

``Stand-up`` (Theatre) Essay

Title. *Macedonian theaters and the political correctness 'at its best': Contemporary domestic playwrights have not been performed on the stage for decades.*

Author. Associate Prof. Ph.D. Ivanka Apostolova Baskar

Theatrical Intro or introduction to local political incorrectness on stage and behind the scenes (play on words)

Theatrical case: The theaters and the theater scene in the Republic of Macedonia.

Use of methodologies in the essay: In this essay I use the experience of critical analysis, inevitable comparative reflections and reading of current repertoires and conditions in national theater houses, in the domestic cultural policy and the problems with the changes in the Law on Culture and the Strategies for Culture at the national level, and their partial implementations or non-implementation. As well as legal text - content inconsistency in relation to local practice and capacities of artistic, creative and operational responsibility, at home with us.

Analysis - Between non-applicative political correctness and existing local theatrical-political incorrectness:

From my perspective of observing the stage reality around me, related to political correctness in domestic theater (enforced through cultural and standard policies) - in our country, I cannot say that the debatable Anglo-Saxon political correctness is applicable;

as a model, it is not current or applicable to the conditions in our contemporary theater as a stage.

Why?

Because we have other - locally our own radical models, tactics, practices for local censorship and self-censorship - on and in the development processes, standardization and visibility of the content and quality on stage, in the theater, in the repertoires, in the programs, in the development and profiling of theater institutions, in the visions and the future of contemporary theater in our country; in the stagnation - the strange stagnancy of domestic theater criticism.

We are simply and continuously drowning, and gradually but surely dying and sinking into the long-term war with local negative selection in practice; with the rise and fall of the mediocre in alternating local political parties in power and opposition; we simply flourish destructively with all the faces of local antagonism, stuck in the artificial status quo of existence - constructed from completely demystified micro and macro corruption at all levels in our society and local theaters. Let's not be fooled - here, crime is normalized and elite and street delinquency and theft are completely legitimate, established and protected in our lawless state.

Then how is it possible for theater and performing arts to institutionally develop and flourish, under such local conditions, when the natural processes for development and change - they are artificially interrupted and the continuity is constantly disturbed - because everything that is good and constructive should be eliminated from the system of local establishment.

Our society is destroyed, institutional theater art is also destroyed. Contemporary institutional theater production is the weakest artistic category in relation to film, fine arts, new media, literature (poetry-prose)... in our country.

All the faces of the local theatrical incorrectness

Analyzing the real political and institutional and situational conditions in our country, I want to capture a theatrical institutional landscape of local problems (as manifesto) - drawing how the politicization and political partization of institutions, erodes and regresses the artistic development and cultural processes:

1- We only have national theaters that today operate at the level of an amateur theater in crisis. 16 national theaters in Skopje and throughout Macedonia, (7 theaters of them have their own dedicated and functional theater facility, the others share and implement their theater program (as a theater section) within facilities registered as centers or houses of culture).

2- Our barely existing cultural policy on paper has so far made no effort to reset any national theater into a city theater, nor to support the developing independent scene by transforming and converting inactive buildings into workspaces for independent and alternative theater(s).

3-Skopje, the upcoming city of European culture for 2028, is full of empty and abandoned spaces former factories, industrial complexes, old abandoned houses of culture (today) with questionable private ownership, and once public and national facilities, sold overnight for pennies to shady characters during the aggressive and illegal privatization of public state institutions and facilities in Macedonia.

4- The political parties "didn't make a mistake" in appointing a ``suitable figure`` for the minister of culture - in the last 25 years, our ministers of culture have been unsuitable figures - sociologists,

historians, businessmen, doctors and other party characters (these are people who do not like culture, they do not know our artistic work and are not interested in who we are and what we do and how we contribute to the development of culture), these are characters who are opportunistically placed in that position (minister of culture) in order to drive out the process of erosion and disintegration of the domestic institutions of culture to the end.

5-The easiest way to launder millions of money through culture - the matrix is as follows - through phantom reconstructions of cultural objects, phantom employments, phantom maintenance of institutions, unpopular bilateral, trilateral, multilateral and international collaborations for the promotion of domestic culture and art in the world (these benefits are intended for artists who belong to the political party, or artists who flirt with the party by creating their election promotional campaigns) ... but none of it is integrated into a healthy continuity of exchanges - except for the few dedicated promo photos showing only the politicians posing, and a few short videos of the polite applause at the end of the guest performances... all of that under a directive is pumped up with irrelevant copy paste text in mainstream medias, as dry announcements in the controlled local media that do nothing to help you in the development of your career outside of Macedonia.

