

ANNUAL REPORT 2025





ANNUAL REPORT 2025

CONTENT

LETTER FROM THE EXECUTIVE DIRECTOR OF ARTPOLIS	1
ABOUT ARTPOLIS - ART AND COMMUNITY CENTER	2
ABOUT THE ANNUAL REPORT 2025	3
13TH EDITION OF FEMART FESTIVAL	4
ARTISTS' IMPRESSIONS OF FEMART 13	8
MEDIA FOR FEMART 13	9
CIRCLE FEST – FIRST EDITION	10
ARTISTS' IMPRESSIONS OF CIRCLE FEST 1	13
TOP MEDIA HIGHLIGHTS FOR CIRCLE FEST 1	14
PROFESSIONAL THEATRE PERFORMANCES	15
THEATRE PERFORMANCE “WOYZECK”	16
POETRY FOR POWER – VOICE OF WOMEN'S REVOLT	18
THEATRE PERFORMANCE “THE SOUL”	20
THEATRE PERFORMANCE “THE MEMORIES FROM THE RIVER—FOR MANCE”	22
THEATRE FORUM PERFORMANCE “BEHIND THE SCREEN”	24
THEATRE PERFORMANCE “CABARET 1999”	26
PRESENTATION ABROAD	28
“MEMORIES FROM THE RIVER – FOR MANCE” IN NOVI SAD – PERFORMANCE AND COLLECTIVE REFLECTION	29
THEATRE PERFORMANCE “WOMEN OF TROY”	30
THEATRE PERFORMANCE “REVOLT. SHE SAID. REVOLT AGAIN.”	31
FEMINIST ARTIVISM	32
WE MARCH WE DON'T CELEBRATE- WE MARCHED FOR EACH OTHER	33
INTERNATIONAL CONFERENCE “ ART+ MIND: HEALING, MENTAL HEALTH AND BURNOUT IN CREATIVE RESISTANCE”	34
PANEL DISCUSSION AT UP: A UNIVERSITY SAFE FROM SEXUAL HARASSMENT 2025–2026	35
16 DAYS OF ACTIVISM AGAINST GENDER-BASED VIOLENCE	36
ARTPOLIS OPENS “16 DAYS OF ACTIVISM” CALL FOR A UNIVERSITY WITHOUT HARASSMENT	37
PANEL DISCUSSION “SAFE SPACES IN UNIVERSITIES: I WANT STUDIES WITHOUT HARASSMENT”	38
FEMINIST ACTIVISM IN PEACEBUILDING	40
ALUMNI ENGAGEMENT INITIATIVES: EMPOWERING YOUNG WOMEN AND STRENGTHENING CROSS-BORDER FEMINIST COLLABORATION	41
TRANSNATIONAL MEETING IN PRISTINA – STRENGTHENING THE PARTNERSHIP – HOPE PROJECT	43
“UNMASC! ARTISTIC RESEARCH WORKSHOPS: EXPLORING GENDER JUSTICE THROUGH THEATRE”	44
VOICES OF HOPE: YOUNG PEOPLE BUILD PEACE THROUGH ART IN PRISHTINA	45
WORKSHOP ON THE EVALUATION OF THE FEMINIST SPRING SCHOOL	46
THIRD TRANSNATIONAL MEETING OF THE UNMASC PROJECT	47
BREAKING BARRIERS: WORKSHOP ON GENDER EQUALITY IN ARTISTIC PRODUCTIONS	49
THEATRE AS A CATALYST IN PEACEBUILDING: LOCAL TRAININGS WITH YOUNG PEOPLE IN KOSOVO	50
“CULTURE WITHOUT BORDERS – FOSTERING DIALOGUE THROUGH ART AND CULTURE”	51
SHAPING PEACE NARRATIVES: INTERNATIONAL YOUTH WORKSHOP IN SARAJEVO	53
THIRD TRANSNATIONAL MEETING IN SARAJEVO	54
THEATRE PERFORMANCE “DREAM ON”	55
FEMINIST SPRING SCHOOL	56
YOUTH DIALOGUES FROM KOSOVO AND SERBIA - CROSS-BORDER CULTURAL EXCHANGE AT FEMART	57
UNMASC! AT FEMART 13: PRESENTATION OF THE PROJECT AND ANNOUNCEMENT FOR THE NEXT PREMIERE	58

VIRTUAL CONFERENCE “ECHOES OF PEACE: REIMAGINING HISTORY THROUGH THEATRE”	59
THEATRE CLUBS AND “THEATRE-BASED EDUCATION” TRAINING	61
THEATRE CLUB IN FERIZAJ	62
THE FORUM THEATRE PERFORMANCE “JULIET AND JULIET” CHALLENGES SOCIAL NORMS THROUGH LOVE	63
THEATRE CLUB IN PEJA	64
GIRLS CHALLENGE NORMS THROUGH THE PLAY FORUM THEATRE “A MIDSUMMER NIGHT’S DREAM”	65
THEATRE AS A SCHOOL OF LIFE: “YOUTH NETWORKING EVENT” BRINGS TOGETHER YOUNG PEOPLE FROM THEATRE CLUBS	67
THE THEATRE CLUB WAS FOUNDED IN SUHAREKA	69
“SECRET PLAN”: ADDRESSING POLITICAL INFLUENCE IN THE EDUCATION SYSTEM	70
THE THEATRE CLUB WAS FOUNDED IN GJILAN	71
“CAN YOU HEAR ME”- A BOLD INSIGHT INTO THE DILEMMAS OF YOUTH	72
EMPOWERING PEOPLE WITH DIFFERENT ABILITIES	73
DOCUMENTARY “BIBA MAY – NO MORE”	74
GROWTH AND CAPACITY BUILDING OF ARTPOLIS	75
WORKSHOP “STAFF CAPACITY DEVELOPMENT AND WORK EVALUATION”	76
ARTPOLIS ESTABLISHES THE CULTURAL STATION	77
ANDI HAZIRI ELECTED HEAD OF MEMBERSHIP AT ARTPOLIS	78
WORKSHOP “BUILDING ON PROGRESS: FURTHER ELEVATING KOSOVO’S LEADERSHIP ON THE WOMEN, PEACE AND SECURITY AGENDA”	79
VISITS AND COLLABORATIONS	80
SOME OF THE VISITS THAT ARTPOLIS WELCOMED THROUGHOUT 2025 AND COLLABORATIONS OUTSIDE OF ARTPOLIS’ OFFICES WERE:	81
EVALUATION AND MONITORING	84
CHALLENGES AND TAKEAWAYS	84
BLOGS	86
2025 STATISTICS	87
SOCIAL MEDIA STATISTICS	88
MEDIA MONITORING	89
STATEMENT OF INCOME AND EXPENSES	90
INCOME AND EXPENSES FROM DONORS	91
THE STAFF AND BOARD OF ARTPOLIS 2025	92
ARTPOLIS DONORS	93
RRJETET SOCIALE TË ARTPOLIS DHE FESTIVALIT FEMART	94

Artpolis – Art and Community Center

Address: St. Mujo Ulqinaku 8/8 (Township of Pejton)

10 000 Prishtinë, Kosovë

Tel: + 383 38 221 512

E-mail: ojq.artpolis@gmail.com

Facebook: <https://www.facebook.com/artpolisKosovo/>

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

Vimeo: <https://vimeo.com/artpoliscenter>

LETTER FROM THE EXECUTIVE DIRECTOR OF ARTPOLIS



Dear artists, activists, donors and supporters of Artpolis,

2025 was a year when the world seemed to be losing its breath. Wars, insecurities, pain—and a heavy weight on our minds. But art continued to be that first breath that returns us. Feminist art was not just a form of expression; it was a way to be seen, reflected, and healed.

The 13th edition of FemArt, again, was a shelter for the mind. A place where women met to say that mental health is not a luxury, but a right. Where the liberation of the mind was not just a metaphor—it was a practice. On stage, in conversations, in performances, we saw that when a woman finds her voice, it is an act that says: “I am here. I am free.”

Circle Fest came as a fresh start. A festival for young artists who have not yet been heard enough. A place where talent does not require permission to appear. Where every new voice finds a stage, a square, a

community. A simple reminder: the future artist may be present now.

But more than festivals, 2025 was the year of a promise. Of the beginning of a dream that will become a home. The Cultural Station is being born—a permanent space for art, activism, feminist education, and community collaboration. It’s not just a building. It is a place where silent voices will find a voice. Where hope will take shape.

This report is evidence of this journey. And I’m grateful that you’re with us on this journey—to create, to heal, to change.

Zana Hoxha

*Founder / Executive Director of Artpolis
and 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 the positive transformation of coexistence in the community.

Founded in 2004, Artpolis' vision is to create a society based on feminist values in the Western Balkans region. Artpolis' mission is to build the cultural power of women and young people to become society's inspiration and influence for change. The values of Artpolis are: feminism, gender equality, justice, peace, education, empowerment, emancipation, humanity and loyalty.

Artpolis is easily identified as one of the unique organizations, which uses theatre and other artistic forms to affirm, advocate, educate and promote women's rights, human rights, rights of marginalized groups, gender equality, communication with multi-ethnic communities, peacebuilding, empowerment of women and young people. This artistic activism makes the Artpolis organization special, closer to the citizens, and builds sincere and stronger relationships in common communication with the community, having their support. What distinguishes Artpolis from other non-governmental organizations, is that it represents a high standard of creative and educational collaboration with youth, the support of minority communities, inclusiveness, the diversity of women in power, the raising of the voice against violence, the active and mass participation supported by the community.

Some of the main activities of Artpolis are: professional theatre performances, stage readings, trainings, workshops, conferences, publications, panel discussions, lectures and public discussions, film screenings, concerts, contemporary dances, protests, marches, campaigns, performances, participation in theatre festivals abroad, street activities with young people, exhibitions, murals and installations, poetry evenings, literary evenings and book promotions, theatre forum performances, Memorial evenings of artists, yoga and meditations, podcasts, media interviews, cooperation with international media

and artistic groups, building relationships with international activists, feminist education, theatre education, capacity building, bi-weekly newsletter, social networks, volunteering and meetings with artists.

