

2011 SEPTEMBER ISSUE 1

scene.

THIS ISSUE:
Waves of change



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creating worlds through theatre

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THE QUARTERLY JOURNAL OF THE
INTERNATIONAL SCHOOLS THEATRE ASSOCIATION

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CONTENTS

4 **Confrontational... controversial... challenging... contentious theatre**

By Darren Scully

8 **Recurring Roles: Computer controlled background muzak**

By Daniel Sarstedt

9 **Recurring Roles: A leap of faith**

By Mark Hill

10 **Strategic vision and of course, cupcakes**

By Sally Robertson

12 **Recurring Roles: The story of WAM Theatre**

By Kristen van Ginhoven

14 **Set design, stage make up and special effects**

By Juanita McGarrigle

19 **Recurring Roles: Avital Manor-Peleg on being Cultural Affairs Attaché for the Consulate General of Israel to New England**

22 **The Art of Togetherness; reflections on some essential artistic and pedagogic qualities of drama curricula**

By Professor Jonathan Neelands, University of Warwick

26 **Sue Miner: Championing literacy through Drama**

28 **Recurring Roles: The Library collaboration**

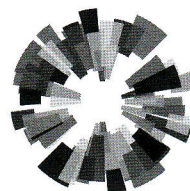
An interview with Daniel Sarstedt and Sacha Kyle

31 **Recurring Roles: Falling into music**

By Desta Haile

32 **Stories from the inside: Film and the Theatre**

By Jo Riley



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CONTRIBUTORS

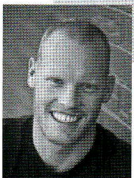


Desta Haile

I am half English and half Eritrean. I work as a singer, songwriter, teacher, and marketing assistant. Born in Bangkok, I have lived in Barbados, Jordan, The Ivory Coast, France, England, Belgium, Brazil and The Philippines. While studying education and social sciences I fell into professional music. Writing original songs and

doing backing vocals for artists like Grammy-nominee Zap Mama, Canadian Grammy winner Michael Bublé, and Turkish popstar Hadise has kept me travelling a lot... to New Zealand, Australia, Tunisia, Russia, the United States, the UK, Norway, and many other countries. My backing vocal discography includes French icon Mylène Farmer, Belgo-Italian singer Lara Fabian, and Congolese rapper Baloji. Composing songs and writing lyrics is one of my favourite things and I have released four albums in the past couple of years, solo and with my funk-soul group The Elements.

I have been with ISTA since 2004 and each Festival has been an incredible experience, multicultural and creative, whether in Kuala Lumpur, Jakarta, Munich, London, Istanbul, Geneva or Manila. I try to pass on my lessons learned as a professional vocalist, teacher, and as international intern at Augusto Boal's Theatre of the Oppressed over the short, intense periods of each Festival. I love to travel and learn languages, share music and ideas. I aim to inspire students, encouraging them to find what they enjoy doing and pursue it. I feel that ISTA brings out the best in every participant, with each challenging, energy-packed event!



Mark Hill

Physical Theatre is awesome! I like to think of it as movement for the creative person. I have been performing and teaching Physical Theatre around the world for over a decade. I have acted in Shakespearean plays, toured with rock bands, performed in a dump truck in Sweden and on

the side of a snow peaked mountain in Japan [coated from head to toe in gold leaf paint!] Some of the cutting edge companies I have worked with include Zen Zen Zo (Aus), The Danger Ensemble (Aus) and Dairakudakan (Jap).

I have mostly been an ensemble performer, but have recently started to develop solo work. I have found it very challenging, but as with all new things, I have been determined, patient and trust that after a few mistakes, I will find my way. I really enjoy making theatre that tells stories, pushes boundaries and questions aspects of life. It sometimes takes courage and a lot of risk-taking, but in times of doubt, I turn to the wonderful friends and mentors I have made during my time in Theatre for support.



