameet Parameshwaran	<ul style="list-style-type: none"> <li>• Jane Collins</li> <li>• Gargi Bharadwaj</li> </ul>
5	17-01-2024 FN	Mrityunjay Kumar Prabhakar	<ul style="list-style-type: none"> <li>• Katarzyna Renes</li> <li>• Sophie Jump</li> <li>• Marcin Barnikowski</li> </ul>
6	17-01-2024 AN	Dr. Shinoj P V	<ul style="list-style-type: none"> <li>• S N Sudheer</li> <li>• Susan Tsu</li> <li>• Rodolfo García Vázquez</li> </ul>
7	18-01-2024 FN	Sandeep Kumar	<ul style="list-style-type: none"> <li>• Benil Biswas</li> <li>• Jennifer May Nickel</li> <li>• Oona Nateshan</li> <li>• Narippatta Raju</li> </ul>
8	18-01-2024 AN	Benil Biswas	<ul style="list-style-type: none"> <li>• Sravasthi Bannerje</li> <li>• Mrithyunjai Kumar Prabhakar</li> <li>• Shailaja Jala</li> <li>• Haridas Kunnatheri</li> </ul>
9	19-01-2024 FN	Sravasthi Bannerje	<ul style="list-style-type: none"> <li>• Nicole Wolf</li> <li>• Mojisola Adebayo</li> <li>• Neil Fraser</li> <li>• Ivam Cabral</li> </ul>
10	19-01-2024 AN	Abheeshta Nath J	<ul style="list-style-type: none"> <li>• Dr. T. Vivanantharasa</li> <li>• M K Raina</li> </ul>



From Left - Prabalan, Ameet Parameshwaran, Ruwanthie de Chickera and Maya Krishna Rao and Abheeshta Nath J R (Moderator)



From Left - Sreeja Arangottukara, P S Navas, Niamh Dowling, Gargi Bharadwaj (Moderator), Dr Neelam Mansingh Chowdhry and Sara Matchet



From Left - Ameet Parameshwaran (Moderator), Gargi Bharadwaj and Jane Collins



From Left - Marcin Barnikowski, Dr. Mrityunjay Kumar Prabhakar (Moderator), Sophie Jump and Katarzyna Renes



From Left- - Susan Tsu , Dr. Shinoj P V (Moderator), S N Sudheer and Rodolfo García Vázquez



From Left - Benil Biswas (Moderator), Shailaja Jala, Sravasthi Bannerje, Haridas Kunnatheri and Mrithyunjai Kumar Prabhakar

### 3.3. TEACHERS MEET

The teachers meet was conducted into three sessions 15,16 and 17 of the January second, third, and fifth day of the festival. The faculty of the delegated institutes meet share their visions and thoughts, but there are fixed themes for each session.

The first session of the Teachers' Meet focused on "Navigating the Present: Historical Perspectives in Contemporary Theatre." Participants explored the intricate relationship between history and contemporary theatrical practices, guided by the insights of Al Qasimi and Enwezor. The discussion centered on how to effectively teach the transitions from modernism to postmodernism and contemporary forms. Educators shared strategies for engaging students in understanding historical contexts and their impact on modern performances. The session fostered an enriching dialogue, emphasizing the importance of history in shaping contemporary artistic expressions.

During the second session of the Teachers' Meet, the opted topic was "Unraveling Timelessness: The Dynamics of Teaching and Evolving Fundamentals in Theatre" engaged educators in a thoughtful exploration of the core principles of theatre. Participants examined whether these fundamentals remain steadfast or evolve over time. The discussion highlighted the challenges of teaching theatre fundamentals amidst changing contexts, prompting educators to reflect on how to effectively pass on this knowledge to new generations of students. By bridging historical insights with contemporary practices, the session aimed to enrich understanding and appreciation of the enduring yet dynamic essence of theatre.

The third session of the Teachers' Meet discussed the concept "The Artful Duet: Exploring the Interplay of Practice and Pedagogy in Theatre Education" offered a profound examination of the convergence between theatrical practice and its pedagogical roots. Participants engaged in a rich dialogue about how teaching theatre evolves into an art form that delights and inspires aspiring practitioners. The session highlighted the essential objectives of movement, emotion, and expression in education, prompting educators to consider whether teaching is merely a performance or a work of art. This exploration underscored the transformative power of theatre education, shaping both students and educators alike.



## 3.4. STUDENTS MEET

The three sessions are reserved for student sessions the first two sessions was held at main venue the third session was held at Kerala Kalamandalam during the programme cultural tour.

The sessions witnessed as the space to gather and share student delegates from the various institutions to share there thoughts and visions present the issues to a large audience. The sessions were fruitful in many aspect particularly to built a cross cultural awareness and conscious.





## 3.5. WINTER THEATRE PRODUCTION CAMP



Winter Production Camp relating to the concept of the IFTS, 'theatre and ecology', is envisaged as a community-extended production camp for the MTA students of School of Drama and Fine Arts. The 30-day Winter Production Camp is going on from 20.12.2023 to 19.1.2024, including the festival days. The camp is open for School of Drama students only.



WINTER THEATRE PRODUCTION CAMP

A thirty-day camp has been arranged to occur just before the IFTS 2024 event. This camp will provide an opportunity for individuals of diverse cultures to collaborate in creating and observing a theatrical performance centred around Ecology, utilising a process-oriented approach. The camp will be led by two globally reputed resource persons. The student participants may include 13 students from national as well as international schools and students from the host institution as well as collaborating institutions. The student participants will be selected based on the profile of the applicant and an interview by the selection committee, which consists of faculty from the host institution and camp resource persons. The selected group of students will undertake a month-long, immersive, and interactive production on the topic of Ecology.

**Concept Note- Winter Production Camp**

This camp is meant to provide an opportunity for post-graduation students to work with the community outside of the school. The theme of the production will be aligned with the theatre and ecology, so the production will enable the students to handle various subjects with theatre, in other words, experience them with another arena of transdisciplinary theatre practices, theatre for community development and sustainable development. The thirty-day camp will provide experiential learning, in understanding a community and their way of activities and life further the methods to conceptualize the learnings for a creative medium or art, particularly for theatre

**Production Camp Director**

Vishnupad Barve, a faculty member of Kala Academy Goa's College of Theatre Arts, Goa, India is the camp director and project director. He has experience with the environment and theatre in the northeastern states of the country. He might collaborate with regional theatre practitioners engaged in theatre and the environment.

**Resource Persons**

As the workshop addresses the concept, as expected we had to facilitate special lectures and training for the participants during the camp, there were sessions on Agriculture, Bio diversity, political ecology, ecology in arts, literature and culture, and environmental science.

**Production Camp Coordinator**

Dr. Surabhi M S, Assistant Professor, School of Drama and Fine Arts

**Production Manager**

Subin KK

**Production**

The central concept of the process was Dating with a Tree. Students devised a performance from the concept and they called it Y-Not! Hrishikesh Khedekar, the web page developer developed an app for dating and research, scholar Emil I R is in the charge of Dramaturgy. English Faculty, Surya Vijay is the language assistant for developing notes for the app. Ambika, a research Scholar, Department of Botany and Subran, Gardner of JMC are the dating Coaches. The farmers, Yesudasan, Ramakrishnan and Davis collaborated in the process.



**Production Camp Director**  
Vishnupad Barve

## RESOURCE PERSONS



Topic: Contemporary Thoughts  
S. Joseph  
21-12-2023



Topic: Agriculture  
Prof. Prema A  
HOD Agriculture Economics  
Kerala Agricultural University

22-12-2023



Topic : Lessons from nature: do we have something left?  
Dr. Harilal C C  
HOD Environmental Science & Dean  
Faculty of Science University of Calicut  
23-12-2023



Topic: Problem with Bio Diversity  
Dr. TV Sajeer  
Chief Scientist  
Kerala Forest Research Institute  
23-12-2023



Topic - Plant Responses  
Dr. Promod C  
Assistant Professor  
Dept. of Botany, University of Calicut  
25-12-2023

# Y-NOT!

“Welcome to Y-NOT! Where Trees Find Love.



## Y-NOT!

“Welcome to Y-NOT! Where Trees Find Love.

At Y-NOT! We believe in connecting hearts, even if they have leaves. Our tree dating platform is all about fostering unique connections with nature. Why trees, you ask? Because they've witnessed countless seasons, stood tall through storms, and each one has a story to be reminiscent. In the anthropocentric epoch Y-NOT! team attempts to reconnect back to the trees and surrounding ecology. Y-NOT! is a result of the collaboration among Performance maker, Web page developer, Academicians, Dramaturg, a Gardener, Scientist of Botany and student curators [MTA First and Second Years, SODA, Thrissur]. So, why not explore the beauty of nature's companionship.



*Images from Winter Production Camp*

## 3.6. CULTURAL TOUR

As part of the IFTS 2024, a one-day cultural tour was organized. The entire festival shifted to the campus of Kerala Kalamandalam, one of the collaborating institutions, renowned for its traditional and classical art forms. At the Kalamandalam, delegates had the opportunity to observe early morning training sessions, conducted as part of the institution's regular academic curriculum. The visit to Kerala Kalamandalam gave delegates, especially those from diverse cultural and linguistic backgrounds, valuable insights into traditional art forms and their unique training methods.

All the delegates and pedagogues of IFTS started early in the morning for Kerala Kalamandalam, located approximately 40 km from the main festival venue, SDFA. The following events were scheduled as part of the cultural tour at Kerala Kalamandalam, with the last three being regular programs of IFTS 2024:

- 1. Observation of Morning Training Sessions**
- 2. Visit to the Kalamandalam Campus**
- 3. Ottam Thullal Demonstration**
- 4. Kathakali**
- 5. Parliament of Ideas**
- 6. Panel Discussions**
- 7. Students Meet**





## VISIT TO MORNING TRAINING AND KALARI









# OTTAM THULLAL DEMONSTRATION

Ottam Thullal is a traditional solo performance art from Kerala, India, combining dance, music, and satire. It was introduced in the 18th century by the poet Kalakkaththu Kunchan Nambiar as a form of social commentary, often critiquing societal norms and the upper classes with humor and wit. Performed with rhythmic dance movements, the artist narrates stories from Indian epics like the Ramayana and Mahabharata, using vivid facial expressions and expressive gestures. The performance is accompanied by simple musical instruments such as the mridangam and cymbals, making Ottam Thullal accessible yet deeply engaging and entertaining.





