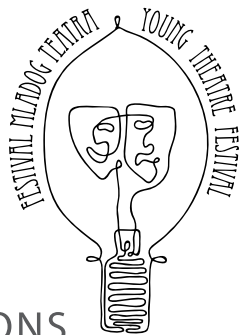


Festival mladog teatra

The Young Theatre Festival

2026.

UMJETNOST IGRE | EMOCIJA |
THE ART OF PLAY AND EMOTIONS



Bale/Valle
Hrvatska/Croatia

20.-26.09.2026.



Funded by
the European Union
NextGenerationEU



Republika
Hrvatska
Ministarstvo
kulture
i medija

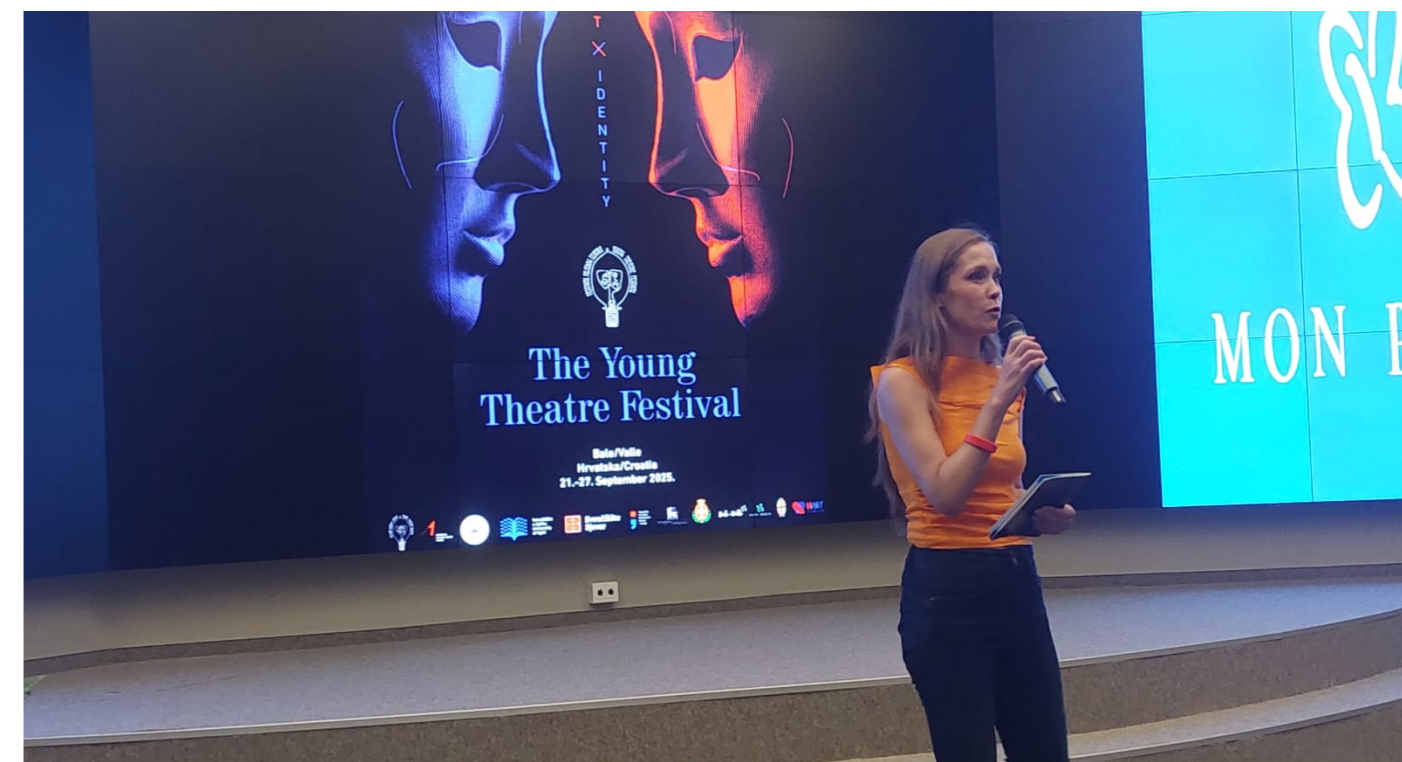


THE YOUNG THEATRE FESTIVAL CROATIA BALE/VALLE 20TH – 26TH SEPTEMBER 2026

The Young Theatre Festival in Bale is an international artistic and scientific event that supports the idea of recognising the artistic spirit by enrichment, adaptation to time from which emerges and systematic remodelling and upgrading it with new cognitions from various fields of artistic sciences.

The aim of Young Theatre Festival, organised by the Academy of Art and Culture in Osijek, Josip Juraj Strossmayer University of Osijek, the University of Split, the Municipality of Bale - Valle, TZ Bale-Valle, and Mon Perin d.d., is to promote and support young artists and their need to acquire, upgrade and improve knowledge and skills within workshops.

The topic of Young Theatre Festival in 2026 is “The art of play and emotions” which directs all participants to reconsider old and create new values and knowledge in the fields of theatre and visual arts, psychology, creative therapies and development, as well as in the field of cosmetic and food products. Special accent of this year’s festival is on art and health to explore the interconnection of artistic performance, emotional development and wellbeing of each person.



IMPRESSUM

Artistic Directors of the Festival:

associate professor of art Katica Šubarić, Academy of Arts and Culture in Osijek

full professor of art Jasmina Pacek, univ. spec. art. therap., Academy of Arts and Culture in Osijek

Scientific Directors of the Festival:

Ana Kurtović, PhD, associate professor, Faculty of Humanities and Social Sciences

Daniela Čačić Kenjerić, PhD, full professor, Vice-Dean for Education and Students of the Faculty of Food Technology Osijek

Honorary Committee:

Drago Šubarić, PhD, full professor, Rector of the University of Osijek

Dragan Ljutić, PhD, full professor, Rector of the University of Split

Goran Hauser, MD, PhD, full professor, Rector of the University of Rijeka

Damir Vusić, PhD, full professor, Rector of the University North

Marinko Škare, PhD, full professor, Rector of the Juraj Dobrila University of Pula

Darija Cuccurin Nestorovski, President of the Supervisory Board of the Mon Perin d.d.