Sacha Kyle

As an award winning theatre director, I have created work for children and adults and have taught as an artistic director all over the world. My recent theatre work has been supported and shown as part of the National Theatre of Scotland and The Edinburgh Fringe

Festival programme and has been selected for International Children's Festivals in Scotland and Europe. Most recently I have just completed a one-year artistic residency with 'Imaginate/ Starcatchers' and have been working in television directing improvised and sketch-based comedy and creating and directing programmes for early years audiences. As a creative play specialist I lead CPD training, play consultancy and deliver one on one work with children. I also hold a postgraduate degree in play therapy and it is this fusion of my understanding of children and my creative approach that makes for unique theatre experiences.

Play is at the heart of all of my work and as a theatre maker I am interested in creating site specific, visual and scripted work. As an artistic director I engage with artists from all disciplines to create theatre and am inspired by this collaborative process and creative exploration.

Throughout my seven wonderful years with ISTA I thoroughly enjoy the spirit and heart of the organisation and have been inspired by each staff member, teacher and student I have met along the way. I have also worked as an artist in residence with ISTA, most recently in Budapest and AD'd the Encore! four-week intensive theatre programme in France.



Avital Manor Peleg

Israeli born with international education and work experience, I specialize in Physical Theatre, Masks and Medical Clowning, as a creator, researcher and acting instructor. Recently I moved with my family to the USA, where I began my new post as the cultural attaché at the Israeli consulate to New England, in Boston. My last

position in Israel was as director of the Israeli Puppet School, where I constructed a new academic programme.

I hold an M.A. degree with honours in Theatre studies from the Tel Aviv University and completed further studies in London and Hong Kong. I have been a proud member of the ISTA staff for the past 9 years, and find inspiration in this unique cosmopolitan, professional community.

Well, I'm not sure it was a real decision – all this involvement in Theater; it is simply part of my breathing. Through my professional life I acted, directed, carried theatre lanterns as well as painted sets. I spend days and nights on academic research; probably erasing many more words than ever written on non-verbal theatre techniques. And to the sweetest part... Believe it or not but my favourite love is to be a curious audience to my students and colleagues. I love, love, love losing a heartbeat when I'm watching a simple magic moment on stage or in the studio.



Juanita McGarrigle

I am a creative arts and performance teacher; I have a degree in fine arts and music; and I currently teach middle school drama at Shanghai American School.

When I was a child, my family was heavily involved in the Arts in the local community in Ireland. My father (musician, singer) and my mother (artist, seamstress) were actively involved in numerous theatrical productions. So from a very young age I was helping paint sets, make props and help with costumes and was involved in youth theatre. I suppose that coupled with a crazy passion for dressing up and creating new characters set me on my way to get involved in Theatre. Although my degree is in Education, set design has always been my passion.



Sue Miner

I was born in West Bromwich in 1950; left school at 16 and did 'O' and 'A' levels at Wendsbury college before completing a Certificate of Education at day college.

Three years into teaching I took a degree specializing in English; this was an in-service degree so teaching during the day and studying at college two nights a week.

It was when my husband was offered a job in Cornwall that we decided to move. A company approached him to run the ferryboats in Falmouth. He initially turned it down but I told him to phone them back and say yes! What a great place to bring our boys up. I spent the first 4 months sitting on a beach! Soon after arriving the teaching job came up in Manaccan. And for four years, it was me; a one classroom school so I was head and classroom teacher:

You learn so much from children. It was September 1986 and I had just arrived at Manaccan School. I decided to ask the children to show me round the village. We entered a field and there was a herd of cows slowly approaching. I was holding onto Tamsin Rogers' hand while holding a stick in the other; shouting 'Shoo, shoo'. Tamsin pulled on my sleeve and said "It's the ones with bollocks you need to be scared of". As a townie I thought, there we go, welcome to Cornwall!

Jonathan Neelands

[please refer to BIOS in Behind the Scenes].....