The application of Artpolis' work extends to five pillars:

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

Pillar II – Advocacy and mobilization of human rights; collective actions in support of women, minorities, LGBTQI community, survivors of violence and women defending human rights;

Pillar III – Empowering young people through creative and alternative education to express their needs and shape their future in a society based on diversity, equality and equity;

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

Pillar V – Investing in the financial and institutional sustainability of Artpolis.

Artpolis' activities extend to almost all municipalities of Kosovo and the region, addressing, influencing and changing the limitations of the patriarchal mindset, offering artistic and theatrical works with eminent artists from Kosovo and the region, to the citizens and in particular to the youth of Kosovo; to raise their awareness and engagement.

Artpolis – Art and Community Center has a close connection with Kosovo's official media, theatre and film artists; It is a member of ISPA (International Performing Arts Association; www.ispa.org), IETM Network, Kosovo Women's Network, Cultural Forum, CIVIKOS, Coalition for Reproductive Health, Kosovo Coalition for Reconciliation and works with artists and activists from different ethnic backgrounds.

ABOUT THE ANNUAL REPORT 2025

The year 2025 has marked an important period of reflection, growth and consolidation for Artpolis. Although structural, social and political challenges have been present, they have not diminished our continued commitment to contribute to building a more just, inclusive and solidary society. Rather, these circumstances have strengthened our determination to act through art, feminist activism, and community work.

During 2025, Artpolis has committed to continuing the mission of empowering women, girls and marginalized groups, through a diverse program of activities that include professional performances, the next edition of the International FemArt Festival, trainings, workshops, conferences, public discussions, marches, protests and other forms of artistic intervention and social activism.

A special focus during this year has been the process of consolidation of the Cultural Center Station, further developing our space as a sustainable center for artistic creation, feminist education, social dialogue and civic engagement. This consolidation process aims not only to expand programs, but also to increase the long-term impact on the community and on the local and regional cultural scene.

This report reflects the five main programmatic pillars of Artpolis, which continue to guide our vision, mission and long-term values. At the same time, it documents the progress, achievements and key results of 2025, providing a detailed overview of the activities carried out and their impact on the community.

13TH EDITION OF FEMART FESTIVAL



Six days. Nine spaces. Over 180 artists and activists from 19 countries around the world. 29 activities. Over 3 thousand people attended. FemArt 13 was not just a festival – it was a collective breath, a call for inner liberation, for the transformation of pain into strength and of the body into a narrator of truth.

Free your mind – it wasn't just a motto, but a deep journey towards healing. FemArt 13 was a journey built on feminist artistic courage, of voices that refuse to remain silent against social stigmas on mental health, marginalization and multiple oppression by patriarchy.

On the first evening, the sounds of Shkodra Elektronike brought a sense of liberation to Prishtina – liberating both the soul and the mind. This concert was a collective explosion of love, a ritual of enlightenment of the mind.

“Good people and nameless people dance with their soul” – this was the sentence that was taking on its meaning as the party opened, to reflect this in the following six days of FemArt. Beatrice thanked the organizers in

a unique way: who continue to believe in dreams and love. This form of faith seems to fill you with life and as if it unites the organizers, singers and the public. When you leave the AMC hall sweating after the dance, you have the impression that “Free your mind” already happened, writes Gili Hoxhaj on her blog “Shkodra Elektronike - as a joint celebration of liberation”.

The theatrical performances were also liberating and a call for reflection. **“Burying the Shame”** from Black Shaming – a ceremony to leave behind the collective shame we have been accustomed to, while Italy's **“Silent Voices”** gave life to silent bodies that have not been able to speak for decades. And the devotees Shpejtim Smaqi and Sabahete Hasani made all of them stand up. It was another form of body language that required no words to convey the truth. «Every rhythm said: «We survived». And every step answered: ‘And we get up again.’” – Shqipe Malushi.

The show **“Women of Troy”** was the globe where it can flip every story of war – of the women who still live

with it. Of women who had no voice to testify for themselves. The show proves that art is the most daring. Art confronts war better than anyone. It is the only one where truth can win. The play **“I Am It”**, a production of the Gjilan Theatre and Bon Production, deeply touched the audience. It brought mothers back to familiar experiences and evoked feelings of solidarity – regardless of gender. The performance **“AdH(A)rA”** by Rhianon Morgan was an invitation to share that moment, where mourning allowed us to discover our desire to live, to expand, to move forward. It was an invitation to come together, to feel, to share, to live, to expand, to move forward. Together.

While “Silent Voices” became voices that are heard, and stories that are read. The performance brought pieces from the sexual exploitation of women. “They make you rethink everything you know about this topic: with regret for all the prejudices that you may have planted in yourself,” writes Gili Hoxhaj. Young people from Italy through the musical performance “Qualcosa di Grande” danced and sang not to escape the chaos of the world, but to face it—with their hearts forward. Through a clever weaving of music, humor, and memories, they told the story of an often underrated generation.

FEMART 13 also brought music that speaks to the soul. Through sounds that are often unusual, bold and profound, the **“Liburn Jupolli Ensemble”** through **“Tales of Scapes”** created an experience that makes you rethink what music can create.

“The ensemble embodied the spirit of artistic collaboration, intertwining music with technology and performance, and bringing to the stage a world that speaks to the future, while remaining deeply rooted in the search for truth through art. For an art that requires more such truths, the edges and beyond of the world”, writes Gili Hoxhaj. Also present this year were the sweet voices of the women’s choir **“Ocarina”**, and in the bright closing of the Fête de la Musique, with **Tentative and Zwada**, the music was not just fun – but emotional release.

FemArt also highlighted untold stories through film. The documentaries “In Search of Burbuqe Rushiti” and “The Cascades” honored women who have used journalism and physical power as tools of truth and resistance. The feature film “Guida Romantica a Posti Perduti” delicately opened a conversation about mental health, without sensation—bringing to light the loneliness, denial, and anxiety that often go unsaid.





The international conference **“Art + Healing, Mental Health, and Emotional Burnout in Creative Resistance”** was a day carved with courage and tenderness. From Serbia to Ukraine, from France to Kosovo, artists, anthropologists, and activists stood side by side, not as experts — but as witnesses of pain, resilience, and rebirth.

This edition served as a bridge between artists, activists and representatives of local and international institutions and festivals through the **“Networking Night”** at the Luxembourg Embassy and parties at the Bubble Pub.

FemArt 13 was also enriched with workshops, feminist discussions, **“Picnic and Meditation”** in

the City Park, and **“activist events”** in the Hammam of Prishtina, proving that art is not only a form of expression, but a language of resistance and healing, which deeply affects the social and spiritual life of the community.

With extensive international participation, rich programming, and profound cultural and emotional impact, FemArt continues to be an artistic feminist movement that inspires, challenges, and transforms.

Therefore, FEMART is here to stay – vibrant, challenging, and memorable.

FEMART 13 KEY RESULTS:

Over 180 artists and activists

participated from 19 countries, including Austria, Albania, Belgium, Bulgaria, England, France, Germany, Ireland, Italy, Kosovo, South Korea, Luxembourg, Malta, North Macedonia, Serbia, Switzerland, Ukraine, the United Kingdom, and the United States of America.

Wide digital reach

- 2,638,987 total views on videos and photos on Facebook and Instagram
- 616,244 people reached
- 20,586 profile visits
- 765 new followers

A growing and actively engaged audience

- 3,036 people participated in FemArt 13 activities
- 29 different organized activities
- 14 published blog posts
- 37 published media articles

Cultural presence throughout the city

The activities were held in 9 different locations in Prishtina: AMC Hall, National Theatre, Oda Theatre, French Institute, City Park, City Hammam, Two Roberts Han, Bubble Pub and Luxembourg Embassy.

11 volunteers contributed their time and energy, supported by a dedicated coordinator.

ARTISTS' IMPRESSIONS OF FEMART 13

"Last night was an amazing evening. I wonder how much intensity of love a single heart can hold, because mine, yesterday, was touched, filled and immersed in flames. Thank you, FemArt," **Beatriçe Gjergji (Shkodra Elektronike)** wrote on her Facebook page

"One of the many things that are amazing about Kosovo is that it is a small country and with so many festivals and 'FemArt' is a very special festival. Feminist diplomacy is one of our priorities, because women's rights, LGBT rights are essential for a society, to be free, not only externally, but also internally, so we are very happy to support feminist activities, especially 'FemArt'", said the **Ambassador of France, Olivier Guérot**, in a statement to KOHA.

"it was a real honor to present my solo performance and lead a workshop at FemArt — an inspiring festival shaped by heart, power, and care. A big thank you to the entire FemArt team for the warmth, professionalism and empowering space they create." – **AdH(A)rA, Rhiannon Morgan, Luxembourg.**

"Grateful for the opportunity we had to be part of such a meaningful and inspiring festival — your support and warmth provided our team from Ukraine with a much-needed space to share, connect and be heard. This experience remains with us and we hope to return in the future with new works", – **Activist, "ART-Playback" Inclusive Theatre Association, Ukraine**

"FemArt was inspiring, urgent, and deeply impactful — it was an honor to participate as a speaker and experience such a powerful program, especially the theatrical play 'I Am Her.' We were also touched by the warmth and hospitality in Pristina, and we hope to return soon." – **Women of the World, Sabeena Akhtar, United Kingdom.**

"In cooperation with FemArt, we brought Shkodra E-Shop, an event dedicated to the Month of the Liberation of Prishtina. This time, we celebrated women's love for light, that light that illuminates memory, resistance and freedom. Because there is no stronger and more stable symbiosis than the love for the light of the country and the dedication to emancipation", **Sibel Halimi, Director of Culture in the Municipality of Prishtina.**

MEDIA FOR FEMART 13

*“On an evening that conveyed emotions, cultural memory and contemporary energy, the 13th edition of the FemArt festival began with a performance that transcended the boundaries of a traditional concert,” - **Flonja Haxhaj, Kultplus.***

*“At a time when voices often remain imprisoned in old mindsets, the feminist festival “FemArt” has come as an invitation to break the silences and free the mind. With the motto “Free your mind”, the international feminist festival in its 13th edition brings through art – in all its forms – a call for freedom, equality and boundless imagination. In this space where the stage becomes a place for resistance, reflection and collective growth, artists and activists from different countries have joined forces to reshape the way one thinks, feels and acts”, **Sinan Berisha, KOHA.***

*“FemArt 13 closes with a collective spirit of resilience, clarity and creativity – leaving behind unforgettable memories and a powerful call for equality, justice, mental health and love” - **Klan Kosova***

CIRCLE FEST – FIRST EDITION



Circle Fest debuted in Prishtina as a pioneering festival of multidisciplinary arts, positioning itself from the first edition as an important regional platform for artistic dialogue, networking and social reflection. Held on 15 and 16 November 2025, at the Termokiss Cultural Centre and the Dodona Theatre, the festival brought together over 40 artists, performers and cultural activists from across the Western Balkans, including Kosovo, Serbia, North Macedonia, Albania, Montenegro, Bosnia and Herzegovina and Slovenia.