Andrea Modrušan, the Mayor of Municipality of Bale

Jurislav Babić, PhD, full professor, Vice-Rector for Science and International Cooperation of the the University of Osijek

Nikola Koceić – Bilan, PhD, full professor, Vice-Rector for Students, Teaching and Business of the University of Split

Associate professor of art Robert Geček, PhD, Vice-Rector of the Varaždin University Center of the University North

Full professor of art Robert Raponja, Vice-Rector for Culture, Arts and University Publishing of the the University of Osijek, mentor of the Young Theater Festival

Full member of the Croatian Academy of Sciences and Arts Boris Senker

Full member of the Croatian Academy of Sciences and Arts Helena Sablić Tomić, PhD, dean of the Academy of Arts and Culture in Osijek

Full member of the Croatian Academy of Sciences and Arts Robert Matijašić, president of the Assembly of Chakavian Poetry

Organizing and Programme Committee:

Massimo Piutti, President of the Management Board of the Mon Perin d.d.

Ariana Orlić Živolić, Member of the Management Board of the Mon Perin d.d.

Sandi Drandić, director of the Tourist Office Bale-Valle

Stela Jokić, PhD, full professor, Dean of the Faculty of Food Technology Osijek

Tunjica Petrašević, PhD, full professor, Dean of the Faculty of Law Osijek

Domagoj Drenjančević, PhD, full professor, Dean of the Faculty of Medicine Osijek

Zvonimir Tomac, PhD, associate professor, Dean of the Faculty of Kinesiology Osijek

associate professor of art Marko Koržinek, Dean of the University of Rijeka Academy of Applied Arts

Miona Miliša, PhD, associate professor, Dean of the Arts Academy in Split

Snježana Braić, PhD, associate professor, Faculty of Science in Split

full professor of art Goran Golovko, Arts Academy in Split

assistant professor of art Breza Žižović, Coordinator of the Study Programme Digital and Audiovisual Communication, Juraj Dobrila University of Pula

associate professor of art Sofija Cingula, University North

Martina Šuto, MA, University of Osijek

Logistic Committee, Academy of Arts and Culture in Osijek:

Toni Leaković, assistant

Iva Lucija Rajić, student

Josipa Štrk, student

Nikola Žužić, technical support and maintenance

Dino Žužić, technical support

Vesna Galić, PhD, Head of Finance and Accounting Office

Volunteers:

Students of the Juraj Dobrila University of Pula

PROGRAM

Sunday, 20/9/2026					
Arrival	Blue	Green	Yellow	Red	Brown
18.00 Official opening of The Young Theatre Festival – introducing facilitators and workshop/lecture summary Saltwater Oasis Event Hall, Mon Perin	Blue	Green	Yellow	Red	Brown
19.30 Exhibition – Breza Žižović, Ulika Gallery, Bale	Blue	Green	Yellow	Red	Brown
20.00 Theater performance – Mihovil Rismondo „Aktivisti“ Theatre Fort Forno, Bembo square, Bale	Blue	Green	Yellow	Red	Brown
Monday, 21/9/2026					
9.00 – 10.30 Ana Kurtović – Relationship as the foundation of social-emotional learning Saltwater Oasis Event Hall, Mon Perin		Green	Yellow		
11.00 – 12.30 Barbara Pisker – Cultural intelligence Saltwater Oasis Event Hall, Mon Perin	Blue	Green	Yellow		
15.00 – 16.30 Selma Alispahić – History of acting Saltwater Oasis Event Hall, Mon Perin	Blue		Yellow		
15.00 – 17.00 Stela Jokić, Ema Pavičić & Gabrijela Milić – Natural cosmetics workshop Paleo Water Park animation tent, Mon Perin	Blue	Green	Yellow	Red	Brown
17.00 – 18.30 Maja Štimac – When body whispers – how to recognise first symptoms of a disease in children Saltwater Oasis Event Hall, Mon Perin		Green		Red	Brown

Tuesday – Friday, 22/9/2026 – 25/9/2026					
9.00 – 10.00 Iva Blažević – Movement through the play Sports Hall Bale	Blue	Green	Yellow	Red	Brown
10.00 – 13.00 András Hatházi – Improvisation Cinema Hall Bale	Blue		Yellow		
10.00 – 13.00 Anna Seymour – Drama as therapy: working with children and the inner child Saltwater Oasis Event Hall, Mon Perin	Blue	Green	Yellow	Red	Brown
10.00 – 13.00 Darko Hren & Timea Hren Marušić – Presence in play Sports Hall Bale		Green		Red	Brown
15.00 – 18.00 Jasmin Geljo – Film and TV auditioning and acting Saltwater Oasis Event Hall, Mon Perin	Blue				
15.00 – 18.00 Saba Bašoğlu Yavuz – Clay field art therapy Sports Hall Bale		Green		Red	Brown
15.00 – 18.00 Snježana Čubrilo – Mine and your feelings, drama pedagogy workshop Cinema Hall Bale			Yellow	Red	Brown
Saturday, 26/9/2026					
Departure	Blue	Green	Yellow	Red	Brown
Recommended for actors	Blue				
Recommended for creative therapists and psychologists		Green			
Recommended for drama pedagogy			Yellow		
Recommended for nursing, rehabilitation and social work				Red	
Recommended for kinesiology					Brown

ADDITIONAL ACTIVITIES

Work with children – primary school

Robert Raponja	Play and emotions
Kata Kisco-Palocsay	Puppet, play and emotions

Individual workshops / counselling's per appointment

Ana Kurtović	Walk and Talk – Individual psychological counselling
Daniela Čačić Kenjerić	Individual nutritional counselling



SINGLE DAY ACTIVITIES (WORKSHOPS AND LECTURES)

RELATIONSHIP AS THE FOUNDATION OF SOCIAL-EMOTIONAL LEARNING

Ana Kurtović, PhD, assoc. prof.

Activity type: workshop for educational staff

Language: Croatian

Performance time: 9.00 – 10.30

Venue: Saltwater Oasis Event Hall, Mon Perin

At a time when we increasingly speak about developing social-emotional skills, we often overlook what comes before them: a sense of safety. Children and youth cannot learn emotional regulation, cooperation, or self-control if they do not feel safe enough within a relationship to experience those emotions in the first place.

This workshop places the emphasis on relationships: on the teacher as a source of regulation, on peer relationships as a space for belonging, on the emotional climate of the classroom as the foundation of learning, and on safety as the foundation of mental health. Drawing on contemporary insights from developmental and clinical psychology, we will explore how a sense of safety is built (and disrupted) in everyday school interactions.

Through brief reflective and small-group activities, participants will consider what in their own practice enhances, and what undermines, students' emotional safety, and how small, everyday shifts in relationships can have a powerful

impact.