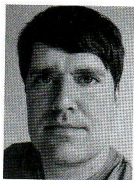


Jo Riley

When I was 11, and struggling at school, I was sent to the British Youth Theatre Saturday School in London. The joy of making theatre led me, via Cambridge University, to working for a number of small touring companies. I found spoken theatre two dimensional, so I

decided to travel to China to explore a different kind of theatre. After madly learning Mandarin, I was one of the first foreign students to study at the Central Academy of Drama in Beijing. Since then, I have directed and taught traditional Chinese theatre and led intercultural theatre workshops.

Although I have written about Chinese theatre and edited and translated several books on European and intercultural theatre, it is not the written language in theatre that interests me most but rather the physical and sensual language of sound and bodies in space. Japanese bunraku puppets take my breath away (although my spectating animates them) and I'm aching to explore Vietnamese water puppets, and the hands that drive sleeves and fan work in Asian theatre.



Daniel Sarstedt

It is no wonder I am a musician as I come from a musical family. I used to tour with my singer/songwriter dad in my summer holidays, first as his (very average) roadie, eventually ending up on stage playing the harmonica and keyboards, and singing harmony. I have an

MA in English from Copenhagen University, supplemented with Theatre Studies at Rose Bruford College, and I am currently Head of Arts at Copenhagen International School, where I teach Theatre. Apart from various freelance music and theatre projects, I play keys in a dubstep band, "Det Sejler i Effekter", regularly touring and releasing EP's and albums.

My approach to art is saturated with a belief in the importance of collaboration. While I love writing songs and music, just me and a piano or computer, it is through working with other artists (of all ages) that I really feel I thrive. The unexpected directions work will invariably take when ideas mesh and new ideas appear, seems to me an endless source of creative inspiration. This goes as much for working with a group of young artists at an ISTA Festival as for working in the studio with the band finalizing a track.

Outside of working in education and with the band, I work as a composer/sound designer, e.g. scoring for director Sacha Kyle's *The Library*, and working for Danish youth theatre *Teatermejeriet* with Christoffer Høyer, as well as various film projects. The collaborative nature of the close working relationship between a director and sound designer fascinates me.

I think ISTA epitomizes this approach. I have participated in more than 30 Festivals, as a visiting teacher with students, as Festival host teacher, as an ensemble leader at Middle and High School Festivals and TaPS, as a Musical Director and as Artistic Director. Experiencing Festivals from such different roles, it never ceases to amaze me how in the Arts the whole is more than the sum of its parts.



Darren Scully

ISTA has been a big part of my life since the early nineties when I was learning my trade in Stavanger, Norway. I am proud to have been Vice President of ISTA and a trustee. You may have seen me as AD, rep and host of ISTA Festivals both in Europe and Asia. I used to be head of the faculty of creative and practical arts at St Julian's School in Portugal, but am now artistic director at Ruamrudee International School in Bangkok, Thailand, where I get to teach theatre and direct and produce. Imagine being paid to do that!

I've directed a lot of theatre, from classic musicals to edgy experimental work and have so far escaped being arrested. More recently I have been working on reinterpreting classical texts through physical theatre approaches and am currently trying to devise work based on immersive, site-specific venues such as disused buildings by the side of skytrain stations and airplane hulls. I love audiences stumbling across performances and watching the magic work. Contrary to popular opinion I think theatre can make people and the World a better place.



Kristen van Ginhoven

I have been lucky enough to work as a professional theatre artist for the past fifteen years. I call myself a theatre generalist because I enjoy a lot of different roles within the theatre. I work as a director and producer with my own company, WAM Theatre, as well as with other professional companies. I'm a member of an improvisation troupe and continue to act when the opportunity arises. I have taught at places like the International School of Brussels and Emerson College in Boston. I've been assistant director to Edward Hall, had my name published in a world premiere play script, devised original pieces of theatre and am happily married to a British computer scientist who is also a lighting designer. A few years ago I read a book, *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* by Nicholas Kristof and Sheryl WuDunn. It inspired me to use theatre to benefit women and girls. A favourite WAM memory is directing Sarah Ruhl's *Melancholy Play* with its ensemble cast, imaginative theatricality and magical realism. How can you not love a play where the characters break into song and someone actually turns into an almond onstage!

