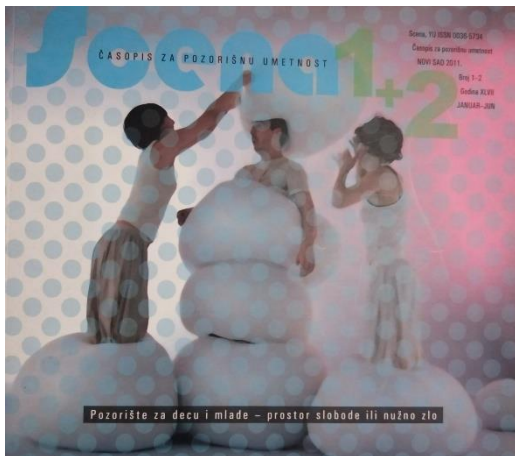


Ever since its very beginnings over 50 years ago, the journal *Scena* has been published by the esteemed theatre institution of Sterijino pozorje. The first edition of Yugoslav Theatre Festival of Sterijino pozorje took place in 1956 in

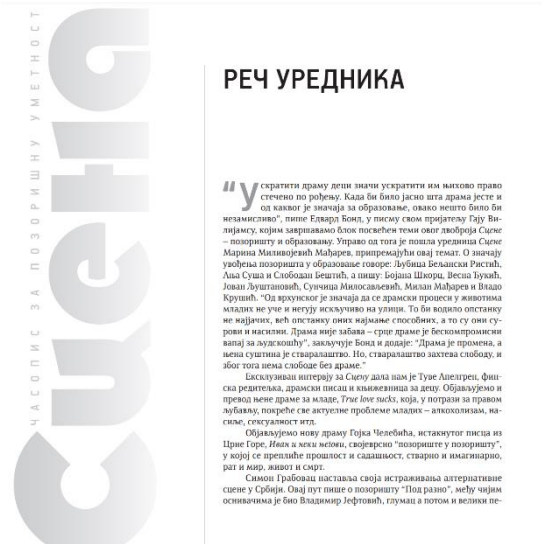


Novi Sad. The idea was to have the most significant theatre festival in Yugoslavia organised in the very city from which the first theatre companies started their journeys towards Zagreb and Belgrade. The journal was founded with the objective to continually address current theatre matters from one issue to the next, present new local and global teatrology trends and publish at least one new local play per issue. In the desire to actively contribute to the development of local theatre life, *Scena* has more than once published thematic issues dedicated to puppet theatre, theatre for children and young people, theatre schools, as well as the phenomenon of child in theatre... In 2014, the editorial staff of the journal reaches the idea that the subjects related to theatre and education need be represented in every single issue, bearing in mind the significance of theatre education of young people.

The section of “Theatre and Education” became regular in the double issue 1-2 of 2014. The main guidelines were already outlined in the introductory text of the section in this initial issue. Education prepares both future performers and future audiences and it is therefore necessary to support continuous cross-sector collaboration. In the first issue, the phenomenon of theatre’s contribution to education was analysed from multiple angles: from the standpoint of psychology of personality development (prof. dr Bojana Škorc), from the standpoint of the experience in laying out the legal framework for collaboration (prof. Dr. Vesna Djukić), followed by a series of examples of good practices (actor Slobodan Beštić, pedagogue Ljubica Beljanski Ristić, Dr Sunčica Milosavljević, prof. Dr Jovan Ljuštanović and prof. Dr Milan Madjarev). The entire section was rounded up by a letter by Edward Bond in which the famous British playwright writes: “The market does not make all the choices that are the foundation of democracy possible, this can only be achieved by freedom, and there is no freedom without drama”. (Bond 2014:63).



In the issues that followed we addressed different topics related to the meeting of theatre and education at the most diverse levels. The goal was to portray different forms of working in theatre, positive examples of work primarily locally, and then also in the region and throughout Europe, offering space to experts and artists to write theory texts as well as those focusing on their work experiences. Since the space we covered in this section of the journal was very broad, the structure of the section varied and changed in form from one issue to the next. If, for example, the idea was to highlight a particular subject matter for the readers of *Scena*, the whole section was organised in such a way as to start with a serious theory-oriented introduction, followed by examples of good practices locally and internationally.