6-(Social networks and your personal promptness and consistency in work and self-promotion as well as personal creativity for ways of exchanging information about your work - achieve the effect of uncorrupted visibility out of your local scenic/theater home – regionally and internationally).

7- It is an open secret that inappropriate ministers of culture - to prove themselves and gain points, in order to develop their individual personal careers inside the political party, at government meetings of ministers from all areas of the issue - where to cut from? - The ministers of culture are the first to propose an offer to cut the budgets intended for the development of culture programs.

8- We local people know that (in these political circumstances) you can buy a job as an actor, director, stage worker in a theater for 5000 EUR, with the risk that the next director can fire you and the money to buy the job to fail you.

9- We know that you have no chance of getting a job in a national theater with only proven talent, independent project successes, a solid CV and a visible portfolio of achievements. Those are meaningless parameters for local employment.

10-You will only get a job if you have obvious talent or average talent, but only in combination with strong family-theatre-political-clan ties and a very strong political party backbone.

11- While one political party is in power, a dozen artists from one group direct and act in the theaters, then when the government changes, they are replaced by the other 10 artists from the opposite side, and a new long-term round of brainwashing the public follows again, with false values and artificial successes.

12-By the way, we know who are the drug dealers from the circle of theater artists, and we know who protects them, punishing them only with house arrest.

13-We know about all the phantoms employed in the theaters for whom none of the employees know what they look like, what their names are and what they actually do, but their salaries are up to 1000 EUR net per month.

14-We know why unsuitable persons are appointed as managers of theaters and unsuitable persons as artistic directors or members of program boards. Managers neither understand theater management, nor love theater, nor love art and culture. These positions for such people represent an opportunistic rise in the career within the political party criteria. These people launder money through the institutions they run for the interest of the parties and for their own personal interest.

15-Theatres and cultural institutions in Macedonia serve to enslave the local mediocrity - to employ those characters who have no idea about life and profession (the child of doyennes in politics, the child of political parties or the child of theater families); so that afterwards the employees receive their monthly stipend - salary without investing themselves artistically, professionally, methodologically, experimentally, educationally, professionally in the development of the institution..., and at the same time, the same employees devote themselves in parallel private businesses, run with the aim of additional monetary profit – to then witness the overproduction of private courses, workshops, acting schools for children with debatable methodological approaches; the emergence of ad hoc festivals that last one or two days and then disappear from the festival map ... as well as the emergence of additional restaurants and bars throughout the cities, etc.

16-Among such theater people (their mentality) there is no professional communication and mutual coordination, exchange of experiences, discussions - debates about the problems that have arisen and solving them. They have no sense of program design and profiling of theater repertoire with a carefully designed annual program, institutional image - they have no vision for the development of the theater company.

17-The consequence of this state of mentality and eroding practices is the fact that all national theaters, if you compare them with each other, look like the same impersonal copy paste theater without an idea (which copies itself from center to province and from province to center).

18- Then we witness how in the repertoires without mutual coordination, 3 to 4 settings of William Shakespeare's *Romeo and Juliet* are staged in one season; all plays by Martin McDonagh; the text *Let's have sex* by Valentin Krasnogorov; Henrik Ibsen's *Nora* and *Hedda Gabler*. The same staged without a striking idea, context, without a visible artistic challenge, without a thoroughly elaborated concept and stage arguments. Apart from the obviousness of the tepid modern readings that are too reminiscent of the first visual key words and images that a Google search engine will provide you on a certain dramatic topic.

19-Then we have a problem with working directors who do not direct in their parent company, or do not direct at all, or direct for additional fees only in other theaters. We also have a problem with forced directors in terms of their greatness, who, supported by their political parties, completely succeed in feeding the myth of the best directors in contemporary theater in and outside Macedonia.

20-We have a problem with employed actors that no one hires, or employed actors who boycott work processes. We have a problem with actors who are employed in Macedonia, but have been living and working in foreign countries for years and decades. We have a problem with quality actors who headlessly enter politics, compromising their profession, thereby becoming and remaining weak politicians.

