

ANNUAL REPORT 2024



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FOREWORD BY THE EXECUTIVE DIRECTOR OF ARTPOLIS



Dear artists, activists, donors, and supporters of Artpolis,

At a time when the world continues to face uncertainty and wars, our art and activism have remained unbreakable pillars of resistance and hope throughout 2024.

The 12th edition of the FemArt Festival was one of the most inspiring moments of the year. In the heart of Prishtina, this edition gave voice to sisterhood, peace, resistance, and feminist activism—proving once again that art is not only a means of expression but a transformative force that challenges and reshapes our realities.

This year marked both a personal challenge and a new chapter in my journey. Although physically distant due to my studies in London, my dedication to Artpolis—and to you, the community that continually inspires and empowers me—remained unwavering

every step of the way. Your work and resilience, the sacrifices you make, and the solidarity I witness in each of you are what fuel my determination to move forward with even greater strength.

As we look through this report, let us celebrate the remarkable moments we've shared and reflect on the profound impact we've made. Let's remain united in our vision for a society that is just, equal, and free for all.

Thank you for all the love, support, and empowerment you continue to give us.

Let's continue together to challenge, create, and transform the realities that surround us.

Zana Hoxha

Founder / Executive Director of Artpolis and the FemArt Festival

ABOUT ARTPOLIS – ART AND COMMUNITY CENTER

Artpolis is a non-governmental organization that, through culture, art, education, and social dialogue, influences communication and fosters positive transformation in community coexistence.

Founded in 2004, Artpolis' vision is to create a society based on feminist values in the Western Balkans region. Its mission is to build the cultural power of women and youth, enabling them to become a source of inspiration and influence for societal change. The core values of Artpolis include feminism, gender equality, justice, peace, education, empowerment, emancipation, humanism, and integrity.

Artpolis is easily recognized as one of the most unique organizations, using theater and other artistic forms to advocate, educate, and promote women's rights, human rights, the rights of marginalized groups, gender equality, interethnic community dialogue, peacebuilding, and the empowerment of women and youth. This artistic activism makes Artpolis stand out, bringing it closer to citizens and fostering genuine and stronger relationships in its communication with the community while earning their support.

What distinguishes Artpolis from other non-governmental organizations is its creative and educational collaboration with youth at a high level, its support for minority communities, its inclusivity, its commitment to diverse female leadership, its strong stance against violence, and its active, large-scale community-supported participation.

Some of the main activities of Artpolis include: professional theater performances, stage readings, trainings, workshops, conferences, publications, discussion panels, lectures and public discussions, film screenings, concerts, contemporary dance performances, protests, marches, campaigns, performances, participation in international theater festivals, street activities with youth, exhibitions, murals and installations, poetry evenings, literary evenings and book promotions, forum theater performances, commemorative events for artists, yoga and meditation, podcasts, media interviews, collaboration with media and international artistic groups, building rela-

tionships with international activists, feminist education, theater education, capacity building, bi-weekly bulletins, social networks, volunteerism, and meetings with artists.

The work of Artpolis is structured around five main pillars:

Pillar I – co-build the feminist movement by challenging the patriarchal mentality in society through art and culture;

Pillar II – advocate and mobilize collective actions in support for women, minorities, LGBTQI community, survivors of violence and women human right defenders;

Pillar III – empower youth through creative and alternative education to voice their needs and shape their future for a society based on diversity, equality and justice;

Pillar IV – Creating a safe place for women and girls to express themselves through art and culture;

Pillar V - Invest in the financial and institutional sustainability of Artpolis

Artpolis' activities extend across almost all municipalities of Kosovo and the region, addressing, challenging, and transforming patriarchal mindsets through artistic and theatrical productions featuring renowned artists from Kosovo and the region. These performances are designed for the public, with a particular focus on Kosovo's youth, aiming to raise awareness and encourage civic engagement.

Artpolis – Center for Art and Community maintains strong connections with Kosovo's official media, theater and film artists, and is an active member of ISPA (International Performing Arts Association; www.ispa.org), the IETM Network, the Kosovo Women's Network, the Cultural Forum, CIVIKOS, the Coalition for Reproductive Health, and the Kosovo Reconciliation Coalition. Additionally, Artpolis collaborates with artists and activists from diverse ethnic backgrounds, fostering cross-cultural dialogue and social change.

ABOUT THE ARTPOLIS ANNUAL REPORT 2024

The year 2024 has been a challenging one for Artpolis, yet it has not hindered any of us from continuing our unwavering commitment to creating positive change in our society. Our efforts to empower women, girls, and marginalized groups have continued throughout the year through professional performances, the FemArt Festival, trainings, workshops, protests, marches, conferences, discussions, and other forms of art and feminist activism.

This report outlines the five core pillars of the organization, which have driven the realization of our long-term vision, mission, and values. It also provides an overview of the progress, achievements, and outcomes of the 2024 program, along with details of the activities completed throughout the year.

THE 12TH EDITION OF THE FEMART FESTIVAL



This year, we celebrated 12 years of feminist artistic activism at the FemArt Festival. Over 200 artists and activists from 20 countries participated in 30 diverse activities, each contributing to our mission for equality, justice, and peace through the power of sisterhood—especially crucial in times when human values are threatened by conflict, tension, and oppression.

“Sisterhood: In Time of War and Peace” was this year’s theme of the Festival that connected participants across various venues, from theaters to galleries, libraries, and cinemas. The festival showcased a vibrant array of events, including film screenings, feminist discussions, music concerts, exhibitions, theater performances, workshops, conferences, and publications, all fostering a spirit of collaboration and resilience.

From September 25-30, 2024, a vibrant array of cultural activities unfolded across various venues—Klan Arena, Oda Theater, Dodona Theater, Termok-

issi, Kino Armata, “Hivzi Sulejmani” Library, Faculty of Arts Gallery, Hotel Grandi, Faculty of Arts, Shota Ensemble Spaces, Finnish School, the Embassy of Luxembourg, the French Institute, and Heroines Park. These spaces served as gathering points for reflection, discussion, entertainment, and cultural exchange.

The festival opened with the captivating performance of “Carmen” by the Barcelona Flamenco Ballet. This piece echoed themes of freedom and women’s empowerment. As Gili Hoxha writes in her blog, “Carmen, in her duets, gives her all to love, yet when alone, her movements reveal a deep quest for freedom and autonomy. This is a Carmen who defends her liberty and cherishes it.” Through these performances and interactions, we celebrated the strength of sisterhood and the journey towards empowerment. Rebel. Drenched in her world. Rhythmic music infused with elements of traditional Spanish melodies effortlessly transforms into an anthem of freedom, capturing the essence of rebellion.

Social norms and patriarchal oppression were boldly challenged through a series of powerful performances and theatrical shows. Among these was “The Big Giggle” by Xixi Xiao, which graced the Heroines’ Park on the festival’s second day. Other notable works included the theatrical piece “World Without Women” by Serbian artists Olga Dimitrijevic and Maja Pelevic, the premiere of the dance theater performance “O Lord, O Lord, O Lady of the House” by Robert Nuha, the play “Sonny” by Slovenian artist Natasha Zhivkovič, and “Revolt. She Said. Revolt Again,” directed by Zana Hoxha. The French artists Caroline Sahuquet, Delphine Biard, and Flora Grimaud also presented “Speculum.” Each of these performances conveyed a unified message—calls for freedom, equality, and justice in a world where peace and solidarity reign among and for women.

This year’s FemArt program also delved into themes of migration with “I Want a Country,” directed by Ema Andrea from Albania, and explored existence through the performance “In Memoriam” by Sylvia Camarda. In this moving piece, every movement, step, and gesture transcended the boundaries of life and death, leading us on an engaging journey through the stages of human metamorphosis. In this performance, death transformed into a celestial dance, where each motion told a story of hope, resilience, and renewal.

This year, FemArt provided audiences with opportunities to reflect on war, peace, and LGBTQI+ rights. Over two days, Kino Armata showcased a variety of films, including the documentary “Trained to See: Three Women and War” by Luzia Schmid, the animated short “Self Story” by Géraldine Charpentier, “A Sister” by Delphine Girard, “The Ephemeral” by Jorge Muriel, “Afterwar” by Birgitte Stærmose, “The Leading Actor” by Paula Markovitch, and “The Art of Encounter” by Marinka Limat. The festival also focused on the growth of emerging artists through workshops led by Sylvia Camarda, Shpëtim Selmani, Attila Antal, Xixi Xiao, and Georgina Kakoudaki, fostering inspiration for future generations of feminist activism.

Discussion panels and the Peace Conference highlighted the voices of women activists, emphasizing calls for peace, justice, and equality. The event celebrated women’s vital roles in promoting peace during times of conflict, bringing together feminist activists from Kosovo, Serbia, Ukraine, and Palestine.

The discussion panels titled “Femicid,” “The Voice of Women Poets: Solidarity and Empowerment through Poetry,” and “Beyond Barriers: Inclusivity in Culture and Art,” along with the publication of a Manual for the Visually Impaired, brought together activists and key figures from important institutions to address



Foto: Esad Duraki



these critical issues with sensitivity and significance. These discussions served as a source of reflection and inspiration, urging us to engage daily in making our society better for everyone. Additionally, through the publication of a Monograph, an exhibition, and a discussion panel, FemArt honored and recognized the contributions and dedication of many women artists and activists who infused pieces of their souls into the pages of this book. Edited by Ivana Bilić, the Monograph not only preserves memories but also creates a lasting testament to feminist strength and courage that resonates across time. Curated by Berat Bajrami, this exhibition celebrated a decade of feminist artistic activism in Kosovo through the FemArt Festival.

The FemArt Festival was illuminated by the enchanting performances of Lucia de Carvalho and Vjollca Robelli – Mripa (AJO), who magically brought their concerts “Pwanga” and “Braids” to our audience. This musical journey celebrated the past while offering hope for the future.

FemArt serves as a platform for artists and activists to build bridges of collaboration, and this edition was no different. Participants had the opportunity to connect, exchange ideas, and inspire partnerships during the “Networking Event,” hosted by the Luxembourg Embassy in Prishtina, accompanied by the music of DJ Matalé.

Expressing deep gratitude to all donors, sponsors, and institutional partners, Zana Hoxha, founder and director of the FemArt Festival, shared her enthusiasm for yet another successful edition of the festival.

“I’m incredibly proud of our team. While we’re understandably exhausted by the end, we feel deeply satisfied with the artistic values and themes that we explored together. This year’s theme struck a chord with the audience, and I’m thrilled that everything unfolded as we hoped—sometimes even better. It’s a joy to wrap up the festival tonight after six nights filled with 30 diverse activities,” said Zana Hoxha.

The festival attracted guests from various countries across Europe and beyond, highlighting how sisterhood transcends both familial bonds and national borders.

We also extend our heartfelt gratitude to the FemArt audience. Over 2,000 attendees immersed themselves in a captivating array of musical sounds, fem-

inist narratives, and the stories of FemArt captured in our book. The discussions ignited reflection and shared experiences, uniting us in sisterhood.

KEY RESULTS OF FEMART 12:

- 30 Activities
- 214 Artists/Activists/Technical Staff (114 women; 100 men)
- 25 Volunteers (14 women; 11 men)
- 2,033 Physical Attendees at FemArt 12
- 68 Media Articles Published
- 14 Blogs Published
- 20 Participating Countries: Kosovo, Albania, Spain, France, Angola, China, the United Kingdom, Germany, Belgium, Luxembourg, Bosnia and Herzegovina, Slovenia, Greece, Denmark, Mexico, Switzerland, Ukraine, Croatia, Palestine, and Turkey.