One of the first subjects we addressed was Community Theatre (Scena 4, 2014). We asked Professor Tim Prentki of University of Winchester for a conversation in which he would introduce us to the issues of Community Theatre at the global level. In this same issue, the esteemed colleague from Zagreb, professor doctor Darko Lukić, wrote about the position of persons with disability in contemporary theatre which was still insufficiently sensitised to their specific needs. In his article he also pointed out the actions and performances carried out by different artists with the goal of drawing audiences' and theatre managements' attention to this problem.

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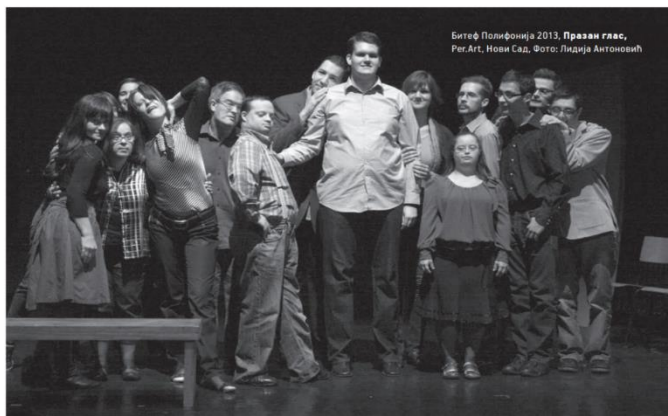
да постане онај који хоће. Јер, све што се експертски постави пред децу претвориће се у ауторитет, а ауторитет у одсуство комуникације која замрзава развој. То већ имамо у "важним" предметима.

Драма у образовању у коме је владар памћење а остало слуге, тражи храброст али зато су добити које се из тога појављују далекосежне. Није то никакав спектакуларан помак, то је корак који већ правимо, треба га само појачати. То може да се уради одмах, свуда, у малим световима дечјих група, у учионицама које можда нису окренене, са људима које можда нисмо

бирали, у ситуацијама које су можда изазовне, са младима који су сада млади и деле са нама тај тренутак, у тензијама, под притисцима, у времену у коме смо.

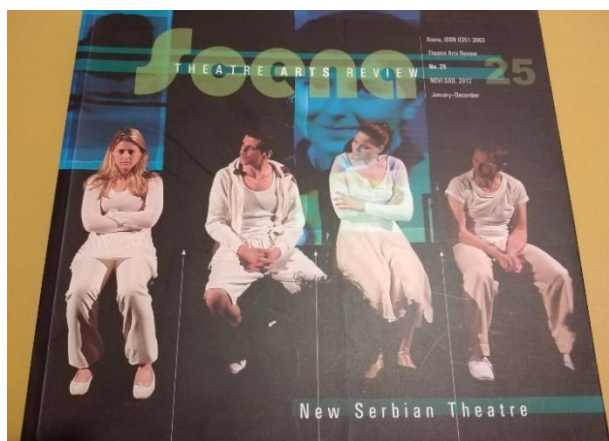
*Не бој се,
неће се расирењући ивоја звезда,
ниши ће ше науусиити љубав ил пријашељи,
нико ше неће чак ни злим иолтегом уроковашии...
Не бој се, мали шворце.¹²⁾*

12) Ставишук, Р. (1998) *Не бој се* (Маглић, 28. 6.)