I've worked with ISTA since 2005 and can honestly say that the Festivals are always the highlight of my year. Through ISTA I've taught and devised work with dedicated and talented international students, teachers and fellow ISTA staff in the most interesting corners of the world. Like everyone who is part of our ISTA community, I love every single minute of it and when it's over; I can't wait for it to begin all over again at the next Festival.

"Energetic, fantastic, unique, music-fuelled fun! By far the most creative course I've ever done"

Tim Lane, 17, Truro College, Cornwall

"I was amazed by how many people took part in the Festival this year. I loved hosting the two girls from Jigsaw. I also saw many people I used to be good friends with. It was a great experience."

Emmy Lappel, 11, Wendron Church of England Primary School, Cornwall

"ISTA was totally life changing! I loved every moment of it. I now find it so much easier to talk to new people and socialise. Thank you ISTA!"

Reece Whetter, 14, Brannel, Cornwall

"Loved being a part of ISTA in Porthleven. Working with such an inspiring, energetic and creative group of young people was such a positive and encouraging experience! Thank you."

Katie Allcott, 21, Calderdale Theatre School, West Yorkshire

"A chance to work in such a beautiful location with great people; and to participate and explore new activities and ways of creating. I thank ISTA for a refreshingly creative Festival!"

James Huson, 18, Calderdale Theatre School, West Yorkshire



The Library

Creating a comprehensive, current and diverse online library reinforces our CPD work and offers teachers tried and tested 'good practice' to extend our practical work and support classroom practice.

The Library sits in the Green room on our new website as a resource for member teachers and artists.

Education in the 21st century

seeks to develop young people as independent enquirers, creative thinkers, reflective learners, team workers, self-managers and effective participants. Young people who can be creative thinkers, risk takers and problem solvers will do better in today's world than those who merely accumulate knowledge. Leading educational thinkers have cited that learning restricted to the classroom is no longer enough. Learning needs to be 'life-long' and 'life wide'.

Schools in the UK and overseas now see embracing the notion of **Community Cohesion** as an integral part of their educational role. Reaching out to engage young people and adults beyond the immediate school population and extending the educational opportunities to a wider community of learners is increasingly seen as best practice.

I grew up in Stockport, and undoubtedly strong strains of my Northern culture accompany me wherever I go... Vienna, Hong Kong, Perth. We like laughter, drinking vast quantities of tea and home-baking. My husband is from Western Australia and our daughters are a beautiful eclectic mix of the two cultures, with a lot of Cornish thrown in. As they grow, so our repertoire of recipes and cookery books grows. But somehow we always come back to cupcakes. Every batch is different. We experiment, we go back to old favourites. My youngest daughter refuses to eat them the day after baking, claiming they are no longer 'fresh'. All the more reason not to make too many, and start fresh another day. Sometimes we add chocolate, other times sugar icing, we make them large and small... We will soon move from Watchbell into a new house in Helston. Wherever our home will be this time next year I look forward to being host mum again... cupcakes being just one continuity we can bring with us.

"Learning with, rather than learning from, should be the motto of the system going forward; learning through relationships not systems.
Charles Leadbeater; What Happens Next? 21 Ideas for 21st Century Learning

"Sharing stories from different cultures and beliefs and having the opportunity to discuss responses socially, is an important means of community building – of adding to the community's resources."
Jonathan Neelands, University of Warwick

RECURRING ROLES:

The story of WAM Theatre

By Kristen van Ginhoven

I am a freelance director, actor and educator, coordinator for a local arts centre and since 2005 I've been an ISTA staff member. My main passion outside of ISTA is being Artistic Director of WAM Theatre.