CULTURAL TOUR



# KATHAKALI PERFORMANCE

Kathakali is a classical dance-drama originating from Kerala, India, known for its vibrant costumes, elaborate makeup, and expressive performances. This traditional art form combines dance, music, and acting to tell stories, often drawn from Hindu epics like the Mahabharata and Ramayana. Kathakali is characterized by intricate facial expressions, hand gestures (mudras), and rhythmic footwork, all of which convey emotions and narratives. The performances are accompanied by live music, including percussion instruments like the chenda and maddalam. Kathakali demands years of rigorous training, making it one of the most stylized and captivating forms of Indian classical theater.





## 3.7. WORKSHOPS

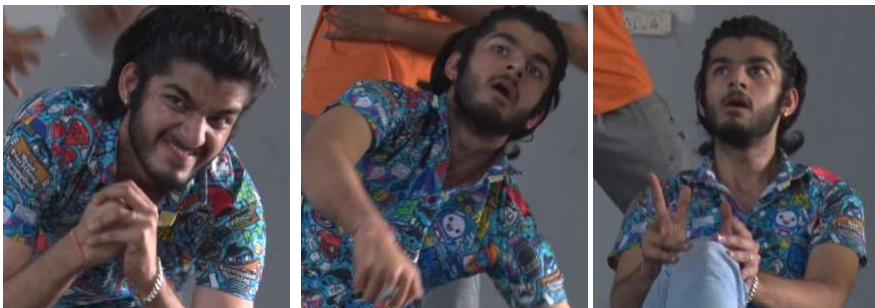
Ifts 2024 organised 19 workshops on different topics with the contribution of eminent scholars and practitioners from India and Aborad. Which offer the participants to meet eminent personalities as well as to work with them and students from different participating institutions. Also the workshops provided to the participants new insights.

The workshops were scheduled into two sections in the first section on 15 and 16 January nine workshops and second section 18 and 19 January ten workshops. So the student participants got opportunity to attend two workshops in a single edition of the festival.



*Image from Workshop Body Work*

WORKSHOPS  
SESSION 1  
DATES 15<sup>TH</sup> AND 16<sup>TH</sup> JAN



*Image from Workshop Body Work*

## TITLE OF WORKSHOP: FEEL-FEEL-AT-FLESH-INSIDE

Facilitators: Dr Sara Matchett and Elikem Kunutsor

The workshop explored embodied practices that engaged breath as the catalyst and thread that wove a connection between body, voice, and imagination. Knowledge creation started in the body. Paying attention to the breath and its association with felt perception nurtured a relational body and opened up possibilities for activating the imagination. The workshop specifically explored the Anlo Ewe concept of Seselelame, which loosely translates to ‘feeling in the body.’

A conscious engagement with breath encompassed the idea that breath cuts across the illusion of separateness. Participants embraced the notion of radical kinship, enabling an embodied understanding of the interconnection between all things, both human and more than human. Radical kinship challenged the hierarchical and anthropocentric arrogance of global capitalism, mechanistic ways of doing, patriarchy, and colonialism by proposing a circular and relational way of seeing humans as part of an ecosystem alongside those who are more than human. Some of the practices included in the workshop were conscious breathwork, image making, mapping, vocal lamentation, poetry making, and movement initiated from a place of honesty through a co-creation between self and nature, among others.





## WORKSHOP TITLE: ACTING

Resource Person - Israfil Shaheen (University of Dhaka)

The workshop look into core techniques, improvisation, and ethnographic research. Participants engage in hands-on exercises to enhance their acting skills and deepen their understanding of character development, storytelling, and performance dynamics. An invaluable experience for aspiring actors and theatre enthusiasts.



# WORKSHOP TITLE : MOVING INTO PERFORMANCE

Resource Person - Niamh Dowling (UK)

The workshop began by identifying the physical patterns and habits that interfered with the free and flexible use of the body in performance. It focused on the transformational and imaginative work of the performer, whether singer, dancer, or actor. Many of the challenges in performance were found to be the direct result of how an actor used their body—how they performed actions both consciously and unconsciously in their everyday life, which ultimately affected their function and performance on stage. Underpinned by the principles of the Alexander Technique, the workshop was playful, informative, and transformational. Niamh's holistic approach to training emphasized the interconnectedness of Movement, Voice, and Acting.



## WORKSHOP TITLE: FORUM THEATRE AND TECHNIQUES

Resource Person - Rodolfo Garcia(Brazil)

The workshop on Forum Theatre and Techniques, led by Rodolfo Garcia from Brazil, was facilitated the Participants an opportunity to explore the interactive and participatory methods of Forum Theatre, which aims to address social issues through performance. Rodolfo guided attendees in using theatre as a tool for dialogue and problem-solving, engaging them in various techniques to empower both performers and audiences to challenge oppression and create change. The workshop provided valuable insights into the dynamics of Forum Theatre, encouraging active participation and fostering a sense of community.



**WORKSHOP TITLE:**  
**PERFROMANCE MAKING**  
Resource Person - Maya Krishna Rao (India)

Maya Krishna Rao, known for her innovative approach to theatre, shared insights and techniques that blend storytelling, movement, and visual elements to craft compelling performances. The workshop encouraged exploration of individual creativity and offered practical tools for developing and refining performance pieces. Attendees gained valuable perspectives on the intersection of personal expression and theatrical storytelling, making the workshop a dynamic and enriching experience for all involved.



**WORKSHOP TITLE :**  
**FACE-OFF WITH THE FACE**  
(THE FACIAL MAKE-UP OF KATHAKALI AND KOODIYATTAM)  
Resource Person - Kalamandalam Abhidanath

The workshop "Face-Off with the Face: The Facial Make-Up of Kathakali and Koodiyattam," led by Kalamandalam Abhidanath, provided an in-depth exploration of the intricate facial makeup techniques unique to Kathakali and Koodiyattam. Participants immersed themselves in learning the symbolic meanings and meticulous application methods of these traditional Kerala performing arts. Abhidanath's expertise illuminated the expressive power and storytelling capabilities embedded in the elaborate makeup, offering attendees a profound insight into the cultural and artistic heritage of Kathakali and Koodiyattam.



## WORKSHOP TITLE: PERCUSSION IN PERFORMANCE - CHENDA

Resource Persons:

- Kalamandalam Hariharan
- Kalamandalam Harish Marar
- Kalamandalam Aneesh C

The workshop "Percussion in Performance - Chenda" engaged participants in the vibrant world of this traditional Kerala percussion instrument. Attendees explored the intricate techniques and cultural significance of Chenda in live performances. The workshop provided a hands-on experience, highlighting how Chenda enriches storytelling through rhythm, tempo, and dynamic expression. Participants gained valuable insights into the artistry and heritage of Chenda, fostering a deeper appreciation for its role in creating engaging and dynamic performances.



## WORKSHOP TITLE: TRAVELLING TWO UNIVERSES.

STAYING CONNECTED WITH THE INNER AND OUTER WORLDS WE INHABIT  
Resource Person - Ruwanthie De Chickera (Sri Lanka)

The workshop “Travelling Two Universes: Staying Connected with the Inner and Outer Worlds We Inhabit” explores a unique approach to actor training. Focusing on integrating Eastern philosophies such as Yoga, Ayurveda, Gua-sha, and Ikigai with traditional Western techniques, participants delve into a holistic practice. This workshop is designed for experienced actors seeking to deepen their performance skills while nurturing personal growth and awareness. Through a blend of physical techniques and energetic principles, attendees can expect to explore new dimensions of character embodiment and emotional expression, fostering a balanced approach to both their artistic and personal lives.



## WORKSHOP TITLE: CRITICAL WRITING AND REVIEW

Resource Person - Garggi Bharadwaj (India)

The workshop on "Critical Writing and Review" provides participants with a focused exploration into the art of critically analyzing and reviewing creative works. Tailored for writers, critics, and arts enthusiasts, this session delves into techniques for crafting insightful critiques, examining diverse forms of artistic expression, and mastering the skills needed to provide constructive feedback. The workshop aims to enhance participants' abilities to articulate nuanced evaluations and contribute thoughtfully to cultural dialogue through their writing.



## WORKSHOP TITLE: PANCHALINGA STHALA KRITHIS

Resource Person - Dr. Ranganatha Sharma (India)

The workshop centered on Panchalinga Sthala Krithis offered participants a profound exploration of the sacred devotional compositions linked to the five revered Shiva temples in Karnataka. Facilitated by Dr. Ranganatha Sharma, the sessions highlighted the historical background, lyrical importance, and musical intricacies of these pieces. Attendees engaged in vocal practice, refining their singing techniques while immersing themselves in the spiritual dimensions of the krithis. The workshop encouraged interaction and exchange, enriching participants' appreciation for this vibrant musical heritage. Ultimately, attendees left with enhanced insights and skills related to Panchalinga Sthala Krithis.



WORKSHOPS  
SESSION 2  
DATES 18TH AND 19TH JAN

## WORKSHOP TITLE: COSTUME DESIGN

Resource Person - Susan Tsu (USA)

The workshop on sustainable Surrealism in costume design focused on exploring innovative approaches to costume creation, rich with semiotic meaning and distinctive design elements. Participants began with the Surrealist technique of Exquisite Corpse collages, a collaborative visual game that sparked creativity by building on each other's contributions without prior knowledge of the overall design. This approach encouraged students to experiment with sustainable, recycled, upcycled, and found materials, challenging traditional notions of costume construction. Emphasizing imagination and dreams as sources of inspiration, participants crafted unique designs incorporating elements like repetition, scale, and movement, resulting in imaginative and boundary-pushing costumes.