Social Media Reach:

Facebook:

- 511.9K People Reached
- 4.7K Content Interactions
- 2.3K Clicks
- 14.2K Facebook Visits
- 198 New Followers
- 1,691,218 Reactions/Impressions

Instagram:

- 113.2K People Reached
- 5.2K Link Clicks
- 1.8K Profile Visits
- 9.4K New Followers

Twitter:

- 1,859 Views

ARTIST IMPRESSIONS ON FEMART 12

“It’s our second time at FemArt.” The audience in Kosovo is amazing, it’s been a great experience,” said David Gutierrez, “Carmen” from Spain

“I had a wonderful time at a wonderful festival! Thank you, FemArt, for inviting me to your festival. You are doing a great job!” said Silvy Camarda, “In Memoriam” from Luxembourg.

“FemArt, with the theme ‘Sisterhood in Times of War and Peace,’ focuses on the importance of women’s solidarity and the role they play in social transformation and the improvement of human rights. FemArt, led by director Zana Hoxha and her team, is inspiring freedom!” said Sibel Halimi, Director of Culture, Municipality of Pristina.

MEDIA COVERAGE OF FEMART 12

“The opening of the 12th edition of the International Festival of Women Artists and Activists, FemArt, with the motto “Sisterhood in Times of War and Peace, “featured a performance by the Barcelona Flamenco Ballet, who presented the show “Carmen”. The festival’s mission is to empower women through art and activism, offering a diverse program filled with cultural and social events,” said Ardita Zeqiri, Kallxo.com.

“Kosovo has long proven to be a place that fosters cultural events, rather than obstructing them. Thursday evening was the latest example, marking the second day of the International Festival of Women Artists and Activists ‘FemArt’ “ noted Besartë Elshani, KOHA.

“At the ‘FemArt’ festival, discussions are held on femicide, the state’s lost battle with family violence recidivists,” added Isa Vatoci, Kallxo.com.

“Besa was not easily impressed. She fought only in direct confrontations. No more conversations; towards the end of the play, she would sink into her passions and dreams. A character who is detached from norms, which often do more harm than good, demonstrates that sometimes battles can be won by ignoring them altogether. Girls like Besa hold the power, leaving the fight to others. This happens because they believe in victory and in what is rightfully theirs. This is what ‘FemArt’ taught us on the second evening.” Gili Hoxhaj, KultPlus.

“FemArt, which is now in its 12th year, has gradually become a highlight of the city’s cultural calendar, hosting radical performances, exhibitions and panel discussions”. Weronika Strzyżyńska, Hyphen.

PROFESSIONAL THEATRE PERFORMANCES

The Artpolis Ensemble continued its artistic endeavors in the third year of its existence, presenting theatre performances (including two premieres) and other performances: *“Fefu and Her Friends”*, *“Women of Troy”*, *“O Lord, O Lord, O Lady of the House”*, *“Trinity”*, as well as a poetry night, *“Poetry for Power”*, and a staged reading of *“The Vagina Monologues”*.

THEATRE PERFORMANCE “WOMEN OF TROY”



The theatre performance “Women of Troy” was a call for peace and a powerful voice for women who have endured wars throughout different periods in human history.

Its first presentation took place in Prizren on April 14th at Kino Lumbardhi. Based on Euripides’ work, “Women of Troy,” directed by Zana Hoxha and Maja Mitić, with contemporary text by Shpëtim Selmani, was a bold fusion that transcended time and space – from the war in Troy to Gaza and Palestine, from Ukraine to Kosovo, and from Somalia to the Congo, an endless cycle of human tragedies. Through its feminist approach, “Women of Troy” highlighted the sensitivity and resilience of women facing the terror of war.

The characters of Hecuba, Cassandra, and Andromache are not simply figures from an ancient tragedy but representations of the suffering of women today in war zones, who carry the unimaginable weight of loss. Like them, women today continue to lose their families, homes, and dignity, displaced and

unprotected in a world that often views them merely as spoils of war.

This bilingual production – in Albanian and Serbian – brought together artists from Kosovo and Serbia in a two-year artistic collaboration: Maja Mitić, Shpëtim Selmani, Semira Latifi, Branka Stojković, Qëndresa Kajtazi, Labinot Raci, and Aleksandar Stoimenovski.

“Women of Troy” premiered in Prishtina at the Dodona Theatre on November 5th, followed by additional performances on November 6th in Prishtina and two more presentations in Belgrade at the Centre for Cultural Decontamination on November 22nd and 23rd.

650 people attended *Women of Troy* across these five presentations.

THEATRE PERFORMANCE “FEFU AND HER FRIENDS”



Foto: Esad Duraki

The theatre performance *“Fefu and Her Friends”* provided a reflection on the experiences of women, addressing issues of gender equality and emotional narratives about the role of women in a patriarchal society and their need for freedom.

Directed by Arlinda Morina – Liki, the play delved into themes of societal expectations of women, the injustices of power, and the challenges women face in finding themselves in an unequal world. Written by Julius Aaron and Maria Irene Fornes, *“Fefu and Her Friends”* offers a clear perspective on the oppression of patriarchy and liberation through feminism, urging us to reflect on the norms and structures that hinder gender equality.

“Fefu and Her Friends,” a production by Artpolis, reached its peak when the women united, raising their voices in protest against oppression, patriarchy, and multiple forms of violence. Fefu (Aurita Agushi), Cindy (Zhaneta Xhemajli), Christina (Qendresa Ka-

jtazi), Juli (Donikë Ahmeti), Ema (Vlora Dervishi), Cecilia (Blerta Gubetini), and Paula (Dora Xhemajli) stood in solidarity with all women, singing, “Spring is coming – patriarchy is falling, freedom is near, no power can hold us back, the end of your oppression is here!”

As they sang, they also waved the flags of LGBTQI+ communities. Such a theatrical experience encourages us to reflect on the diversity and differences within society, calling us to engage daily towards a more open and just society.

In 2024, the theatre performance *“Fefu and Her Friends”* had three highly successful presentations, drawing approximately 170 people in total. It was first staged on April 28th at the Dodona Theatre in Prishtina, followed by performances on November 12th at the “Hadi Shehu” Theatre in Gjakova, and on November 13th at the “Adriana” Theatre in Ferizaj.

DANCE THEATRE PERFORMANCE “O LORD, O LORD, O LADY OF THE HOUSE”



Foto: Esad Duraki

The dance theatre performance “O Lord, O Lord, O Lady of the House”, directed, conceptualized, and choreographed by Robert Nuha, in collaboration with the Artpolis Artistic Ensemble and the Noa Dance Theatre Co., premiered at the 12th edition of the FemArt Festival at the Oda Theatre in Prishtina on September 26, 2024.

With a script and dramaturgy by Zana Hoxha, this performance delivered a powerful critique of the toxic masculinity that dominates our society. It tackled the themes of masculinity and the influence of patriarchy with both humor and provocation. Through a dynamic mix of body language and dialogue, the performance explored various aspects of masculinity and traditional Albanian practices, seamlessly blending humor, contemporary dance, and technology.

Through video projections and stage interactions, the clash between the past and present was vivid-

ly portrayed, underscoring the lasting influence of traditional practices on contemporary society. This was explored through the dynamic between the two brothers and their sister, the central characters of the performance.

This innovative and comic approach encourages reflection on and reassessment of the role of masculinity and traditions in our lives. Judging by the audience’s response, we can confidently say it was a success.

In addition to its premiere, O Lord, O Lord, O Lady of the House was presented two more times: on 27 November at the Cultural and Information Center “Malësia” in Tuz, and on 3 December at the Oda Theater in Prishtina. Across all three performances, the production drew a total audience of 371 people.

DANCE THEATRE PERFORMANCE “TRINITY”



Foto: Esad Duraki

“Trinity” marked the latest conceptual, choreographic, and theatrical exploration by choreographer Robert Nuha in collaboration with the Artpolis Artistic Ensemble.

Through a combination of satire, contemporary dance, and drama, “Trinity” highlighted the toxic masculinity imposed on men over centuries by the patriarchal system and the systematic oppression of women.

“Trinity” raises questions without attempting to provide answers, leaving it to the audience to reflect. Nuha skillfully embodies the two main characters, the father and the daughter, who are not physically staged but are the essence of the performance. They come to life through the narratives of three brothers played by Artpolis actors Edlir Gashi, Labinot Raci, and Mikel Markaj.

The performance explores issues, stereotypes, emotional states, and the influence of a patriarchal, male-dominated mentality embedded in our society and beyond. Through a highly complex interplay, the actors confront and reveal everyday challenges deeply rooted in our collective mindset—among them, the critical issue of women’s right to property.

On stage, Zeus, Hades, and Poseidon also make an appearance, ironically confronting the same issues faced by the three brothers on Earth—inheritance disputes and the greed for power.

The performance was staged twice in Prishtina, at Dodona Theatre on the 28th of February and the 12th of March, attracting a total audience of 55 people.

“POETRY FOR POWER – EVERY DAY IS 8TH OF MARCH”



Foto: Majlinda Hoxha

The poetry night “Poetry for Power – Every Day is March 8th,” now a longstanding tradition of Artpolis’ efforts to celebrate feminist activism, also marked the 20th anniversary of Artpolis’ work this year.

Through poetry, cabaret songs, dance, discussion panels, and a video collage, Artpolis celebrated two decades of art and feminist activism, conveying messages of peace and equality in multiple languages: Albanian, English, Serbian, Spanish, French, Bosnian, and Italian.

Feminist poetry from renowned local and international poets called for empowerment and solidarity with women in Kosovo, Ukraine, Palestine, and around the world, where wars and the oppression of patriarchy continue to take the lives of women.

The celebration began with a video collage highlighting 20 years of Artpolis’ work – from professional performances, 11 editions of the FemArt Festival, engagement in educating young people through theater, to empowering girls and women through

training, marches, protests, and workshops – thus bringing back memories of artists and activists who were part of this journey filled with joy, challenges, and successes in positive social changes. Overflowing with emotions and nostalgia, Zana Hoxha, the founder and executive director of Artpolis who moderated the evening, reminisced about the organization’s inception, expressing gratitude to all the women, artists, and activists whose contributions have propelled Artpolis’ growth.

The event continued with a performance by the children’s choir “Okarina,” which paid tribute to the children of the Jashari family, who were killed during the war in Kosovo. Artpolis actress Blerta Gubetini also performed the poem “The Ugliness of War.”

The presence of poet Vjollca Bajraj and the discussion with her made the evening even more special, as her poems were also performed. She shared moments from her life, her connection to art and poetry, and her life after the death of her poet husband, Xhevdet Bajraj.



Foto: Majlinda Hoxha

The evening was further enriched by the poetry and performances of other poets and artist/activists: Nora Prekazi, Gili Hoxhaj, Mila Mihajlović, Xhejlane Tërbunja, Aurita Agushi, Meli Qena, Donato Giuliani, and Ivana Bilić.

The 20th anniversary celebration of Artpolis was also marked by poetry and cabaret songs performed by

the Artpolis Ensemble, rearranged by composer Liburn Jupolli, who also performed on the piano. Yllka Simnica played the bass guitar, while Granit Havolli played the drums. The Artpolis Ensemble also presented several dance pieces choreographed by Robert Nuha, making this evening incredibly special for the 250 people in attendance.



Foto: Majlinda Hoxha

STAGE READING “THE VAGINA MONOLOGUES”



Foto: Selvianë Hysenaj

On December 27, 2024, in the premises of Hani i 2 Robertëve in Prishtina, a powerful voice was raised against silence and taboos.

“The Vagina Monologues,” a stage reading based on Eve Ensler’s iconic text and directed by Zana Hoxha, brought to the spotlight stories of women who challenge censorship and misinformation in a society where sex education continues to be a taboo topic.