The fundamental mission of Circle Fest was to cultivate regional dialogue, empower the voices of young people, and demonstrate the transformative power of art in building peace, understanding, and social unity. Through a carefully curated program that included visual arts, theatre, poetry, film, and music, the festival created a dynamic space for cross-border collaboration, critical reflection, and collective celebration of artistic and human diversity.

The vision of Circle Fest is to establish a sustainable regional platform, where art serves as a catalyst for networking, mutual understanding and positive social change, especially among young artists. By gathering creators from different artistic fields, the festival aims to facilitate dialogue around common regional challenges and collective aspirations, building a sense of solidarity and shared purpose. Through creative expression, Circle Fest aims to challenge entrenched stereotypes, break down historical divisions, and contribute to building a new unifying narrative, based on shared humanity.

The festival's programming was built around interrelated themes such as fragmentation and wholeness, personal and collective identity, mental health, the role of young people in society, and art as a tool for peace. These themes were reflected in all artistic forms, creating a mosaic of experiences that addressed the realities of the region after the conflict and the contemporary challenges of the younger generation.

Day One – 15th November 2025

The festival was officially opened at Termokiss with an introductory speech by Zana Hoxha, executive director of Artpolis, who emphasized the importance of creating a shared space where young artists from the region can meet, network, and share experiences and ideas. Circle Fest was presented not just as a two-day event, but as the beginning of a long-term

One of the central activities of the first day was the collective visual arts exhibition “Individuals Fragments”, curated by Berat Bajrami. The exhibition included works by 13 young artists from the region, realized in various media such as painting, video, installation and printing. Through the concept of identity as a fragmented and non-linear process, the exhibition challenged the idea of wholeness as excellence, emphasizing diversity as a source of strength and meaning. The exhibition served as a space for reflection, dialogue and cross-border cooperation.

The program continued with the poetry and discussion session “Breaking Walls That Divide Us”, where poets from Kosovo, Serbia and Montenegro shared reflections on love, loss, memory and hope. The discussion underlined the role of poetry as a universal language that transcends national borders and creates shared human empathy.

In the evening, the monodrama “No Surprise” was performed, a powerful performance that tackled the realities of young people in the face of social pressure, loneliness and emotional exhaustion. The film program included the screening of the films “When the Dream Kills” and “Elvis Starling”, followed by open discussions with the artists, deepening the reflection on the creative process and the topics addressed.

The first day concluded with the experimental jazz concert “Grey Heron” by the band AUM and an energetic After Party with DJ Yuko, transforming the space into a place of celebration, networking and coming together through music and dance.



Day Two – 16th November 2025

The second day opened with the round table “When Art Becomes Peace: Stories of Change from the Balkans”, moderated by Venera Ismaili. The discussion created a safe space for sharing personal narratives on the role of art in peacebuilding, personal healing, and cross-border dialogue. This session reinforced the mission of Circle Fest to transform art into a concrete tool of understanding and human connection.

The program continued with the choreodrama “7” from the Contra Theatre (Serbia), a physical and emotional performance that addressed mental health through contemporary movement. Afterwards, the theatrical play “La Macbeth” was performed at the Dodona Theatre, a contemporary reinterpretation of Shakespeare from a female perspective, demon-

strating innovative and experimental approaches to regional theatre.

The festival symbolically concluded with the energetic concert of the band Mali Demon from Serbia, which created a cathartic and emotional experience for the audience, marking a powerful end to the first edition of Circle Fest.

In conclusion, the first edition of Circle Fest proved to be a successful multidisciplinary platform that not only showcased the talent of young artists from the region, but also built bridges of dialogue, empathy, and collaboration. The festival laid the foundations for a new cultural tradition in Prishtina and the region, affirming art as a common language and as a means of social change and peacebuilding.



KEY RESULTS:

- **12 activities successfully implemented during the festival.**
- **41 participating artists:** 26 women, 15 men, representing the region as follows: Kosovo – 13, Albania – 1, Serbia – 13, Bosnia and Herzegovina – 1, Montenegro – 2, North Macedonia – 9, Slovenia – 2.
- **Arritja totale:** 611,711 people on Facebook and Instagram posts.

ARTISTS' IMPRESSIONS OF CIRCLE FEST 1

"I am very happy to present my work at this festival, the organization is really wonderful and the selection of works is really diverse, the most important thing is that all the works are of high quality, contemporary and modern. It is a wonderful exhibition, a good opportunity to get to know other artists. So far this has been a wonderful experience." **Milo Masoničić from Montenegro**

"I want to thank you for everything!! For the fantastic welcome, for this amazing opportunity to exhibit my work at Circle Fest and for the opportunity to see a little bit of Prishtina. It was truly an honor to share my work and experiences alongside other wonderful and inspiring artists. I am very lucky to see different mediums exhibited in an exhibition. I hope that in the future we will have such festivals!! Everything has been well organized and I have had an unforgettable time." **Angelina Pajković from Serbia.**

"It's extremely important for me that at festivals like this, I meet people who think differently from me and who express these different points of view through their artwork. So I particularly appreciate this aspect of conversations, of dialogue that we in the Balkans really like – discussing why someone wrote a certain verse, why someone made it a blue sculpture or another pink one. Just in these few hours that I've been here today, I've learned so much about their inner world and, in turn, about my own world. I am very grateful that such opportunities exist and I look forward to talking to other artists at the festival", **Amina Kaja from Kosovo.**

"My expectations for this festival were high, like everything else that Artpolis organizes, and I repeat once again that everything else from Artpolis has been a wonderful experience. It was really interesting to see the experiences of the artists and the ways they chose to express their art. I am always impressed by those pieces of art that artists decide to discover through their works. Especially during these last two days, this aspect has been very intense, but overall, I think the festival has been excellent. I encourage everyone to come next year and attend Circle Fest activities." **Erbliina Luma from Kosovo.**

"First of all, I want to say that I am very surprised by the initiative and the treatment I have had here. I love the space, and the transformation of space, from an old building to a modern gallery, where thematic exhibitions, activists and musical events can be held. I like the idea of interconnectedness, bringing people living in this territory together, trying to break prejudices and understand each other. I'm fascinated with the different types of people who are here. I expect new acquaintances, to learn many new things about neighboring peoples, about the culture of diversity in Kosovo, Macedonia and the surrounding countries. Above all, I hope to have a good time, a great performance tonight and for people to embrace our music." **Dragan Teodosiev from North Macedonia.**

"I think Artpolis tries to unite us across borders. We have had the privilege of hearing each other's experiences from the powerful women of Serbia and Kosovo. But the main thing is that I had never spoken to a Serb before. That was the moment when I had the opportunity and the privilege to talk with them, and I realized there was nothing that truly separated us. As you said, building peace through art is possible, and in fact it may be the first step toward peace. Politics is difficult to ignore, but art is something that brings us all together. We are here because of art." **Erbliina Luma from Kosovo**

“This festival and the place was wonderful. I’ve met a lot of people from different communities, we’ve been engaged, we’ve shared stories that touched me a lot, and I hope I’ve conveyed the same to everyone. So yes, please come here if you are offered the opportunity and take advantage of this opportunity. I loved it! Thank you all” **Hakan Daci from North Macedonia**

“It is my first time in Pristina and I must say that I liked it here and I must mention in particular the organizers of Circle Fest who have been one of the best organizers I have had. I’ve been to many festivals and it’s the biggest and warmest welcome we’ve had and I love how the only focus is for artists to communicate, to socialize. This was definitely the biggest networking I’ve created at a festival and there are so many beautiful and talented people here and I love it and I hope to come back again” **Olga Kraljević from Serbia.**

“It is good to be here in Prishtina, it’s our first time and the organization so far has been wonderful. So far, the best thing about Circle Fest is that we can meet with other artists to talk to them about their artistic creations. It’s very immersive because it allows you to understand where people are coming from, what their background is, and what was embodied in the artistic creations they’re showcasing. And another thing is that has really excited me is that the selection of artists is phenomenal; As everything looks so far, you know, in our style. So, we really like it so far. We hope to come again.” **Ilija Ivanović from Serbia.**

TOP MEDIA HIGHLIGHTS FOR CIRCLE FEST 1

“Without grandiose scenes and expectations, the “Circle Fest” festival aims to create a model where art does not seek to be complete, but only true in the fragments that make it up.”, writes **Sinan Berisha, KOHA.**

“The first edition of the “Circle Fest” festival has started in Prishtina, bringing a space where art does not seek to be perfect, but true in the fragments that build it. Conceived as “by artists”, the festival aims to create new networks of collaboration between young creators from the main cities of the Balkans, from Belgrade and Podgorica, to Skopje, Tirana and Pristina.”, says **Annamorea Tiara Nixha, ALBANIAN POST.**

PROFESSIONAL THEATRE PERFORMANCES

Artpolis continued its artistic activities by presenting several theatre performances (including four premieres), and performances: “Memories from the River – for Mance”, “Women of Troy”, “Woyzeck”, “The Soul”, “Behind the Screen”, as well as a poetic evening “Poetry for Power – Voice of women’s revolt”.

THEATRE PERFORMANCE “WOYZECK”



Photo: Rilind Beqa

The theatre performance “Woyzeck”, a co-production of Artpolis and the “Hadi Shehu” Theatre of Gjakova, had its premiere on February 21, 2025 in Gjakova, marking one of the most important theatrical events of the year for Artpolis. Directed by Zana Hoxha and the contemporary adaptation of Georg Büchner’s play by Jack Thorne, the performance brought to the stage the tragedy of the dehumanized individual, oppressed by systemic violence, poverty and lack of human dignity.