## WORKSHOP TITLE: ECOLOGY AND BODY PRACTICE

Resource Persons: Nicole Wolf & Mojisola Adebayo(U.K)

The workshop series on Agri/cultural Practices for Climate Justice provided an experimental introduction to agroecology ethics and sustainable landscape design through Theatre of the Oppressed exercises. Grounded in Indigenous and Black knowledge, it explored the connections between climate injustice and discrimination based on race, class, caste, gender, and ableism. Participants engaged in decolonizing practices, addressed power relations within environmental crises, and developed artistic strategies for climate justice through collaborative and embodied exploration.





WORKSHOP TITLE:

## THE CONTEMPORARY PAST: PERFORMANCE AND ARCHAEOLOGY

A SITE-SPECIFIC WORKSHOP

Resource Person: Jane Collins & Sophie Jump (U.K)

The workshop aimed to produce a short experimental performance, lasting no more than five minutes, that responded to specific sites within the festival's surroundings. Participants explored the potential of place as a dynamic starting point for new work while uncovering narratives embedded in these locations. The sessions encouraged an examination of the materials and resistances offered by the sites, considering the power dynamics at play, the impact of technology on space and time, and ways to reframe the performer-audience relationship. Suitable for up to 15 participants from diverse backgrounds in dance, theatre, design, architecture, sound, light, or art, the workshop fostered the creation of site-specific performances and installations, guiding audiences through various locations around the festival site.





## WORKSHOP TITLE: DIRECTION

Resource Person: Neelam Mansingh (India)

The workshop on "Direction" provided participants with valuable insights into the art and craft of directing for the stage. Led by Neelam Mansingh, the session focused on essential directing techniques, emphasizing the importance of vision, collaboration, and communication in the creative process. Participants engaged in practical exercises that explored character development, scene blocking, and the relationship between actors and directors. The workshop encouraged attendees to refine their unique directorial styles while fostering a deeper understanding of how to bring a script to life effectively. Through discussions and hands-on practice, participants gained a richer appreciation for the complexities of directing in theatre.



# WORKSHOP TITLE: INDIGENOUS ACTING

Resource Person: Naripatta Raju (India)

The workshop "Indigenous Acting" offered participants an immersive experience into the rich traditions and techniques of indigenous performance. The workshop focused on the cultural narratives, values, and practices inherent in indigenous storytelling and acting. Participants engaged in practical exercises that emphasized the importance of connection to land, community, and ancestral heritage, exploring how these elements influence performance. Through a combination of theory and hands-on practice, attendees learned to embody indigenous characters and narratives authentically. The workshop encouraged participants to reflect on their own cultural identities while gaining insights into the nuances of indigenous acting methodologies. This enriching experience aimed to deepen participants' understanding of the power of indigenous voices in the performing arts.



# WORKSHOP TITLE: MEETING THE OTHER: ADAPTATING & BIOGRA- PHIES STRATEGIES

Resource Person: Marcin Bartnikowski (Poland)

The workshop focused on techniques for engaging with diverse narratives and perspectives, fostering empathy, and creating inclusive representations through practical exercises and discussions led by Marcin Bartnikowski.



# WORKSHOP TITLE: ACTING

Resource Person: Shailaja Jala (India)

The workshop provided participants with an exploration of foundational acting techniques and methodologies. Emphasizing character development, emotional truth, and physical expression, participants engaged in exercises and scene work, fostering collaboration and feedback. By the end, attendees gained valuable insights and practical tools to enhance their acting skills.

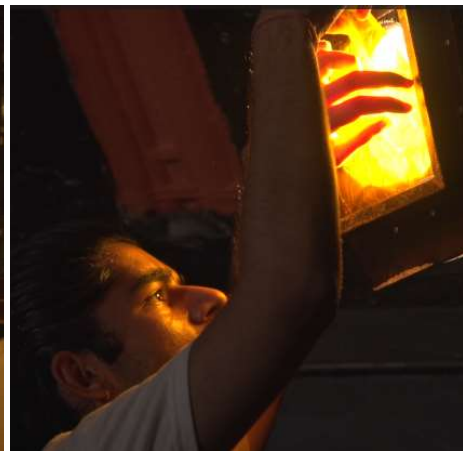


## WORKSHOP TITLE: LIGHTING DESIGN

Resource Person: Neil Fraser (U.K)

The workshop on lighting design offered participants an in-depth understanding of the principles and techniques involved in creating effective lighting for performance. Led by Neil Fraser, the sessions covered essential topics such as light quality, color theory, and the relationship between lighting and mood. Through hands-on exercises and demonstrations, participants explored how to design lighting that enhances storytelling and visual aesthetics. The workshop fostered a collaborative atmosphere, encouraging attendees to experiment with different lighting setups and share feedback. By the end, participants gained practical skills and insights to apply in their future lighting design projects.





**WORKSHOP TITLE:**  
**COMPOSITIONS OF LALGUDI G JAYARAMAN**  
Resource Person: Edappally Ajith Kumar (India)

The workshop on the compositions of Lalgudi G. Jayaraman offered participants a comprehensive exploration of the renowned violinist's musical works. The sessions focused on understanding the intricacies of Jayaraman's compositions, including their structure and melody. Through practical exercises, participants enhanced their performance and improvisation skills while fostering collaboration and sharing insights, ultimately gaining a deeper appreciation for the timeless contributions of Lalgudi G. Jayaraman to Carnatic music.



## WORKSHOP TITLE: THEYYAM

Resource Person: Sivadasan Vadakara (India)

The workshop on Theyyam offered participants an enriching journey into the traditional performance art of North Kerala. Guided by Sivadasan Vadakara, attendees explored the cultural, historical, and spiritual dimensions of Theyyam, delving into its lively rituals, music, and dance forms. Through hands-on exercises, participants learned the intricate movements and expressive techniques that define this art form. The workshop encouraged collaboration and dialogue, deepening participants' understanding of Theyyam's rich heritage and its significance within the community. Ultimately, they left with newfound insights into this captivating tradition.



## 3.8. STUDENT PRODUCTIONS

The Students' Programme at the International Festival of Theatre Schools (IFTS) highlights selected student productions and academic presentations from participating theatre schools. Initially, three standout productions were chosen, with Vadamodi Koothu later added to the lineup during the festival. Additionally, the fashion show Sustainable Surrealism was a unique performance that emerged as the creative outcome of a two-day costume workshop, blending the art of fashion with theatrical expression.

- Imprints
- The Measures Taken
- A series of Performance Actions at intersection of Theatre and Ecology
- Corona Negative
- Vadamodi Koothu
- Fashion Show: Sustainable Surrealism

# IMPRINTS

Name of School : Centre for Theatre, Dance & Performance Studies (CTDPS) at the  
University of Cape

Performer: Elikem Kunutsor and one or two percussionists\*

Directorial Assistance: Dr Sara Matchett

Title: Imprints

Running time: 45 minutes

Staging: Site-specific

## ABOUT THE PERFORMANCE

Community is sometimes seen more as a social construct with structures and devoid of personhood in its formation and functionality; the question is, is it so? Community is seen as a culmination of multiple social events and gatherings which happen in a moment before they are over; the question is, is it so? community is an amalgamation of multiple bodies of humans and other living things going through life's process and journey from birth, through puberty to adulthood and finally ending in death; the question is, is death the end? This physical theatre co-creative performance embarks on the journey to reconstitute a shared communal experience to connect the present to the past and future. It employs the Anlo-Ewe people from the Volta region of Ghana's concept of Seselelame (feeling deep within the body) to engage in presence in motion and constant transformation. With the advent of pre and post-COVID-19 and the transformation of a capital-intensive society and world, the word, context and functionality of community has been under siege on multiple levels. Community in this work, is not from a feelingless place but rather accessed from a place deep within the body. There have been imprints of inherited separatism and individualism on so many levels in order not to be affected by any form of disease, either from COVID-19 or other humans and the complex anthropocentric baggage humanity comes with. The work, through a sonic landscape, explores how community consists of a shared experience in the moment of engagement between our lived experiences and all that existed and is to come. It evokes and questions the role of the individual and personhood in this community. It demands one to activate their complexities in this community through a co-creative encounter with self, beings, nature and presence in forging other regenerative ways of being.



Elikem Kunutsor is an arts educator, performer, performance maker, and project leader. His interest is in facilitating the transformative power in performance through a co-creation with natural, cultural and societal phenomena. His creative arts somatic education work is found in Ghana, South Africa and Germany. He has lectured Movement Studies for Wits School of Arts at Wits University (South Africa), taught Performance Studies and Design in the Theatre Arts Department at the University of Ghana, and was Head of the Creative Arts Department, Tema International School. He is a PhD student and a part-time lecturer in the Centre for Theatre Dance and Performance Studies, University of Cape Town (South Africa). He is also the artistic director for Meraki Arts Africa.





# The Measures Taken

Department of Theatre and Performance Studies  
University of Dhaka

Bertolt Brecht's "The Measures Taken" recounts the events that led a group of revolutionary activists enforce "total disappearance" of one of their comrades, a young peasant. The revolutionaries aim to instigate change by educating the young peasant, and many others like him, about the principles of their cause. The story unfolds through a series of flashbacks and theatrical techniques, showcasing the struggle between individual morality and the greater good of the revolution. As the activists guide the young recruit, they face ethical dilemmas, ultimately questioning the sacrifices necessary for societal change. In this play, Brecht portrays how the young comrade's empathy with the peasants and the industrial workers ultimately make him betray the mission. He endangers the revolutionary cause through his acts of humanity and generosity.