21-We have a problem with employed actors who cancel performances because they are shooting a movie or TV series, while no one has yet developed and applied the practice of substitute actors in order to avoid unjustified and unnecessary cancellations of theater performances.

22-In our country, employees in national institutions are protected as white bears by law, they are guaranteed voters in the parliamentary, local, and presidential elections. Therefore, for any mistake, omission, neglect of their work and artistic obligations, none of them is responsible before the host institution or before the court, nor has he/she lost his/her job position due to unproductiveness. In our country, cultural institutions have assumed the status of social and health rehabilitation / fostering institutions.

23-In the month of October 2023 the monthly salaries of employees in national theaters and other cultural institutions were significantly increased. But as the standard in terms of salaries improved and rose, the problem of further decline in the quality of the performances and the management of the theaters appeared. With the increase in salaries, the budget intended for the realization of

productions was radically reduced. In the meantime, a shortage of technical personnel has appeared in theaters, but training and employment have been stopped.

24- PR services of theaters (which exist but are inactive) gradually but surely rely on a practice typical of the independent theater sector, where you have to do everything yourself due to a deficit of employed teams - or to self-initiatively promote your own performances as an actor, playwright or director, and the performance is a production of a national theater.

25-A note to the drama academies that are part of the problems in the system, and in Macedonia we have two academies (state and private), is the problem of a lack of professional teaching staff and a serious deficit of methodological and programmatic updating. Including the problem of monopolization of the theater scholar profession and scientific research processes and results.

26-Modern theater criticism at home is reduced to a kind of polarization - from escapism in front of reality (when few of us escape to international theater festivals and showcases to see seriously good plays and performances and write inspirational essays and reviews about their programs and productions) or critics pander to selective impressionistic theater reviews without critical analysis before domestic productions, and lately some of them are returning to portraying and reaffirming the work of the doyen and great actors/actresses from the history and the contemporary time of the Macedonian theater art.

27-A bright spot in this state of affairs is the gradual to accelerated emergence and development of independent theater productions. Young people as a reaction to the conditions in the national

theaters (unavailability, corruption, closed circles, nepotism, clientelism, cronyism – the whole local political situation is manifested in and through the institutional mentality), young people increasingly participate in international trainings and professional workshops, slowly but surely they are encouraged to start from scratch and face the risk and test whether they are durable human material for creating theater under these conditions, of brutally interrupted continuities.

28- In the world of independent theater in our country, co-creative collaborative methods and principles of creating theatrical performance are gradually but surely entering. Young people feel better and are liberated in the horizontal approach of joint work and development of the story on stage. Although they still have visible problems with dramaturgy and directing, which can be improved and polished over time. But the most interesting is the emergence and their attempt to openly criticize the local system of employment in theaters and to demystify the academic drama education which still tends towards some (locally unsustainable) local star system. Such confessionism has the effect of sincerity and criticism, it reflects their self-awareness regarding the corruption of the theaters and the overall system of public institutions in our country. But besides the everyday political and economic scandals in Macedonia, none of them are provocative and properly noticed by the entire generational audience and the media.

Some good practices and positive moves

Since the independent theater sector does not have the physical and budgetary working conditions of the national theaters...

I want to share several bright and prospective occurrences in contemporary culture and theater in our country, and they are: SKC JADRO Skopje (and their support with free space and integration of independent productions in their program).

Public Room Skopje - a hub for creative industries, which unselfishly opens a free space for independent productions and the development of domestic urban stand-up comedy and satire.

NI Theater Bitola, which compared to other national theaters in our country, continuously invites foreign directors in cooperation with the domestic ensemble, and is open to co-production collaborations with the independent theater scene.

NI Dramski Theater and the regional network for cooperation and exchanges between city theaters from the capitals of ex-Yugoslav countries, the RUTA theater network.

Affirmative support I share for the Zlaten Elec Theater, Artopija, Pi Theater, Bish Award for the best independent theater within the program of the Youth Open Theatre Festival - Skopje, Shadows and Clouds Theater, Provokacija Theater, Wonderland Theater, Peripetija Theater, Media Artes Productions ..., for our female stand-up comedians, and support for all small theaters without their own working stage space for new generations of actors, playwrights, directors, producers who are starting to fight for their place in the twilight of the contemporary theater in Macedonia (Tea Begovska, Tamara Stojanoska, Filip Petkovski, Ivana Angelovska...).