Through the extraordinary performances of actresses Ilire Vinca, Sheqerie Buqaj, Qendresa Kajtazi, Xhejlane Tërbunja, Zana Berisha, and Blerta Gubetini, the audience was immersed in bold narratives that transcended marginalization and stigma. Each monologue was an act of emancipation, a call to reflect on bodily freedom and the transformative power of words.

In the discussion that followed, moderated by director Zana Hoxha and featuring panelists Mirishahe Sylja and Adelina Berisha, the challenges faced by women in Kosovo were thoroughly articulated, especially against the backdrop of rising anti-feminist movements.

The Vagina Monologues emerged as a delicate yet powerful portrayal of pain and triumph, prompting deep introspection about our roles in the pursuit of equality and justice.

At its core, this event was an act of solidarity—a reminder that stigma and silence can be shattered. The Vagina Monologues served as a transformative experience, a powerful testament that speaking out is an act of courage and freedom.

FEMINIST ARTIVISM

Art and activism have been central to Artpolis' ongoing efforts in combating patriarchy and femicide throughout 2024. Through protests, marches, conferences, performances, and diverse publications, Artpolis has persistently challenged misogyny and worked to raise awareness about violence against women and femicide.

WE MARCH, WE DO NOT CELEBRATE



This year, women and girls activists marched through the streets of Pristina under the slogan “Our Bodies, Our Rights! For Each Other!” to commemorate International Women’s Day.

The traditional march “We March, We Don’t Celebrate,” co-organized by civil society organizations, was the voice and revolt against a system that attempts to undermine freedom of speech.

With chants and resilience, women activists demanded autonomy over their bodies, standing firm against a system that seeks to control them.

The protest was met with police violence, as they intervened forcefully to prevent the activists from asserting their constitutional right to protest. This violence, incited by the Government of Kosovo, aimed to silence the activists. However, they remained resolute, calling for the condemnation of this act as a violation of their fundamental rights. The protesters made it clear that the streets belong to them, not the government.



THE PROTESTS “EXCLUDE XHEVAT KRASNIQI”



On March 26 and April 3, the Feminist Student Movement, together with civil society organizations and activists, supported by Artpolis, organized protests with the main demand: “Exclude Xhevat Krasniqi,” following 27 allegations of sexual harassment.

Activists demanded the dismissal of Krasniqi from the University of Prishtina, emphasizing that sexual harassment has no place in this institution and that girls and women deserve safe spaces for learning and development. They considered any delay in his dismissal as support for sexual harassers and an attempt to suppress the courage of the students who reported the case.

Activists demanded Krasniqi’s expulsion from the University of Prishtina, emphasizing that sexual ha-

arrassment has no place within the institution and that women and girls deserve safe spaces for learning and development. They argued that any delay in his expulsion would support perpetrators and suppress the courage of the students who reported the case.

Activists from Artpolis and the Feminist Student Movement continued their calls for a harassment-free education and for a university that protects the rights and safety of students. The Ethics Council was urged to make a decision and expel Krasniqi, safeguarding the university’s integrity and supporting the rights of students.

“POWER OF LOVE” WORKSHOPS AND THE DOCUMENTARY “BIBA MAY – NO MORE”



Artpolis organized ten “Power of Love” workshops on June 24-27, September 18-19, October 7-8, and October 16-18, 2024. The documentary “Biba May – No More” was also presented.

These workshops were organized in close cooperation with KRCT (Kosovo Center for the Rehabilitation of Torture Survivors) and the Center for the Promotion of Women’s Rights in Drenas. Two of them took place at the KRCT premises in Prishtina, four in Drenas at the Center for the Promotion of Women’s Rights, two at Medica Gjakova’s offices in Gjakova, and in Durrës.

The workshops focused on positive thinking, achievements, values, and support systems. The

unique presentation and communication style of Shqipe Malushi enabled participants to laugh, cry, and share their deepest feelings.

After the screening of the documentary “Biba May – No More,” the protagonist, Resmije Rahmani, spoke with the women about her life, motivating and inspiring them to focus on their dreams.

The women were incredibly happy after a day where they shared hopes for their future with one another.

FREE SUPPORT FOR VICTIMS OF SEXUAL HARASSMENT WITHIN THE UNIVERSITY OF PRISHTINA



From May 2024 to December 2024, Artpolis offered free psychological support to victims of harassment and sexual harassment at the University of Prishtina.

Eight students from the University of Prishtina have benefited from the psychological sessions offered by Artpolis. In total, 7 female students and 1 male student, aged 19-20, participated in regular psychological sessions after experiencing sexual harassment within the University of Prishtina. The personal data of these students remain anonymous. A total of 50 psychological sessions were held.

The campaign to address sexual harassment within the University of Prishtina continued throughout the year. In November 2024, Artpolis placed posters across the campus of the 'Hasan Prishtina' University to express solidarity with students, amplify their voices, and break the cycle of silence. This initiative served as a call to action, a demand for justice, and an invitation to reclaim power and dignity.

THE MOVIE NIGHT AT ARTPOLIS SPARKED A DISCUSSION ON SEXUAL HARASSMENT



On the evening of March 21st, young people gathered at the Artpolis office to watch and discuss the film “The Girl Who Escaped: The Kara Robinson Story”, directed by Simone Stock and written by Haley Harris.

“The Girl Who Escaped: The Kara Robinson Story” tells the true survival story of a 15-year-old girl.

The young people who participated in the Movie Night discussed the film and expressed their concerns about sexual harassment at the University of Prishtina, as well as in our society more broadly. A film is a great way to stimulate discussion and gain insights into the perspectives of young people on sexual harassment.

On June 26th, young people gathered at the Artpolis office to watch and discuss the film “After”, directed by Georgina Creebin.

People often talk about the horrors of sexual assault, but many forget that the consequences can be just as bad, if not worse. This film portrays those experiences through firsthand accounts of girls and boys who have endured sexual assault, aiming to help people understand how to support someone going through it.

A film is an excellent and effective way to stimulate discussion and gain a deeper understanding of young people’s perspectives on sexual harassment and assault.

WORKSHOP “EMBRACING THE FORGOTTEN”



The Artpolis Ensemble had the opportunity to delve into a research as historically significant as it is artistically inspiring through the workshop “Embracing the Forgotten,” led by actress and theater director Maja Mitić.

Held on March 15-17, 2024 in Prishtina, this workshop honored the historical contribution of Albanian women over the years, who often do not receive the deserved societal recognition. From the activism of the Qiriaz Sisters and Marta Prekpalaj to the engagement for the liberation of the country of Shote Galica and Xhevë Lladrovci.

Using various theatrical forms, their stories have been conveyed not only through discussions but also through theatrical games, a special exploration for the creation of performances.

The artists of the Artpolis Ensemble have regarded it as a unique and necessary experience to delve into the inspiring stories of Albanian women.

“It was a mesmerizing journey that made us remember all the women who brought life through movement, emotions, acting, and discussion. All the women we chose had one thing in common, ‘their revolutionary spirit.’ We passed through their time of life, their efforts, their work, their personal lives, and their great dedication to their cause,” said Blerta Gubetini.

For actress Zhaneta Xhemajli, this was a “cultural re-discovery.”

“The workshop felt like a journey of self-discovery and a connection with forgotten legacies, inspiring me to preserve these important narratives,” she said.

Meanwhile, actor Mikel Markaj expressed, “It was an amazing experience to work with Maja and to go through this workshop recalling the great work of people from the past. From many people who left great marks, we took names like the Qiriaz Sisters, Shote Galica, Xheve Lladrovci, and Marta Prekpalaj.”

16 DAYS OF ACTIVISM AGAINST GENDER-BASED VIOLENCE



During the 16 Days of Activism Against Gender-Based Violence, Artpolis carried out a series of impactful activities, using art, dialogue, and advocacy to challenge social norms, support survivors, and promote gender equality.

The campaign kicked off on November 26, 2024, with a powerful initiative at the University of Prishtina, where Artpolis provided free psychological support to victims of sexual harassment. As part of an awareness campaign, stickers were placed around the university, sending a strong message of solidarity with students, breaking the silence, and advocating for a safe and equal environment.

On November 27, Artpolis brought the dance-theatre performance “O Lord, O Lord, O Lady of the House” to the stage at the Cultural and Information Center “Malësia” in Tuz, Montenegro, and on December 3 at the Oda Theater in Prishtina. This artistic work, created by choreographer Robert Nuha in collaboration with the Artpolis Ensemble and Noa Dance Theatre Co., challenged masculinity and patriarchy through

a bold combination of humor, contemporary dance, and video projections, sparking reflection on the clash between tradition and contemporary reality.

That same evening, Artpolis organized a “Movie Night” in its spaces, screening the animated film “In a Heartbeat”, which tells a touching story about LGBTQ+ love, self-acceptance, and diversity. After the screening, young people had the opportunity to engage in an open discussion about identity, love, and social inclusion.

In closing the 16 Days of Activism, on December 8, Artpolis participated in the Art Without Limit International Film Festival (AWLIFF) with the discussion panel “Women Breaking Barriers through Art.” This panel highlighted the power of women in art and their role in challenging social norms and promoting gender equality.

The 16 Days of Activism were a testament to the power of art in raising awareness, inspiring action, and challenging injustices.

YOUNG JOURNALISTS DEEPEN THEIR KNOWLEDGE ON GENDER-SENSITIVE REPORTING



On June 7 and 8, 2024, young journalists had the opportunity to deepen their knowledge on gender-sensitive reporting through the training “Training with Journalists for Fair and Feminist Reporting.”

For two consecutive days at the Barabar Center in Prishtina, the training was led by lecturers Erjonë Popova and Kreshnik Gashi, who facilitated numerous discussions on gender-sensitive reporting. They provided concrete examples of how to conduct fair gender reporting and highlighted the mistakes that should be avoided.

In addition, participants had the opportunity to learn about feminist terms, the importance of language

used in media reporting, and its impact on society. They also explored the responsibility and influence of the media in addressing sensitive issues such as femicide, rape, and sexual harassment and assault.

Furthermore, the trainers delved into the sources of disinformation on gender issues and misleading narratives, particularly those targeting the LGBTQI+ community. They emphasized the importance of avoiding hate speech against women and, above all, focused on promoting gender equality.

FEMINIST ACTIVISM IN PEACEBUILDING

Peacebuilding is a daily commitment for Artpolis. The ongoing tensions reflect the fragile peace in the Balkans, which is why every action we take is vital in maintaining peace and improving inter-ethnic relations. Throughout 2024, Artpolis and partner organi-

zations from the region have made significant contributions through theater performances, workshops, lectures, training sessions, exhibitions, and festivals.

FEMINIST SPRING SCHOOL



The 2024 Feminist Spring School, held in two parts – from June 4-7 in Vrnjačka Banja and from December 12-15 in Brezovica – successfully brought together 26 young women from Kosovo and Serbia, creat-

ing a transformative space for learning, activism, and solidarity. During both sessions, participants had the unique opportunity to engage with renowned feminists and activists from the region, gaining insights



into various aspects of peacebuilding, feminist activism, and the role of art in social change.

In the first part of the Feminist Spring School, participants explored a wide range of topics, including feminism, peacebuilding, early women's activism, and the consequences of war, in a supportive environment that encouraged dialogue and learning. Lectures and discussions by renowned activists, such as Anita Pantelić, Lepa Mladenović, and Jadranka Miličević, sparked interest and passion for peace activism, broadening participants' perspectives on the crucial intersections between gender, war, and peace.

The second part, held in Brezovica, deepened these discussions and provided a more profound environment for exploring women's empowerment, transitional justice, and media representation, among many other critical topics. Participants were inspired by experienced activists, such as Igo Rogova, Jeta Krasniqi, and Resmija Rahmani-Biba May, who shared their powerful experiences and offered essential tools for participants to continue their activism work in their communities.