The play addresses the consequences of human intervention in the natural world through its reflection on the ecological implications of societal upheaval and revolution. The emphasis on the greater good, sacrifice, and the ethical dilemmas faced by the characters can be seen as reflective of broader issues concerning the environment. The underlying message is that individual acts of kindness are inadequate because they do not challenge the status quo. At worst they can even undermine effective political organisation. In the end, the play explores themes of sacrifice, ideology, and the tension between personal ethics and the pursuit of a greater cause. It's a thought-provoking piece that challenges the audience to consider the complexities of revolutionary action. Through this agitprop play of the 1930s, Brecht explores the issues of societal change, ethics, and the relationship between humanity and the environment.



• 2<sup>nd</sup> Song of the Coolie  
We pull the boat against strong current  
We have a long journey worse than our long life  
Even whips cannot shorten our miserable life.



## A SERIES OF PERFORMANCE ACTIONS AT INTERSECTION OF THEATRE AND ECOLOGY.

School of Culture and Creative Expressions, Dr. B.R. Ambedkar University Delhi

A decade ago, the School of Culture and Creative Expressions at Dr. B. R. Ambedkar University Delhi (AUD) initiated India's pioneering Master's programme in Performance Studies. Stemming from global pedagogical advancements, the discipline was conceived to expand on broader educational interventions within the realm of performance. This innovative approach emerged from vibrant debates across various academic fields, including Theatre, Linguistics, Sociology, and Cultural Studies. Over time, the school's pedagogical practice has been significantly influenced by the ecological context surrounding the university.

Situated amidst the historical tapestry of Old Delhi and the juxtaposition of a rapidly developing yet nature-deprived modern city, the school has engaged in numerous artistic works addressing the dichotomy between these contrasting landscapes. This unique positioning allowed for a nuanced exploration of the cultural, environmental, and historical dimensions present within the city's fabric. As part of the International Festival of Theatre Schools, the school aims to showcase selected explorations within the spectrum of Performance as Research.

Within the realm of Performance Studies, the model of Practice as Research seeks to establish performance as a significant episteme—a way of understanding the world. This challenges prevailing epistemological notions primarily rooted in theory and reason. The showcased explorations delve into the intersection of Performance Research and ecology. Students engage in Performance Actions that respond to Delhi's early winter ecology, blanketed by smog, prompting them to question what lies veiled behind the mist. Each student's performance actions are first performed in the AUD campus, responding to the ecology of the state. These actions serve as an investigation, seeking to uncover the obscured realities within the hazy atmosphere. This

approach not only fosters artistic expressions but also serves as a critical commentary on the environmental and sociopolitical conditions, embodying the ethos of the school's interdisciplinary and socially engaged approach to Performance Studies. Eight students shall be presenting a series of bodily performance actions. Each of these actions will involve each performer's wider engagement with their body, material, space, social context and reflect their research engagement as part of the Practice as Research pedagogy. We shall be needing an open space for the same that has a close proximity To the spectators. The time duration of each of these actions shall be around 2-5 minutes. Please find attached the images describing the nature of the actions.





# CORONA NEGATIVE

Lovely Professional University

A devised physical theatre performance based on the personal stories of loss & gain during Pandemic. A group of artists devised the narratives of people from India, Srilanka & Zimbabwe as they venture to explore the real and subconscious journey of a healing daughter, abused young bride and a travelling family of migrant workers. Pandemic has ignited both good & evil in our mind, body, soul, relationship but also made us blur and sometimes cross the line of ethics, morality & corruptions for our personal benefits.

Artists of three different countries contributed to enhance the Universal approach towards emotions, relationships, fears, sufferings, reliefs, creations through the language of gestures and emotions which are again common to humankind. The stories revolve around the suffering and realizations of common, unheard, invisible people who survived Pandemic in their own brave ways.





# VADAMODI KOOTHU

Vadamodi Koothu is a traditional form of folk theater from Tamil Nadu, known for its vibrant storytelling and lively performances. This art form is part of the larger family of 'Theru Koothu', a street theater tradition popular in rural areas, but Vadamodi specifically refers to the "northern style" of performance. It is typically performed during village festivals and religious ceremonies, drawing large crowds due to its dramatic flair and engaging narratives.

Vadamodi Koothu predominantly enacts stories from the Hindu epics, especially the Mahabharata. The characters are larger-than-life, with performers donning colorful costumes, elaborate makeup, and striking headgear. The dialogue is delivered in a mix of prose and song, often accompanied by live music from traditional instruments like the 'mridangam' and 'nadaswaram'.

What sets Vadamodi Koothu apart is its exaggerated, stylized movements and the high-energy interaction between the performers and the audience. The actors engage the audience through humor, improvisation, and direct dialogue, making the performance highly interactive.

This ancient art form not only entertains but also educates, passing down moral lessons and cultural values from generation to generation. Despite modern influences, Vadamodi Koothu continues to thrive in rural Tamil Nadu, preserving a rich cultural heritage.





# FASHION SHOW: SUSTAINABLE SURREALISM

The 'Fashion Show: Sustainable Surrealism' is a creative culmination of the two-day costume design workshop, where participants explored the intersection of sustainability and surrealism in fashion. Under expert guidance, the participants crafted imaginative costumes using eco-friendly materials, pushing the boundaries of artistic expression while emphasizing environmental consciousness. This unique fashion show not only showcases their innovative designs but also reflects a commitment to sustainable practices in the arts. Through bold, surreal concepts and sustainable materials, the participants brought their vision to life, blending theatrical costume design with the principles of eco-conscious fashion.





## 3.9. CULTURAL EXHIBITION

As part of the International Festival of Theatre Schools (IFTS), the opening day featured two performances: the Band Set and the ritualistic performance Kalamezhuthu Pattu. These were key highlights of the inaugural sessions. Other performances, including Padayani, Tholpavakoothu, and Thirayattam, were showcased as part of the cultural exhibition, offering delegates a unique opportunity to directly experience these traditional art forms. Moreover, a demonstration of Theyyam was presented, aligning with a workshop on the same. These performances significantly enriched the festival, adding vibrancy and depth to its objectives and overall concept.

- Band Set
- Kalamezhuthu Pattu
- Padayani
- Tholpavakoothu
- Thirayattam

# BAND SET

A band set in Kerala, known for its pulsating beats and harmonious tunes, often leads processions, especially during church festivals and weddings. These bands typically feature a mix of Western brass instruments like trumpets and saxophones, alongside Indian percussion instruments. The music is lively and vibrant, creating an atmosphere of celebration and unity. It's common to see locals and visitors alike dancing to the rhythmic beats, truly embodying the spirit of Kerala's rich cultural heritage. The band's role in festivities is pivotal, bringing people together and infusing energy into the events. Whether in urban or rural areas, the sound of a band set is a heartwarming reminder of Kerala's festive spirit.





# KALAMEZHUTHUM SARPPAMPATTUM

Kalamezhuthu and Sarppampattu are traditional ritualistic practices deeply embedded in Kerala's spiritual and cultural fabric, often performed together in temple festivals and sacred ceremonies, particularly in regions with strong serpent worship traditions.

Kalamezhuthu, literally meaning "the drawing of the 'kalam'" (artistic floor drawings), is a form of ritualistic art. Intricate patterns are created on the ground using natural pigments like turmeric, rice powder, charcoal, and leaves. These pigments are used to draw vibrant and elaborate depictions of deities, primarily Goddess Bhadrakali, serpents ('Nagas'), and other divine figures. The artwork is considered sacred, and the process of its creation is a ritual in itself, taking hours of focused effort. Once completed, these 'kalams' (drawings) become the centerpiece for invoking the deity through prayers and music. The ritual concludes with the

destruction of the artwork, symbolizing the ephemeral nature of life.

Sarppampattu, or 'Sarpam Thullal', is a devotional ritual focused on snake worship, held in serpent groves ('sarppakavu') or in temples dedicated to 'Nagas'. This ritual, believed to appease serpent gods and bring fertility, prosperity, and protection, is performed by specific communities, particularly the 'Pulluvar'. The ceremony involves rhythmic music, chanting of hymns, and dancing in a state of trance. The Pulluvar sing sacred verses, praising the serpent deities, while the rhythmic beats of traditional instruments like 'pulluvan veena' and 'pulluvan kudam' create an entrancing atmosphere. Women often play a significant role in these rituals, sometimes entering trance-like states where they are believed to embody the serpent spirit.

Kalamezhuthu and Sarppampattu are not only expressions of devotion but also serve





as a cultural bridge connecting the past to the present. These rituals continue to thrive in Kerala, offering a unique insight into the region's deep connection with nature and spirituality, blending art, devotion, and folklore.

Sudheer Mullookkara has been mastering sarpakkalam ezhuthu since the age of eleven, following in the footsteps of his parents. Under their guidance, he honed his skills. A recipient of the Folklore Academy Award (2012) and the Poland Brave Festival award (2013), he has traveled across India with this art form. Recently, his performance was the

major highlight of the "Keralyeelam Festival 2023" in Thiruvananthapuram, organized by the Government of Kerala. Additionally, he has worked as an art director in over 25 films in the Indian film industry. Accompanied by his wife Prameela and their three children, all active practitioners of this traditional art, Sudheer Mullookkara presented his captivating sarpakkalam ezhuthu at the IFTS, enchanting the audience with this timeless tradition.



# PADAYANI

Padayani is a traditional and dramatic ritualistic art form that hails from the Central Travancore region of Kerala, primarily performed in Pathanamthitta, Alappuzha, and Kottayam districts. Celebrated in Bhadrakali temples, this ancient festival is deeply entwined with Kerala's folklore and mythology, dedicated to appeasing Goddess Bhadrakali, seeking her protection from evil forces. The ritual is a visually captivating blend of dance, theater, music, and elaborate costumes, showcasing the region's rich cultural heritage.