..All functional international and national festivals that manage to be held despite all budget turbulences and brutal cuts (Monodrama Fest Bitola; National Theatre festival Vojdan Chernodrinski Prilep; MOT/YOT Skopje; Chamber Theater Festival ``Risto Shishkov`` - Strumica; Shakespeare Fest Bitola; Skupi Fest; DAF Kočani and others).

It is hopeful that the Ministry of Culture will encourage all national theaters to open up for domestic co-production collaborations with the independent sector, in order to improve cooperation and improve the repertoires and programs of the theaters.

But there is the problem of misunderstanding of these initiatives by managers and institutional artists; an unfounded fear of competition between ensemble employees and independents appears – unemployed actors, playwrights and directors, producers; or the collaborative agreements are weak, according to which the independent productions experience a pre-premiere, a premiere and one to three reruns, then the play goes out, because there is no will and no idea how to integrate good independent performances into the current program or repertoire of the national theater.

Unofficially - ticket sales require 30% of the profit for the theaters, the remaining 70% are funds for per diems, royalties for the independent team (which is a solid reciprocity in cooperation). But even that completely fails to establish itself in all national theaters.

In the intention of stimulating cooperation between the public and independent sectors in the theater, the problem of selectivity also appeared - more precisely, already employed theater directors, who have also founded their own independent theater in the format of a non-governmental organization, become privileged to enter into co-production cooperation with their own theater by employment and their NGO's (so the circle of collaborations remains hermetic and clientelistic).

Some of the theaters have begun to convert into rental properties for the purpose of rental profit - who charge you 500 EUR a day, and this causes new problems for debatable profitability on the part of a national public cultural institution (in which external / private musicians, politicians, foreign private theater troupes or commercial monodramas from the Balkan region perform more

often than their current theatrical performances). Thus, the new discrepancies in the domestic theater are already in sight.

About the place of domestic contemporary playwrights in the contemporary domestic theater - versus local political correctness in the form of theatrical incorrectness (A general overview)

They say that without domestic authors/playwrights, staged in the theater, the domestic and national theater as scene, remains without particular identity. In our example, we are neither international, neither European, neither Balkan, nor national in the theatres. We are frivolously and thoughtlessly dispersed - both in the local system of existence and in the theatres and performing arts.

Every five years we receive clear and precise information about the arrival and emergence of new generations of playwrights and directors, trends and styles in the theatres and performing art scenes from the region and Europe. We receive information about their festival successes, theatre stage settings, public dramatic readings of plays, thematic discussions, interviews with playwrights... Despite all the crises in the theatres regionally and globally, the systems of recording and promoting the authors and plays do not stop functioning in their continuity. In contrast to R.Macedonia, where each author is left to himself/herself, and to his/her own individual, resourcefulness. The neglect of national plays and authors is an old cancellation formula that started in our country from the beginning of the 90's and continues until today. The older generations before the internet and without active speaking and use of the English language, had a miserable time, in this process of negation. Unlike the new generations in the age of the internet and availability of all information, and their active use of the English language; young

authors/playwrights do better and assert themselves, correcting the decade-long annulment process - young people write directly in English, and immediately try to connect internationally with theatre and performing arts platforms, and begin to develop and prove themselves in the world of great competition (It is not easy, but ...). Thus they skip the local agony of radical ignoring and marginalization (which still persists as a local, hermetic problem, in our theatres, festivals...).

In addition to the respected, relevant, internationally recognized and outstanding contemporary playwrights Goran Stefanovski and Dejan Dukovski, we also have for the time being less internationally known or emerging playwrights from various generations: Blagoja Risteski-Platnar (who is not among the living), Jordan Plevnesh, Jugoslav Petrovski, Venko Andonovski, Eva Kamchevska, Ana Trpenoska, Mia Efremova, Mia Nikoloska, Sasho Blazeski, Vesna Kusleska, Stefan Markovski, Sinan Rakipovski, Nikola Kuzelov, Ana Stojanoska, Katerina Momeva, Kalina Maleska, Lidija Damjanovska, Izabela Jakimova, Maja Stevanovic, Gabriela Stojanoska -Stanoeska, Hristina Gjorgievska, Susana Gjorgievska, Elena Prendzova, Ivana Nelkovska, Mitko Boyadziski, Marjan Angelovski, Mirko Vidoeski, Trajche Katsarov, Vasil Mihail, Filip Vachkov, Tomislav Osmanli, Gotse Ristovski, Gjorgi Spasov, Hristijan Krstevski, Olivia Trajkovska, Valentina Gjorgjievka, Maya Dretsa, Emilia Matanchikova, Tanja Kuzmanoska, Elena Prendzova, Igor Pop Trajkov, Jovana Boncheva, Irma Basheska, Saso Ognenovski ... and others (with firm or soft continuity in their playwriting and writing in general).