Assoc. prof. Ana Kurtović (1978)

was born in Osijek. She graduated from the Department of Psychology of the Faculty of Humanities and Social Sciences of the University of Rijeka, and received her Master and PhD degrees from the Department of Psychology of the Faculty of Humanities and Social Sciences in Zagreb. She completed additional courses in Cognitive-behavioural therapy, Acceptance and commitment therapy, Therapy focused on compassion and Schema therapy. Since December 2003, she has been employed at the Department of Psychology of the Faculty of Humanities and Social Sciences of Josip Juraj Strossmayer University of Osijek, where she teaches courses in Clinical psychology, Disability psychology and Communication skills. Her area of interest refers to clinical psychology, psychotherapy and counselling, as well as risk and protective factors of mental health. She is a member of several professional associations (Croatian Psychological Chamber, Croatian Psychological Association, Osijek Psychologist Association, HUBIKOT – Croatian Association for Behavioural Cognitive Therapy). She also serves as counsellor at the Psychological Counselling Centre for students, Josip Juraj Strossmayer University of Osijek.



MONDAY 21/9/2026

YES, AND... THE WORLD – CULTURAL INTELLIGENCE (CQ) THROUGH IMPRO- VISATION

Barbara Pisker, phd, assistant prof.

Activity type: workshop

Language: croatian

Performance time: 11.00 – 12.30

Venue: saltwater oasis event hall, mon perin

What actually happens when young people from different backgrounds try to create something together? Not in theory and discussion of the classroom - but in the body, rehearsal and real time.

YES, AND... THE WORLD is an interactive workshop that uses improvisation to explore how cultural habits shape collaboration, communication, leadership and decision-making in collective creative work. The workshop invites participants to experience moments of alignment, friction, confusion and adaptation—the same moments that often appear in international rehearsals, student projects and festival collaborations.

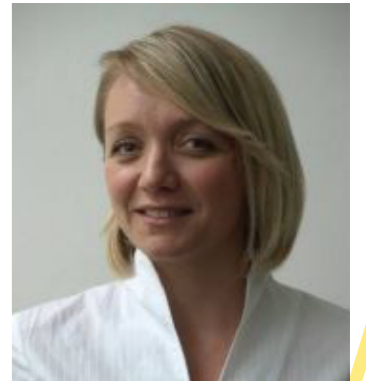
Rather than explaining cultural difference, the workshop lets it emerge through action. Participants work with movement, sound, non-verbal interaction and short improvised scenes to discover how unspoken rules influence behaviour, how habits collide and how flexibility can be learned. The focus is not on performance quality, but on process: noticing patterns, responding to uncertainty and learning to stay creative when familiar ways of collaboration no longer apply.

The workshop is highly participatory, playful and demanding in the best sense. It does not require prior experience and is accessible to participants with different linguistic backgrounds.

Lasting 90–120 minutes, the workshop offers young theatre-makers practical tools for working together across difference—tools that are immediately transferable to rehearsals, group projects, and international collaborations.

This workshop offers young artists a chance to experience intercultural collaboration as it actually happens—messy, dynamic and full of possibility—while providing a clear pedagogical structure that supports learning, reflection and transferability.

Barbara Pisker is an assistant professor at the Faculty of tourism and rural development in Pože of the University Josip Juraj Strossmayer in Osijek.



She teaches courses from the field of digital sociology, business communication, socially responsible business and consumer behaviour. She gained her PhD in sociology at the Faculty of Humanities and Social Sciences of the University of Zagreb. Her scientific and teaching activity is focused at the interdisciplinary approach connecting sociology, communication processes and current technological transformations.

Her research activity is focused on societal and ethical aspects of digital society and development of communication and intercultural competences in it. She is author of many scientific papers and lead researcher of few national and international projects. She actively participates in international cooperation through Erasmus+ programme with many guest lectures and mobilities. She received awards for the scientific research as well as for the work with students.

Workshop Conduction Plan (Summary)

Phase / Activity	Focus	Method / Pedagogical Intention	Format	Mins
Sound Ball (Arrival & Attunement)	Presence, safety, group awareness	Embodied warm-up using sound exchange to activate attention, playfulness, and awareness of cultural impulses	Whole group	5 – 7
Mirror Switch (Embodied Interaction)	Observation, leadership, adaptability	Non-verbal mirroring exercise developing embodied listening, shared leadership, and behavioural flexibility	Dyads	8 – 10
Gibberish (Non-Verbal Negotiation)	Communication beyond language. Non-verbal expression	Improvisation using gibberish and movement to reveal cultural patterns in negotiation and meaning-making	Triads	15 – 20
Improvised Scenes (Cultural Patterns)	Recognition of shared norms	Scene-based improvisation guided by hidden behavioural rules to surface implicit cultural structures	Small groups	20 – 25
Intercultural Micro-Performance (Intercultural Collaboration)	Adaptation under uncertainty	Improvised scenes without shared rules, requiring real-time adjustment and individual responsibility	Interculturally mixed groups	15 – 20
Collective Closing Gesture (Collective Closure)	Understanding, Somatic integration	Silent collective physical action supporting closure, cohesion, and shared completion	Whole group	5
Integration & Reflection (Reflection)	Acceptance, Transfer of learning	Brief verbal reflection connecting embodied experience to future artistic and collaborative practice	Whole group	8 – 10

HISTORY OF ACTING Selma Alispahić, PhD

Activity type: lecture

Language: English

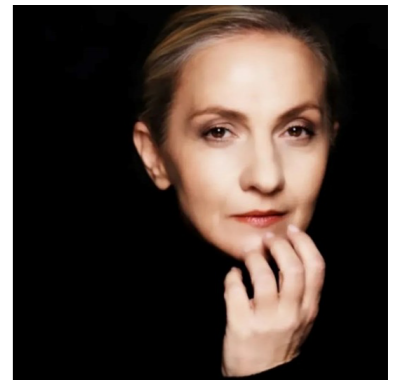
Performance time: 15.00 – 16.30

Venue: Saltwater Oasis Event Hall, Mon Perin

It has been more than two and a half thousands of years since first written evidences on the art of acting and we still do not have the answer to the question – is it a lie or truth, where are the boundaries between the actor and its role, what is the power of art in the human society, how to understand the psychology of an actor, what is the acting today, where have we started from and where are we going. This story about the history of acting takes us to the journey of meeting the most important theoretical and practical actors, reminiscence of some important written evidences, dilemmas, controversies and polemics about the nature of acting, reminders of the fact that life of an actor has not always been respected and accepted in human society and gives us a question about the role of actors and actresses today, how much do we judge them and how much do we respect them – all with the purpose of awakening though the history lost respect towards an actor and the art of acting.