Bitef Polyphony 2013, "Empty voice" Per.Art, photo: Lidija Antonović

When speaking of the issues of Scena containing large thematic blocks, we must point out that we are particularly proud of the issue 1-2 of 2016. The block dedicated to Theatre and education had as many as two sub-sections with the overall number of 19 contributions. The first block was dedicated to the phenomenon of psychodrama. Our colleague Isidora Popović (also one of the editors of Scena) invited psychologist Jana Damjanov, our acclaimed expert in the field of psychodrama. The two of them gathered an impressive team of international and local experts who explained the notion of psychodrama for our readers, which was followed by a historical overview of psychodrama and elaboration on the relation of psychodrama and theatre through several contributions. Milan Madjarev made a correlation between theatre and psychodrama that he had been involved in since 1992, stressing the productions directed by Slovene director Tomi Janežić whom he introduced to psychodrama himself. We also invited Tomi Janežić, who used the elements of psychodrama in his theatrical work, to be one of the collaborators. Moreover, we have to point out that this was not the first time that the journal Scena had had a thematic section dedicated to psychodrama. The first time this happened was when the war broke out in these regions – the issue dedicated to psychodrama was the experts' attempt to pose the question of how to reach normalisation again.



A special edition of Scene No 25, 2012 in English

We already mentioned that the journal *Scena* is published by the institution of Sterijino pozorje. Since the festival primarily focuses on dramatic theatre and plays, it naturally followed that the significant portion of our section would be dedicated to the matters relating to dramatic theatre for children and young people. One of such issues is the already mentioned issue 1-2 of 2016. In this issue we firstly addressed the matter of children's right to culture and art in times of neoliberal capitalism (conversation with Donka Špiček, manager in culture, about culture for children and young people). Then we talked to dramaturgs with extensive experience of working at children's theatres (Igor Bojović, playwright and head of two children's theatres "Pinokio" and "Boško Buha" and Milena Depolo, resident dramaturg at "Boško Buha" theatre) and published three plays, by Edward Bond, Igor Bojović and Marta Gushnyavska respectively.



Per.Art "Dys Sylphide", photo: Anja Beutler

One of the issues apparent both in theatre for children and young people and children's theatre is the problem of the adults' striving to use the art to educational purposes. The question imposes itself of whether adults in the contemporary, fast-changing world can indeed convey some knowledge to young people that could be of use to the latter in an uncertain future ahead of them. We addressed this matter in the issue 4 of 2017. We invited theorists of younger and middle generations to write about this. Igor Grujić wrote an article "Teaching or the View from Above" where he introduced us to latest findings in this field. Young dramaturg Mila Mašović, who at the time was resident dramaturg at children's theatre "Duško Radović", wrote an article on programming and selecting plays that become a part of the repertoire of a children's theatre and who determined what children would see at the theatre and what particular content was appropriate for them. Milan Madjarev wrote about Skozorište, children's drama studio founded in the nineteen seventies, where children took an active part in creating cultural content for children and grown-ups.

At times, issues didn't have a theme-based axis, but instead we attempted to follow contemporary trends and put a spotlight on important phenomena and individuals. Thus, for example, the issue 3 r of 2015 was very "colourful". We invited Chrissy Tiller, who at the time was guest lecturer in Serbia, and asked to have her paper *Drama in Education: the nature of participation* published in *Scena*. This was followed by a paper by Maja Mrdjenović in which she analysed the role of theatre for children and young people in the cultural life of Montenegro. Milan Madjarev wrote a review of the production of *Beton mahala* that, at the time, attracted a lot of attention as a play through which young people addressed the issue of inter-ethnic relations in an ethnically diverse environment such as Novi Pazar.



Spotlight Theatre "Machomen" (Theatre archive)

The section Theatre and Education had soon become an open space for promoting different off-projects whose goal was to bring together arts and social engagement. Thus, for example, in the issue 4 of 2015 Marko Pejović wrote on the specific relation towards the (non)completeness of body in dance. Theatre practitioners who were the recipients of major prizes in the field of theatre were happy to have their texts published in the section dedicated to Theatre and education. One of our frequent collaborators was Minja Bogavac. In the said issue she wrote a personal account on the political aspect of her method of work in theatre for young people.