These people exist, live and write; some of them are staged in theatres (incidentally), others are published in books and eBooks. (With the practices of literature, we publish dramatic texts to record their existence).

The topics these authors write about are many and varied, these people generationally and individually map the dramatic landscape of contemporary R. Macedonia – problems, changes, issues, unsolved crisis: They write about collective and individual topics and problems. They write for children, young people and adults. They write about everything in Macedonia now and today: ... what it is like to be marginalized in one's own country; about the massive brain drain; about the

local antagonism; about the dysfunctional public administration; for importing and burning toxic waste for a large amount of money; for all the spies and traitors around us; about the devaluation of the health and school system; about guest worker experiences and illusions; about the attitude and horror towards expectant mothers in the local health care system; about hunger and art; about the dramaturgy of smell and stench; about the modern logorrhea in miscommunication between people... etc.

Their dramatic writing structures mostly open and amenable to function as a dramatic text and film/TV script; some use high linguistic eloquence with a distinct talent for neologisms and witty coinages; others borrow from street local slang and rich local dialects with intonation of wit and rural simplicity; still others are lucid, or vindictive, or vicious, or hypocritical, or properly rigid in their dramatic writing, or with a great sense of humor and observations... but we still don't have the right producers, directors, managers, cultural politicians who will act and take artistic risks and create a place in the theater for different dramatic sensibilities, without fear and aversion to their existence and creation. In our country, the process of deconstruction of the contemporary playwriting was skipped, authors were simply and totally eliminated from the existence of the theater since the nineties with one move; and as if they do not exist in the history of contemporary domestic or Macedonian drama, because it is artificially decided who will enter the history of the domestic theater and who will not exist. Just like the archives, the documentations in our country, the memories ... are deleting; and are deleted by our irresponsible people.

These witnesses of dramatic life are neglected by the stage and theaters because they speak and reflect (in writing) the truth about us, around us, in us... scanning the faults and follies of people of status or no status in this eroding society. Without giving them a chance for contextual visibility, and recognition.

And instead of a summary of the essay - I am sharing a kind of menu with several reflections, topics and directions for dramatic texts, adaptations and dramatizations from local problems in culture and theater in our country, constructed as characters-mentalities gathered at a governmental meeting(s) in a fictitious rudimentary local government:

- MENTALITY NO. 1 Does theatre make sense in a lawless state?

- MENTALITY NO. 2 The Ministry of Culture and the political parties in power - how their local imperialist mentality and practices are manifested in the operations of the rapidly eroding institutions.

- MENTALITY NO. 3 Why did you become the minister of culture when you have no knowledge or ideas for the field of culture? - Because I can do anything via political party.

- MENTALITY NO. 4 Placement of senseless matrixes, of money and power, that create and destroy theatre professions, professions in the culture.

- MENTALITY NO. 5 Theater under the influence of chaotic cultural policies and when the excuse is the clans in the administration and the brakes they construct.

- MENTALITY NO. 6 How can I launder money through a theater performance?

- MENTALITY NO.7 How am I, abusing the culture for personal profit? (Main/leading roles: ministers, prime ministers, presidents, party members, and other employed rectors, deans, directors, managers ... because only they dominate the institutions and the local mainstream media).

- MENTALITY NO.8 I have no idea why I set out to become a national theater manager, except for profit and provincial prestige. (A person for whom it is important to have an apartment, a house, a

summer villa, a car, regular winter and summer vacations, weekend trips at the expense of culture and art (this kind of person despises art) – drama for opportunists).

- MENTALITY NO. 9 Intimate-collective dilemma - Overwhelmed by personal interest, why do I forget about love, passion, enthusiasm, artistic responsibility, tracing the innovative development of the institution and similar nonsense, and the employees do not interest me at all, except for my personal interest acting success in published promo photos.

- MENTALITY NO. 10 Only now has it become clear to me that I have no idea what it means and how to program an institution, theater repertoire, how to recognize and monitor the development of talented theater practitioners; but essentially I became a manager.