Selma Alispahić is one of the foremost theatre and film actresses in South-eastern Europe. She is a Principal Actress of the Sarajevo War Theatre (SARTR) since 1998. She lived in London and performed at the Royal National Theatre, Complicite Theatre, Young Vic Theatre, BBC Radio etc. She worked with actors like James Fox, Jane Birkin, Rosemary Harris, Juliet Stevenson and famous directors such

as Simon McBurney, Tim Supple, Paul Yule, Annie Castledine etc. After returning to Bosnia and Herzegovina her extensive work in theatre includes



leading roles such as Carmela, Anna Karenina, Sylvia Plath, Katarina Kosaca – The Last Bosnian Queen, Caroline Neuber, Hasanaginica and many others. Her film and tv credits include: Milky Way (BIH), Elgar's Tenth Muse (UK), A Stranger (HR), Selam (TR), Broken Mussels (TR), Secrets from the Past (TR), Jack Ryan (SAD), The Nobelist (SRB), I Know Your Soul (BiH)... She has received numerous Best Actress Awards at festivals in Bosnia and Herzegovina and abroad. She is also a recipient of the 'Woman of the Year' Award, 'Actress of Europe Award' and the 'Freedom' Award for her contribution to humanism, fight for human rights and freedom in BiH, Europe and the world. Selma Alispahić was a professor of Acting to actors, film directors, opera singers and gamers and also studied Suzuki method and Viewpoints directly from Anne Bogart in New York. She completed postgraduate studies from the Department of Comparative Literature at the Faculty of Philosophy in Sarajevo and became a PhD in literary history sciences.

STEP INTO THE WORLD OF HERBAL REMEDIES AND NATURAL COSMETICS

Stela Jokić, PhD, full prof., Ema Pavičić, mag. pharm., & Gabrijela Milić, mag. ing.

Activity type: workshop

Language: Croatian/English

Performance time: 15.00 – 17.00

Venue: Paleo Water Park animation tent, Mon Perin

To be able to step forward into the future of the natural cosmetics and herbal remedies we need to take a step back to explore their roots. We will show you how to prepare your own body cosmetics including toothpaste, body scrub, lip balm and bath bombs from the natural materials reachable to each of you. Join us and use the opportunity to become the master of your own face vitality and glow, win the battle against pimples, provide your lips and body with the treatment they deserve, and above all, treat yourself with the best of nature. We look forward to take you on this journey!

Stela Jokić gained her higher education at the Faculty of Food Technology in Osijek (PT-FOS). Today she is a professor and Dean of the same Faculty. She is a lecturer of few courses on all



levels of studies at PTFOS and guest professor at the Faculty of Agriculture and Food Technology of the University of Mostar. She was intensively involved into the development of study programme of Pharmacy at the University of Osijek and currently coordinates activities on this study programme at the PTFOS. She is also a teacher of few courses at the same study programme. She mentored 7 PhD theses, led 3 national scientific projects, 1 project financed from the EU funds, 3 university supported projects and 5 professional projects. She is also a member of the scientific board of the centre of excellence for BioProCro. She is editor of the Croatian Journal of Food Science and Technology. She has published 256 scientific papers of which 181 in high impact journals, one book, three practical manuals, 22 book chapters and has more than 200 participations on national and international scientific and professional conferences. For her excellent work, she received many certificates, acknowledgements and awards on national (among which Impactful Croatian women in 2025, National award for science in 2011. and 2015. as well as the National award for the popularisation of science

in 2018 and awards of the Croatian Academy of Technical Sciences „Rikard Podhorsky“ in 2019 and „Vera Johanides“ in 2013) as well as international level (“Danubius Young Scientist Award 2015”).

Ema Pavičić, born in Osijek, graduate pharmacy magna cum laude at the Faculty of Pharmacy and Biochemistry, University of Zagreb in 2020.

After graduation, her first employment was in public pharmacy, where she gained valuable experience in pharmaceutical care and patient counselling. Since September 2023, she works as an assistant at the University integrated undergraduate and graduate study of pharmacy whose holders are Faculty of Medicine and Faculty of Food Technology Osijek of the Josip Juraj Strossmayer University of Osijek. She is enrolled in doctoral studies of the Faculty of Pharmacy and Biochemistry, University of Zagreb, pharmacy study field. She actively participates on international scientific conferences and science popularization activities such as Night of Science and Science Festival.



Gabrijela Milić, mag. ing. techn. aliment, was born on 22 January 2001 in Osijek, Croatia. In September 2023, she enrolled in the graduate study program in Food Engineering at



the Faculty of Food Technology Osijek. During her graduate studies, she participated in the 49th Croatian Innovation Exhibition with international participation, where she received a special award for the best innovation in the field of alternative medicine for her work titled “Functional Instant Hemp Tea.” She also took part in the 21st BUDI UZOR Business Plan Competition, where she won first place in the faculty category. Since December 2025, after completing her studies, she has been employed as a professional associate on the project “Production and Development of Compostable Packaging from Waste Biomass for Packaging of Industrially Processed Food Products”. She is actively involved in the popularization of science through events such as Science Night, the Science Festival, and the MUZZA Festival, as well as in promoting the faculty.

**WHEN BODY WHISPERS – HOW TO
RECOGNISE FIRST SYMPTOMS OF A
DISEASE IN CHILDREN**

Maja Štimac

Activity type: lecture

Language: Croatian/English

Performance time: 17.00 – 18.30

Venue: Saltwater Oasis Event Hall, Mon Perin

Protecting the child's health through prevention as well as healing acute and chronic child's diseases presents the baseline for the healthy adulthood. Many diseases can be prevented and recognising early symptoms is crucial for the prevention of permanent health issues. Etiology of diseases is diverse but stress and emotional problems are among most present causes which lead to psychosomatic diseases. Highly present psychosomatic diseases and states in children are headaches, stomach and neck aches, fatigue, chest pressure and aches, nausea, dermatitis and breathing issues. Physical symptoms which child feels might be caused by psychological and emotional problems. Multidisciplinary approach is used to help parents understanding the ethiology of psychosomatic problems of their child and the awareness of the appropriate support is raised. Treatment of psychosomatic diseases demands a holistic approach to a child – body and psyche of a child are one inseparable whole.