During both sessions, participants not only took part in lectures and discussions but also engaged in activities that promoted collaboration, such as the game "Secret Friends," certificate ceremonies, and the sharing of personal experiences through written essays and project proposals. These moments of connection and knowledge exchange helped create a strong network of young feminists committed to advancing peace, gender equality, and social justice.

The 2024 Feminist Spring School was more than just an educational event; it was a space for empowerment, solidarity, and action. This initiative successfully laid the groundwork for ongoing engagement and activism, leaving a lasting impact on participants and the broader feminist movement in the region. Through these experiences, the new generation of women activists is now equipped with the knowledge, tools, and network to continue their work in creating more inclusive and just societies.

PEACE CONFERENCE: “SISTERHOOD: IN TIMES OF WAR AND PEACE”

The **Peace Conference “Sisterhood: In Times of War and Peace”** was held in Prishtina, at the Grand Hotel, on **September 30, 2024**, bringing together activists, artists, and significant contributors to discuss the role of activism in promoting peace. The conference was divided into three discussion panels, addressing the impact of sisterhood during periods of war and peace in the region:

Panel 1: Feminist Activism of the 1990s in the Region: Sisterhood in Times of War

Panel 2: Young Women Activists in the Region: Sisterhood in Times of Peace

Panel 3: Women Activists from Ukraine: Resilience and Sisterhood in Times of Conflict

The conference emphasized the importance of peace education and the empowerment of women through activism, sharing the experiences of women from Kosovo, Bosnia and Herzegovina, Croatia, Serbia, Palestine, and Ukraine.

At the beginning of the conference, author Valdete Idrizi presented a study on peaceful periods in Kosovo's history and the role of women during these times, offering recommendations for peace education and supporting women in processes of change and reconciliation. The discussions included the experiences of women from the 1990s who fought for women's rights and human rights in the post-war period, having a significant impact on feminist organizations and movements in the region.

In the first panel, activists from that period shared their stories about efforts to connect Serbian and



Albanian women through sisterhood, forming coalitions and advocating for just causes during negotiations. In the second panel, young activists discussed their involvement in supporting feminism, promoting dialogue, and advocating for women's rights through international programs like the Feminist Spring School.

The third panel focused on the role of Ukrainian women during the war, emphasizing that sisterhood is a bridge to the future, with women contributing both as volunteers and on the frontlines. In the third panel, Nibal Thawabteh, an activist from Palestine, also participated via a live connection, presenting the challenges faced by Palestinian women during this extremely difficult time for them.

This conference served as a bridge of communication for women living in wars, conflicts, and peace—it was a call for the empowerment of sisterhood and solidarity with one another.

ALUMNI NETWORK



The project “Young Women for Peace” was part of the Women Build Peace program, which included the Feminist Spring School. Artpolis, in collaboration with the sister organization and leading project partner, the Alternative Girls Center, successfully completed the strategic planning for the peace program from June 2-4, 2024.

This decisive phase included intensive sessions to improve our objectives, activities, and methods for promoting peace through feminist principles.

The members of the Alumni Network Board of the Feminist Spring School, Marija Jakovljević and Mir-

ishahe Sylja, led these complex discussions to ensure a comprehensive and secure plan for the Feminist Spring School. Meanwhile, other board members, Tamara J., Isidora, Merita, Tamara M., along with the Artpolis staff and the AGC team, contributed maximally during the workshop by developing ideas and proposals to ensure the school reached its peak development. Additionally, the translators Fatmire Muratović and Teuta Gaxha played an important role, as part of this school since its inception, making the collaboration process even more productive.

THE TRANSNATIONAL PROJECT UNMASC



Foto: Esad Duraki

On June 17, 2024, in Novi Sad, partner organizations from the project “UNMASC! Promoting Gender Justice through Socially Engaged Theater”—Artpolis (Prishtina), Kulturhaus Brotfabrik (Vienna)—participated in a discussion panel titled “Art as a Tool for Overcoming Stereotypes.”

This event was part of the Reconciliation Festival, themed “Dare to Reconcile,” organized and led by the project’s third partner, Kulturanova (Novi Sad). The panelists included Tilman Fromelt, Danilo Jovanović, Andrea Visotshnig, Venera Ismaili, and Shpëtim Selmani. The panel was moderated by Milan Vračar and Jelena Božić.

The discussion focused on how art and culture play an important role in breaking stereotypes, prejudices, and xenophobia. These tools foster discussion, creativity, dialogue, and the acceptance of diversity, which are especially important for the Western Balkans and, more broadly, for promoting peaceful

coexistence among young people. Key points from the discussion included: Art and culture are effective in promoting positive social change through microactivism; activism and art are intertwined and amplify the reach and impact of social messages; the mobility of young people, personal experiences, and networking are essential for the exchange of skills and knowledge.

The panelists agreed that young people are vulnerable to negative narratives and need support through cultural and artistic engagement. They noted and accounted for many activities and actions of Serbia-Kosovo collaboration, including joint artistic projects.

For future progress, the panelists emphasized the need for new formats, more institutional support, and a stronger network among activists in the civil sector.

SECOND TRANSNATIONAL MEETING OF THE UNMASC PROJECT



The second transnational meeting for the project “Unmasc! Promoting Gender Justice through Inclusive Social Theatre” took place in a welcoming and public space at OPENS in Novi Sad, further strengthening the collaboration between the partners: Kulturhaus (Vienna), Artpolis (Prishtina), and the host organization, Kulturanova (Novi Sad).

Held on June 16 and 17, the partner organizations presented their achievements to date, discussed their plans, and outlined the next steps for project implementation. Both the project managers and artists from all three organizations collaborated according to the agenda, exchanging artistic ideas on topics such as artistic research, designing theater

workshops, co-creating, co-facilitated modules for residencies, communication, evaluation, and learning from each other.

Additionally, the meeting included a capacity-building workshop where participants engaged in artistic creativity. This involved sharing personal stories through various creative exercises, responding to thought-provoking questions, and building theatrical scenes around an imaginary character in the “hot seat.” The workshop was led by Attila Antal, a member of Kulturanova and a distinguished director, composer, and theater and film scholar.

“CULTURE WITHOUT BORDERS” OPENED ITS DOORS FOR YOUNG ARTISTS



Culture Without Borders! The Intercultural Icebreakers program brought together young artists from Kosovo and Serbia, fostering cultural exchange and growth. From March 22 to March 31, 16 talented young individuals embarked on a transformative journey filled with travels, lectures, seminars, and visits to cultural institutions.

In Belgrade, Novi Sad, Prishtina, Prizren, Peja, and Deçan, they immersed themselves in art, culture, and heritage. Highlights included a lecture by writer Sasha Ilić, visits to renowned museums such as the May 25 Museum (Belgrade) and the MSUV - Museum of Contemporary Art (Novi Sad), as well as the CZKD Art Center. They also visited QKD for the exhibition “Once Upon a Time, May It Never Be,” Termokiss, the Faculty of Arts, the Monastery of Dečani, the League of Prizren, DokuFest, Anibar, and more.

For many participants, this experience marked their first visit to a neighboring country, deepening their understanding of history and fostering new friendships. Meanwhile, activities in Kosovo shed light on the history of the war and the cultural richness of the region, from visits to exhibitions to discussions with prominent figures, such as feminist activist Igo Rogova. Under the guidance of mentor Tamara Tomašević, the group explored their artistic ideas, encouraging awareness and creativity.

As they continue their journey, these “icebreakers” eagerly anticipate collaborative artistic projects and are ready to share their work with the world.

THE EXHIBITION “MIR IS MIRË”



Artists from Kosovo and Serbia have joined forces to present the exhibition “Mir is Mirë,” in their shared efforts to break down interstate barriers.

Organized by the Helsinki Committee for Human Rights in Serbia and Artpolis - Art and Community Center, the exhibition “Mir is Mirë” was presented on October 27 in Belgrade, on October 29 in Pristina, and on October 30 in Prizren, as part of the project “Culture for Change.”

The works in this exhibition were created following cultural exchanges between 12 artists from Kosovo

and Serbia, bringing dialogue and art as a tool to create a space of sensitivity and mutual understanding.

Aleksandra Davinić, Alsea Ymeri, Mateja Marković, Diona Kusari, Sunčica Vuletić, Samantha Daničić, Nikola Kašaš, Aulona Hoxha, Katarina Drenjanin, Dunja Škundrić, Milica Davivanović, and Erza Qorrolli have created the artworks during several months of cultural exchanges.

INFORMATION SESSIONS FOR THE MULTIETHNIC YOUTH PROJECT



On March 19, the Artpolis team held the final information session of the project: “Inclusion, Involvement and Joint Creation among Youth from Diverse Ethnic Backgrounds.” The session took place in the Municipality of North Mitrovica with young people from the Serbian community.

High school students and university students participated in the information session, which was characterized by its inclusive nature, fostering a harmonious environment. The Artpolis team shared knowledge about the project’s steps and invited attendees to get involved.

The project aimed to unite young people from different ethnic backgrounds and promote interethnic and intercultural dialogue in building trust through the use of art as a tool. Young artists and activists will use art to share interethnic and intercultural narratives, encouraging critical thinking and a shift in mindset.

In 2024, Artpolis organized 6 informational sessions across six municipalities in Kosovo: Prishtina, South Mitrovica, North Mitrovica, Graçanica, Shtërpca, and Fushë Kosova.

TRANSNATIONAL MEETING IN CRETE



The Transnational Meeting, within the framework of the HOPE project, took place in Heraklion, Crete, Greece on June 10-11, 2024, bringing together six partners to collaborate on achieving key milestones of the project.

The combination of presentations, training sessions, and practical simulations provided a comprehensive approach to achieving the project's goals. The partners left with a clear understanding of their respon-

sibilities and a renewed commitment to the project's success.

The cultural excursion to the Knossos Palace added an enriching dimension to the meeting, blending professional development with cultural appreciation and the impact that peace can bring to the world.

The transnational meeting in Heraklion marked an important step forward in the progress of the project.

PUBLICATION OF THE HOPE HANDBOOK



The HOPE Project partners, Dah Teatar (Serbia) as the main partner, Action Synergy Sa (Greece), Theatro Aeroploio - Ena Theatro Giapaidia (Greece), Artpolis (Kosovo), World Vision (Bosnia and Herzegovina), and Fondacija za promovisanje nauke "Prona" (Montenegro), completed and published the Handbook in July 2024.

This handbook was developed as part of the first phase of the project, which focused on creating a research methodology and training materials. The initial research aimed to identify the key characteristics of peaceful civilizations throughout history and assess the needs of young people related to peace education and cultural heritage.

After the research, the Handbook was created as a "living" document, continuously updated and enriched based on the activities of the project. The main objective of this handbook was to serve as an educational and practical resource for young people from all over the world, offering free access through the project's website.

The Handbook also served as a foundation for the development of a training program that included training activities and lesson plans, with a particular emphasis on non-formal and art-based learning activities, which encouraged active student engagement. This handbook, published in English, has also been translated into Albanian, Serbian, and Greek.

VALDETE IDRIZI PRESENTED HER RESEARCH ON PEACE



Foto: Esad Duraki

The research *“Tranquility Amid Diversity: Exploring Peaceful Periods in the History of Kosovo in Yugoslavia – After the 1974 Constitution”* by author Valdete Idrizi was presented at the Peace Conference *“Sisterhood: In Times of War and Peace”*, held on September 30 during the 12th edition of the FemArt Festival. The aim of the research was to contribute to the discourse on peace and sustainable development in the Balkans.