The term 'Padayani' means "formation of warriors," referencing the procession of mythological characters and divine beings. The festival reenacts the cosmic battle between Goddess Bhadrakali and the demon Darika, symbolizing the eternal struggle between good and evil. The performance aims to invoke the goddess's blessings to ensure prosperity, fertility, and the general well-being of the community.

One of the most striking features of Padayani is the use of 'Kolams'—elaborate masks made from the sheath of areca palm fronds, meticulously painted with natural dyes. These 'Kolams' represent various characters from folklore, including fierce deities, benevolent spirits, and celestial beings like 'Yakshi' and 'Kalan'. The most imposing of these is the 'Bhadrakali Kolam', representing the fierce form of the goddess, adorned with intricate face paints and towering headgear.

The rhythmic drumming of instruments such as the 'thappu', 'para', and 'chenda' drives the energetic dances. The dancers, often believed to be in a state of divine possession, perform powerful and symbolic movements. The atmosphere becomes electric with the chanting of hymns and the beats of the percussion, creating an experience that borders on the spiritual.

Traditionally lasting several days, Padayani combines ritual, art, and devotion. Though it has ancient roots, efforts by local communities ensure that this vibrant festival continues to thrive, preserving its significance in Kerala's cultural landscape.

The Bheravi Padayani Sangh, led by the distinguished Mr. Prasannakumar Thathwamasi, presented a compelling performance for the IFTS. Mr. Thathwamasi, an award-winning artist recognized by the Kerala Sangeetha Nataka Academy and Nadan Kala Academy, heads the team with remarkable expertise. The performance showcased the intricate and unique art form of Padayani, emphasizing its cultural value and heritage.





# THOLPAVAKOOTHU

The traditional shadow puppet theatre form of Kerala, Tholpavakoothu Ramayanam, was performed by Padmasree Ramachandra Pulavar and his team from Tholpavakoothu Kalakendram, Shornur. This ancient art form, deeply rooted in Kerala's cultural and religious traditions, brought the epic Ramayana to life in a mesmerizing performance.

Tholpavakoothu, meaning "the play of leather puppets," uses intricately crafted leather puppets to narrate stories from the Kamba Ramayana, a Tamil version of the Ramayana. The performance involved puppeteers manipulating the figures behind a white cloth screen, with oil lamps casting shadows that told the story with precision and drama. Traditional music and vocal narration added to the immersive atmosphere, transporting the audience into the world of ancient Indian theatre.

This performance at IFTS showcased the enduring relevance of Tholpavakoothu in a modern setting, highlighting the timeless appeal of shadow puppetry in Indian storytelling. The event successfully bridged the gap between tradition and contemporary audiences, offering a rich cultural experience that aligned with the festival's objectives of preserving and promoting traditional art forms.







# THIRAYATTAM

Thirayattam is a vibrant and ancient ritualistic art form from the South Indian state of Kerala, particularly performed by the tribal communities in the Kozhikode and Malappuram districts. This folk performance is deeply rooted in the spiritual and cultural traditions of the region, combining elements of dance, theater, music, and costume to invoke and worship village deities, ancestors, and spirits.

Thirayattam is usually performed in the courtyards of sacred groves, locally called 'Kaavus', during temple festivals, particularly in the annual festival season between February and May. The term "Thirayattam" derives from 'Thira', meaning a holy ritual space or location, and 'Aattam', which refers to dance or performance. This ritual art is believed to bring prosperity and protection to the community, serving as a conduit between the human world and the divine.

The performance is a visual spectacle featuring elaborately designed costumes, vibrant masks, and colorful makeup, which transform the performers into divine or mythical characters. These characters typically represent deities, spirits, or animals, and their roles vary depending on the myth or legend being enacted. The performers undergo rigorous training, as the art form demands a combination of intense physical movements, rhythmic precision, and emotional expressiveness.

Music plays a pivotal role in Thirayattam, with traditional instruments like 'chenda', 'elathalam', and 'kurumkuzhal' setting the tempo. The rhythmic beats create a trance-like atmosphere that is essential for invoking the divine. Often, the performers enter a state of spiritual possession, known as 'avilapathal', where they are believed to be temporarily inhabited by the deities they are portraying.

While Thirayattam has remained a crucial part of Kerala's ritualistic heritage, modern influences and urbanization have led to a decline in its practice. However, efforts are underway by cultural organizations and local communities to preserve and promote this unique art form.





## 3.10. SOCIAL EXTENSION PROGRAMME

# IFTS FELLOWSHIPS

**RAKESH BHARADWAJ IFTS FELLOWSHIP AT THE SCHOOL OF DRAMA AND FINE ARTS, UNIVERSITY OF CALICUT.**

**ESAF - IFTS FELLOWSHIP AT THE SCHOOL OF DRAMA AND FINE ARTS, UNIVERSITY OF CALICUT.**

This is a fellowship program; the selected fellow will receive an award of 10,000 rupees per month for one year. Selection will be based on the applicant's participation in festival workshops or camps and the project proposal submitted along with the application for the fellowship. The program's aim is to establish fruitful relationships between IFTS and communities. The selected fellows have been offered the opportunity to engage in part-time collaborations with specific communities for the upcoming year. These fellowships are for final-year postgraduate students who wish to work with the fellowship for the coming year.

### **OBJECTIVE OF THE PROGRAMME:**

The festival serves as a place of learning and exploration for student delegates, not only for students but for everyone who comes together as part of the event. When considering the real purpose of learning, there should be some utility or practical purpose, the thought that leads us to propose an extension program for the festival, which should be beneficial for both the learner and the society to which they belong. Also aim to reduce the existing gap between academic institutions and society, with programs that could render mutual benefits to both arenas — academics and society. In other words,

the knowledge that exists within society and is generated within society should be recognized and made available to people from academic backgrounds, while individuals with academic backgrounds should contribute to society, particularly in rural areas. So, the IFTS extension fellowships are envisaged to provide opportunities to work with or for the society for a year after completing the post-graduation of the fellows.

Hence the declared objectives of the fellowships may list as follows;

- To provide a platform for young individuals to contribute to community development with their knowledge and skills.

- To spread the acquired knowledge from the IFTS to society and promote a culture of continuous learning.
- To promote sustainable and community-driven initiatives that address local challenges and contribute to long-term development.
- To empower fellows with leadership and project management skills to initiate and implement positive changes within their communities.

### **SPONSORS OF THE FELLOWSHIP:**

The fellowship is a vision in the minds of many people associated with the festival, but it was realized with the help of two organizations: 'The Rakesh Bhardwaj Foundation' and 'ESAF Small Finance Bank.'

With the support of these two organisations and the generous minds of the people behind the organisations, we are pleased to announce two fellowships:

- Rakesh Bharadwaj IFTS Fellowship at the School of Drama and Fine Arts, University of Calicut.
- ESAF - IFTS Fellowship at the School of Drama and Fine Arts, University of Calicut.

Each fellowship offers a stipend of Rs. 10,000 per month, for 12 months for the selected fellows.

### **SELECTION PROCEDURE:**

From the received applications and proposals, a seven-member selection committee with members of renowned scholars.

Members of the Selection Committee:

- Padmashree Dr. Neelam Mansingh, Professor Emeritus at Punjab University.
- Dr. Jane Collins, Professor of Theatre and Performance at Wimbledon College of Art.
- Dr. Sara Matchet, Associate Professor, the Director of the Centre for Theatre, Dance & Performance Studies (CTDPS) at the University of Cape Town (UCT).
- Dr. Shibu S Kottayam, Assistant Professor, School of Drama and Fine Arts.
- Dr. Sreejith Ramanan, Assistant Professor, School of Drama and Fine Arts.
- Dr. Surabhi M.S., Assistant Professor, School of Drama and Fine Arts.
- Dr. Abhilash Pillai, Director, School of Drama and Fine Arts.

### **IFTS FELLOWSHIPS 2024**

Selected four final semester postgraduate students of MTA from School Drama and Fine Arts for the first IFTS Extension Fellowships.

#### **Students selected for Rakesh Bharadwaj IFTS Fellowship are**

1. Adit Krishan
2. Dona B

#### **Students selected for ESAF - IFTS Fellowship**

1. Alfi Thankachan
2. Ansil

## 4. FESTIVAL DAYS

The six-day International Festival of Theatre Schools (IFTS) 2024, held from January 14 to 19, was an immersive and dynamic gathering that transformed SDFa into a hub of artistic exchange. During this period, the festival became a meeting point for students, scholars, and pedagogues, where knowledge and experiences were shared, and connections were formed across distant regions. It was a time when perspectives were broadened through diverse insights while distances between participants, both cultural and geographical, were bridged. Most of the events proceeded as scheduled, with some programs seamlessly integrated into the timetable as the festival progressed, adding an element of spontaneity that enriched the overall experience. A brief overview of the day-wise programs follows.



# FIRST DAY OF IFTS 2024

14-01-2024

The first day of the IFTS was reserved for gathering all delegates at the festival venue, fostering interaction among participants and hosting the official inauguration of the festival. The day's programs were as follows:

- Registration
- Band Melam
- Getting to Know Each Other
- Kalamezhuthu
- Inaugural Ceremony
- Students Meet and Musical Gathering
- Padayani

## **MORNING SESSION:**

The morning session commenced with the registration process at 9:00 AM. Delegates registered as scheduled, ensuring a smooth start to the day's activities. Following the registration, the Band Melam, a traditional musical performance, welcomed the

delegates and guided them to the venue for the "Getting to Know Each Other" session. This interactive event allowed the participants to introduce themselves, fostering a sense of community among the attendees. The morning session concluded with this program.

## **AFTERNOON SESSION:**

The afternoon session began at 4:00 PM with a cultural program featuring 'Kalamezhuthu' and 'Sarppam Pattu', traditional art forms that captivated the audience. This was followed by the formal inaugural ceremony.