Maja Štimac, is paediatrician with narrower specialisation in neonatology. For years she is working with children of all ages. She worked at Paediatrics of the Clinical Hospital in Osijek and since 2016 she works in primary health protection service for infants and toddlers in Osijek. In the period 2009 – 2016 she was an assistant at the Faculty of medicine of the University Josip Juraj Strossmayer in Osijek, and gained her MSc in 2010. In 2015 she completed LLL education "Puppet in upbringing and education" at the Academy of Arts and Culture in Osijek and continued her education in postgraduate studies Creative therapy, Dramatherapy at the Academy of Arts and Culture in Osijek and Faculty of medicine Osijek. She completed her Creative therapy studies in 2021 on the topic of using puppet in dramatherapy. Through the daily work with children, she often uses puppet and play to gain better communication with children. In drama therapeutic work she uses roles playing, improvisation and projective techniques as well as the psychodrama and sociodrama elements, and special attention is on puppet application in therapy. She gained her drama therapeutic experience in individual and group work with oncological patients, children and adolescents with behavioural issues and children without parental care. Since 2023. She is an assistant of the Faculty of Teacher Education. As a doctor and creative therapist she uses her clinical knowledge and creative therapy skills in holistic approach to child's health.



MULTIPLE DAY ACTIVITIES (WORKSHOPS)

TUESDAY – FRIDAY
22/9/2026 – 25/9/2026

MOVEMENT THROUGH THE PLAY

Iva Blažević, PhD, full. prof.

Activity type: workshop

Language: Croatian/English

Performance time: 9.00 – 10.00

Venue: Sports Hall Bale

Workshop Movement through the play is focused on kinesiological approach, working with body and movement through the practical activities. Guided activities and play will be used to learn main elements of movement, space and relation towards others, with special focus on movement control and group work. Using the practical work, workshop participant will learn various contents and methods of personal body preparations and group activities while recognising them as a baseline for the creative work with body. Workshop is structured as a gradient flow from the individual body work towards guiding group work, with focus on work with children and adolescents.

Iva Blažević is a full professor in the field of kinesiology, working at the Faculty of Educational Sciences of the University of Pula. She is a teacher of the kinesiology courses at all university levels. She was born and gained her primary school education as well as secondary school education in Pula. She graduated in 2001, defended her MSc in 2006 and her PhD in 2010 at the University of Zagreb, Faculty of Kinesiology. As a student she received Rector's award. In period 2001 – 2006 she worked at the Faculty of Kinesiology, University of Zagreb, as a young researcher on scientific projects. 2006 – 2012 she worked as a teacher of Physical activity in primary schools and collaborated with the University of Pula. Since 2012. she works at the Faculty of Educational Sciences of the University of Pula. She was head of the Subdepartment of Teacher Study, vice dean and dean in two cycles. She is active participant on a few scientific and professional projects as well as on many national and international scientific and professional conferences. She is also a member of few professional associations and national commissions and winner of the award for successful professional activity.



IMPROVISATION

András Hatházi

Activity type: workshop

Language: English

Performance time: 10.00 – 13.00

Venue: Cinema Hall Bale

Diderot's actor paradox, simplified, is about whether an actor feels or just acts. Because if he feels, he cannot repeat it. If he acts, he does not feel. Of course, he does not raise the question of whether an actor must feel. Okay, we know that all people feel, we cannot exist for a second without emotions, but in the case of actors, is this an obligation? Is this what acting is all about? And what if emotion is not a requirement, but a consequence? A consequence of playing. For example, improvisation...

András Hatházi, professor, actor, director, writer, play-writer. His research field is improvisation and the theory of acting. Currently teacher (prof. univ. dr. habil) at the Theater and Film Faculty of the Babeş-Bolyai University (Hungarian Theater Department) from Cluj-Napoca, Romania. Between 2011 and 2017, he was a lecturer (workshop leader) at the Dyoniz International Festival organized by the Art Academy from



Osijek (Croatia). He played more than 100 roles in theater, cinema and TV plays, he directed several performances and films, wrote 3 books and has translated one, won more than 50 (national and international) prizes for his activity.

DRAMA AS THERAPY: WORKING WITH CHILDREN AND THE INNER CHILD

Anna Seymour

Activity type: workshop

Language: English

Performance time: 10.00 – 13.00

Venue: Saltwater Oasis Event Hall, Mon Perin

In this practical, participatory workshop we will consider how drama is a part of growing up. It can help us make sense of being with ourselves and others and helps us to be in our bodies, express our feelings and have fun too! We will explore working with children and also the 'inner child'.

The children who we were, are still present inside us. They may well have been hurt sometimes.

Using the understanding of drama as an essential part of healthy human development this workshop will provide an introduction to Dramatherapy, a clinical psychotherapeutic practice which uses methods drawn from artistic practice for healing.

Please note, this is not a training workshop or a therapy group and will not qualify participants to practice Drama-therapy.



Anna Seymour PhD, PFHEA HCPC registered Dramatherapist is Emeritus Professor of Dramatherapy at the University of Roehampton, London and a Principal Fellow of the Higher Education Academy. She is Visiting Professor, Università Cattolica del Sacro Cuore, Milan, Honorary member of the Societa Professionale di Dramaterapia (Italy) and an international trainer and consultant across the world. She has a background in professional theatre with and for working class communities and was associated with more than 30 shows, devising, directing and performing work. She has trained in two physical theatre forms : Commedia dell'Arte in France (with John Rudlin) Italy (with Antonio Fava) and Biomechanics (with Gennadi Bogdanov, Moscow).

As an academic she has taught theatre praxis and given lecture series in the Drama departments of several leading UK universities including the Universities of Manchester and Birmingham. Her research interests bring together Marxist ideas, therapy and theatre in the contemporary setting of political activism.

Former Editor of the British Association of Dramatherapists peer reviewed journal, *Dramatherapy*, she is Senior Series Editor, *Dramatherapy: Approaches, relationships, critical ideas - Book Series - Routledge & CRC Press.*

PRESENCE IN PLAY **prof. Timea Marušić Hren** **& prof. Darko Hren**

Activity type: workshop

Language: English (with translation provided if necessary)

Performance time: 10.00 – 13.00

Venue: Sports Hall Bale

Time is a game played beautifully by children. (Heraclitus)

This is the real secret of life - to be completely engaged with what you are doing in the here and now. And instead of calling it work, realize it is play. (Alan Watts)

Play is the foundation of learning, creativity, self-expression, and constructive problem-solving. It's how children wrestle with life to make it meaningful.' (Susan Linn)

This year, we have designed four independent workshops. This means that participants can choose to attend the entire series or join us for specific individual sessions.