During her presentation, Idrizi emphasized that society can draw valuable lessons from the peaceful period in Kosovo’s history within Yugoslavia, particularly regarding the transformations that occur when a society transitions from destruction toward change and reconciliation.

Idrizi also highlighted the important role of women during this period, explaining that despite patriarchal constraints and discrimination, they managed to contribute to the advancement of society and the preservation of cultural identity. She mentioned the names of prominent women, such as Exhlale Dobruna Salihu and Kaqusha Jashari, who served as an inspiration for entire generations.

In conclusion, the research presented recommendations for strengthening peace education, including women in mediation processes, and supporting artistic projects that promote intercultural and interethnic dialogue. Idrizi emphasized that the exchange programs organized by Artpolis have played a significant role in fostering critical thinking and activism among youth.

YOUTH SHARE STORIES OF THEIR HEROES



On May 24, 2024, at the offices of Artpolis, seven young women and men took part in a focus group as part of the project “HOPE – History of Peace for Education through Theatre.”

This focus group, led by activist Valdete Idrizi, contributed to her research on the period of peace in Kosovo.

Participants had the opportunity to discuss different historical periods of Kosovo, their personal heroes, as well as their own experiences and engagement in peacebuilding, and the importance of peace in the Western Balkans.

INTERNATIONAL WORKSHOP FOR YOUTH IN BELGRADE



The International Workshop for Youth, part of the project “HOPE - History of Peace for Education through Theatre,” took place in Belgrade, Serbia, bringing together six partner organizations and cultural institutions from the Balkans: Dah Teatar (Serbia) as the main partner, Action Synergy Sa (Greece), Teatro Aeroploio - Ena Teatro Giapaidia (Greece), Artpolis (Kosovo), World Vision (Bosnia and Herzegovina), and the Foundation for the Promotion of Science “Prona” (Montenegro), as well as youth workers from each participating country.

This five-day workshop, from October 7 to 11, 2024, engaged youth workers in a methodological program and skills development, equipping them with approaches developed throughout the project. In

addition to improving skills, the training focused on peace education, emphasizing values, attitudes, and behaviors that support conflict resolution, respect for human rights, and peaceful interactions.

The participants also had the opportunity to socialize, go on walks, and enjoy a guided tour of Zemun, which offered an excellent chance to deepen their understanding and appreciation of the beauty of the city. This meeting also provided an opportunity for the partners to meet and plan future activities.

The workshop was marked by emotional moments, teamwork, and joy in sharing experiences, creating a shared hope for a better world through acceptance and understanding of differences.

MULTI-ETHNIC ARTISTIC CAMP



Young men and women from various cities and communities of Kosovo gathered for three days in Kukaj Village from July 15-18, 2024, to experience an unforgettable and artistic adventure.

The camp provided participants with the opportunity to develop their artistic skills and learn theatrical techniques, stage movement and choreography, improvisation, creation of short scenes, breathing exercises, rhythm-following, analysis, and more. The multi-ethnic artistic camp was led by Zana Hoxha, the director of Artpolis and the FemArt Festival, as well as a theater director, and by the artists of the

Artpolis Ensemble: Shpëtim Selmani, Donikë Ahmeti, Qëndresa Kajtazi, and Labinot Raci. Each of them shared artistic lessons and experiences with the participants through games, activities, and various sessions based on the "Theatre-Based Education" Manual.

Three days filled with games and emotions, different ideas, and diversity made the conclusion of the training a moment rich in knowledge, positive energy, and new friendships, with the youth valuing it as an unforgettable experience.

MULTI-ETHNIC PODCASTS



In August 2024, as part of the project “Inclusion, Involvement, and Joint Creation among Youth from Diverse Ethnic Backgrounds”, Artpolis released four podcast episodes on Facebook page and YouTube channel. The series featured speakers from diverse groups and communities in Kosovo, including Serbs, Roma, and Albanians. The variety of voices enriched the discussions, offering a broad perspective on the topics covered and highlighting different experiences from Kosovo.

The topics covered in the podcasts were:

- Cultural diversity in Kosovo – perceptions and myths.
- The contribution of art in peacebuilding and reconciliation.
- The role of feminist activism in overcoming barriers in trust-building processes.
- Youth participation in peacebuilding in Kosovo and the region.

THEATRE CLUBS AND THE “THEATRE-BASED EDUCATION” TRAINING



Theater is one of the most important tools of Artpolis in fostering artistic creativity, feminist activism, and empowering young men and women.

In 2024, Artpolis established 4 Theatre Clubs (in Sh-time, Vushtri, Lipjan, and Prishtina), with 49 young people participating. It is worth noting that one of these clubs was founded with youth from the Correctional Center in Lipjan.

Under the mentorship of the Artpolis Ensemble, these young people presented four forum theater performances, which were attended by 325 people.

Additionally, the Artpolis Ensemble led five *Theatre-Based Education* trainings, mentoring 225 young individuals from various communities.

THEATRE CLUB IN SHTIME



On February 29, 2024, the audition for selecting young men and women for the Theatre Club in Sh-time was successfully held. These individuals participated in the “Theater-Based Education” training for approximately two months.

This initiative was carried out in close collaboration with the Directorate of Culture, the Directorate of Education, the House of Culture, and the Professional High School in Shtime.

The participants of the Theatre Club in Shtime were mentored by the actors of the Artpolis Ensemble, Qendresa Kajtazi and Zhaneta Xhemajli, who supported them in developing artistic skills, exploring themes, and creating a forum theater performance.

The participants of this Theatre Club created and presented the forum theater performance “ What’s Your Gender...?!”.

FORUM THEATRE PERFORMANCE “WHAT’S YOUR GENDER...?!”



The youth of the Theater Club in Shtime, on Thursday, May 23, 2024, premiered the forum theater performance “What’s Your Gender...?!”, challenging gender stereotypes and bullying. “What’s Your Gender...?!” was a profound exploration of individual identity and freedom, but above all, a manifestation of the challenges of being oneself against society’s expectations.

This performance served as a mirror for reflecting on entrenched social norms and called for a profound transformation of mindset. It was an invitation to explore our individual freedom, to challenge the constraints imposed upon us, and to find a balance

between our unique identity and collective expectations.

After the show, the audience became part of the performance, engaging in discussion with the characters on the theme addressed.

Representatives from institutions in Shtime were present at this event, including the Deputy Mayor, Faruk Beqa, the Director of Culture, Albana Fazliu, the Director of Education, Yllka Fazliu, the Director of the Professional High School, Labinot Rexhaj, and others.

THEATRE CLUB IN VUSHTRRI



On May 3, 2024, Artpolis established the Theatre Club in the city of Vushtrri. After a successful audition at the “Eqrem Çabej” High School, talented young men and women from Vushtrri were selected to participate in the “Theater-Based Education” training. The club was created in collaboration with the Directorate of Education, the Directorate of Culture, and the “Eqrem Çabej” High School.

The participants were mentored by the actors of the Artpolis Ensemble, Blerta Gubetini and Mikel Mar-

kaj, who assisted them in developing artistic skills, creating themes, and producing a forum theater performance. The young participants learned about performing arts, character creation, direction, and acting, understanding that theater is a reflection of the human soul and life’s dilemmas.

This Theatre Club created and presented the forum theater performance “The Daughter”.

FORUM THEATRE PERFORMANCE “THE DAUGHTER”



Foto: Esad Duraki

On June 6, the Theatre Club in Vushtrri, consisting of 15 youth members (12 girls and 3 boys), presented the forum theater performance “The Daughter,” conveying powerful messages of female empowerment and social emancipation.

Through monologues and various events, the audience had the chance to hear stories about the challenges, prejudices, and insecurities girls face in a patriarchal society. Feminist solidarity unites the girls, empowering them to boost their self-confidence and confront the problems they encounter in life. The girls achieve liberation through a self-defense course that changes their lives.

Through complex situations, especially in family relationships, the youth conveyed important messages to the audience, who had many questions and comments about the themes addressed in the play.

With great enthusiasm, this play was brought to life by the young members of the Theater Club, including Anisa Selaci, Saba Alija, Dalmina Shala, Dardan Buliqi, Muhamed Musa, Edmond Shabani, Suela Zymeri, Elza Haradinaj, Erza Sylejmani, Medina Mustafa, Arlinda Bilalli, Nida Durguti, Leonita Selaci, Suela Selaci, and Adhuresa Hasani.

The participants of the Theater Club in Vushtrri were mentored by actors of the Artpolis Ensemble, Blerta Gubetini – Zherka, and Mikel Markaj.

95 people in the audience participated in the discussion during the forum theater performance.

THEATRE CLUB IN LIPJAN



On October 10, 2024, Artpolis established the Theatre Club at the Correctional Center in Lipjan, where the participants were mentored by actor Ismail Kasumi.

During the training, they developed their theatrical skills and created the forum theater performance

“The Paths We Choose”. The performance was presented as an opportunity for the audience to interact and reflect on the chosen theme, emphasizing the importance of choices and their consequences in the lives of individuals.

FORUM THEATRE PERFORMANCE “THE PATHS WE CHOOSE”



The play “The Paths We Choose” was presented on November 22, 2024, at the Lipjan Correctional Center.

The performance began with a young teenager standing before several paths he had to choose from: a bright future through knowledge, the fast track to wealth and pleasure, albeit with its risks, and an indifference that left him adrift in uncertainty. Throughout this one-day journey, his reality and dreams collided, as his thoughts took form, becoming voices that push, pull, and advise him while he wanders between doubts and passions.

“The Paths We Choose” delves into the depth of the human dilemma: is a person a product of their cir-

cumstances, or a creator of their own destiny? Set between waking and dreaming, between the present and the future, the play highlights the weight of each decision, shedding light on the path of self-realization.

Each scene revealed the ongoing struggle between dreams, responsibilities, and societal pressures. In every path we choose, we define who we are!

The performance was attended by around 70 people, including the minors from the center, the Minister of Justice, Albulena Haxhiu, and the Director General of the Kosovo Correctional Service, Ismail Dibrani.

THEATRE CLUB IN PRISHTINA



On December 5, 2024, Artpolis established the Theatre Club in Prishtina, in close collaboration with the elementary school “Xhemail Mustafa.”

The club included 12 young people from the city of Prishtina, who participated in the “Theater-Based

Education” training, under the mentorship of Artpolis Ensemble actors Qendresa Kajtazi and Labinot Raci.

The participants had the opportunity to learn about theater, stage movements, and engage in discussions and activities that enhanced their life skills.

FORUM THEATRE PERFORMANCE “ALONE”



On December 20, 2024, the Theatre Club in Prishtina, consisting of 12 young people (9 girls and 3 boys), presented the Forum Theatre performance “Alone” at the elementary school “Xhemal Mustafa” premises.

“Alone” conveyed strong messages against societal prejudice toward women, highlighting gender discrimination and the challenges women face in our society.

At the heart of the story was the journey of a woman who, in search of a better future for her family, makes the bold decision to move to Germany, leaving her husband to care for their children. The play shed light on gender stigmatization and the double

standards of patriarchy, sparking a dynamic debate with the audience.

The play “Alone” was performed by Ameli Kabashi, Arba Ahmetaj, Ari Gosalci, Arrita Cikaqi, Erda Gashi, Hana Rexha, Kea Morina, Lum Morina, Mali Buza, Morea Kastrati, Rajana Osmani, and Stina Sheremeti.

The young participants of the Theater Club in Prishtina were mentored by Qendresa Kajtazi and Labinot Raci.

50 people in the audience attended the performance and actively participated during the forum theater.

THE MULTI-ETHNIC TRAINING “THEATER-BASED EDUCATION”



The “Theater-Based Education” training, held from April 16-18, brought together 25 participants from diverse ethnic backgrounds, including Albanian, Serbian, Roma, Ashkali, and Egyptian communities.