Inspired by the book *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* by Nicholas Kristof and Sheryl WuDunn, I co-founded WAM Theatre (Women's Action Movement) in 2009 with Leigh Strimbeck, a fellow theatre professional. Our primary two objectives in founding WAM Theatre were to address the lack of gender parity in theatre and, as inspired by *Half the Sky*, to take action for women and girls worldwide.

Half the Sky invites people to 'join an incipient movement to emancipate women and fight global poverty by unlocking women's power as economic catalysts'. The book's thesis is that oppression against women is the seminal moral issue of our time, as slavery was in the 19th century. The agenda laid out in *Half the Sky* focuses on Kristof and WuDunn's belief that change can occur if we address three major issues: sex trafficking and forced prostitution; gender-based violence including honour killings and mass rape and maternal mortality. They lay out a solution that includes girls' education and microfinance. Reading that book happened at exactly the right time in my life. I put the book

down and knew instantly that I wanted to use theatre as my philanthropy.

I called Leigh, a like-minded colleague, and said 'Do you want to start a theatre company that benefits women and girls'. Immediately she said yes. Not only did we want to take action for women's issues in general, we also wanted to take action for women theatre artists. Between Leigh and I we have over 50 years of working professionally in the theatre! Like many other theatre artists, we remain concerned about the lack of gender parity in theatre.

American playwright Theresa Rebeck quoted the following statistics during her Laura Pels Keynote Address in March 2010: "Over the last 25 years the number of plays produced in the United States that were written by women seems to have vacillated between 12 and 17 percent." [The complete speech can be found at: <http://womenandhollywood.com/2010/03/16/text-of-theresa-rebeck-laura-pels-keynote-address/>] In my own region of Western Massachusetts, 39 of the plays produced in 2010 were written by men, 13 by women.

Interestingly a recent study conducted by Emily Glassburg Sands, currently a Ph.D. Candidate in Economics at Harvard University, showed that plays and musicals by women on Broadway (where women write fewer than 1 in 8 shows) sold 16 percent more tickets a week and were 18 percent more profitable over all. [To download the study: <http://www.emilysands.com/emilysands.com/Media.html>]

WAM Theatre's mission focuses on what we call a 'double philanthropic model', which addresses two seminal issues.

- 1) To produce theatrical events for everyone, with a focus on women theatre artists and/or stories of women and girls.
- 2) To donate a portion of proceeds from those theatrical events to organisations that work to benefit the lives of women and girls in our communities and worldwide.

Since launching in early 2010 WAM Theatre has produced three events, each with its own beneficiary, and we are planning our fourth. So far we have collaborated with over 40 theatre artists from our two regions, over 80% of which are female and we have donated over \$3000 to our beneficiaries.

Our goal is to produce two professional theatrical events a year, one with an international beneficiary and one with a local beneficiary. That way we are able to do a little bit for both our local and global communities.

For our local beneficiaries, we compile



In photo: Todd Quick, Per Jansen, Betsy Hold, Karen Lee, Leigh Strimbeck

Production: Melancholy Play by Sarah Ruhl, beneficiary-Women's Fund of Western MA



relevant local data about organisations doing work that suits our mission and choose one as a beneficiary for a WAM production based on the issue we would like to help to address and the ability of our donation to make a difference. For example, the beneficiary for our November 2010 production was The Women's Fund of Western Massachusetts. Their mission is to advance social change philanthropy to create economic and social equality for women and girls in Western Massachusetts through grantmaking and strategic initiatives. Due to the success of that production, *Melancholy Play* by Sarah Ruhl, we were able to donate \$1500 to the Women's Fund. The Women's Fund then used that \$1500 to fund another project focusing on empowering women and girls. Our mission in action!

For our international beneficiaries we begin with the organisations vetted in *Half the Sky* and do our own further research. For example, in Spring 2011 we wanted to help address maternal mortality. Our research led us to Edna's Hospital in Somaliland (Edna is also featured in *Half the Sky*), a country with one of the highest maternal mortality rates in the world. We contacted the hospital and learned that for \$980, we could train one community midwife. So, we produced the *O Solo Mama Mia Festival*, a festival of solo works written and performed by women. We were able to raise enough funds to employ six solo female theatre artists and a stage manager plus donate \$650 to Edna's Hospital towards the training of one community midwife.

