

SEPTEMBER
24 — 29
2013



theatre is here
WATERLOO REGION, CANADA

INTERNATIONAL MULTICULTURAL PLATFORM for ALTERNATIVE CONTEMPORARY THEATRE

IMPACT 13

International Theatre Festival

International Multicultural Platform for
Alternative Contemporary Theatre

September 24–29, 2013
Waterloo Region, Canada

Festival Pass \$113
Conference Registration \$160 (*incl. Festival Pass*)
Special Festival Hotel Rates Available (Walper Hotel)

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impacttheatrefestival.ca



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GLOBAL SAVAGES
Debajehmujig Storytellers
Manitoulin Island

IMPACT 13 International Theatre Festival

International Multicultural Platform for
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September 24–29, 2013
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About IMPACT

IMPACT (International Multicultural Platform for Alternative Contemporary Theatre), is a biennial international theatre festival organized by MT Space in Ontario's Waterloo Region. IMPACT is designed to stimulate Indigenous and culturally diverse theatre landscapes in Canada. The festival focuses on interdisciplinary, intercultural, and physical productions.

IMPACT 13 will present some of the finest work locally, nationally and internationally. It will provide a unique platform to engage, play and rejuvenate with hundreds of artists and thousands of visitors from across Canada and beyond. IMPACT 13 will also host a national symposium titled *Staging Occupation: At the Crossroads of Multiculturalism and Indigeneity*.

IMPACT was launched in 2009 to great success. During the past two festivals, IMPACT presented shows from China, Hungary, Belgium, Colombia and Lebanon, as well as Canadian productions from Toronto, Edmonton and Victoria. This is in addition to a plethora of local offerings including two MT Space premieres: *The Last 15 Seconds* and *Body 13*.

IMPACT 13 SYMPOSIA

Staging Occupation: At the Crossroads of Multiculturalism & Indigeneity

September 26–28, 2013

Contemporary Canadian theatre exists at the crossroads of multiculturalism and Indigeneity. However, we often find ourselves working under various forms of occupation, including that of institutional 'Canadian theatre.' Such occupation is imposed not only on space, but also on time, taste, practice, language as well as on identity and history.

During the recent Occupy, Arab Spring and Idle No More movements we saw people take to the streets to occupy homes, parks, public squares and, in some cases, topple regimes, change governments and reclaim power.

Our 2013 IMPACT Conference, *Staging Occupation*, will examine the notion of theatre as an act of occupying space and (re)claiming territory. Theatre artists, presenters and producers from across the country will come together to push the conversation forward.

How do we use our art to rewrite history and illuminate different perspectives? How do we take down the walls, occupy non-traditional spaces and begin to work across institutional, artistic and cultural categorization? How do we tell our 'authentic' stories without propagating the stereotype? How do we present, produce and promote the 'authentic' from a community other than our own?

Please take part in this stimulating discussion. We are sailing – don't miss the boat, be there!

join us

Wednesday, September 25th for the Staging Occupation opening conference reception

mingle with fellow delegates and panelists at our conference reception from 5:30 – 6:30

and see some of the festival's opening shows from 7 on

IMPACT 13 SYMPOSIA

Staging Occupation: At the Crossroads of Multiculturalism & Indigeneity

September 26–28, 2013
Conference Sessions >>

Each panel will be organized by a qualified facilitator who will solicit and circulate questions from the panelists in advance of the conference and will organize the format for the session. All sessions will involve artists, producers, and presenters as panelists and participants.

THURSDAY, SEPTEMBER 26TH: OCCUPYING HISTORIES

Both sessions will be chaired by [Donna Michelle St. Bernard](#)

MORNING SESSION: **Occupying Time**

On a daily basis we find ourselves working under various forms of occupation. It could be military occupation, occupation of the state, or even the occupation of Canadian Theatre. Such forms of occupation are imposed not only on land and resources, but also on identity and history. How do we use our art to “rewrite” history, illuminate different perspectives or disrupt the category of the “historical”?

AFTERNOON SESSION: **Occupying Space**

As artists, we often find ourselves confined to spaces that have been designated as “artists’ spaces”, such as theatres, art galleries, etc. How do we use our art to disrupt or free ourselves from such occupation? How do we take down the walls, occupy non-traditional spaces, and instigate work across institutional, artistic and cultural categorization?

FRIDAY, SEPTEMBER 27TH: OCCUPYING TASTE

Both sessions will be chaired by [Yvette Nolan](#)

MORNING SESSION: **Occupying the “Trojan Horse”**

Culturally specific work balances a reluctance to propagate stereotype with the need to tell those things which are “authentic”. How do we perform differently under this scrutiny? How do we tell a story whose truth also reinforces mainstream expectations? And if our “authentic” story gets us within the gates, what then?

AFTERNOON SESSION: **Occupying “Authenticity”**

“Authenticity” is a concept invented by dominant cultures to keep minoritized cultures in their place relegated to an unchanging and culturally “pure” past. Culturally diverse artists build alliances with producers and presenters who have more resources but have a stake in promoting the “authenticity” of what they present. What role do these presenters have – if any – in attempting to present the “authentic”? How do you identify, produce and promote the “authentic” from a community other than your own?

SATURDAY, SEPTEMBER 28TH: OCCUPYING LANGUAGE(S)

Both sessions will be chaired by [Starr Muranko](#)

MORNING SESSION: **Languages of the Stage**

One of the most effective tools of colonization is the suppression of language. As we occupy the stages of this land, we bring with us our languages. They can be our mother tongue, dance, American Sign Language, a physical score, image, music or presentation. How does our use of our language allow us to occupy or escape occupation?

AFTERNOON SESSION: **Concluding Panel**

The concluding panel will be made up of the facilitators of the earlier panels. It will provide attendees the opportunity to summarize and imagine what comes after occupation.