The training, organized to promote social cohesion and personal empowerment through art, was skillfully led by Zana Hoxha and Maja Mitic, two renowned figures in the theater world.

The training focused on developing theatrical skills and enhancing non-verbal communication, using exercises based on improvisation and interactive games that encouraged collaboration and spontaneity.

Participants deepened their understanding of the performing arts and explored important aspects such as character creation, stage design, and the use of costumes to enrich their performances, while also utilizing theater techniques to address social and sensitive issues. At the end of the workshop, the participants showcased their newly acquired skills in performances that encouraged audience interaction. Certificates were awarded, and everyone enjoyed an unforgettable experience of collaboration and cultural exchange.

FORUM THEATRE PERFORMANCE “THE OTHER”



On June 5, 2024, the “Mother Teresa” Learning and Counseling Resource Center in Mitrovica was the hub of the forum theater performance “The Other”, which offered the audience an exploration into sensitive societal issues.

This performance, executed by a diverse group of young actors mentored by Shpëtim Selmani and Qendresa Kajtazi of the Artpolis Ensemble, tackled themes of gender and racial discrimination, particularly within the context of job interviews.

“The Other” skillfully addressed pervasive problems such as power abuse, sexual harassment, racism, and bullying. Through its poignant scenes, the play highlighted the struggles faced by marginalized groups, especially women and national minorities. By using the forum theater format, the narrative effectively engaged the audience, allowing them to step into the characters’ shoes and discuss the issues presented on stage.

The cast, featuring Aleksandra Pepkolaj, And Haziri, Blerza Krasniqi, Debora Pacarizi, Elmedin Hyseni, Era Bujupaj, Ismail Pireva, Jor Hoxha, Laurant Gashi, and Leart Ademi, delivered powerful performances that deeply resonated with viewers. Their portrayals sparked meaningful conversations and reflections among the audience members, fulfilling the play’s aim to foster dialogue on critical social issues.

One of the participants in the performance and Theater-Based Education training has regarded it as an extraordinary experience.

This performance encouraged proactive discussions on combating discrimination and supporting marginalized communities.

“ART IN SCHOOLS,” THE ARTPOLIS ENSEMBLE CONDUCTS THE “THEATER-BASED EDUCATION” TRAINING



On May 29, 2024, students from primary schools in Prishtina had the opportunity to get a close look at performing arts, specifically theater, through the “Theater-Based Education” training as part of the Ministry of Culture’s “Art in Schools” program.

The Artpolis Ensemble, consisting of actors Edlir Gashi, Donikë Ahmeti, Labinot Raci, Blerta Gubetini, Shpëtim Selmani, Qendresa Kajtazi, and Zhaneta Xhemajli, conducted the training at the elementary

schools “Shkëndija,” “Elena Gjika,” “Ali Kelmendi,” and “Faik Konica”.

Through games, discussions, and improvisations led by the Artpolis Ensemble, around 50 students from each school had the chance to experience the magic of theater and the process of creating a theatrical performance.

THE IMPACT OF THE “THEATER-BASED EDUCATION” TRAINING ON YOUTH

“I have learned a lot about acting, some knowledge that I didn’t have before, and I hope it helps me in life to follow my dreams. One tradition we have is that only men go abroad, and the message here was that women can also go and not face unnecessary prejudices. Prejudices make me feel really bad; they are very harsh in this case, and they shouldn’t exist at all. I believe this can help the audience receive this message and make a change,” said Arrita Cikaqi, a participant in the Theatre Club in Prishtina.

“From the Theatre Club, I have learned many things, but most importantly, I have learned how to respect each other. My creativity has developed, and I have gained various knowledge that I didn’t know before. I have also overcome the fear of speaking in front of an audience,” said Stina Sheremeti, a participant in the Theatre Club in Prishtina.

“I thank Artpolis for the collaboration. I am very happy that we have reached this point (to present the performance), as we did the training and learned different things, such as how to behave, discipline, and about the theatre performance we created. Even though the performance dealt with a heavier topic, we learned and gave our best for that theme. It was a fun training, we spent time with different friends, and we learned how to collaborate. This theme is something that happens in everyday life, and often women are not allowed to go abroad to work because they are expected to do the household chores and stay at home. These are not truths, and society should be different. Through this theme, we wanted to convey a message that it shouldn’t just be the man working or traveling to different countries, but the woman can do these things too, and they shouldn’t be judged,” said Ari Gosalci, a participant in the Theatre Club in Prishtina.

“I had a great time, and just missing one day of rehearsal felt like a big loss for me, but the trainers made it important for us not to miss any sessions. For me, this has been the best experience so far. As a child, I dreamed of acting, and suddenly this opportunity came. The mentors also helped us a lot emotionally, as we are in high school and experience a lot of stress; they helped us forget the stress. Personally, I found it very difficult to socialize with people. I’m sociable with my close ones, but with others, I had a problem, and I had many complexes when performing in front of them. Both of these things have been removed for me; I no longer have any complexes when I speak in front of others. There were many games, but some of them constantly kept our minds active, making us live in the moment and enjoy ourselves. One of them was the ball game, which made us feel very good. During the process, we had many discussions and opportunities to give ideas. The mentors gave us the freedom to use everything we had in the performance,” said Arlinda Bilalli, a participant in the Theatre Club in Vushtrri.

“The Theatre Club is my best memory. I can never forget this experience, both the first day and the last day—I have two memories that I will never forget. Earlier, I wasn’t very free, but now, even though there are many people, I still feel very comfortable, even in other groups, not just in the theatre club. In other situations, when there are many people, I wasn’t very open, but my self-confidence and socializing have grown. I have learned a lot from the Theatre Club,” said Edmond Shabani, a participant in the Theatre Club in Vushtrri.

“We felt very safe in this environment, and we did many great exercises that helped us enhance all of our skills. The themes and discussions also helped a lot, topics we had never touched before, and we learned so much more about different issues. All the exercises were beneficial and helped us feel free, like the ‘body map’ that made us feel very secure. This performance allowed us to grow all of our capacities, such as delivering messages to the audience, managing emotions when in front of the audience, and expressing ourselves freely. The discussions gave us more information about everything, and we never felt bad. Whenever something touched us or if we needed to change something, everyone was always ready to help us make that change, and this is what I liked the most about the Theatre Club,” said Dalmina Shala, a participant in the Theatre Club in Vushtrri.

“The Theatre Club has made me feel really good because we had happy moments, and it also helped me find something in life that was missing. The theme of the performance made me reflect on many aspects, like thinking about something 2 or 3 times, and it helped me distinguish between good and bad. It boosted my self-confidence to speak in front of an audience. I want to thank you (Artpolis) for helping me gain self-confidence,” said a participant from the Theatre Club in the Correctional Center in Lipjan.

“Theatre is a place where we can express our talent and organize different performances. I felt really good during the process because we developed a performance with a meaningful message. This experience has impacted the growth of my self-confidence and my ability to speak, not only in front of an audience but in any situation I find myself in. The mentors were absolutely amazing and they empowered us a lot to perform in front of the audience without fear, and they treated us very well,” said a participant from the Theatre Club in the Correctional Center in Lipjan.

“This theatrical experience has helped me realize a lot, and in the near future, I plan to reflect more on my friends and the relationships around me,” shared a participant from the Theatre Club at the Correctional Center in Lipjan.

“The Theatre Club has been a new experience for me and a valuable opportunity for the future. The theme of the performance made me reflect on some things that I had previously done wrong. I felt really good with the Theatre Club. The mentors made us feel very comfortable and were very kind to us,” shared a participant from the Theatre Club at the Correctional Center in Lipjan.

“I had a great time during the performance. I really liked the way we shared different ideas and made many changes throughout the process to ensure the performance turned out as good as possible. Qendresa and Shpëtimi (the mentors) made this process really fun. Artpolis has given me many great experiences. I can’t wait for the upcoming trainings. Through Artpolis, I realized that I enjoy acting and it’s something I do with great passion. I’m very happy because I’ve met some wonderful people,” said Debora Paçarizi, a participant in the performance “The Other”.

EMPOWERMENT OF PEOPLE WITH DISABILITIES

Inclusion and diversity are two of the key characteristics that make Artpolis' work unique. Therefore, this commitment has grown in 2024 to support individuals with disabilities.

Through performances, documentaries, theater shows, and discussions, Artpolis has been dedicated to giving voice to the needs of people with disabilities.

MANUAL FOR THE ACCESS OF BLIND AND VISUALLY IMPAIRED PEOPLE TO CULTURAL EVENTS



Foto: Esad Duraki

Artpolis has successfully developed the Manual for the Access of Blind and Visually Impaired People to Cultural Events. The promotion of the manual took place during the FemArt 12 Festival, at the discussion panel on the theme “Beyond Barriers – Inclusion in Culture and Art”.

During the promotion of the manual, its findings were discussed, as well as ways to implement it by the relevant institutions. The manual aims to facilitate access and equal participation for blind and visually impaired individuals in the cultural sphere of Kosovo.

This manual has been printed in 130 copies: 100 standard prints and 30 in Braille. It has been distributed to key cultural institutions in Kosovo, cultural departments in municipalities across Kosovo, organizations dealing with disability issues, as well as various organizations and festivals in the country.

By offering strategies and practical examples, the manual empowers cultural institutions and various organizations operating in this field to embrace inclusion, ensuring that everyone can fully engage in cultural and artistic life.

DISCUSSION PANEL “BEYOND BARRIERS – INCLUSION IN CULTURE AND ART”



The discussion panel “Beyond Barriers – Inclusion in Culture and Art,” organized on September 27, 2024, as part of FEMART 12, focused on ways to create more inclusive artistic and cultural spaces by overcoming barriers that often hinder full participation of people with disabilities.

With a fantastic panel of representatives from cultural institutions and organizations working on the rights of people with disabilities, the panelists shared best

practices and strategies that promote an open and equal approach for all.

During this discussion, the Manual for the Access of Blind and Visually Impaired People to Cultural Events—developed and published by Artpolis—was also promoted.

DOCUMENTARY “BIBA MAY – NO MORE”



The documentary “Biba May – No More” had ten presentations throughout 2024, as part of the workshops “The Power of Love.”

This documentary, presented in Prishtina, Drenas, Gjakova, and Durrës, has helped shed light on the inspiring story of Biba May, giving the protagonist, Resmije Rahmani, the opportunity to share her life with the women participants.

After the screening of the documentary, Rahmani engaged in discussions with the women about her challenges and how she overcame them, motivating them to pursue their dreams and focus on personal achievements. Rahmani’s unique communication had a powerful impact, inspiring the women to reflect on their inner strength and the opportunities they have to create a better future.

THEATRE PERFORMANCE “UNLIMITED”



The theatre performance “Unlimited” continued with presentations throughout 2024, with reruns in Ferizaj and Prishtina.

On March 27, 2024, a rerun of the performance was held at the “Tefik Çanga” school in Ferizaj, featuring actors from the group of individuals with special needs. They shared parts of their lives, moving the audience with their creativity. The message of the performance was that everyone, regardless of their needs, can create, work, and live independently. After the performance, the participants shared their artistic creations, such as poetry, songs, paintings, and works made from clay and wood.

The participants expressed joy for the opportunities for social inclusion. The performance was realized by Artpolis with support from various organizations and institutions. On November 15, 2024, the performance had another presentation at Down Syndrome Kosova in Prishtina, offering an opportunity for reflection and interaction. The participants overcame social barriers, challenging stereotypes and initiating a dialogue on acceptance and identity. In both presentations, the performance gathered a total of 77 people in the audience.