A feature of WAM Theatre is that it straddles two artistic communities. Leigh is a



In photo: Kristen van Ginhoven and Leigh Strimbeck presenting WAM's check to Carla Oleska, and Shonda Pettiford of the Women's Fund.

resident of the Capital Region of New York State and I live in the Berkshires of Western Massachusetts. Although these communities are only about 45 miles apart, collaboration is scarce. Leigh and I wanted to try to help bridge that gap by hiring theatre artists from the two regions and producing our events in both regions. With our recent *O Solo Mama Mia Festival* we collaborated with a local Art Gallery in the Berkshires, The Storefront Artist Project, to transform part of the art gallery into a pop-up theatre and had an art exhibit of the same name accompany the theatre festival. In the Capital Region of NY we collaborated with Russell Sage College in Troy, NY, where Leigh is assistant professor, to present the festival in one of their theatres.

Another way we attempt to bridge the gap between state lines is by holding collaborative events. In March 2011 WAM was a co-producer for the first Capital Region/Berkshires 24hr Theatre project. Together with two other organisations, the Mop & Bucket Improvisation Theatre Company and the Arts Centre of the Capital Region, we created an ensemble of five female playwrights, five directors, five stage managers, twenty actors, three sound designers, one lighting designer and one scenic designer who worked for twenty-four hours to create five original short plays. Over fifty professional theatre artists from both regions crossed that invisible state line to gather for what we hope will become an annual event. The event sold out quickly and the feedback from the artists, the audience and the press showed that more events like this in the future would be welcome. I'm delighted to say that plans are already in the works for a second 24hr Theatre project in 2012.

WAM Theatre has been an incredible journey thus far. Our successes have been many, as have our challenges. I always tell people that I feel like I'm in continual 101 classes; Non-Profit Organizations 101, Strategic Planning 101, Fundraising and Development 101, Marketing and Social Media 101, to name a few. The learning curve continues to be steep and we have learned valuable lessons along the way. For example, we realize that while we do want to continue to be part of bridging the gap across state lines, we do not yet have a



large enough infrastructure to support presenting our main productions in both regions. Therefore we will focus on producing our main events in the Berkshires while continuing to co-produce collaborative smaller events, like the 24hr Theatre Project, in both regions.

We keep going thanks to our own deep passion for the project and the enormous amount of support from those around us who believe in the project. We have an extensive network of helpful friends and family, including husbands who are our resident lighting and sound designers and in my case, also serve as President of the WAM Theatre board! We also know professionals in the fields of theatre, non-profit and philanthropy who are happy, and indeed eager, to help. All we have to do is have the courage to ask.

The overwhelming times are balanced by the knowledge that by creating these theatrical events we are providing opportunities for at least one woman or girl somewhere in the world. I often remind myself of the starfish fable Kristof and WuDunn quote in *Half the Sky*:

"A man goes out on the beach and sees that it is covered with starfish that have washed up on the tide. A little boy is walking along, picking them up and throwing them back into the water.

"What are you doing, son?" the man asks. "You see how many starfish there are? You'll never make a difference."

The boy paused thoughtfully, and picked up another starfish and threw it into the ocean. "It sure made a difference to that one," He said.

To learn more about WAM Theatre and to support our 2011 Fundraising campaign, the 100x100 Campaign, go to www.WAMTheatre.com. Please also fan us on Facebook (www.facebook.com/WAMTheatre) and follow us on Twitter (www.twitter.com/WAMTheatre).



The First Capital Region/Berkshires 24hr Theatre Project Ensemble.