The premiere was attended by about 580 spectators, while the reruns held on March 5 and 12 as well as on May 20, 2025 at the “Hadi Shehu” Theatre were seen by 220 viewers, proving the public’s continued interest in this shocking and reflective story. The show returned to the Gjakova stage again on November 13, 2025, continuing the dialogue with the public on violence, mental health and social responsibility.

On November 19, 2025, “Woyzeck” was presented at the Gjilan Theatre, where it was received with strong

emotions and positive reviews for the psychological clarity of the direction, the powerful acting game and the gradual building of dramatic tension. The critics emphasized the way the play accurately unfolds the moral and emotional ruin of the protagonist, as a result of economic pressure and constant violence.

The show reached the peak of its journey in 2025 on November 23, with the participation in the Albanian Theatre Festival “Moisiu”, at the Amphitheatre of the National Theatre of Kosovo. There, “Woyzeck” was praised for its bold artistic approach, aesthetic intensity, and power to open reflection on social injustices and the trauma of the individual in modern society.

With the play of actors Bujar Ahmeti, Vlora Dervishi, Edi Kastrati, Aurita Agushi, Arbies Komoni, Altina Kusari and Eden Kastrati, as well as a simple but significant scenography, guiding lights and original music, “Woyzeck” was transformed into a powerful theatrical experience that not only excites, but also invites reflection and social dialogue.



POETRY FOR POWER – VOICE OF WOMEN’S REVOLT



Photo: Rilind Beqa

“Don’t give up, please don’t let go...
for there is still fire within the soul,
and the dream lived on.”

These verses became the heart of the poetic evening “Poetry for Power”, a night where the word turned into a revolt and poetry into an act of resistance. It was a revolt against patriarchy, against silence and inequality, against any form of oppression that weighs on women’s bodies and voices.

On March 6, at the “Ramiz Sadiku” Canteen, artists, activists and poets came together in a common spirit to mark March 8 not with silence, but with poetic revolt. Mario Benedetti’s verses, performed by Alesia Xhemalaj, resounded as a call to never

give up, while poems performed by Ilire Zajmi, Bibi Qena, Rudina Dembacaj and Blerta Sylja-Surroi brought stories of bodies, memory, anger and female strength.

The evening continued with a powerful dialogue between poetry and music, where the sounds of Don’t Listen to Your Neighbors created emotional space between the verses, making the revolt felt in every breath of the audience.

The poetry by Jacques Brel, Oriana Fallaci, Alda Merini, Pablo Neruda and Virginia Woolf also came to life on stage, through the heartfelt interpretations of Bislim Muçaj, Anisa Ismaili, Sugarie Buqaj, Shpëtim Kastrati and Xhejlane Terbunja. Poetry was transformed sometimes into love, sometimes into

pain, sometimes into an open battle for freedom and dignity.

The highlight of the evening brought a collective revolt, where every verse was an act of resistance. The performances of Albulena Kryeziu Bokshi, Gili Hoxhaj, Jonada Jashari, Zana Hoxha and Vlora Ademi transformed the stage into a common space of strength, courage and hope. The open microphone for the public carried the poem beyond the

stage – to the voices of those who dared to speak, to the hands that shared verses, to the souls who felt part of this revolt.

At the end of the night, we were no longer just listeners. We were together, in a single word: power.

Poetry lives on.

The revolt does not stop here.



Photo: Rilind Beqa

THEATRE PERFORMANCE “THE SOUL”



We may not remember them, but are the memories we miss the key to healing our deepest pain? We may not see them, but are past lives part of who we are today? “The Soul,” the play, premiered on April 30, 2025 at the Barabar Center in Prishtina, confronted these profound questions with a poetic calm and an emotional intensity that touches the roots of the human being.

Based on the book “Many Lives, Many Masters” by Dr. Brian Weiss – a psychiatrist who challenged the boundaries of traditional science to discover the narratives of the soul beyond time – director Agim Selimi’s play was a reflective space where the audience is invited to travel together with Katerina and Dr. Brian, on a journey that is both spiritual and therapeutic.

Actors Albionë Sahiti and Drin Berisha, with a restrained but always sensitive intensity, built a dialogue between two worlds – the visible world and the one that wanders beyond logic. Sahiti, who portrayed Catherine with an exquisite sensibility, was looking for release from anxiety and depression. While Berisha, in the role of Dr. Brian, carries an intellectual content that is gradually broken by what cannot be explained by science alone – by the invisible strength of the soul and love.

The simple and minimalist scenography by Leonita Krasniqi served as an open frame for imagination and sensitivity. An almost clinical space, but one that was easily transformed into interior landscapes, into dreams and memories that do not have a specific place in time.

At a time when mental health continues to remain an often stigmatized topic, this show dares to talk about it, not only through clinical terms, but through the language of the heart, memory, and soul. In a world tired of superficial narratives, “The Soul” recalls the power of true storytelling – the one that

dares to touch wounds and seek healing where we often dare not look.

This performance was attended by more than 120 people in the audience.



THEATRE PERFORMANCE “THE MEMORIES FROM THE RIVER— FOR MANCE”



Photo: Yllka Fetahaj

The play “Memories from the River” had an open presentation to the public on July 26, 2025 in Prishtina, while the official premiere was held on July 27. A rerun followed the next day, July 28. On July 30, the river of memories flowed across borders, arriving at the Novi Sad stage, where it was welcomed as a poetic journey between art and memory.

During these presentations, over 180 participants experienced this special theatrical event.

If childhood is where our inner world is formed, then “Memories from the River” was a bold return to this place – happy and painful at the same time. In this experimental play, Zana Hoxha invited us to confront what we often try to forget: the unheard voice of the child within us.

With a deeply introspective direction and a dramaturgy that combines poetry with brutal reality,

the play set the audience on a sensitive trajectory – from innocence to the violence of a society that cannot cope with “diversity”. Mance – portrayed by Edon Shileku – was not just a character; He was the embodiment of all those who have felt small in the face of contempt, talented but oppressed, repressed dreamers.

Hana (Qendresa Kajtazi) was the living memory of those who are not with us anymore, a silent bearer of pain, a witness to the powerlessness to save her friend. In her game there was a kind of stiff suffering, which made the pain even more palpable.

The show started at the Fountain of the Palace of Youth, to continue to the Prison of the Ideal – a physical journey that became a metaphor for the emotional journey. The song “I know that I will see” by Minatori accompanied the audience as an unspoken anthem of hope to see and to be seen.

Actors Elsa Belegu and Flamur Ahmeti – not only completed this collective narrative, but also brought through body and voice the memory that is never silent. Each scene was a piece of truth that many keep hidden. It wasn't just her experimental structure that made this show special, but the way it transforms into a shared act of healing.

“Memories from the River” didn't just seek to tell a story – it was a safe space for reflection, feeling, crying and sharing. The audience were not

only spectators; they became fellow travelers and co-confessors. The theatre was not a spectacle. It was collective therapy, confronting ourselves.

In a society that often does not have time to listen, “Memories from the River” became a collective listening. And this listening, itself, was a form of healing and liberation from the weight of the past.



THEATRE FORUM PERFORMANCE “BEHIND THE SCREEN”



Photo: Yllka Fetahaj

The premiere of the forum-theatre play *Behind the Screen*, directed and written by Zana Hoxha, was presented on October 8, 2025, at the premises of the Xhevdet Doda Gymnasium in Prishtina.

The events unfolded within university life — a microcosm where students, through the characters Krenar, Dafina, Lea, Ardit, and Professor Drita, face the pressure of a world controlled by images, likes, and videos that impose toxic patterns of love, power, and desire.

Through Forum Teatri, the narratives brought a lively discussion between the characters and the audience. The students' energy during the ensuing debate was palpable — direct reactions, concrete questions, honest confrontations with characters that symbolized real everyday figures.

The students were not spectators, but protagonists of a common research on the meaning of violence

and manipulation, revealing the true face of the perpetrators, and standing in solidarity with the victims.

The discussion highlighted some of the deepest wounds of our digital society: sexual harassment normalized through screens, the deep and widespread impact of online violence on people's real lives, the power of artificial intelligence when used in a negative context, forms of manipulation and control in a relationship that are covered under the umbrella of “care”, and the fear and complexity of reporting, especially when a close person is involved, and in most cases the perpetrators are relatives. “Behind the Screen” served precisely to unmask control, violence and manipulation.

Three students from “Xhevdet Doda” school became part of the play, recreating the scenes and changing the narrative. It was precisely this moment that once again showed the power of forum theatre,

which was appreciated by young people as a powerful form of education and consciousness building, because it offers the possibility of immediate transformation — not only on stage, but also in the consciousness of those who experience it.

“Behind the Screen” did not offer easy answers, but a clear call for courage — the courage to report and oppose any form of violence and oppression. It was a reflection on the ethics of responsibility in the age of algorithms and influencers, a reminder that consciousness remains the highest form of human resistance.

“Behind the Screen” was brought to life by the play of actors Ismail Kasumi, Qendresa Kajtazi, Anisa Ismaili, Edlir Gashi and Albana Gashi

This play traveled on several school stages in Kosovo, such as: at the “Jusuf Gërvalla” Cinema in Peja on October 21, at the “Kuvendi i Arbërit” Gymnasium in Ferizaj on November 10, at the “Hajdar Dushi” Gymnasium in Gjakova on November 19, at the “Frang Bardhi” Gymnasium in Mitrovica, on December 3 as part of the global campaign 16 Days of Activism against Gender-Based Violence and the last presentation for 2025 at the “Gjon Buzuku” Gymnasium in Prizren on 17 December.

Throughout the six presentations, about 348 people were in the audience.



THEATRE PERFORMANCE “CABARET 1999”



In November, the creation of the play “Cabaret 1999” began, taking shape over the following weeks as preliminary rehearsals continued until December 2025. This musical-theatre journey was born from a blend of rehearsals, memory, and the stage. Both the premiere and the reruns took place at the Gjilan Theatre in December 2025.

A musical theatre play set in post-war Kosovo, where song, black humour, irony and collective memory are intertwined in a powerful narrative.