## **INAUGURAL CEREMONY:**

The inaugural ceremony began with a welcome speech by "Dr. (Prof.) Abhilash Pillai", Director of the School of Drama & Fine Arts. The president of the ceremony was "Prof. MK Jayaraj", Hon'ble Vice Chancellor of the University of Calicut. The festival was inaugurated by "Dr. (Prof.) R. Bindu", Minister of Higher Education & Social Justice. The



chief guest for the event was “Padma Shri Cheruvayal Raman”, an esteemed Indian tribal farmer.

The keynote address was delivered by “TV Sajeev”, Chief Scientist, Department of Forest Entomology, KFRI. Several prominent figures also graced the event, including:

- P. Balachandran, MLA, Thrissur
- Lali James, Councillor, Municipal Corporation, Thrissur
- Padma Shri Neelam Mansingh Chowdry, Creative Director and Practitioner

#### “Y NOTE!” APP LAUNCHING:

During the inaugural ceremony of the International Festival of Theatre Schools (IFTS), the “Y Note!” app was officially launched. Interestingly, “Y Note!” is a unique tree dating app developed as part of the Winter Theatre Production Camp. The app focuses on fostering a connection between individuals and nature, specifically encouraging users to

explore the rich biodiversity around them. By identifying and learning about various tree species, the app promotes environmental awareness and helps users understand the importance of conservation. Its launch at the festival highlights the intersection of technology, environmental consciousness, and cultural engagement.

Inaugural ceremony concluded with a vote of thanks delivered by “Dr. Sreejith Ramanan”, Head of the School of Drama & Fine Arts.

#### EVENING PROGRAM:

After the inauguration, a Students Meet and Musical Gathering was held, where student delegates participated enthusiastically, making the campus vibrant with their performances and interactions. Following dinner, the day ended with a ritualistic performance of ‘Padayani’, a traditional art form that provided a unique experience for the delegates, marking a memorable conclusion to the first day of the festival.



Images from Meeting to Know Each Other IFTS 2024

# INAGURAL CEREMAONY



## Y-NOTE APP LAUNCH



# SECOND DAY OF IFTS 2024

15-01-2024

The second day of the International Festival of Theatre Schools (IFTS) marked the start of the regular programs. The day's activities followed the scheduled events, beginning with workshops at 8:30 AM and continuing with key festival sessions.

Scheduled Programmes:

- Workshops
- Parliament of Ideas
- Teachers Meet
- Panel Discussions
- Student Productions

Student Productions:

Two student productions were performed in the evening; Imprints and Measures Taken

(For more details, refer to the Student Production segment of this report.)



# THIRD DAY OF IFTS 2024

16-01-2024

The third day of the IFTS featured both scheduled and unscheduled performances, contributing to the festival's dynamic atmosphere.

Scheduled Programmes:

- Workshops
- Teachers Meet
- Students Meet
- Panel Discussions
- Parliament of Ideas
- Student Productions

Non-Scheduled Performance:

Improvised Performance by Maya Krishna Rao and Elikem Kunutsor: An unscheduled highlight of the day was the improvised performance held at the Ramanujam Studio Theatre by Maya Krishna Rao, a renowned Indian theatre artist, and Elikem Kunutsor, a performer from Ghana. This powerful act focused on the intricate relationship between the body and voice. Through physical movement and vocal expression, the duo explored deep human experiences, leaving a lasting impact on the audience. Their performance emphasized the connection between sound and movement, offering a profound interpretation of theatre's ability to convey emotion and narrative.



Images of Performance by Maya Krishna Rao and Elikem Kunutsor



# FOURTH DAY OF IFTS 2024

17-01-2024

The fourth day of the IFTS was dedicated to a cultural tour, offering participants an immersive experience at Kerala Kalamandalam, a premier centre for traditional performing arts training. The day's programs were scheduled in collaboration with Kerala Kalamandalam, providing an opportunity for delegates and pedagogues to observe and engage with Kerala's rich cultural heritage.

The day began early as delegates and pedagogues departed for Kerala Kalamandalam to observe the Morning traditional Training Sessions at 5:45 AM.

The scheduled programs at Kerala Kalamandalam included:

- Visit to Early Morning Training
- Campus Visit
- Demonstration of Thullal
- Cultural Programme

Some regular IFTS programs were conducted at Kerala Kalamandalam, these included:

- Parliament of Ideas
- Students Meet
- Panel Discussion

The morning sessions were conducted at the New campus of Kerala Kalamandalam, while the afternoon sessions took place at the Nila Campus (Old Campus) of Kalamandalam, where participants continued their engagement with the traditional art forms and academic discussions.

The fourth day of IFTS was a unique blend of cultural immersion and academic dialogue. The collaboration with Kerala Kalamandalam provided delegates with an understanding of traditional performing forms and training.

# FIFTH DAY OF IFTS 2024

18-01-2024

The fifth day of the IFTS witnessed one non-scheduled performance along with scheduled programs to enrich the festival's dynamic atmosphere. The day proceeded with its regular lineup of events while offering delegates and participants additional creative experiences through unscheduled performance.

## **SCHEDULED PROGRAMMES:**

- Workshops
- Techers Meet
- Panel Discussions
- Parliament of Ideas
- Student Productions
- Closing Ceremony
- Cultural Exhibition

## **NON-SCHEDULED PERFORMANCE:**

In the afternoon, the festival was marked by one notable unscheduled performance:

- Student Performance: The Delegates from the Swami Vipulananda Institute of Aesthetic Studies, Eastern University, Sri Lanka performed 'Vadamodi Koothu' which reflected the rich cultural traditions of their country and cultural continuity to the mainland (Student Production Segment of this Report)

# SIXTH DAY OF IFTS 2024

19-01-2024

The sixth and final day of the IFTS concluded with a series of both regular scheduled programmes and a special program, marking the end of a successful festival. The day's activities included workshops, discussions, student Production, and the grand closing ceremony.

## **Scheduled Programmes:**

- Workshops
- Teachers Meet
- Panel Discussions
- Parliament of Ideas
- Student Production
- Closing Ceremony
- Cultural Exhibition-Thirayattam

## **Special Programme:**

Daya Bbai, a renowned social activist and performer, delivered a solo performance after an interactive session. This inspiring and addition to the IFTS events captivated the delegates and set a reflective tone for the final gathering.

## **CLOSING CEREMONY:**

The closing ceremony commenced at 7:00 PM, Ramanujam Studio Theatre, marking the formal conclusion of the festival.

The ceremony opened with a welcome speech by Vipin M, Assistant Professor, School of Drama and Fine Arts. Dr. M Nasser, Pro-Vice Chancellor of the University of Calicut, presided over the event. The ceremony was officially inaugurated by Prof. MV Narayanan, Vice-Chancellor of Kalady Sree Shankaracharya Sanskrit University.

## **Highlights of the Closing Ceremony:**

IFTS Fellowships 2024: Dr. Sreejith R, Head of the Department, School of Drama and Fine

Arts, introduced the IFTS fellowships and announced the selected candidates for the IFTS Fellowships 2024.

Following the announcement, a message from the "Rakesh Bharadwaj Foundation", sponsor of the 'Rakesh Bharadwaj IFTS Fellowship', was read. Representing "ESAF", the sponsor of the 'ESAF-IFTs Fellowship', "Mr. George Thomas", Executive Vice President of ESAF Small Finance Bank, shared the vision behind their collaboration.

## **Felicitations:**

The ceremony was further enriched by felicitation speeches from prominent Personalities:

- PV Shebi, Media & Public Relations Coordinator, KILA
- Dr. Rejula, Faculty of Economics, JMC
- Fr. Dr. Benny Benadict, Director & Principal, Chetana College of Media and Performing Arts
- Renjith Kuzhur, Associate Professor, KR Narayanan National Institute of Visual Science and Arts

## **Distribution of Mementos and Certificates:**

During the event, mementos and certificates were distributed to the pedagogues and delegates, recognizing their participation and contributions to the festival.

The ceremony concluded with a vote of thanks delivered by "Dr. Shibu S Kottaram", Associate Professor, School of Drama & Fine Arts, bringing the event and the festival to a graceful close.

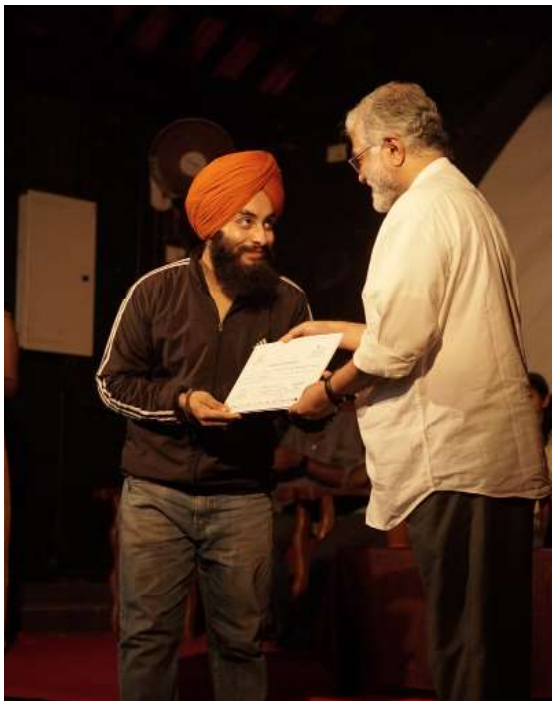
Overall, the final day was a fitting conclusion to an inspiring and vibrant festival, leaving participants with unforgettable memories and a renewed passion for theatre.