The journal Scena has always been opened for regional and across-the-border collaboration. We have often invited our colleagues from the region to share with us their experiences in the section Theatre and Education. Regular collaborators of Scena from the region include Igor Tretinjak, who kept us informed on the current situation in theatre for children and young people and puppet theatre in Croatia, Nika Arhar, writing about theatre for children and young people in Slovenia and Maja Mrdjenović, writing on theatre for children and young people in Montenegro.



Public presentation of the edition of the original dramatic texts from the collection "Stories from the school recess" (archive ASSITEJ Serbia)

In Scena, a journal with longstanding tradition, we pay a lot of attention to fostering the heritage of our esteemed drama pedagogues. Our idea is not only to preserve the memory of their work, but also to include them, if at all possible, among our collaborators. We have also strived to encourage theorists of younger and middle generations to engage in studying the work of their prominent senior colleagues. The section of Theatre and Education in the first issue of the year 2023 was thus in its entirety dedicated to Zora Bokšan. Zora Bokšan is one of the first directors to receive her degree in theatre directing from the Faculty of Dramatic Arts, and she was actively practicing drama pedagogy since that time until several years ago. For years she had successfully lead drama groups, organised and lead seminars for educators interested in organising drama clubs at their respective schools, wrote manuals on the work in theatre for children and directed dozens of plays. Along with drama pedagogues, we have opened up our space for esteemed professors at our theatre schools, faculties and academies, since these institutions are crucial in terms of raising new generations of participants in local theatre life.

The section dedicated to Theatre and Education also covers significant projects related to our field on a regular basis. For years we have been encouraging young theatre critics and theatrologists to write about Bitef polifonija. The results of the work on the project "Applied Theatre in Vojvodina from the Year 2020 to Present" carried out by a group of experts and artists from the Academy of Arts in Novi Sad and College of Pre-School Teacher Training in Kikinda were published in Scena. We follow the activities of Assitej Serbia on a regular basis too – president of Assitej Serbia, Diana Kržanić Tepavac is also one of our collaborators. During the year 2022 we published the results of the research dedicated to reception of amateur theatre in Serbia, organised and carried out by The Association of Critics and Theatrologists of Serbia, with the support of Ministry of Culture of Serbia.

Next year, if everything goes as planned, we will have the pleasure and the honour of celebrating the ten-year anniversary of continuous existence of the section dedicated to theatre and education in Scena. During the decade of continuous work, we have engaged a wide range of collaborators, and addressed numerous important subjects. Still, our greatest success so far may have been the fact that we have established, and then also normalised, the idea that Scena, a journal dedicated to the art of theatre, should allocate space for the needs of the ones who are only just stepping into life and those who help prepare them for this journey.

Dr Marina Milivojević Madjarev,
Founder and editor of the section
Theatre and Education of the journal Scena.



Marina Milivojević Madjarev holds a PHD in Theatrology (FDA, Belgrade). She started her career as a theatre critic and journalist. Worked as an editor of Bitez Chronicles of Radio Television Serbia and one of the editors of the programme on theatre *Collective Shadows*. Resident dramaturg at Yugoslav Drama Theatre from 1999 to 2011. As dramaturg, she collaborated with directors Slobodan Unkovski, Dušan Jovanović, Dejan Mijač, Paolo Magelli, Egon Savin and Radoslav Milenković. As of 2013, employed as professor at the Academy of Arts in Novi Sad. Published multiple essays on theatre in professional journals *Teatron* and *Scena* and presented her papers at scientific gatherings locally and internationally. She is the author of numerous plays, radio plays, childrens' plays and TV scripts realised at professional theatres locally, internationally and on Radio Television of Serbia. She published three volumes on thatrology essays: *Biti u pozoristu*, *Fantastika u dramama Vladimira Velmar-Jankovića* and *Primenjeno pozoriste u Vojvodini* (together with Milan Madjarev and Ivan Pravdic). She is a member of editorial staff of the journals *Scena* and *Zbornik Akademije umetnosti*. She was the selector of theatre festival *Sterijino pozorje* in the years 2015 and 2016. Writes theatre reviews in *Vreme* weekly. She is the president of Association of theatrologists of Serbia.