The Theme: Play

The core theme of these workshops is play as one of the most vital elements of human existence. Together, we will explore questions such as: How much room is there for play in my life? When and how did "seriousness" and "heaviness" start taking over? When do I allow playfulness to take the lead? How much of my day is spent in "play" versus "seriousness"? How can I bring more play and ease into my daily life?

Using various creative techniques, we will engage with our emotions—learning how to feel

and recognize them, sit with them, and observe how they change. Our goal is to create a safe and comfortable inner world where we can build the strength and resources needed to face the challenges of the outside world. We will reconnect with how we played as children and discover how to bring that "childlike way of being" into our adult lives.

Our Approach

Every creative act is a form of play. Through creativity, we bridge the gap between the inner and outer worlds, and the conscious and subconscious. A special focus will be placed on how these experiences can be applied to working with children and young people.

Expressive Art Therapy: We use different forms of art to bypass logical barriers and reach the subconscious. This helps bring hidden parts of our personality to light, provides new insights, and helps us face difficult emotions. By using Gestalt techniques and Jungian symbolism, we return to a "pre-verbal" level. The act of creating is naturally relaxing and grounds us in the "here and now," allowing us to truly connect with our actions.

Gestalt Therapy: This approach focuses on awareness. It guides individuals toward the present moment and helps them make conscious choices rather than falling into automatic reactions. We emphasize active interaction with our environment. Problems often arise when we apply old, rigid patterns to new situations; by staying present, we can distinguish between physical sensations, emotions, and thoughts, restoring our connection to ourselves.

Timea Marušić Hren holds the degree in Phonetics and General Linguistics from the Faculty of Humanities and Social Sciences in Zagreb. Believing that play and creativity are the foundations of human existence (and cer-

tainly her own), she completed training in Reality Therapy and Choice Theory, Expressive Art Therapy, and EMDR (Eye Movement Desensitization and Reprocessing).

She has years of experience working with children who face language, speech, reading, and writing difficulties, as well as with people of all ages dealing with emotional and life challenges. She uses creative outlets—such as dance, drumming, painting, and batik—to explore personal growth. She applies these methods across the board: whether working with a non-verbal three-year-old, a teenager dealing with anxiety, or an adult going through a difficult life transition.



Darko Hren is a psychologist and a Professor at the Department of Psychology, University of Split.

Alongside his academic career, he is a psychotherapist and a trainer for the four-year Gestalt Therapy program in Split (organized by IGW Center Zagreb).

He has practiced Gestalt therapy for over 25 years. In addition to teaching, he has worked with diverse groups, including those facing addiction, neurotic difficulties, psychotic experiences, and existential crises, as well as students. Personally and professionally he is drawn to expressive arts like music, dance, and drama, often incorporating them into group therapy. He is a member of the Croatian Chamber of Psychotherapists, the EAP, the EAGT, and the Croatian Psychological Chamber.

FILM AND TV AUDITIONING AND ACTING

Jasmin Geljo

Activity type: workshop

Language: English

Performance time: 15.00 – 18.00

Venue: Saltwater Oasis Event Hall, Mon Perin

This intensive four-day workshop is dedicated to professional on-camera work and the audition process for film and television. The program combines technical knowledge, script analysis, and practical acting exercises, supported by individual feedback from the instructors.

Day 1 – The Art of Auditioning

The first day focuses on auditioning as a crucial professional step in an actor's career. Participants will explore the differences between in-person auditions and self-tape submissions, learning how to prepare effectively for both formats. Emphasis is placed on organization, focus, and confidence. The instructors will address what directors and casting professionals expect and how to avoid common mistakes. Through practical scene work, actors will gain concrete tools to improve their performance and present their artistic identity with clarity.

Day 2 – The Camera as a Creative Partner

The second day explores the technical and aesthetic relationship between the actor and the camera. Participants will learn about camera angles, lens choices, and how they influence facial perception. The concepts of the

“positive” and “negative” sides of the face will be examined in practice. Special attention is given to minimalism and the precision of micro-movements. Through hands-on exercises, actors will develop awareness of their on-screen presence. The goal is to understand the camera as an ally in creating powerful yet subtle performances.

Day 3 – Reading Between the Lines

The third day is dedicated to film and television script analysis. Participants will learn how to identify subtext, hidden motivations, and character dynamics. Special focus is placed on moments when spoken dialogue carries an opposite meaning. The workshop encourages collaborative work with the director while building a clear yet flexible acting concept. Through scene study, actors will develop layered and compelling characters.

Day 4 – Subtlety and Character Development

The final day addresses the specific differences between stage and screen acting. Emphasis is placed on reducing external expression while maintaining strong internal intensity. Participants will explore how to sustain emotional truth with minimal visible effort. The concept of AD-LIB and its importance in creating spontaneity and authenticity will be practiced. The work-

shop concludes with an integrated on-camera performance that brings together all acquired skills.

Jasmin Geljo

is a Bosnian-Canadian actor born in 1959 in Sarajevo (then Yugoslavia). He began



his career in Bosnia and Herzegovina, where he became known as part of the cult Sarajevo comedy and satirical group Top Lista Nadrealista, which marked the television scene of the former Yugoslavia in the 1980s.

After the war in Bosnia and Herzegovina began in the early 1990s, Geljo moved to Canada, where he continued his acting career. In Canada and North America, he achieved a number of roles in film and television, often playing characters with a migrant background or character supporting roles.

Among the more famous projects in which he appeared are the film Cube (1997), as well as various television series and film productions filmed in Canada and the USA. His career also includes theater, where he continued to work in parallel with film and television engagements. Geljo is recognized for his pronounced character acting and ability to convincingly play different, often emotionally complex characters. In addition to his acting career, he was also active in pedagogical work, especially in the field

of acting and stage expression.

After moving to Canada, he occasionally participated in educational programs and workshops for young actors and acting students, where he shared his experiences from theater, television, and film. His pedagogical work was mostly focused on practical acting training, improvisation, and the development of stage presence, often through work in smaller groups and individual coaching sessions.

Through such engagement, he contributed to the development of new generations of performers, especially within communities with immigrant and multicultural backgrounds, where his experience of transitioning from the Balkan to the North American acting scene was particularly valuable as an example of professional adaptation and career continuity

CLAY FIELD ART THERAPY: TOUCHING AND RECONSTRUCTING THE UNCONSCIOUS

Saba Başoğlu Yavuz, PhD, assist. prof.