THE GROWTH AND STRENGTHENING OF ARTPOLIS' CAPACITIES

In addition to carrying out activities and empowering marginalized groups, Artpolis continuously works on strengthening its own capacities through organizing

workshops and trainings, both individual and group, for the staff and the Ensemble engaged in the organization.

THE STAFF AND ENSEMBLE OF ARTPOLIS EVALUATED FEMART 12

Almost a month after the conclusion of the 12th edition of the FemArt Festival, the staff and Ensemble of Artpolis gathered to assess and reflect on the event.

On October 15, 2024, at Klan Arena, in addition to evaluating the completed edition, there was an in-depth discussion about the upcoming one. The

conversation focused on areas for improvement, aspects to maintain, and strategies to enhance the quality of the activities and increase the impact of the FemArt Festival on the community in 2025.

WORKSHOP “STRENGTHENING THE CAPACITIES OF ARTPOLIS’ STAFF AND ENSEMBLE”



For two consecutive days, January 29 and 30, 2024, the staff and Ensemble of Artpolis held a workshop in Prishtina to plan the activities for 2024.

In addition to setting the dates for upcoming activities, special attention was given to the planning of the 12th edition of the FemArt Festival. The 12th edition of FemArt took place from September 25-30,

2024, in Prishtina, and during this workshop was also discussed the program of the Festival.

This staff workshop also served as a space to share proposals and ideas for the internal functioning of Artpolis, aiming to increase efficiency in the implementation of the organization's activities.

WORKSHOP “FUNDRAISING STRATEGIES” FOR THE STAFF OF ARTPOLIS



Artpolis successfully concluded the Workshop on Fundraising Strategies on December 15–16, 2024, in Brezovicë, led by expert Kushtrim Shaipi.

This dynamic workshop served as a valuable platform to discuss innovative approaches aimed at securing sustainable funding for Artpolis. Together, the Artpolis staff explored opportunities for potential donors, sponsors, and various funding models, while

also identifying ways to enhance the services Artpolis offers to the community.

Through collaborative exercises and strategic planning, the workshop laid the groundwork for a more sustainable and impactful future.

VISITS AND COLLABORATIONS

Artpolis has continued this year to share experiences with external individuals, artistic organizations, local and international students, partners, and donors by hosting them in its offices or other spaces.

Some of the visits that Artpolis welcomed during 2024 included:

Ambassador of Luxembourg and Director of the “Fundamental” Festival Visited Artpolis – On January 24, 2024, Artpolis had the honor of receiving a pleasant visit from Mr. Eric Dietz, Head of Mission at the Embassy of the Grand Duchy of Luxembourg in Prishtina, alongside the director of the “Fundamental” Festival in Luxembourg, the talented artist Steve Karier. They were warmly welcomed by Artpolis Project Manager, Venera Ismaili, who presented the artistic activism of the organization, particularly the creation of professional theater performances by the Artpolis Ensemble, as well as the organization of the FemArt Festival, which this year marked its 12th edition.

This meeting provided an opportunity to delve into the work of the Artpolis staff and Ensemble. The exchange of ideas and experiences was invaluable, laying the foundation for future collaborations and cultural exchanges. Artpolis looked forward to building these connections and creating a bridge between the artistic landscapes of Kosovo and Luxembourg!

Students from Vienna Visited Artpolis – On January 20, 2024, several students from Vienna visited the Artpolis office. Valëza Sijarina and Venera Ismaili, two representatives of Artpolis, along with the actors from the Artpolis Resident Ensemble – Zhaneta Xhemajli, Blerta Gubetini, Donikë Ahmeti, Qendresa Kajtazi, and Edlir Gashi – warmly welcomed the students and introduced them to the artistic activism and activities of Artpolis. Additionally, the Ensemble had the opportunity to showcase their work in creating professional performances.

Young Professionals from the “Mercatory Fellowship” Get to Know the Artistic Activism of Artpolis – On May 21, 2024, young professionals from Switzerland and Germany had the opportunity to learn about the artistic activism of Artpolis during a visit to the organization’s office. The 25 Mercator Fellows for International Affairs were welcomed by Artpolis’ Project Manager, Venera Ismaili, and Project Coordinator, Berat Bajrami. The presentation of Artpolis’ artistic activism began with a video showcasing the organization’s 20 years of work; from theatrical performances to street protests and marches, from educating girls about feminism to empowering youth through theater-based education.

A Pleasant Visit from PISU 2024 Students to Artpolis Office – The PISU 2024 students, along with Professor Vjollca Krasniqi, visited the Artpolis organization. During this visit, they met with Artpolis representatives and got an in-depth look at the work the organization does in the fields of art and culture.

During the meeting, the students had the opportunity to explore the artistic and creative aspects of the various projects that Artpolis carried out, including their initiatives in promoting gender equality, empowering youth, and building peace through art. This visit served as an inspiring experience for the students, offering them a new perspective on the transformative power of art in society.

Representatives from the Bridges of Friendship organization visited Artpolis – On July 19, Ms. Oksana and Alla, representatives of the Bridges of Friendship organization – created by Ukrainian citizens living in Kosovo, visited Artpolis. They were welcomed by Berat Bajrami and Rudina Xhokli, project coordinators, where they were introduced to Artpolis activities and discussed potential collaboration opportunities for the future.

BLOGS

The activities of the 12th edition of the FemArt Festival were documented by Shqipe Malushi, Gili Hoxhaj, Mimosë Musliu, and Ivana Bilić through their insightful blogs.

By Shqipe Malushi

A NIGHT OF PASSION: OPENING OF FEMART FESTIVAL WITH "CARMEN" BY BARCELONA FLAMENCO BALLET
<https://femart-ks.com/sq/nje-nate-pasioni-hapja-e-festival-it-femart-me-carmen-nga-baleti-flamenco-i-barcelones/>

DAY 2 OF FEMART FESTIVAL: A WORLD WITHOUT WOMEN- A BOLD THEATRICAL CHALLENGE FROM SERBIA
<https://femart-ks.com/sq/dita-e-2-te-e-festivalit-femart-nje-bote-pa-gra-nje-sfide-teatrale-e-guximshme-nga-serbia/>

REVOLT SHE SAID. REVOLT. AGAIN.
<https://femart-ks.com/sq/revolt-she-said-revolt-again/>

FREEDOM PARADOX: "BURRNESHAT" – SWORN VIRGIN EMERGE
<https://femart-ks.com/sq/paradoksi-i-lirise-burneshat-virgji-reshat-e-betuara-dalin-ne-shesh/>

PERFORMANCE "THE BIG GIGGLE" BY XIXI XIAO, CHINA-UK
<https://femart-ks.com/sq/permanca-the-big-giggle-nga-xixi-xiao-kina-britani/>

A MASTERPIECE UNVEILED: "O LORD, O LORD, O LADY OF THE HOUSE"- BREAKING THE CHAINS OF PATRIARCHY THROUGH ART
<https://femart-ks.com/sq/nje-kryeveper-e-zbuluar-o-zot-o-zot-o-zonje-e-shtepise-thyerja-e-zinxhireve-te-patriarkatit-permes-artit/>

DAY 3 OF THE ENCHANTING FEMART FESTIVAL '12
<https://femart-ks.com/sq/dita-3-e-festivalit-magjepses-femart-12/>

By Gili Hoxhaj

CARMEN WHO DEFENDS FREEDOM- A CELEBRATION AT FEMART
<https://femart-ks.com/sq/carmeni-qe-e-mbron-lirine-si-feste-ne-femart/>

THE RING THAT HOLDS A FAMILY CAPTIVE
<https://femart-ks.com/sq/unaza-qe-e-mban-peng-nje-familje/>

"I WANT A COUNTRY" OF EMA ANDREA IN PURSUIT OF AN IDEAL PLACE AT "FEMART"

<https://femart-ks.com/sq/dua-nje-vend-e-ema-andreas-ne-kerkim-te-vendit-ideal-ne-femart/>

LUCIA WHO TAKES THE STAGE AS SHE IS AND CAPTIVATES YOU

<https://femart-ks.com/sq/nje-lucia-qe-del-ne-skene-sic-esh-te-dhe-te-merr-me-vete/>

FEMART HONORS ALL THOSE WHO MADE THE JOURNEY

<https://femart-ks.com/sq/femarti-qe-kujton-te-gjitha-ata-qe-e-ben-rrugetimin/>

"REVOLT. SHE SAID. REVOLT AGAIN." AS A PATH FOR ACTION THROUGH THEATRE

<https://femart-ks.com/sq/revolte-ajo-tha-revoltohu-serish-hapi-rruge-per-veprim-permes-teatrit/>

A VOICE THAT ECHOES IN ALBANIAN- MAGICALLY

<https://femart-ks.com/sq/nje-ze-qe-buqet-ne-shqip-magjishem/>

By Ivana Bilić

NOTE TO THE READER: FEMART—TEN YEARS AND GROWING

<https://femart-ks.com/note-to-the-reader-femart-ten-years-and-growing/>

By Mimosë Musliu

OVERCOMING BARRIERS

<https://femart-ks.com/overcoming-barriers/>

EVALUATION AND MONITORING

The evaluation and monitoring of activities were carried out through several methods to ensure an accurate and detailed understanding of the impact of the activities. This included monitoring media presence, assessing media coverage, and evaluating the activity's presence across various platforms. Additionally, surveys were used to gather feedback and comments from participants and followers, ensuring direct and valuable critique.

The number of participants and followers was systematically monitored to determine the reach of the targeted audience. Evaluation forms were distributed to collect information about participants' experiences, helping identify successful aspects and areas for improvement. Furthermore, interviews with selected individuals provided a deeper analysis of the impact of the activities and contributed to refining methods and strategies for future events. This evaluation process also helped identify emerging needs and future efforts to achieve the set objectives.

CHALLENGES AND LESSONS LEARNED

Organizing Artpolis Activities and the FemArt Festival has brought a series of challenges and valuable lessons. Below is a summary of the main challenges faced and the lessons learned:

Lack of suitable spaces and limited cultural infrastructure: A significant challenge was the lack of suitable venues and the limited cultural infrastructure in Prishtina. This created difficulties in finding appropriate spaces, as they lacked the necessary equipment for performances, exhibitions, or workshops. The lesson learned is the urgent need for Artpolis to strongly advocate with the Municipality of Prishtina. The organization should seek a public space in which it can invest in renovation, transforming it into a hub for art and community. This center would not only benefit from the festival but also serve the community as a space for various activities throughout the year. If we collaborate with the municipality and secure this dedicated space, Artpolis can create a sustainable cultural center that supports the organization, the festival, and the community. Until this is achieved, Artpolis will prioritize proactive planning and explore alternative venues or collaborate with existing cultural institutions to overcome these limitations.

Delays in responses and fund transfers: Another challenge was the delays in receiving responses to funding applications and in the transfers of funds from donors. These delays affected the budget and financial management of the festival. The lesson learned is to anticipate potential delays, allocate sufficient time in fundraising efforts, maintain transparent communication with donors, and work diligently to simplify the procedures for transferring funds.

Economic Crisis and Rising Costs: The festival coincided with an economic crisis, where the costs of services increased due to global inflation. This added challenges in managing expenses, attracting sponsors, and providing comfort for participants. The lesson learned is to adapt to potential economic fluctuations, research ways to reduce costs, seek partnerships with local businesses, and implement flexible pricing options to ensure financial sustainability.

Scheduling conflicts with other events: Another challenge was the clash in timing with other events happening in Prishtina, which led to audience fragmentation and potentially impacted public attendance at the FemArt Festival. The lesson learned is the importance of conducting comprehensive research on the local cultural calendar, coordinating with event organizers, and fostering collaboration to prevent date overlaps, ultimately boosting audience participation.