Performance of Daya Bhai

# CLOSING CEREMAONY





# 5. IFTS 2025 IN MEDIA



സംകൂർ ഓഫ് ഡ്രാമയിൽ അന്താരാഷ്ട്ര നാടകപഠനോത്സവം ഉദ്ഘാടനച്ചടങ്ങിനിടെ പദ്മശ്രീ ജേതാവായ ചെറുവയൽ രാമനെ ആദരിച്ചശേഷം നമസ്കരിക്കുന്ന മന്ത്രി ആർ. ബിന്ദു

## ഡ്രാമ സ്കൂളിൽ ഉത്സവകലാലം തുടങ്ങി

തൃശ്ശൂർ • അരനാട്ടുകര സംകൂർ ഓഫ് ഡ്രാമയിൽ അന്താരാഷ്ട്ര നാടകപഠനോത്സവത്തിന്റെ രണ്ടാം പതിപ്പിനു തുടക്കം. പ്രകൃതി മൃഗപ്രഭയുമായ ഈ എഡിഷനിൽ രാജ്യത്തിനു പുറത്തുനിന്നുമാണ് 15 നാടകസ്കൂളുകളിൽനിന്നുള്ള വിദ്യാർത്ഥികളും പ്രമുഖ നാടകപ്രവർത്തകരും പങ്കെടുക്കുന്നുണ്ട്. ക്യൂരേറ്റോറലുകൊണ്ട് അലങ്കരിച്ച കാമ്പസും പനമ്പും മൺപാത്രങ്ങളും നിറന്ന ഉദ്ഘാടന വേദിയുമെല്ലാം പ്രഭയുമേതോട് നിതിപ്രദീർശനത്തോടി. സാധാരണയിൽനിന്ന് വ്യത്യസ്തമായി 15 ശില്പശാലകളിലൂടെ നാടകാവതരണത്തിന്റെ പുതിയ രൂപങ്ങൾ രൂപപ്പെടുത്തുകയാണ് ലക്ഷ്യം. ശില്പശാലകൾക്കു പുറമെ സർവ്വകലാശാലകൾ നാടകപഠനോത്സവങ്ങളുമെല്ലാം നടക്കുന്നുണ്ട്. ജീവിതയാഥാർത്ഥ്യങ്ങളോട് ഏറ്റവും അടുത്തുനിൽക്കുന്ന കലാവികാ

രായ കലാരൂപമാണ് നാടകമെന്ന് നാടകപഠനോത്സവം ഉദ്ഘാടനം ചെയ്ത് മന്ത്രി ആർ. ബിന്ദു പറഞ്ഞു. പദ്മശ്രീ ജേതാവ് ചെറുവയൽ രാമനെ മന്ത്രി ആദരിച്ചു. കാലിക്കറ്റ് സർവകലാശാലാ വി.സി.എം.കെ. ജയരാജ് അധ്യക്ഷനായി. നിലം മാൻസിങ് ചൗധരി, ഡോ. ടി.വി. സജീവ്, അഭിലാഷ് പിയ്യ, ബൈനോസ് തുടങ്ങിയവർ പ്രസംഗിച്ചു. ബൈനോസ് എന്ന ഡേറ്റിങ് ആപ്പ് ബെബ്ബിസെസ്റ്റ് ചടങ്ങിൽ പുറത്തിറക്കി. ഉദ്ഘാടനത്തിനുശേഷം പടയണിയും സംഗീതാവതരണവും മുണ്ടായി. തികളാഴ്ച ഉച്ചവരെ 10 ശില്പശാലകൾ നടക്കും. അതിനുശേഷം പാനൽ ചർച്ചകൾ, രാത്രി കേൾ ടൗൺ സർവകലാശാലാ വിദ്യാർത്ഥികളുടെ നാടകാവതരണമുണ്ട്.



സംകൂർ ഓഫ് ഡ്രാമ ആൻഡ് ഹൈൻ ആർട്ട്സ് സംഘടിപ്പിക്കുന്ന രാജ്യാന്തര നാടകോത്സവത്തിൽ പങ്കാളിത്വം ലഭിച്ച പ്രവർത്തനത്തിൽ യൂണിവേഴ്സിറ്റി അവതരിപ്പിച്ച കലാരാണ നെഗറ്റീവ് എന്ന നാടകത്തിൽ നിന്ന്. ചിത്രം: മനോജ്

## സംകൂർ ഓഫ് ഡ്രാമയിൽ അരങ്ങുണർന്നു

തൃശ്ശൂർ • നാടകങ്ങളുടെ ഉത്സവവുമായി സംകൂർ ഓഫ് ഡ്രാമ അരങ്ങുണർന്നു. സംകൂർ ഓഫ് ഡ്രാമ ആൻഡ് ഹൈൻ ആർട്ട്സ് സംഘടിപ്പിക്കുന്ന രാജ്യാന്തര നാടകോത്സവത്തിന്റെ രണ്ടാം പതിപ്പായ 'കാർണിവൽ ഓഫ് പെഡഗോഗി, തിയേറ്റർ ആൻഡ് ഇടപെടലുകൾ' 19 വരെ നീണ്ടുനിൽക്കും. ലോകത്തിന്റെ പല ഭാഗങ്ങളിൽനിന്നുള്ള 14 ഡ്രാമ സ്കൂളുകളും പ്രമുഖരായ നാടക പ്രവർത്തകരും വിദ്യാർത്ഥികളും പങ്കെടുക്കുന്നുണ്ട്. ഈ വർഷത്തെ പ്രഥമം പ്രകൃതി പരിസരവും ക്യൂരേറ്റോറലുകളിലാണ് അലങ്കരിച്ചിരിക്കുന്നത്. പല ഡ്രാമ സ്കൂളുകളിൽ നിന്നുള്ള അദ്ധ്യാപകരുടെയും വിദ്യാർത്ഥികളുടെയും തീറ്റിങ്ങുകൾ, വിഷയങ്ങളെ ആസ്പദമാക്കി പാ

നൽ ചർച്ചകൾ, ആശയ കൈമാറ്റത്തിലൂന്നി പാർലമെന്റ് ഓഫ് ഐഡിയോസ് തുടങ്ങിയ ഡ്രാമ സ്കൂളുകളോടൊത്ത് നാടകോത്സവം ഒരുക്കിയിരിക്കുന്നത്. ഇതിനു പുറമെ ഓഡിയോ ചെണ്ട, ടെർമിനോളിസ് മേക്കിങ്, ടെലറ്റ് ഡിസൈൻ, അഭിനയം, സംവിധാനം, എക്സിക്യൂട്ടീവ് പ്രൊഡക്ഷൻ തുടങ്ങിയ വിഷയങ്ങളും നാടക പ്രവർത്തനങ്ങളും നാടക കലാരൂപങ്ങളുടെ അവതരണവുമുണ്ട്. കലാപരത്വത്തിന്റെ ഓരോമാതിരിയും ഉണർത്തുന്നതിനും സന്ദർശനവും ഒരുക്കിയിട്ടുണ്ട്. 19ന് 5.30ക്ക് സാമൂഹിക പ്രവർത്തക റയാ ബാധിയുടെ സെക്ഷനോടുകൂടി നാടകോത്സവം സമാപിക്കും.

# IFTS event to explore link between pedagogy and theatre to begin today

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**The Hindu Bureau**  
THRISSUR

The second edition of the International Festival of Theatre School (IFTS) will begin on Sunday at the School of Drama and Fine Arts at the John Mathai Centre, University of Calicut, Thrissur.

The six-day event based on the theme 'Carnival of Pedagogy: Theatre and Ecology' is meant to explore pedagogy at the intersection of theatre and ecology.

The festival will offer a multitude of events designed to ensure participation from diverse backgrounds and regions, transcending borders. These events aim to comprehensively explore pedagogy connecting theatre and ecology, foster cultural exchange and establish connections between na-

ture, life and art. The event aims to seek practical and philosophical solutions to shape the future of this convergence, according to Abhilash Pillai, Director, School of Drama and Fine Arts.

The ceremony will be inaugurated by Minister of Higher education and Social Justice R. Bindu. Tribal farmer Cheruvayal Raman will attend the inaugural ceremony.

**Scholarships**  
The IFTS will introduce two postgraduate theatre scholarships: Rakesh Bharadwaj IFTS Fellowship at the School of Drama and Fine Arts, University of Calicut and ESAF-IFTS Fellowship at School of Drama and Fine Arts, University of Calicut. Besides, twelve young regional theatre practitioners will be given the opportunity to partici-

pate in the IFTS.

Stalwarts from the Indian theatre scene including Neelam Man Singh Chowdhry, M.K. Raina and Maya Krishna Rao, will bring their invaluable expertise to the festival. The event features experts like Gargi Bharadwaj, Anita Rajan and Ameet Parameswaran, contributing to vibrant discussions. Narippatta Raju and Shailaja J, representing regional insights, will join the ensemble. The festival will welcome 15 esteemed institutional delegations from across the world.

A winter production camp will be led by Vishnupad Barve. Cultural events such as Kalamezhuth & sarppam paattu, Tholppavakoothu, Padayani and Thirayattam will add to the performative nexus of ecological and cultural consciousness.