Directed by Zana Hoxha, inspired by “Cabaret”, the narrative shifts from Berlin in the ‘30s to Prishtina in 1999 – a city that is learning to live again, amid hope, fatigue and thirst for life after the war.

At the center of the play is Aida, a girl who comes to Prishtina to build a new future. During the day she writes, while at night she works as a bartender at “Club Europa”, an improvised cabaret where reality

and performance mix, putting her in a love triangle and in search of her own identity.

“Cabaret 1999” delves into the complexities of post-war Kosovo, illuminating the struggles and triumphs of people trying to rebuild their lives amid trauma and uncertainty.

Intensive rehearsals are ongoing on the stage of the Gjilan Theatre, where music, stage play, irony and energy of the ensemble are building a living artistic mosaic every day.

Each rehearsal is one step closer to a show that challenges, excites, and invites the audience to reflect on time, man, and society.



PRESENTATION ABROAD

Artpolis has continued with numerous artistic engagements presenting theatrical performances abroad, in the region and Europe, including presentations in Belgrade and Lazarevc / Serbia, Lecce / Italy, Paris / France, with the theatrical performances “Women of Troy”, “Revolt. She said. Revolt again.”

“MEMORIES FROM THE RIVER – FOR MANCE” IN NOVI SAD – PERFORMANCE AND COLLECTIVE REFLECTION



On July 30, 2025, the experimental performance “Memories from the River” was presented at Rusinski kulturni centar (RKC), bringing its emotional and reflective experience to the public in Novi Sad, Serbia. After the presentations in Prishtina (26–28 July), this play, directed by Zana Hoxha, it further developed by creating space for reflection on memory, childhood, and social exclusion. With the performances of Edon Shileku and Qendresa Kajtazi, the piece was not merely a performance, but a shared emotional experience.

After the performance, an open discussion took place with the audience, where participants shared reflections on personal experiences, trauma, and the importance of listening. This turned the performance into a collective act of listening and healing.

THEATRE PERFORMANCE “WOMEN OF TROY”



The play “Women of Troy” has continued its international journey throughout 2025, proving that Euripides’ ancient tragedy remains a vivid reflection of the contemporary reality of war and its consequences on women.

On September 4, 2025, the play was presented in Lecce, Italy, as part of the Tempora Contemporary Festival, where through a feminist and contemporary approach, the pain of the women of Troy was directly linked to the wounds of modern wars – from Gaza and Ukraine, to Kosovo, Somalia and Congo. Directed by Zana Hoxha and Maja Mitić, with contemporary text by Shpëtim Selmani, the stage was transformed into a space of memory, resistance and a call for peace, deeply touching the Italian public.

The tour continued in Serbia, on November 29 and 30, 2025, with presentations at the Reflektor Theatre Festival in Belgrade and at the Puls Theatre in Lazarevc. In Serbia, the presentations were organized as part of the global 16 Days of Activism campaign against Gender-Based Violence, where these performances proved that Troy is not just a myth, but a permanent reality of women living after the war, in the midst of loss, displacement and violence. Hecuba, Cassandra, and

Andromachus became the voices of today’s women, making evident the historical and emotional burden they carry across generations.

The bilingual production, in Albanian and Serbian, is the result of a two-year co-creation between artists from Kosovo and Serbia: Maja Mitić, Shpëtim Selmani, Semira Latifi, Branka Stojković, Qendresa Kajtazi, Labinot Raci and Aleksandar Stoimenovski. This collaboration, still rare in the regional context, has transformed the show into an artistic and political act of building trust and dialogue.

In Belgrade, the performance was also followed by a discussion with the audience, where participants reflected on the artistic process, the themes addressed, and the challenges of cross-border collaboration. The audience, about 210 people in total, left excited and aware that women’s strength, resilience and pain do not belong to the past – they are a reality that demands to be heard today.

“Women of Troy” continues to be more than a theatrical play: it is a shared journey of memory, resistance, and hope for peace.

THEATRE PERFORMANCE “REVOLT. SHE SAID. REVOLT AGAIN.”



On September 19, 2025, Artpolis presented in Paris the performance “Revolt. She Said. Revolt Again”, directed by Zana Hoxha, as part of the WeToo Festival, in Paris – a feminist, inclusive and innovative festival. In front of about 80 attendees, the show was received with strong reactions, opening space for dialogue and reflection.

With lyrics by Alice Birch and interpretation by actresses Olive McHugh, Tanaka Mpofo, Xixi Xiao and Natalia May, the play brought an intense and provocative theatrical experience, addressing themes on sexuality, power, work and freedom. Visual elements, such as the watermelon-filled scene, gave an eco-feminist dimension to the work, linking patriarchal oppression with the exploitation of nature.

As Gili Hoxhaj writes, “In rebellion, just thinking is not enough – at least not for 21st-century women. That’s why the show ‘Revolt. She Said. Revolt Again.’ gives voice to this need.”

This presentation in Paris was more than a play – an act of solidarity that transcends national borders and brings a universal language of equality and freedom.

FEMINIST ARTIVISM

Art and activism have continued to be fundamental pillars of Artpolis' engagement in the fight against patriarchy, gender-based violence, and femicide throughout 2025. Through public protests, feminist marches, conferences, artistic performances, and critical publications, Artpolis has openly challenged misogynistic structures and the culture of silence that normalizes violence against women. These actions have not only been a reaction, but a constant call for justice, institutional responsibility, and social change, turning art into a tool of resistance and the feminist voice into a collective force against the murder of women and any form of patriarchal oppression.

WE MARCH WE DON'T CELEBRATE- WE MARCHED FOR EACH OTHER



On March 8, the streets of Prishtina were filled with anger and solidarity during the traditional march “We March We Don’t Celebrate!”, organized by the Collective “We March We Don’t Celebrate!”.

This year, we marched for the women who are no more, for those who have been left by silence and the system at the mercy of violence, for all those who refuse to give up. Under the motto “We march for each other”, hundreds of activists and citizens marched through the streets of Pristina, calling for justice and equality for women and girls in Kosovo.

In a country where 2,959 cases of domestic violence were reported during 2024 alone, where women are killed by their husbands even within the institutions they are supposed to be protected, there is no reason to celebrate.

This year we marched for Erona Çokli, who was killed inside the Center for Social Work in Ferizaj; for Gjyljeta Ukelli, who was killed by her husband in Peja; for M.Z., who was killed in Gračanica, and for

Sherife Tahiri, who was seriously injured by her husband with five bullets, but survived. These women are no longer among us because the state failed to protect them, because the judicial system continues to pardon abusers and society continues to treat violence as a private matter.

The March 8 march was a call for justice! It was an open opposition to institutions that fail to protect women, a revolt against normalized violence, and a rejection of silence. We marched against anti-gender movements, which try to undo women’s rights, against the patriarchal system that seeks to maintain power over women’s bodies and lives.

We marched for each other! For a Kosovo where women do not risk their lives inside their homes, where their voices are heard and respected, where violence does not go unpunished. Until that day comes, we will continue to march, because there is no equality without struggle!

INTERNATIONAL CONFERENCE “ART+ MIND: HEALING, MENTAL HEALTH AND BURNOUT IN CREATIVE RESISTANCE”

On June 19, as part of the FemArt Festival, the National Theatre of Kosovo opened its doors not just for a conference, but for a collective call for awareness. The day did not start with speeches, but with songs—voices that were raised by the “Okarina” Women’s Choir, under the direction of Elikona Hysaj Shala. Their interpretation was more than art; it was a spiritual call for liberation.

As poet and panelist Shqipe Malushi wrote, “They did not come only as performers, but as women of many seasons and cities... Their harmony was more than melody—it was balm, breath, and bridge.”

This is how Art + Mind: Healing, Mental Health, and Burnout in Creative Resistance began—an international gathering of over 80 feminist artists, mental health professionals, cultural workers, and activists from Kosovo and the region. Together, they faced three intertwined emergencies: the healing power of art, the mental health crisis in creative communities, and the ongoing chronic fatigue that affects those on the front lines of cultural and social resistance.

With the opening remarks by Rita Glavitza of the Austrian Development Agency, the conference set a tone of caution and clarity. “Healing is a shared responsibility,” she said. “And art is its most sincere messenger.”

The conference was held through three main panels:

Panel 1: Art as a Means of Healing – How Can Art Heal Society?

Moderator: Arbër Selmani (Kosovo)

Panelists: Ana Isakovic (Serbia), Zana Hoxha (Kosovo), Ilire Vinca (Kosovo), Janet Reineck (USA), Hanna Shestakova (Ukraine)



Panel 2: How Do We Address Mental Health Issues in the Creative Industry?

Moderator: Edita Doli (Kosovo)

Panelists: Sibel Halimi (Kosovo), Dr. Mariele Leclère (France), Maja Mitić (Serbia), Blerta Zeqiri (Kosovo), Linda Llulla Gashi (Kosovo)

Panel 3: Chronic Fatigue in Artists and Activists

Moderator: Andrijana Kočić (Serbian)

Panelists: Sabina Akhtar (UK), Shqipe Malushi (USA/Kosovo), Rajmonda Sylbije (Kosovo), Adelina Berisha (Kosovo), Fatlinda Nitaj Rexhaj (Kosovo)

“This was not just a conference,” Malushi wrote. “It was a mirror, a balm and a crack in the wall of silence. Panel after panel, story after story—internal burning was not labeled as a weakness, but as a consequence. Of care. Of giving. Of dreaming over and over again.”

The conference was the beginning, not the end. A space where silence was gently broken, where pain met presence, and where healing, however slow, felt possible. “And so, we left not broken, but supported. Not empty, but smart. A garden of hope was planted in us — rooted in resistance, watered with tears, and ready to flourish,” Malushi wrote.

PANEL DISCUSSION AT UP: A UNIVERSITY SAFE FROM SEXUAL HARASSMENT 2025–2026



The panel discussion “Safe and Successful Studies: A University Free from Sexual Harassment 2025–2026” was held on 29 September 2025, at the Faculty of Philosophy at the University of Prishtina, gathering over 25 participants interested in the future of a free academic space protected from sexual harassment.