By David Gardner and Sally Robertson

ISTA is home. ISTA is home to TaPS (London, NY, Hong Kong), to Terezin, to the Eden Project and Porthleven Youth Theatre Festival, to the Academy (formerly Encore!) – to new models and original events produced and hosted by ISTA, both on a local and international scale. ISTA is at home – in Istanbul, in Ghana, in the Philippines, Dubai, Hong Kong, Perth, Munich, that much hasn't changed... and very much so in Cornwall. As we embrace "Waves of Change," it feels good to have a home. Our HQ in Helston is fully staffed for the first time, with new branding and a renewed identity all reflected in a gorgeous new website. A home where we can anchor new events as centres of excellence that make other, long-hoped-for goals possible – staff training, ISTA open houses, trustee meetings, studio workshops, and more.

Scene is also renewed, re-branded, with a new editorial team. This issue reflects all of those waves and all the changes. One very potent venue for change is the community, and in that light, our issue addresses ISTA at work in a new plane – the local: extra-curricular, out in the community, making a difference. We want to focus on how ISTA people transform their lives and those of others – what they do outside of the classroom, outside of ISTA, and how that feeds back greater value to our organisation. Kristen van Ginhoven decided to strike out into a new and unknown world a few years back, leaving behind a comfortable teaching berth at ISB to marry an Englishman in New York. Today, she charts her recent adventures co-founding a theatre group in Western Massachusetts, and offers a stirring example of how we can respond to global events with local action. Mark Hill chronicles a similar "Leap of Faith" moulding himself through sheer aspiration and discipline from Australian Phys Ed teacher into an internationally-recognized physical theatre artist. Avital Manor-Peleg recounts with clarity and humility her own unique odyssey, from director of Israel's premier puppetry school outside of Tel Aviv, to the Consulate General of Israel in Boston, where she is now serving as Cultural Attaché.

This issue also examines the roots of change in our on-going work – how we challenge ourselves as teachers and practitioners, at ISTA Festivals and beyond. Former ISTA trustee Darren Scully sends out his own call to action, arguing compellingly about how teachers can responsibly push back against censorship and squeamishness over controversial material in student drama. As part of a recurring series of reflections by Festival hosts, Jo Riley places the inspiration for last year's Munich HS Festival in the context of looking beyond our old dog's tricks to new technologies as sources of evocative texts and inspirations. She highlights how contemporary theatre practise keeps pace with ever-changing media and sees a comparable communicative fluency at work in ISTA's dynamic and demanding approach to creation at Festivals. Only by remaining open to new forms of language and communication (whether it's films or Facebook), can we enrich the magic and poetry of our theatrical inventions. Cornish educator and local legend Sue Miner offers her own defence of poetry and language through drama, giving testimony to a lifetime advocating literacy against an increasing number of threats – cultural, social and financial. Juanita McGarrigle provides that most welcome of all Scene attractions, a teacher's resource that inspires through practise and illustration, pushing far beyond the boundaries of conventional theatre studies to draw on a wealth of applied arts techniques that will enhance student stagecraft.

Waves radiate and bounce, they resound and echo, they lap at the shore and recede – only to surge forth again, sometimes more fiercely, sometimes playfully. ISTA as an organisation is growing up, forever evolving, questioning and circling back on itself. For the first time, we can lay out our

'strategic vision' for ISTA's future, picking up this vital thread of expanding ISTA's local and communal impact. Another first, we're especially pleased to introduce the organisation's new Patron, Jonathan Neelands of the University of Warwick, who will become an ambassador for our work while contributing practically at Festivals and other events. Here, he delivers a cogent and useful framework for positioning the drama curriculum in the context of contemporary theatre and arts practise (which resonates with Jo Riley's approach to Festivals), again laying out a productive path for the ISTA community to take work outside the classroom, outside the school, beyond our daily lives.