Activity type: workshop

Language: English

Performance time: 15.00 – 18.00

Venue: Sports Hall Bale

Touch is the earliest language of human experience. Our earliest experiences of attachment, trust, and safety are shaped through touch.

Clay Field Therapy is a unique sensorimotor art psychotherapy based on direct tactile process. While it draws from analytic, Gestalt, psychodynamic, developmental and trauma-informed approaches, its core lies in haptic perception—the intelligence of the hands and the body. Working with clay placed in a wooden box and accompanied by warm water, participants engage with a simple yet powerful material constellation. These three materials offer contrasting and complementary tactile qualities that create a concrete space in which one's relationship to self and world can emerge and transform.

Through the impulsive movements and sensory awareness of the hands, individuals can encounter their needs, impulses and emotions beyond cognitive structures and beyond language. In Clay Field Therapy the hands tell a story: a process in which existing structures may dissolve and new meanings can be formed through embodied experience.

This four-day workshop offers an introduction

to the theoretical foundations and experiential practice of Clay Field Therapy. Through seminars, demonstrations and experiential sessions, participants will explore the phenomenology of touch and the role of the body in psychological transformation.

Day 1 – Creating a Safe Space

Group practice with clay and additional materials to support the experience of inner safety. Introduction to the Clay Field and the relational qualities of clay and other materials.

Seminar on the theoretical foundations of Clay Field Therapy, including its historical development, key concepts, and clinical applications. Participants will explore how the three core materials—wooden box, clay, and water—create a relational field in which personal experience can unfold.

Day 2 – Haptic Perception and the Language of the Hands

Seminar on the phenomenology of touch, the psychology and physiology of the skin, and the role of haptic perception in therapy. Demonstration of an individual Clay Field session followed by group reflection and discussion.

Day 3 – Trauma and Memory in Clay Field Therapy

Exploration of how tactile experience engages memory systems and how traumatic cores may emerge through the Clay Field process. Discussion of how Clay Field Therapy differs from other clay-based or expressive therapies. Individual demonstration session and group re-

flection.

Day 4 – Embodied Reflection

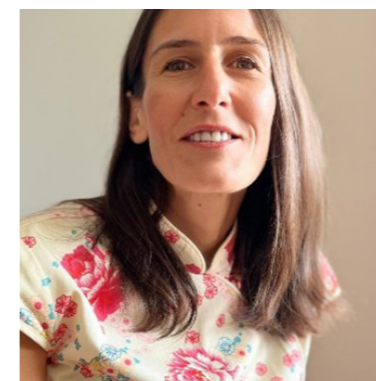
Witnessing the process of the hands: destruction, reconstruction, and the emergence of new possibilities of experience.

Group practice with clay and additional materials, followed by collective reflection and integrative discussion.

The workshop concludes with embodied reflection, witnessing the unfolding process of the hands—destruction, reconstruction and the emergence of new possibilities of experience. Through collective practice with clay and other materials, participants engage in a final integrative reflection on how tactile experience can reshape personal meaning and relational patterns.

Saba Başoğlu Yavuz, PhD, assist. prof.,

is a clinical psychologist and Sensorimotor Art Therapist®, specializing in Clay Field Therapy® and Guided Drawing. She is an Assistant Pro-



fessor in the Psychology Department at MEF University in Istanbul, Turkey and a faculty member of the Institute for Sensorimotor Art Therapy, Australia, where she contributes to international training and supervision programs. She holds a PhD in Clinical Psychology, an MSc in Forensic Psychology, and an Advanced Diploma in Sensorimotor Art Therapy. Her doc-

toral research focused on the clinical application of Clay Field Therapy in medically unexplained symptoms, exploring the relationship between embodied haptic and verbal experience, psychosomatic processes and psychological transformation.

Dr. Başoğlu Yavuz is the founder of PEM – Psychological Flexibility Center, where she maintains an active clinical practice. She works predominantly with adults and adolescents, integrating Sensorimotor Art Therapy®, Clay Field Therapy®, phenomenological psychology, psychodynamic–existential perspectives and body-informed trauma therapy. She views psychotherapy as a process that supports each individual's unique potential for transition, transformation and growth, rather than merely focusing on symptom reduction.

Her clinical experience in hospitals, psychiatric inpatient and outpatient clinics, psychotherapy centres, universities and private practice has broadened her understanding of psychosomatics, trauma and embodied psychological processes. This combination of academic research and hands-on clinical work informs her teaching, supervision and therapeutic approach. Dr. Başoğlu Yavuz has published articles, book chapters and academic contributions in the fields of Clay Field Therapy, Sensorimotor Art Therapy, psychodermatology, trauma and contemporary psychoanalytic approaches. She provides national and international workshops, trainings and supervision in the fields of Sensorimotor Art Therapy®, Clay Field Therapy®, trauma and embodied psychological approaches, contributing to the education of therapists working with sensorimotor and experiential methods.

MINE AND YOUR FEELINGS

Snježana Čubrilo

Activity type: drama-pedagogy workshop

Language: Croatian

Performance time: 15.00 – 18.00

Venue: Cinema Hall Bale

Recognising and understanding our own feelings as well as the feelings of others, is always complex and demanding, but at the same time necessary for the successful function of all human societies. This is of a special importance in children and adolescents' development. It is recognised that modern style of (non)communication lead towards lower compassion and each other's care, and this further results in lower self-understanding.

In this workshop, we will use dramatic and pedagogical activities to encourage the perception of different feelings, both our own and those of others, and to develop their expression in a safe and playful environment. Using various techniques and methods, participants will create short stage forms – etudes, based on given motifs and improvisation.

Snježana Čubrilo, Croatian language teacher with the title of excellent advisor and drama pedagogue mentor, was born in Pula in 1963. She graduated in Croatian and South Slavic Philology from the Faculty of Humanities and Social Sciences in Zagreb. Since 1993, she has been working at the Dr. Vinko Žganac Elementary School in Zagreb as a Croatian language teacher and drama group leader. She has been a member of the Croatian Center for Drama Education since its foundation, where she earned the title of drama pedagogue – mentor. With her school drama group, she has been competing at the national level of the LiDraNo competition for many years and has participated in various school and drama-pedagogical projects in cooperation with the Croatian Center for Drama Education and the Tirena Theater. She also collaborates with the Faculty of Teacher Education of the University of Zagreb as a mentor to students of the postgraduate university study Drama Pedagogy and as a workshop leader and author of professional papers at scientific and artistic symposia on drama education. She is the recipient of the Croatian Center for Drama Education Award and the international Grozdanin kikut Award for her contribution to the development of drama education (2018).