The discussion was led by Zana Hoxha, activist and theatre director, who paved the way for an open and interactive dialogue between panelists and students. In the following, Prof. Assoc. Dr. Majlinda Zhitija Gjellaj, Vice-Dean for Doctoral Studies and Quality Assurance, emphasized the importance of the regulation on prevention and protection from sexual harassment in UP, assessing it as an institutional achievement that should serve as an example for other universities as well. She informed the students that the Code of Ethics had already been revised and that this regulation is also in the process of being reviewed according to the new statute of the

university. She further emphasized that the Office of the Ombudsperson for Students will soon open, offering students a new resource for support and reporting cases.

On the other hand, Arjana Qosaj Mustafa brought the perspective of civil society, sharing the challenges faced over the years and encouraging students to be well-informed about the regulation and legal provisions, in order to be empowered to denounce cases of harassment. Liridona Osmanaj, meanwhile, shared her experiences from international universities, where institutional practices in victim protection were more consolidated, and invited students to always remain in full solidarity with victims.

The discussion was also enriched by the questions and requests of the students, who suggested that the reporting period of cases of harassment be extended from one year to five years, reflecting the need for concrete changes in the regulations.

16 DAYS OF ACTIVISM AGAINST GENDER-BASED VIOLENCE

During “16 Days of Activism Against Gender-Based Violence” (25 November- 10 December 2025), Artpolis brought art and action to educational, cultural and public spaces in Kosovo and in the region.

The campaign opened with the call “I Want Studies, Without Harassment” at the University of Prishtina, continued with two presentations of the play “Women of Troy” in Serbia, the play “Behind the Screen” in Mitrovica, the forum theatre play “Can you hear me” in Gjilan, as well as the panel discussion “I want Studies Without Harassment” at the University of Prizren.

ARTPOLIS OPENS “16 DAYS OF ACTIVISM” CALL FOR A UNIVERSITY WITHOUT HARASSMENT



On 25.11.2025 Artpolis has started the International Campaign “16 Days of Activism Against Gender-Based Violence”, focusing on students and the campus area. With the distribution of informative posters “I want Studies Without Harassment” in 14 faculties of the University of Prishtina “Hasan Prishtina”, this initiative marks the first step towards a campaign aimed for awareness, protection and joint action.

Realized in cooperation with the University of Prishtina “Hasan Prishtina”, the Student Parliament and with the support of UNFPA, this information initiative brings students closer to all the information about the Regulation on Prevention and Protection from Sexual Harassment and Harassment in UP: what is considered harassment, how it is identified, and what are the steps for reporting.

For the media *Ekonomia Online* and *Kosovapress*, Drilona Hamiti, creative assistant at Artpolis and President of the Student Parliament, emphasized that this form of information makes the process faster, safer and more accessible for every student,

strengthening the commitment to a dignified and harassment-free university environment.

“This initiative aims to make the information and reporting process faster, safer and more accessible for each student, by providing direct access to all necessary resources. Artpolis and the UP Student Parliament remain committed to creating a safe, dignified and harassment-free university environment, continuing to work towards empowering students and strengthening reporting mechanisms,” she said.

Meanwhile, Ismet Krasniqi, President of the student organization “Reforma”, underlined the importance of recognizing the Regulation and facilitating access to this document as an essential part for a safe university.

With this step, Artpolis and its partners reaffirm their commitment to a university where every student feels safe and informed right, reminding us that the fight against sexual harassment starts with awareness, transparency, and action.

PANEL DISCUSSION “SAFE SPACES IN UNIVERSITIES: I WANT STUDIES WITHOUT HARASSMENT”



At the conclusion of the Global Campaign “16 Days of Activism against Gender-Based Violence” and to mark the World Human Rights Day, on December 10, 2025, Artpolis organized the panel-discussion “I want Studies, Without Harassment”, in cooperation with the University of Prizren “Ukshin Hoti” and with the support of UNFPA.

The panel was held in the amphitheatre of the Faculty of Economics of UPZ and brought together professional women and activists who share a common vision for safe, dignified and sexual harassment-free universities, in front of a wide audience consisting of students and academic staff of the University of Prizren.

The panel was attended by: Prof. Assoc. Dr. Vjollca Dibra, Dr. Ariana Qosaj-Mustafa, Prof. Ass. Dr. Adelina Rakaj, Mrs. Tringa Kasemi and Mrs. Liridona Osmanaj, while the discussion was moderated by Venera Ismaili.

The conversation focused on the process of drafting regulations against sexual harassment, legal and institutional challenges, the role of civil society, as well as the necessity of building a culture with zero tolerance towards sexual harassment in higher education institutions.

Prof. Ass. Dr. Adelina Rakaj emphasized the transparency of the process and the importance of cooperation with the Student Union: “Students have contributed and are part of this document.” This inclusive student approach is essential for a fair, democratic, and inclusive process.

Dr. Ariana Qosaj-Mustafa shared the experience and challenges of drafting the regulation at the University of Prishtina, highlighting the importance of normative components that guarantee real implementation, as well as the need for the regulations to be constantly updated, in line with the requirements of civil society and students. She offered concrete recommendations for continuing trainings, capacity



building, and clarifying reporting procedures.

Prof. Vjollca Dibra focused attention on the human dimension of the problem: “Here we are talking about our body and dignity.” This emphasis reminds that every institutional mechanism should focus on the integrity, safety and well-being of students.

Liridona Osmanaj reminded that sexual harassment is “a multidimensional problem that requires multidimensional solutions”, including legal, psychological, educational and institutional measures. The regulation, according to her, should be based on a comprehensive approach that includes prevention, education, safe reporting, and impartial investigation mechanisms.

Tringa Kasemi brought to the panel the legal dimension and the key role of civil society, emphasizing: “Civil society has an obligation to raise its voice for those who are not empowered.” She underlined that support and mediation from civil society organizations are necessary for the safety of victims and their access to justice.

This panel reminded that building universities free of sexual harassment is a long but necessary journey, and that each of us has a clear role: to speak, to report, to advocate, to educate, and to act. Only through feminist engagement, sincere collaboration, and institutional responsibility can we ensure that future generations study, work, and create in spaces where violence has no place.

FEMINIST ACTIVISM IN PEACEBUILDING

Peacebuilding for Artpolis is a continuous and daily engagement process. In a regional context marked by ongoing tensions and a still fragile peace in the Balkans, every action, initiative and cooperation takes on special importance in maintaining stability and improving inter-ethnic relations.

During 2025, Artpolis, in close cooperation with partner organizations from the region, has made a significant contribution in this regard through a series of artistic and educational activities. Theatre performances, workshops, lectures, trainings, joint initiatives and festivals have served as platforms for dialogue, reflection and awareness, using art as a means of building trust, strengthening solidarity and promoting a culture of peace and coexistence.

ALUMNI ENGAGEMENT INITIATIVES: EMPOWERING YOUNG WOMEN AND STRENGTHENING CROSS-BORDER FEMINIST COLLABORATION



The 2025 Alumni Engagement Initiatives mark a new and vibrant chapter for the Feminist Spring School (FSS) Alumni Network — a chapter rooted in sisterhood, creativity, and cross-border solidarity. Supported by Kvinna till Kvinna, Artpolis launched an open call for all 56 alumni, inviting joint proposals that focus on feminist leadership, regional connection, and long-term activism. Three bold initiatives emerged, each further introduced during the second phase of the Feminist Spring School.

At the heart of these Initiatives lies the commitment to cultivate collaboration between young Albanian and Serbian women — challenging old narratives, building trust, and reshaping the future through feminist values. During the school, participants engaged in discussions on women’s rights, collective memory, peace and equality, showing how shared storytelling and shared action can break down divisions and inspire new forms of regional solidarity.

Three proposals were developed in 2025, two of which were complete during FemArt 13, within the activist program “A Room of Mine”: the Performing Writing Session – “Women’s Genealogy” and the Discussion – “Free Yourself from Your Burden: Connect”, in partnership with the Alternative Center for Girls (Kruševac), gathering 22 young women and men in the Hammam Space, Prishtina:

- “Woman Start Up Accounting” – Led by Rrona Jaka and Sanja Krstić, this initiative supported young entrepreneurs in Kosovo through personalized online mentoring on accounting and financial management, empowering them to strengthen their start-ups. Completed in April 2025.
- Performative Writing Session – “Women’s Genealogy” – A creative exploration of feminist memory, inviting participants to write

about the women who have shaped them, reclaiming silent voices under the weight of patriarchy.

- Discussion – “Free Yourself From Your Burden: Connect” – A safe feminist space to reflect on intergenerational trauma, post-war realities, and gender expectations, fostering empathy and collective healing.

The 2025 Alumni Engagement Initiatives witnessed the transformative power of feminist education and youth leadership. By supporting young women from Kosovo and Serbia in co-creating meaningful projects, Artpolis continues to strengthen a sustainable, interconnected feminist movement in the Western Balkans — one rooted in courage, cooperation, and hope.



TRANSNATIONAL MEETING IN PRISTINA – STRENGTHENING THE PARTNERSHIP – HOPE PROJECT



On February 10, 2025, representatives of partner organizations gathered at the premises of Artpolis in Prishtina for a Transnational Meeting as part of the HOPE Project – History of Peace for Education through Theatre.

The meeting was attended by 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 Fondacija za promovisanje nauke “Pro-na” (Montenegro).

During the meeting, the partners had productive discussions on the progress of the project, planning of future activities, reporting period and social media strategy. The session provided a valuable platform for the exchange of information, strengthening co-operation for the successful realization of the project objectives.

“UNMASC! ARTISTIC RESEARCH WORKSHOPS: EXPLORING GENDER JUSTICE THROUGH THEATRE”



In the framework of the “Theatre-Based Education” training, during March 2025, four Artistic Research workshops were held in Ferizaj, Prishtina and Peja (on 2, 3, 19 and 23 March). Led by Berat Bajrami and Elira Lluka, these workshops created reflective spaces where theatre was used as a tool for addressing gender injustices and social engagement.

As part of the “Unmasc! Promoting Gender Justice through Socially Engaged Theatre”, 44 participants engaged in dynamic exercises that combined movement, voice, and improvisation to explore the themes of oppression, resistance, power, and social harmony.