## സ്കൂൾ ഓഫ് ഡ്രാമയിൽ ഐ.എഫ്.ടി.എസ്. നാളെ മുതൽ

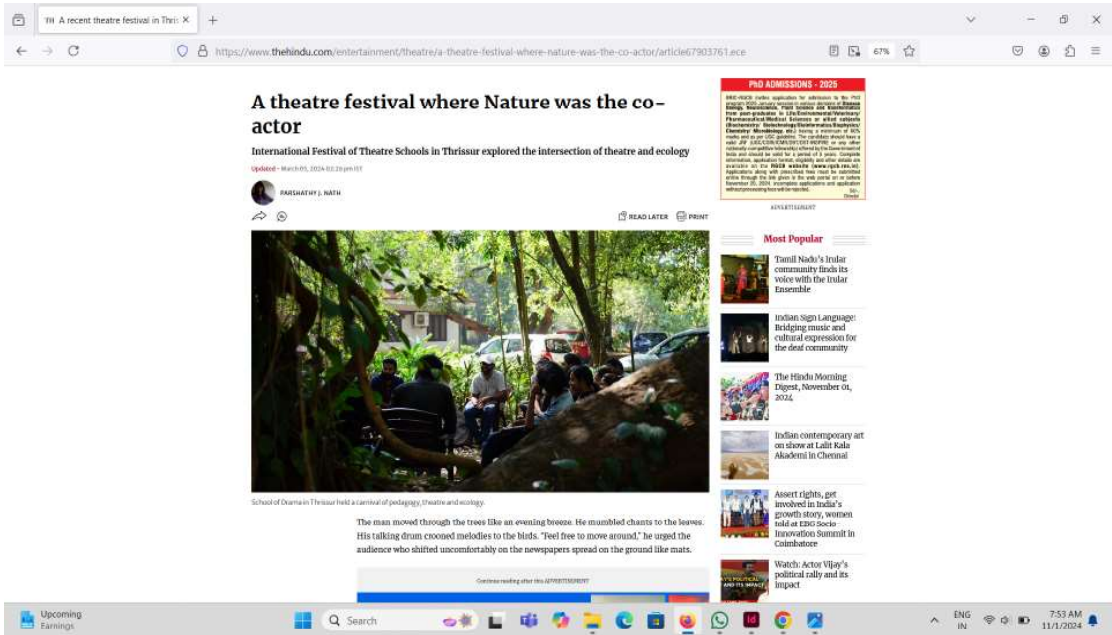
തൃശ്ശൂർ പരിസ്ഥിതിവിഷയങ്ങൾ നാടകത്തിൽ എങ്ങനെ പ്രയോഗിക്കാമെന്നതിൽ സ്കൂൾ ഓഫ് ഡ്രാമ ആൻഡ് ഫൈൻ ആർട്സിൽ നാടകപഠനോത്സവം (ഐ.എഫ്.ടി.എസ്.) സംഘടിപ്പിക്കുന്നു. 14 മുതൽ 19 വരെയുള്ള പഠനോത്സവത്തിൽ ദക്ഷിണാഫ്രിക്ക, അമേരിക്ക, ബംഗ്ലാദേശ്, ശ്രീലങ്ക, പോളണ്ട് എന്നീ രാജ്യങ്ങളിൽനിന്നും പശ്ചിമബംഗാൾ, ഉത്തർപ്രദേശ്, പഞ്ചാബ്, ഡൽഹി, മഹാരാഷ്ട്ര, കേരളം എന്നീ സംസ്ഥാനങ്ങളിൽനിന്നുമുള്ള നാടക സ്കൂളുകൾ പങ്കാളികളാകും. 22 വിദ്യാർത്ഥികൾ ഇരുന്നൂറോളം വിദ്യാർത്ഥികളും പങ്കെടുക്കും.

രാജ്യത്തുതന്നെ തിയേറ്റർ സ്കൂളുകൾ ഇങ്ങനെ ഒത്തുചേരുന്നതിൽ ഐ.എഫ്.ടി.എസ്.യിലാണ്. തിയേറ്റർ പഠനരംഗത്ത് പുതിയ സങ്കേതങ്ങൾ ആവിഷ്കരിക്കുകയും അവ സമൂഹത്തിന് പ്രയോജനപ്പെടുത്തുകയുമാണ് ലക്ഷ്യം. ശില്പശാലകൾ, പടയണി, പുളുവൻപാട്ട്, തിരയാട്ടം എന്നിവ അവതരിപ്പിക്കും. പ്രാദേശിക നാടകപ്രവർത്തകരിൽ നിന്ന് 12 പേരും ഇതിൽ പങ്കെടുക്കും. അവതരണങ്ങൾ പൊതുജനങ്ങൾക്കും കാണാം.

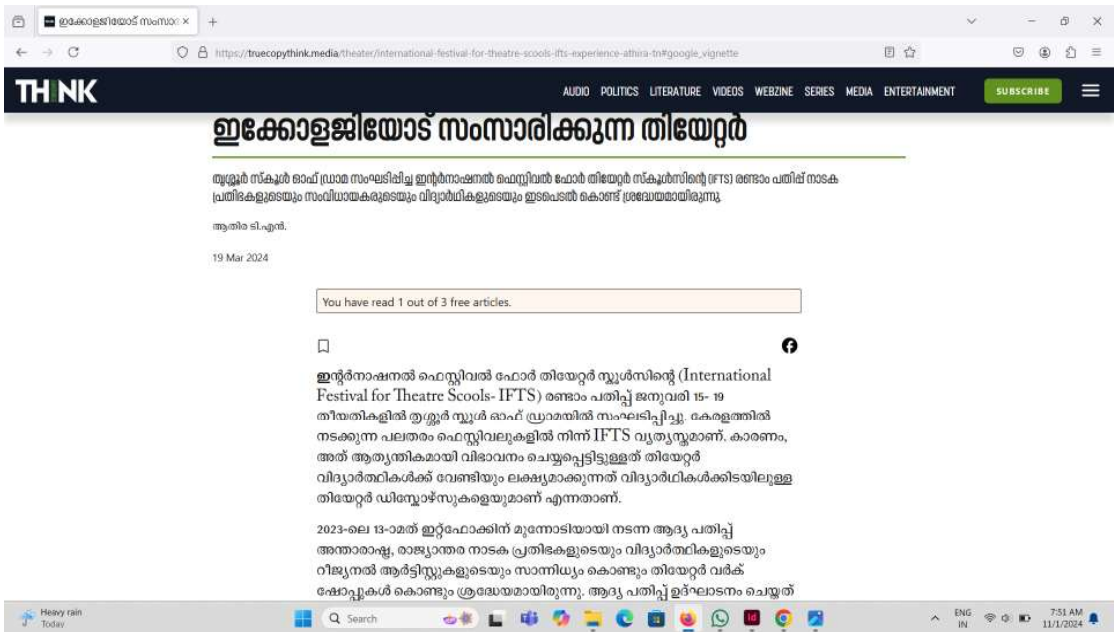
ഇസാഫ്, രാഗേഷ് ഭരദ്വാജ് എന്നീ രണ്ട് ഫെലോഷിപ്പുകൾ പൂർത്തിയാക്കുന്ന നാല് വിദ്യാർത്ഥികൾക്ക് നാടകപ്രവർത്തനത്തിനായി ഒരുവർഷത്തേക്ക് മാസം 10,000 രൂപ വീതം നൽകും. 14-ന് മന്ത്രി ആർ. ബിന്ദു ഐ.എഫ്.ടി.എസ്. ഉദ്ഘാടനം ചെയ്യുമെന്ന് അധ്യാപകരായ നജ്മുൽ ഷാഹി, എം.എസ്. സുരഭി, കോ-ഓർഡിനേറ്റർ എം. വിപിൻ, കെ.പി. ഗ്രാഷി എന്നിവർ പത്രസമ്മേളനത്തിൽ അറിയിച്ചു.



https://www.thehindu.com/entertainment/theatre/a-theatre-festival-where-nature-was-the-co-actor/article67903761.ece



https://truecopythink.media/theater/international-festival-for-theatre-scools-ifts-experience-athira-tn



INTERNATIONAL FESTIVAL OF THEATRE SCHOOLS (IFTS) 2024  
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**DOCUMENTS/MEDIA AND  
PUBLICITY**

Dr. Surabhi M S, Dr. Shibu S Kottaram  
Adithyan K  
Anoop K V  
Adhil  
Aditi  
Sreerag  
Athira  
Noor  
Jishnu Damodaran

**WORKSHOP AND SEMINAR**

Sandeep Kumar  
Alphy  
Ansil  
Vishnu Raj  
Vishnu Hari  
Abru  
Anjali (MA Music)  
Manisha (MA Music)  
Gautham  
Karhtik  
Rona  
Mithun

**AMBIENCE**

Vinod V N  
Akarsh Karunakaran  
Gauri Manoharan  
Karthik  
Adhil  
Athul  
Kalyan  
Sreejith  
Rahul  
Abru  
Sreenanda  
Jishnu Damodaran

**FOOD AND HEALTH**

Dr. Shibu S Kottaram  
Shahul  
Arun  
Gramshi  
Arjun  
Vishnu Raj  
Fasil  
Fathima (MA Music)

**FESTIVAL BOOK**

Dr. Biju C S  
Dr. Shibu S Kottaram  
Dr. Sreejith R  
Anoop K V  
Jyothirmayi  
Noor  
Archana  
Vishnu Hari  
Harsha  
Aromal  
Aravind  
Amas  
Sandra (MA Music)

**OFFICE TEAM**

Vikas V  
Aswathy  
Reshma  
Aparna  
Sheeja  
Sheeba  
Cresena  
Monoj  
Subran  
Subin

**CULTURAL COMMITTEE**

Dr Sreejith R

## Organizing Team

Dr. Abhilash Pillai, Professor & Director	Convener cum Festival Director
Dr. Sreejith R, HoD & Assistant Professor	Secretary
Mr. Vipin M, Assistant Professor	Chief Festival Coordinator
Ms. Najumul Shahi, Assistant Professor	Programme Coordinator
Dr Surabhi M S, Assistant Professor	Documentation, Media and Publicity
Dr. Shibu S Kottaram, Associate Professor	Food and Health
Mr. Vinod V N, Assistant Professor	Ambience Coordinator
Mr. Sandeep Kumar, Assistant Professor	Workshop and Seminar
Mr. Vikas V, Section Officer	Treasurer
Mr. Syam Raji, Guest Faculty	Hospitality Convener
Dr. Manikandan K, Coordinator (Music)	Reception
Mr. Shymon Chelad, Guest Faculty	Technical Committee
Dr. Suresh Chandra Das, Guest Faculty	Festival Coordinator
Mr. Athul. A (On Contract for Festival)	Assistant Festival Coordinator
Mr. Vipin Kumar (On Contract for Festival)	Assistant Festival Coordinator

International Festival of Theatre Schools (IFTS ) 2024 Report  
Prepared by -  
The Team IFTS 2024  
School of Drama and Fine Arts Thrissur University of Calicut