ADDITIONAL ACTIVITIES AND INDIVIDUAL WORKSHOPS / COUNSELLINGS

PUPPET, PLAY AND EMOTIONS **prof. Robert Raponja, PhD & Kata Kiso Palocsay, PhD**

Activity type: workshop

Language: Croatian

Performance time: 10:00-12:00

Venue: primary school

Drama workshop is intended for school pupils of lower grades and aimed at development of emotional literacy through play, creative expression and joint creation. Starting from simple, to a child close question like: What makes me angry? What makes me happy? What am I scared from? What makes me sad? participants will, in guided activities, explore and acknowledge their own emotions and learn how to express them through the play.

Through this workshop participant will actively participate in design and staging of short drama scenes in which various daily situations, connected with various emotions, will be covered. The accent will be on a spontaneous play, collaboration and empathy development, while at the same time active listening, respect for other persons feelings and development of social skills will be encouraged.

One segment of the workshop will include creative work with natural materials (leaves, straws, branches, stones, fabrics, etc.) from which children will create simple props and puppets. This approach additionally stimulates imagination, fine motor skills and the feeling of connection with nature, while created objects become integral part of the drama.

Workshop will be led by Kata Palocsay, whose role will be to draw participants into puppetry and animation, and Robert Raponja, who will direct drama process and scene development. Their professional leadership will ensure high quality synergy of art expression and pedagogy approach for children.

The aim of this workshop is to strengthen the children in understanding and expression of the feelings, to develop creativity and self-confidence and to encourage the feeling of togetherness through the theatre play.

At the end of this four-day workshop, short summary presentation will be presented.

Robert Raponja was born in Pula. He gained university degree in comparative literature and Italian language and literature at the Faculty of Humanities and Social Sciences in Zagreb (1990), and in theatre direction at the Academy of dramatic art (1993).

During his professional career he worked as a free artist, artistic director and manager of the Pula theatre, as well as the artistic director of the "Osiječko ljeto kulture" and director of Drama HNK in Osijek. He gave special attention to drama pedagogy: founded "Dramski studio in Pula" (1996) and "Međunarodni kazališni festival mladih" (1997) under the umbrella of which many workshops were organised and theatre



pedagogues from all around the world participated.

In 2005 he founded association FERR, and took active part in international theatre organisations. He works as a teacher of acting at the Academy of Arts and Culture in Osijek since 2007. He was also head of subdepartment and vice-dean at the same institution and currently he is a vice-rector for culture, arts and university publishing of the University Josip Juraj Strossmayer in Osijek. He founded few academic projects and festivals including Festival of theatre academies Dioniz (Osijek – Đakovo) and Young theatre festival in Bale.

In theatre professional work, next to the directing as a main activity, he was the artistic director of INK, manager of INK, leader of the Drama studio od INK, artistic director of FERR association, drama director of Osijek HNK, director of "Osiječko ljeto culture" and the artistic director of Fort Forno Theater.

He directed many theatre shows in Croatia and abroad, with a special accent on modern drama, music-scene spectacles and literary cabaret. He is the winner of the "Nagrade hrvatskog glumišta" (2010), "Pečata Grada Osijeka za doprinos kulturi" and many other professional awards.

Kata Kiso Palocsay,

specializes in puppet theatre. She is a puppet actress, puppet director and puppet creator. She received her PhD in theatres, at the University of Arts in Tg. Mureș. Her research is focused on pup-



petry. She played in several theatre and puppet plays, directed several plays for puppet theatre and created several scenography for puppet theatre. She participated in several theatre and puppet theatre festivals; she was awarded several times. She was invited several times to the radio and TV studios. She teaches courses on speech and puppetry.

WALK AND TALK

Ana Kurtović, assoc. prof.

Activity type: individual psychological counselling

Language: Croatian/English

Performance time: per appointment only

Venue: per appointment only

This activity is designed as a one-time, individual psychological counselling session grounded in brief counselling intervention models, focused on clarifying the presenting concern, activating personal resources, and supporting concrete, achievable steps forward.

The session does not take place indoors, but in motion—through a guided walk in the natural coastal landscape of Camp Mon Perin in Bale and through wooded landscape towards Fort Forno. Movement and immersion in nature foster relaxation, facilitate trust, and support deeper reflection. Walking-based counselling allows for a natural flow of conversation, integration of bodily and emotional experience, and a sense of support within an open, safe, and stimulating environment.

Comfortable footwear (sneakers) and a hat for sun protection are recommended.

INDIVIDUAL NUTRITIONAL COUNSELLING

prof. Daniela Čačić Kenjeric, PhD

Activity type: individual psychological counselling

Language: Croatian/English

Performance time: per appointment only

Venue: per appointment only

Dietary guidelines are general and should be easy to follow but each of us has its own unique lifestyle and different obligations. To enable adherence to dietary guidelines for each of us individual diet has to be joyful part of our life and not an obligation to fulfil. How does your diet look like? What foods do you adore and cannot imagine a day without it, and what are the foods you do not want to see on your plate? Through individual counselling by the use of SWOT analysis (recognising strengths, weaknesses, risks and opportunities), we will play with the foods and together identify strengths and weaknesses of your diet and play with the

food combinations you enjoy to turn your weaknesses into your opportunities!

Daniela Čačić Kenjeric

was born in Virovitica in 1976. She graduated Food Technology at the Faculty of Food Technology, University of Osijek in 2000, and received her PhD at the University of Zagreb in 2004. Today she is a tenured professor and Vice-dean for education and students of the Faculty of Food Technology Osijek, University of Osijek. Her educational activity is mainly in the field of dietary guidelines and balanced nutrition in healthy population through the lifecycle, with special focus on the interconnection of nutrition and physical activity. She is a visiting professor at the University of Rijeka (RH), University of Mostar (BiH) and University in Tuzla (BiH). Scientific and professional activity includes dietary assessment of various population groups in Croatia and it is aimed to improve dietary habits and health status of public in Croatia, with special focus on vulnerable subpopulations.

She actively participated in over 50 international and national scientific conferences and authored/co-authored more than 50 published scientific papers. She has taken part in the realization of 2 international projects, 3 national scientific projects and 5 professional projects. She is a national representative member of the European Food Safety Authority (EFSA) Scientific Network on Food Consumption Data.



Application form Young Theatre Festival Bale 2026.