The workshops started with interconnecting exercises for building trust and collective identity, while at the center of the process were techniques such as “Frozen Sculpture”, “Mirror Exercise” and “Walking in Space”, through which the participants reflected on the dynamics of power and gender equality.

Through the final discussions and reflections, the workshops served not only as a theatrical practice, but also as a catalyst for feminist activism and social action, transforming theatre into a powerful tool for gender justice and social change.

VOICES OF HOPE: YOUNG PEOPLE BUILD PEACE THROUGH ART IN PRISHTINA



From 10 to 13 February 2025, Prishtina became a hub of creativity, dialogue and cultural exchange, when young visionaries from across the Balkans gathered for the International Youth Training.

This transformative program brought together artists, activists, and educators to examine the power of art in helping peacebuilding, fostering connections across borders and shaping a future based on unity and understanding. Through interactive workshops and discussions, participants engaged in a dynamic exchange of ideas and experiences. They explored how storytelling, theatre, and visual arts can serve as tools for reconciliation, challenging narratives of division and empowering voices of peace.

As part of the HOPE Project – History of Peace for Education through Theatre, the participants embarked on a cultural journey to Prizren and Gjakova on the third day of the training, where, under the guidance of Enes Toska, a professional guide, they visited the

Albanian League of Prizren, the Gazi Mehmet Pasha Hammam, the Archaeological Museum of Prizren, the Church of St. Mary of Ljeviska, and Our Lady Helper Catholic Cathedral, immersing themselves in Kosovo's historical, religious, and cultural diversity. This experience strengthened the idea that peace is built through education, dialogue, and shared experiences, deepening their understanding of the region's complex history.

During the training, the young leaders collaborated on artistic projects that reflected their visions for a more peaceful future. They created pieces of theatrical performances and multimedia storytelling projects, all focused around the themes of reconciliation, coexistence and sustainability. These creative expressions served as powerful reminders that art has the ability to transcend linguistic and political barriers, fostering empathy and connection

WORKSHOP ON THE EVALUATION OF THE FEMINIST SPRING SCHOOL



The Feminist Spring School Evaluation Workshop, held on 26–28 February 2025 in Tirana, brought together participants from the two partner organizations, Artpolis (Kosovo) and Alternative Center for Girls (Serbia), in order to assess the effectiveness, inclusion and impact of the previous editions of the Feminist Spring School (FSS) program, as well as to reflect on the future of this transformative initiative.

Under the professional assessment carried out by external experts (outsourcer) and through a facilitated and professionally guided process, the participants engaged in creative reflections, group analysis and vision exercises. During this process, the main strengths, challenges and opportunities for improvement were identified, highlighting the role of the FSS as an important space of cross-border feminist solidarity, empowerment and exchange.

Organized by Artpolis and the Alternative Center for Girls, the School was described by participants as inspiring and challenging, but with a profound impact on fostering peacebuilding, activism, and feminist learning. Despite challenges such as limited funding, unequal engagement of female participants, and

political instability in the region, the experience was hailed as a unique journey for all parties involved – participants, organizers, and trainers – contributing to the development of new skills, building lasting relationships, and strengthening feminist solidarity.

During the evaluation process, it was also reflected on the experiences and perceptions of the participants, which FSS describes with expressions as “a light in the tunnel”, “a feminist space of love and friendship” and “the power of women changes the world”, positioning the Feminist Spring School as a powerful testament to the transformative potential of collective learning and the pursuit of sustainable peace through feminist values.

After the workshop, in the framework of this evaluation process, focus groups were organized with participants from Kosovo and Serbia, as well as interviews with the trainers of the program, through questionnaires and direct meetings, all conducted in the framework of external professional evaluation.

THIRD TRANSNATIONAL MEETING OF THE UNMASC PROJECT



From 11 to 13 March 2025, Prishtina hosted the third transnational meeting of the UNMASC project, bringing together the three partners; Artpolis (Kosovo), Kulturalnova (Serbia) and Kulturhaus Brotfabrik (Austria). This strategic meeting served to assess progress, plan future activities and strengthen international cooperation for the promotion of gender justice through theatre and art.

The meeting kicked off with a presentation of Artpolis and its current initiatives, providing partners with a detailed insight into the organization's work in feminist activism through art and cultural production. The discussions focused on the creative process of the performances within the framework of UNMASC, where the partners defined the logistics of the tours, selected the key themes, finalized the dates and determined the necessary steps for the realization of future productions.

A key aspect of the meeting was the planning and

recording of podcasts related to the project, with the aim of spreading the core topics of UNMASC more widely and engaging a wider audience. The partners also focused on communication strategies, including improving the official UNMASC website and developing an e-Book to document and disseminate the knowledge gained from the project. These initiatives aim to ensure the sustainability and long-term impact of the project results.

Also, the partners shared their experiences on working within the framework of Creative Europe and discussed best practices for regional cooperation. This exchange of experiences fostered dialogue on opportunities for future collaborations beyond UNMASC, strengthening cross-border networks committed to gender justice in the arts.

In addition, the partners committed themselves to the realization of the tasks foreseen for the month of March, working individually to ensure the timely

fulfillment of the project objectives.

The UNMASC Transnational Meeting in Pristina reaffirmed the commitment of all partners to use theatre as a powerful tool of advocacy and social change.

Through continuous collaboration and innovation, the project remains dedicated to eradicating gender inequalities and creating inclusive artistic spaces across Europe.



BREAKING BARRIERS: WORKSHOP ON GENDER EQUALITY IN ARTISTIC PRODUCTIONS



On March 13, 2025, Zana Hoxha led the workshop “Gender Equality in Artistic Productions”, with the participation of 16 artists and professionals from different cultural fields. Part of this training were also members of the partner organizations of the UN-MASC project, Kulturhaus Brotfabric/Austria and Kulturanova/Serbia, giving the workshop an important international dimension and strengthening regional collaborations in the function of peacebuilding.

The workshop focused on the critical analysis of structural barriers, gender inequalities, and power relations in the creative industry. Through presentations, group work, interactive exercises, and theatri-

cal improvisations, participants reflected on the challenges faced by women and marginalized groups, as well as feminist strategies for creating more inclusive spaces in art and culture.

This activity fostered open dialogue, solidarity and exchange of experiences between local and international actors, contributing to raising awareness, professional empowerment and building bridges of cooperation for peace and gender equality.

THEATRE AS A CATALYST IN PEACEBUILDING: LOCAL TRAININGS WITH YOUNG PEOPLE IN KOSOVO



Theatre has always been a space where difficult conversations come to life, where voices are empowered, and where communities imagine new futures. Through the “Theatre-Based Education” training, on March 19 and 23, 2025, in Ferizaj, Prishtina and Peja, three trainings with young people were held, led by Berat Bajrami and Elira Lluka. These sessions turned into a journey through which participants explored the power of theatre as a tool for dialogue, healing and social change.

As part of the “HOPE – History of Peace for Education through Theatre” project, these trainings placed theatre at the heart of peacebuilding efforts, giving young people a platform to express, challenge and reimagine their reality.

Through interactive exercises, 50 participants engaged in a process of discovery—learning to use the body, voice, and collective narrative to explore conflict resolution, reconciliation, and justice. By entering different roles and scenarios, they cultivated empathy, challenged prejudices, and imagined new paths to peace.

The session started with fundamental exercises to build trust and cooperation. “Ice Break” and “Name Gestures” helped create bonds between participants, while group movement activities encouraged them to be more open and sensitive to each other. These exercises prepared the ground for deep engagement with the most complex topics.

In the “Sculpture Exercise,” participants physically represented concepts such as violence, oppression, and peacebuilding, reflecting on power dynamics and social responsibility. Freezing into poses that symbolized injustice and harmony, they analyzed the forces that shape their world and their role in transformation.

Meanwhile, the “Mirror Exercise” demonstrated the importance of cooperation. As partners mimicked each other’s movements, they learned to lead and follow along—discovering how balance and mutual respect are essential, both in theatre and in peacebuilding.

“CULTURE WITHOUT BORDERS – FOSTERING DIALOGUE THROUGH ART AND CULTURE”



The program “Icebreakers: Culture Without Borders” implemented by the partner organization Helsinki Committee for Human Rights from Serbia and in cooperation with Artpolis, brought together artists, activists and intellectuals from Belgrade and Pristina to foster inter-cultural dialogue and exchange. Eighteen participants from Kosovo and Serbia had the opportunity to meet and discuss the past, peace-building and reconciliation from March 20 to 30, 2025 by experiencing together different experiences during visits of cultural institutions to several cities of both neighboring countries and participating in workshops led by mentor Tamara Tomasevic.

In Belgrade, in addition to the workshop with Aleksandar Pavlović, the participants visited the Centre for Cultural Decontamination (CZKD), a centre of critical thinking and resistance, where they explored culture as a tool for change and the Museum of Contemporary Art.

The program also included a visit to Petrovaradin Castle in Novi Sad, where participants attended the exhibition “Mileva: We Are a Rock,” which reviews the legacy of Mileva Marić Einstein and the symbolism of the name Einstein. In Novi Sad, Aleksandra Bosnić Đurić through the topic “Rejection and the culture of resistance in a closed society” addressed the political situation and student protests in Serbia, not forgetting the collective memory of the past of the war in Kosovo.

At the “House of Human Rights”, Sonja Biserko from the Helsinki Committee for Human Rights in Serbia, welcomed the guests, exploring the developing relations between Pristina and Belgrade and the role of civil society in strengthening understanding.

The study visit to Serbia ended with a discussion with the writer Saša Ilić, who reflected on his first visit to Pristina, the importance of cultural exchange

and the role of literature in shaping perceptions.

In Prishtina, participants were introduced to Artpolis, an organization that uses art and activism to promote social change and gender equality. Zana Hoxha shared insights into their work, emphasizing the role of theatre in empowerment.

They also visited Termokiss, an independent cultural center that fosters community-driven dialogue and change. A workshop with Igo Rugova offered perspectives on activism and peacebuilding, highlighting the challenges of reconciliation and the role of women in fostering dialogue. Afterwards, the participants visited the Documentation Center, the exhibition “Once Upon a Time Never Was”, which honors 1133 children killed and missing during the last war in Kosovo. Meanwhile, the lecture of Blerta Basholli, a renowned playwright and director of film, motivated young people that despite challenges and difficulties, perseverance to follow the dream is successfully rewarded.

