

CREATIVE TEAM

PLAYWRIGHTING
Workshop Participants: Ourania Apserou, Halide Bay, Andreas Christofi, Aaron Chrisostomou, Michaela Savva, Katia Takkou, Bar?? ?nel, Erk N?yaz? G?nce.

Workshop Facilitators: Elena Armosti, Leda Koumides, Zoe Kakota, Nadia Mouafi, Francesca Pieri, Yoryis Regginos.

Workshop Leaders: Costas Constandinides, Ellada Evangelou.

Text Compilation Group: Irene Charitou, Costas Constandinides, Ellada Evangelou, Yoryis Regginos.

Documentation of Workshops (Filming and Editing): Costas Constandinides.

Translation of play
(Greek/English - English / Greek): Maria Kyriakou
(English / Turkish): Levent Taskan
(Greek / Turkish): Duriye Gokcebag

PRODUCTION
Director: Ellada Evangelou

Stage Designer: Levent Taskan

Costume designer: Elena Katsouri

Filming / Editing: Alana Kakogiannis

Music: Costas Constandinides

Technical Support: Alex Makris

Actors: Valentinos Kokkinis, Anna Papageorgiou, Elena Pavlidou, Oya Akin.

Graphic Designer: Elena Armosti

Photographer: Panagiotis Mina

Production: ICC / Rooftop Theatre Group
Costas Constandinides, Ellada Evangelou, Zoe Kakota.

THANK YOU

Eleni, Stavroula and Stella at UNDP
Kyriakos Michael and Marios Epaminonda at ICC
Achilleas Kentonis and Maria Papacharalambous at Artos
Eleni Kotziamani
Stefanos Stefanides
Ioulis Zoumos
Anna Argyrou at Fulbright
The families of the workshop participants
Yiangos Hadjigiannis
Friends, family and significant others who put up with us.

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THE PROJECT: Voicing and Staging the Experience

Given the continuing political situation in Cyprus, ICC in collaboration with the Rooftop Theatre Group has decided to take theatrical activities one step further and deal with teenagers and their experiences as part of bicommunal groups, more specifically the UNDP summer camps for children and teenagers.

Who came up with it?

The idea for VOICING AND STAGING THE EXPERIENCE was born when we joined in the Youth Camps Reunion Party on November 4th, 2006, where we conducted a theatre workshop for the kids; we came to realize how enthusiastic the children were, found out about the experiences and stories they were eager to share and therefore decided to extend out activities to this present proposal. These are kids who have gained valuable life lessons through the UNDP youth camps, and the greatest danger is that these lessons will soon fade away and become a distant memory, if they are not enforced or supported. The life lessons of tolerance and understanding many of the kids have taken from the camps will be brought back to life through the multiple activities of the proposed project.

What does the Project consist of?

The project **VOICING AND STAGING THE EXPERIENCE** consisted of 4 basic stages which included documenting, learning through play, formatting, publishing and staging these experiences and had duration of 15 months. More specifically:

- "theatre workshops,
- "the production of a play text based on their experiences,
- "performance of the play text,
- "the publication of the text and distribution to educational institutions,

Who cares?

Through this project three groups of people will be substantially touched: teenagers, educators and parents.

Firstly the teenagers participating in the theatre workshop: they have had the unique opportunity to share and process their experiences in a safe and creative environment, while having a great time. As audiences of the theatre production they will see the living extension of this experience on stage. General teenage audiences will walk away from the theatre carrying messages of tolerance and understanding towards others and moreover the experience may be an incentive to participate in the youth camps themselves.

In the case of older audiences, parents especially, the play will serve as an artistic demystification of bicommunal youth meetings, (hopefully) to the extent that families will encourage their kids to participate in such activities.

In addition, the production and the published play text will offer educators the opportunity for in-class discussions and (re)productions of the play within their classes in the future, giving them the chance to deal with burning issues: tolerance, equal rights, racism, peace, mutual understanding, respect for the "other" etc, as seen through the eyes of kids themselves.



Rooftop Theatre Group

The Rooftop Theatre Group is a non-political organization with members from the Greek-Cypriot and Turkish-Cypriot communities in Cyprus. It was founded in February 2004 by Ellada Evangelou (Dramaturge) and Costas Constandinides (Lecturer, Film and Television Studies) with the aim of promoting theatre creation through experimentation in writing and presenting theatrical text.

The activities of the Rooftop Theatre Group have been an important stop in the development of bi-communal activities and experimental theatre in the last four years. With three successful production in its history ([HIStory](#), [HERstory](#), [HOUSESTORY](#), [OURstory](#), 2004, [Walls Within](#), 2005 and [MASA](#), 2006), contribution in the world reading of antiwar plays for three consecutive years, recognition by the academic community ([the Group's work has been debated by researchers, academics and graduate students in educational institutions of the UK and USA](#)), presentation of the Group's work in Conferences in North Carolina, USA in May 2006 - funded by the Ministry of Education and Culture -, the play texts of two of our three plays have been published in [CADENCES \(academic journal\)](#), and the Group has participated in an International Theatre Festival organized by the Autonomous University of Madrid in May 2007: in general Rooftop has established itself as a vibrant successful theatre group, with rich and diverse social and theatrical action.



Intercultural Center of Cyprus (ICC)

The ICC is a non-governmental Organization founded on March 2003 in Nicosia, Cyprus. Its aims are to promote closer cooperation and better understanding between the people of the world, to enhance the respect of the Human rights and to develop the intercultural dialogue on a local and international level.

Through its activities ICC is involved in issues such as intercultural learning, human rights, anti-racism, youth empowerment, exclusion-inclusion, inter-gender relations, heritage and museum education, conflict management, health promotion, creative action for change, citizenship and lifelong learning. Its activities include:

" Organising and/or participating in co-operation programmes, seminars, training courses, lectures, workshops, conferences and youth exchanges on local, European and international level.

"Organizing and/or participating in excursions, exhibitions, field trips and other events on a local level, according to the needs and interests of our members.

"Designing and implementing developmental, educational and research projects.

"Developing, publishing and disseminating material in printed, electronic or other form.

"Empowering networking and encouraging the exchange of ideas and experiences between associations and individuals working in the same fields.



About the Play

The main ideological backbone of the play is based on the dichotomy of trust / mistrust, and the dilemmas people are faced with when called upon to trust someone they do not know. Purposefully, there are no names or ethnicities attached to the characters, these persons can be anyone, regardless of where they come from, what language they speak and what their religion is.

The story has two main plotlines and other stories which come in to make their own statements:

Scenes A1-A2-A3 tell the story of the two girls lost in the desert and looking for water. In their path, they meet a Native American. The question is: will they trust this stranger enough to drink from his water?

Scenes B1-B2-B3 tells the story of the two male students lost in an unknown (to them) part of the city and looking for their way home. They run across scary landscapes and shady individuals, who prove out to be less threatening than expected. The question remains: will they trust a stranger enough to accept help from them

Scene C is set in a school and is probably closest to the every-day life of modern-day students. The scene deals with issues such as identity, violence, homeland and many others, through a monologue, a series of questions (used as a bridge between the pieces of writing) and finally a humorous scene between two female students and one male student.

Scene D is the most philosophical of the scenes, it tells the story of the relationship between two young men, as it developed in the context of a bi-communal summer camp. The problems faced in this new relationship are discussed by one of the two young men in a monologue that may seem complex, but when talked about can reveal the simplicity in the thinking pattern (which embraces the entire play): Can I really trust someone I don't know? Why should I?