- MENTALITY NO. 11 The myth of state work – just be an employee in a national theater and you've succeeded.

- MENTALITY NO. 12 Who will pay royalties for staging domestic authors, playwrights and foreign authors (it's expensive), let's see where we can cut from the budget for the show? ... let's set Shakespeare or Chekhov.

- MENTALITY NO. 13 They say we had a problem with programming and repertoire, a problem with the selection of texts and their setting, a problem with the development of concepts in the plays, a problem with the quality and relevance of the setting - but let them say what they want, we are important employees in the national theaters, we get paid regularly, they raised our salary, and nobody can do anything for us (because they depend on us).

- MENTALITY NO. 14 Here is Google - I will steal an idea from the world and become important in the theaters at home; we will arrange festival awards and I will go down in history, before retirement they will arrange for me to receive one of the state awards and I am insured until the afterlife (Attitude of the local ``pharaoh``).

- MENTALITY NO. 15 Domestic drama authors are boring, they are weak persons, irrelevant minds, they copy world authors (and who are they to tell me what is costing us in this society, where we are wrong, what we take from them and what we destroy), it is not worth putting them on stage, as for who will be declared a domestic theater genius (1 in 30 generations in change), that is decided by the local neo-"UDBA."

- MENTALITY NO. 16 What kind of development of the theater audience at home (that's wasted money), so our children will study and work abroad.

- MENTALITY NO. 17 Then why do we have theaters and institutions of culture (it must be maintained, financed)? Well, in order to employ our children - then they don't have to do anything, they don't have to work - they don't even have to come to work, it's important that they are employed, and that their work experience runs out (it's important that they are at the expense of the state).

- MENTALITY NO. 18 Theatrical conclusion for the end: All this is a reflection of a state of local institutional logos and pathos in erosion, versus private-independent feudal dispersion on the rise, which is still raging.

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Abstract.

In our country, political correctness is total, holistic, absolute, complete, internal-external -it was fully and successfully implemented, in culture and art, especially in drama theater art: Or ... there is no contemporary domestic drama staged in theatres.

But why and how is this possible? How did the drama academies and theatres allow that? How did domestic directors and actors, theater managers and producers, domestic theater scholars and dramaturgs afford it? And what are the consequences?

Since 1991 gradually but surely the process of isolating, annulling, denying, neglecting the domestic playwrights began via secure, robust, guaranteed and successfully implemented censorship. With complete deletion from the theater repertoires and stages, except for the Macedonian drama classics and modern classics, who are staged occasionally - as a counter argument and counter criticism.

The Macedonian local politician in power and in opposition does not like the theatrical mirror of his mistakes placed on the domestic theater stage. The local establishment does not want to waste their time watching drama on stage based on the topics like - imported toxic waste, burned in the Macedonian nature and forests; legal crime in the lawless state. Corrupted institutions, processes and procedures. Brain drain of youth and families versus imported slaves from Bangladesh for the turbo folk - nouveau riche. Land of ideal jobs - political parties employment in the public and

national institutions – Bank credit and paycheck laws apply only to them in this beautiful country. The success of private business depends on your political connections, and they all deny their connections and the nepotistic-chronistic facts. So, land with realities who are Mecca and Medina of micro and macro corrupt mentality - or we have tons of drama to dramatize and stage it, but people are venting in vain on social media. And the Internet catharsis becomes stronger than the theatre stage.

And so we have a clash of imported political correctness and domestically generated political correctness.

Short Bio

Associate visiting professor Ph.D. Ivanka Apostolova (Skopje), self-employed in culture (producer, visual dramaturg, director). She teaches Art and Design History at the Faculty of Art and Design/EURM Skopje. She is Head of Macedonian Center ITI/PRODUKCIJA, editor/author for The Theatre Times and SEEstage platforms. Projects (selection): *ECOC Skopje 2028* bid book-pre selection; *Green Inversions*; *Translating Visual Dramaturgy*; *KRIEG/ACINSELAK-project E.T.E.R.I.A.*; *After 2030*; *Comic Theatre*; *In Search of Lost Director*; *Antropologija izkusnje v gledaliscu*; *Poor Little Rich Drama*; *Intersected Witches*; she translates books from Slovenian, English, Serbo-Croatian in Macedonian language.

Email. ivankaapostolova@gmail.com /Web. <https://eurm.academia.edu/ivankaapostolova>