Patriarchal mentality: The Artpolis team often faces patriarchal attitudes in their work, especially when these attitudes are held by representatives of local institutions. Two significant examples occurred during our work with the Theater Clubs in Drenas and Klinë. In Drenas, the high school principal prohibited students from attending a performance by the youth of Drenas. This issue was only resolved thanks to the direct intervention of the Department of Culture in the city. In Klinë, the high school principal refused to allow the Artpolis team to directly inform students about the Theater Club, even going so far as to claim that "art is a waste of time." However, with the support of the Department of Culture, the Theater Club was successfully established.

2024 STATISTICS

activities organized
+ **110**

artists and activists engaged
+ **400**

participants in trainings and workshops
+ **900**

audience members reached
+ **4000**

media articles published
+ **100**

PROFESSIONAL PERFORMANCES
AND PRESENTATIONS

professional shows and presentations
7

reruns
15

theater premieres
2

theater artists and technical staff involved
+ **150**

audience members
+ **1200**

TRAININGS & WORKSHOPS

workshops and training sessions
+ **30**

participants engaged
+ **900**

12TH EDITION OF FEMART
FESTIVAL

total activities
30

artists/activists/technical staff
214

volunteers
14 women; **11** men

people attended FemArt 12 in person
2033

media articles published
68

blog posts shared
14

participating countries
20

THEATER CLUBS & FORUM THEATER
PERFORMANCES

active Theater Clubs
4

trainings on Theater-Based Education
9

Forum Theater performances
6

show presentations
11


participants in clubs and performances
+ **300**

audience members
+ **450**

SOCIAL MEDIA STATISTICS




ARTPOLIS // January 1 – December 31, 2024

	320.3K Views	261.6K Reach	7.9K Content Interactions	22.9K Visits
	228.1K Views	70.1K Reach	3.2K Content Interactions	8.8K Visits

 Audience: 11,860 Likes // Women 39.3% // Men 60.7%

 Audience: 2,702 Followers // Women 70.2% // Men 29.8%

FEMART FESTIVAL // September 25–30, 2024

	511.9K people reached	4.7K content interactions	2.3K link clicks	14.2K page visits	198 new followers	1,691,218 impressions
	113.2K people reached	5.2K content interactions	1.8K profile visits	9.4K new followers		
	1,859 views					

MEDIA MONITORING

Throughout 2024, Artpolis activities received extensive coverage from local and national media. Around 100 articles were published by various media outlets, and below you can read some of them:

HYPHEN

Inside Kosovo's feminist art festival

<https://hyphenonline.com/2024/10/07/inside-kosovo-feminist-art-festival-femart/>

AFP

Balkans women stage ancient Greek play to condemn women's suffering in war

https://www.france24.com/en/live-news/20241123-balkans-women-stage-ancient-greek-play-to-condemn-women-s-suffering-in-war?fbclid=IwY2xjawJib-BRleHRuA2FlbQlXMQABHsk9fbG7TchXbOAbGV7Uk-BxKrStwfc_RQ7U_5ujk5u5JigziDPiVj1fV_8Rc_aem_3Jg7u0QmG9iDn56Yb14Opg

Prishtina Insight

Kosovo, Serbia Actors Give Ancient Play on Women's Suffering Modern Slant

<https://prishtinainsight.com/kosovo-serbia-actors-give-ancient-play-on-womens-suffering-modern-slant-mag/>

KOHA

"Poetry for Power" Celebrates Two Decades of Activism

<https://www.koha.net/kulture/poezi-per-fuqi-feston-dy-dekadat-e-aktivizmit-me-art>

Unheard Voices: "The Women of Troy" Amplify the Narrative of Wartime Rape

<https://www.koha.net/shtojca-kulture/zera-te-padegjuar-grate-e-trojes-zerojne-rrefimin-e-dhunimeve-ne-lufte>

Art and Feminist Activism Through the Motto "Sisterhood: In Times of War and Peace" Bring the 12th Edition of FemArt, September 25–30

<https://www.koha.net/reklama-marketing/arti-dhe-an-gazhimi-feminist-permes-motos-moterzimi-nkohe-lufte-dhe-paqe-sjellin-edicionin-e-12-te-te-femart-nga-datat-25-30-shtator/>

Poezia si mjet për fuqizim e solidaritet midis grave

<https://www.koha.net/kulture/poezia-si-mjet-per-fuqizim-e-solidaritet-midis-grave>

KultPlus

Artpolis marks 20th anniversary with "Poetry for Power – Every Day is March 8th"

www.kultplus.com/lajme/artpolis-shenon-20-vjetorin-me-poezi-per-fuqi-cdo-dite-eshte-8-mars/

"Gratë e Trojës" udhëtojnë në Prizren për të treguar fatin e tyre përmes thirrjeve për paqe <https://www.kultplus.com/teatri/grate-e-trojes-udhetojne-ne-prizren-per-te-treguar-fatin-e-tyre-permes-thirrjeve-per-paqe/>

"Beyond Barriers - Inclusivity in Culture and Art," a Promising Panel for Improving Conditions in Cultural Institutions

<https://www.kultplus.com/lajme/pertej-barrierave-gjitheperfshirja-ne-kulture-dhe-art-panel-premtues-per-permiresimin-e-kushteve-ne-institucionet-kulturore/>

Kallxo

The 12th edition of the FemArt Festival opened with the performance of "Carmen," interpreted by the Barcelona Flamenco Ballet

<https://kallxo.com/lajm/me-shfaqjen-carmen-te-interpretuar-nga-barcelona-flamenco-ballet-u-hap-edicioni-i-12-te-i-festivalit-femart/>

The performance "Women of Troy," with calls in both Albanian and Serbian, shook the stage of "Dodona" in search of peace

<https://kallxo.com/kulture/shfaqja-grate-e-trojes-thirrjet-shqip-e-serbisht-qe-shkunden-skenen-e-dodones-ne-kerkim-te-pages/>

At the "FemArt" Festival, the panel addressed femicide, shedding light on the state's failed efforts in tackling repeat offenders of domestic violence

<https://kallxo.com/lajm/ne-festivalin-femart-diskutohet-per-femicidin-lufta-e-humbur-e-shtetit-me-recivistet-e-dhunes-ne-familje/>

Telegrafi

The exhibition "MIR is MIRË" in Prizren builds bridges for intercultural dialogue between Kosovo and Serbia

<https://telegrafi.com/ekspozita-mir-mire-ne-prizren-nder-ton-ura-per-dialogun-nderkulturor-kosove-serbi/>

STATEMENT OF REVENUE AND EXPENDITURES



INCOMES

INCOMES	€ 526,065
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TOTAL INCOME	€ 526,065
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EXPENSES

PAYROLL EXPENSES	€ 187,423
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OPERATIONS EXPENSES	€ 334,957
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DEPRECIATION EXPENSES	€ 3,685
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TOTAL EXPENSES	€ 526,065
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INCOMES AND EXPENSES FROM DONORS

	INCOMES	EXPENSES
KTK	€ 53,256	€ 53,256
UNFPA	€ 51,637	€ 51,637
CDF	€ 45,000	€ 45,000
FRIEDA	€ 85,092	€ 85,092
MINISTRY OF CULTURE, YOUTH AND SPORT	€ 75,000	€ 75,000
MUNICIPALITY OF PRISHTIN.	€ 10,000	€ 10,000
EU	€ 49,583	€ 49,583
US EMBASSY	€ 35,317	€ 35,317
EMBASSY OF LUXEMBOURG	€ 10,000	€ 10,000
KBFUS	€ 22,930	€ 22,930
EMBASSY OF FRANCE	€ 5,000	€ 5,000
URGENT ACTION FUND FOR WOMEN'S	€ 4,705	€ 4,705
OTHER	€ 42,275	€ 33,767
MEMBERSHIP INCOME	€ 60	€ -
OFFICE OF THE PRESIDENT	€ 5,000	€ 5,000
SWISS PEASE SNISS	€ 6,300	€ 6,300
DAH TEATER	€ 11,486	€ 11,486
HEDWIG STAUFFER STIFTUNG	€ 9,992	€ 9,992
INCOME FROM SPONSORSHIP	€ 12,000	€ 12,000
INCOME FROM PREVIOUS YEAR	€ 101,337	
DEFERRED REVENUE	€ (109,905)	
TOTAL INCOMES AND EXPENSES FROM DONORS	€ 526,065	€ 526,065

The financial statements have been prepared for reporting purposes in accordance with the applicable International Financial Reporting Standards, and they represent the complete financial overview of Artpolis for the year 2024. The financial statements have been prepared on a cash basis, under which income and expenses are recognized when

received or paid. The organization uses QuickBooks to prepare the financial statements.

Below you can find the link to the Artpolis Audit Report for 2024:

<https://artpolis-ks.com/audit-report-2024/>

ARTPOLIS STAFF 2024



Zana Hoxha, Founder and Executive Director

Donarta Limanaj, Finance and Administration Manager

Venera Ismaili, Project Manager

Mërgim Memoviq, Project Manager

Berat Bajrami, Project Coordinator and PR Officer

Elira Lluka, PR Officer

Valëza Sijarina, Project Coordinator

Rudina Xhokli, Project Coordinator

Arbnora Kajtazi, Finance Assistant

Blerza Krasniqi, Project Assistant

Mimozë Musliu, Project Assistant

Rukije Gashi, Office Maintenance

ARTPOLIS ENSEMBLE 2024



Director: Zana Hoxha

Choreographer: Robert Nuha

Dramaturg/Actor: Shpëtim Selmani

Actors: Blerta Gubetini, Donikë Ahmeti, Edlir Gashi, Mikel Markaj, Labinot Raci, Qendresa Kajtazi, Zhaneta Xhemajli, Shpëtim Selmani

Organizer: Elira Lluka

BOARD OF ARTPOLIS 2024



Aurita Agushi

Jelena Memet

Kushtrim Qerimi

Dardan Kryeziu

DONORS OF ARTPOLIS

MKRS (Ministry of Culture, Youth, and Sports), Frieda (Feminist Peace Organization), CDF (Community Development Fund), KTK (Kvinna till Kvinna), EU (European Union), UNFPA (United Nations Population Fund), Municipality of Prishtina, Embassy of Luxembourg, U.S. Embassy, French Embassy, Economic Bank, Finnish School.

 <div> REPUBLICA E KOSOVËS MINISTRIA E KULTURËS, RINISË DHE SPORTIT </div>	 <div> FRIEDA The Feminist Peace Organization </div>	 <div> CDF COMMUNITY DEVELOPMENT FUND </div>	 <div> KVINNA KVINNA </div>
 <div> Funded by the European Union </div>	 <div> UNFPA </div>	 <div> PRISHTINA </div>	 <div> AMBASADE E LUKSEMBURGUT NË PRISHTINË </div>
 <div> PRISHTINA </div>	 <div> AMBASSADE DE FRANCE AU KOSOVO Liberté Égalité Fraternité </div>	 <div> Banka Ekonomike </div>	 <div> Finnish School </div>

SOCIAL MEDIA OF ARTPOLIS AND FEMART FESTIVAL

ARTPOLIS



Artpolis - Art and Community / <https://www.facebook.com/artpolisKosovo>



ArtpolisCenter / <https://www.instagram.com/artpoliscenter/>



QendraArtpolis / <https://twitter.com/qendraartpolis?lang=en>



Artpolis - Art and Community / <https://vimeo.com/artpoliscenter>



<https://artpolis-ks.com/>

FEMART



FemArt Kosova / <https://www.facebook.com/FemartKosova>



FemArtKosovo / <https://www.instagram.com/femartkosovo/>



FemArtKosovo / <https://twitter.com/FemArtKosovo>



FemArt Festival / <https://femart-ks.com/>



FemArt Festival / <https://bit.ly/3KoTtck>