Sometimes for change to take root, and to keep inspiration alive and unexpected, you have to change scenery, even your scene. In heeding our own advice, we've changed our Scene on several fronts, in keeping with the expanding, ever-changing direction of ISTA's evolution. This issue contains three interviews (!) with a highly varied cast of characters. That's because we see Scene as part of the on-going discussion between the organisation, its staff, trustees, members and the larger community in which we all operate. As we have seen over the past few years, ISTA is working transparently and untiringly to foster a productive, lively, engaged dialogue with the ISTA community. What started as a casual, more human focus on the people who make up our organisation in *Behind the Scenes* "Supporting Cast" has given rise to a new regular feature of the magazine proper, "Recurring Roles" in which we will shine more light on the future of ISTA, our up-and-coming generation of talented staff and members, with an emphasis on how vital dynamic work outside of ISTA enhances the richness of what our organisation can and will offer in the years ahead. So in addition to the profiles on Kristen, Avital and Mark mentioned above, we also turn the spotlight onto two very gifted musicians working in very different musical idioms, Desta Haile and Daniel Sarstedt. We then look at award-winning director Sacha Kyle, who in Daniel's company shares insights into their recent collaboration on an original work of theatre, *The Library*. This glimpse into the mysterious process of collaboration, and specifically collaboration between members of the ISTA community, will be a recurring aspect of "Recurring Roles." In this interview (and the others), we've preserved some of the casual banter of their exchanges in order to convey something of that relationship, of how ISTA attracts like-minded artists and allows them to develop close relations that fuse both the personal and the professional, finding exciting ways to interact and create – again, outside of ISTA, but always to the greater benefit of ISTA in terms of the multiplication of resources available to us. This is the wave of change that creates a continuity, a closed but constantly renewed circle of intersecting orbits. Rather like a sine wave, our trajectories can seem momentarily out of synch, or worse, repetitive, but as we cross paths with other waves at different moments and frequencies, meaning, perhaps even magic, is generated.

With all this change, there are some strong elements of Scene that have established themselves over the course of the last nine years of its publication. We will still publish four issues a year, with the first issue a broader, more general approach to new directions for ISTA in the year to come: a fresh start. The second issue will focus on a specific discipline – in past years, puppetry or masks, for instance, while the third will tackle what's going on in schools, with the aim to add to our wealth of teacher-supported resources. The final issue of the year is thematically more open, but in order to wrap out the year, will try to tackle more substantial issues and offer a rich supply of summer reading.

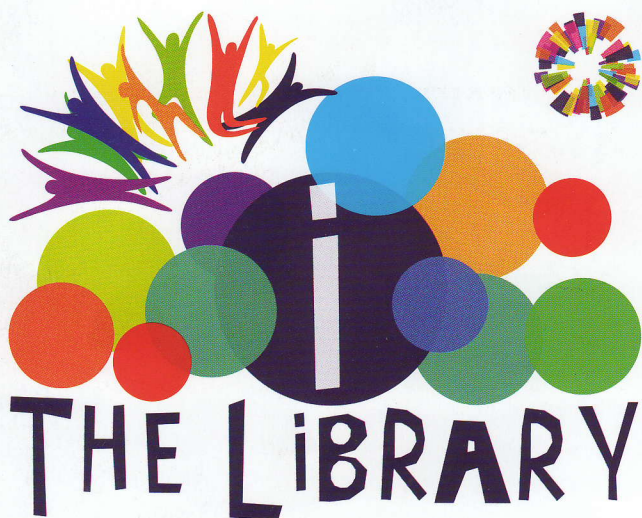
A note on the new editing team By Sal

I'm delighted to be joined by David Gardner on the production of Scene. The job bears little resemblance now to what it was 9 years ago. That's not a complaint. I'm a perfectionist, I care deeply about the journal and as with all things ISTA, we strive to simply get better with time. Moving from a solitary task to one of collaboration has been a very welcome shift. The load is lighter and the process is richer; good

for me on both counts! David has had a strong interest in the journal for a number of years and now he has joined the board it seemed a fitting way to realize some of that trustee work. Our relationship is a tried and tested one thanks to the Encore! programme in 2006 and our skill sets complement each other. We have both savoured every moment of our first joint venture. The raising of the bar is here for all to see, or as they say in Cornwall 'proper job'.

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