In Prizren, in the city of cultural diversity, the participants visited the League of Prizren, a historical site of great importance for the Albanian national identity. Bashkim Fazliu delivered a lecture on nations, identities, and historical myths, sparking discussions on how historical narratives shape relations in the Balkans and ways to foster dialogue instead of divisions. Dokufest, Lumbardhi and Prizren Castle were the spots where young people spent time to understand about Prizren’s activities and cultural heritage.

The tenth day of this cultural exchange was crowned with a visit to Peja, to the “Jusuf Gërvalla” cinema to listen to and watch some short animations from ‘Anibar’ and then visits to the Monastery of Deçan and the Patriarchate of Peja.

This whole journey was carefully followed and curated by the mentor of the program Tamara Tomašević, who addressed all the topics and discussions through art by initiating creative ideas from the program participants.



SHAPING PEACE NARRATIVES: INTERNATIONAL YOUTH WORKSHOP IN SARAJEVO



From 7 to 10 April 2025, Sarajevo – the city where history and hope coexist – was transformed into a vibrant centre of intercultural encounter for youth, art and peace. In the framework of the project “HOPE – History of Peace for Education through Theatre”, 28 participants from the region, including 19 young people full of energy and vision, participated in an inclusive and transformative international training. This creative initiative, funded by the European Union through the Erasmus+ programme, created new bridges of cooperation across borders and across languages, bringing together people, stories and hope.

The training brought together six cultural organizations and institutions from the Balkans: World Vision (Bosnia and Herzegovina), Dah Teatar (Serbia) as a lead partner, Action Synergy Sa (Greece), Teatro Aeroploio – Ena Teatro Giapaidia (Greece), Artpolis (Kosovo) and Fondacija za promovisanje nauke “Prona” (Montenegro).

Under the guidance of a dedicated team of mentors – Arman Beslija, Dijana Mitrović, Aggeliki Konstantopoulou, Elira Lluka, Alexandros Diamantis Balaskas, Berat Bajrami and Jasmina Bigović – the participants engaged in a deep process of exploration through theatre methods, storytelling and interpersonal dialogue. Each day brought spaces for reflection, creativity, and collaboration, building a small community that

breathed through art and aimed for peace.

At the heart of the HOPE project is the belief that theatre is more than a stage – it is a form of education, a tool for reconciliation, and a universal language for peacebuilding. Through themes such as memory, identity and reconciliation, the participants dared to open new paths of meaning and coexistence. Sarajevo, with its painful but also resistant history, was transformed into a stage where the voice of young people resonated strongly.

During the four intensive days, the young people were not just students – they became actors of change. They confessed, listened, built and dared. They challenged fear and prejudice, embraced empathy and unlocked the great potential that art and education have in the processes of regional reconciliation and cooperation.

This training in Sarajevo was not just an activity. It was a new beginning. A movement led by young people who see the future with open eyes and hearts ready for change. In every scene played, in every word spoken, they proved that peace is not just a dream – it is a choice, a daily practice, a promise that is taken with dedication, and Sarajevo witnessed this living hope.

THIRD TRANSNATIONAL MEETING IN SARAJEVO



On April 8, 2025, representatives of partner organizations gathered at the Ibis Hotel in Sarajevo for the third and last transnational meeting live, in the framework of the HOPE project – A Story of Peace for Education through Theatre. The meeting was attended by the project partners: Dah Teatar (Serbia) as the main partner, Action Synergy SA and Theatro Aeroploio – Ena Theatro Giapaidia (Greece), Artpolis (Kosovo), World Vision (Bosnia and Herzegovina), as well as Fondacija za promovisanje nauke “Prona” (Montenegro).

During the meeting, the progress of the project, the finalization of the reports, the upcoming training activities, the online conferences and the development

of the MOOC platform were discussed. The meeting also served to strengthen partnerships between organizations, as well as to exchange experiences in a spirit of cooperation and understanding.

The partners also took this opportunity to visit Sarajevo’s old town and cultural heritage, further deepening the connection between the historical context, collective memory and values of peace that the HOPE project aims to promote.

THEATRE PERFORMANCE “DREAM ON”



On 28.04.2025, on the stage of the Oda Theatre in Prishtina, Artpolis presented the premiere of the play “Dream On”, directed by Danilo Jovanović from the partner organization Kulturhaus Brotfabrik, produced in the framework of the project “UNMASC – promotion of gender justice through theatre”, with the support of the EU and BMKÖS.

The performance brought a combination of irony, repressed emotions and the patriarchy’s systematic violence against women. “Dream On” delved into the depths of women’s experience in society, breaking down the pressure to be “gentle,” “kind,” “beautiful,” and “not too emotional.” From the very first moments, the audience was confronted with an overwhelmed emotional wave – not by excessive dramatization, but by a sincerity stripped of the shields that women are usually forced to wear. “Why are you crying so much?”, “You are dramatizing it too much!” – is used to expose the mocking and suppression of women’s emotions, which has deep consequences for their mental well-being.

Through a fragmented and poetic structure, the actresses Helena Araújo and Diana Stecker, move from the false euphoria of social networks, where the pursuit of an ideal beauty and “likes” in the virtual world turns into an obsession that destroys people, to the silent depravity of a girl who runs and fasts to become like Lena, The friend “beautiful, famous and

liked” by society. It is this attempt to be acceptable – to be “desirable” by external standards – that leads the body and mind to ruin.

These scenes are punctuated by moments when male voices unleash power over women: “You don’t even know how to cut cucumbers properly!”, “I’m the man in your life!” – these are lines that sound at once grotesque and real, relatable and universally known. Through these images of psychological violence and control, the director brings us to the center of the daily oppression that many women experience from their partners, often under the guise of love or care. The show culminates in a cold, documentary sequence, where statistics on femicide – the murder of women because of gender – are exposed to the audience with shocking facts. This last part serves as a painful awakening after a “dream” distorted by romanticization, emotional manipulation, toxic ideals of beauty, and systemic violence.

“Dream On” did not offer easy answers, but questions that remain suspended in the viewer’s mind. Grounded in a simple visual aesthetic, deepened through dark humor and poetic fragments, this play was a reflection of what society does to women – from the obligatory garments of gentleness to the deadly silence of femicide.

FEMINIST SPRING SCHOOL



This year's edition of the Feminist Spring School brought together 19 young women from Kosovo and Serbia, in a safe, open space for dialogue and building bridges between communities – in the heart of Brezovica's nature, from 9 to 12 May 2025.

During these four intensive days, the participants had the opportunity to engage in lectures, workshops and in-depth discussions on feminism, peace, human rights, media, art and intersectionality, with feminist activists, inspiring leaders from the country and the region: Nevenka Rikalo, Xheni Karaj, Zana Hoxha, Tamara Tomašević, Resmija Rahman (Biba May), Jeta Xharra, Mary Ann Hennessey.

The topics that were addressed were, "We build bridges of friendship", "Intersectionality between LGBTI+ and the feminist movement in Albania", "From prejudice to friendship", the documentary "Biba May-No More", "Breaking stereotypes and unmasking fake news", "Feminism is personal and political", up to "Through art and activism – promoting peacebuilding, diversity and gender equality", where the partici-

pants also had the opportunity to improvise theatrical scenes through practical exercises with Zana Hoxha.

The organizers of the Feminist Spring School, from Artpolis (Kosovo) and the Alternative Center for Girls (Serbia) presented to the participants the opportunities for cooperation and continuation of activism even after the end of school, through the Alumni Network and the "Joint Initiatives" project.

The open and collaborative atmosphere, supported by nature and the spirit of solidarity, created a unique space to reflect on the challenges and opportunities affecting girls and young women in the region. Part of this feminist journey was also the visit to the city of Prizren, where the participants had the opportunity to visit cultural institutions and relax along the river, in the heart of the old town with rich cultural diversity.

In the end, the ceremony of awarding the certificates and the discovery of the "secret friend" marked the symbolic conclusion of this educational and transformative chapter.

YOUTH DIALOGUES FROM KOSOVO AND SERBIA - CROSS-BORDER CULTURAL EXCHANGE AT FEMART



From 18 to 22 June 2025, Artpolis – Art and Community Center organized a cross-border cultural exchange within the 13th edition of the FemArt Festival in Prishtina. This activity was carried out in the framework of the project “Culture for Change: Towards Better Relations between Serbia and Kosovo through Art and Youth Activism”, in partnership with the Belgrade organization Helsinki Committee for Human Rights in Serbia.

The event brought together 17 young people from Kosovo and Serbia, creating a free space for intercultural dialogue, mutual understanding and creative collaboration through art and feminist activism.

Participants were selected through an open call and fully involved in the FemArt Festival program, participating in workshops, art performances, discussions, and networking activities. Through interactive sessions and facilitated dialogues, they/they addressed

topics such as identity, gender equality, mental health, peacebuilding, conflict and community care, collaborating closely with artists and cultural workers from the region and beyond.

A special element of this exchange was the Instagram Challenge, through which participants shared daily reflections in the form of photos, videos and short texts. This creative activity strengthened young people’s voices, fostered online intercultural dialogue, and resulted in a collective call for peace and cooperation.

Overall, this exchange enabled Albanian and Serbian youth to connect across borders, reflect on shared values, and experience the transformative power of art as a tool for social change, solidarity, and peace.

UNMASC! AT FEMART 13: PRESENTATION OF THE PROJECT AND ANNOUNCEMENT FOR THE NEXT PREMIERE



During the 13th edition of the FemArt Festival, held in Prishtina, the project manager at Artpolis and the UNMASC! Venera Ismaili, presented a flyer showing to the audience the main objectives and achievements of the UNMASC! initiative. This presentation, held on June 21, 2025, was addressed to artists, activists, NGOs, and local and international institutional representatives who were part of the festival.

UNMASC! is a two-year international project for artistic research and theatre developed throughout Kosovo, Serbia and Austria. In collaboration with partner organisations – Kulturhaus Brotfabrik (Austria) and Kulturanova (Serbia) – the project promotes gender justice by challenging patriarchal narratives and amplifying marginalised voices through socially engaged art.

The flyer highlighted the main components of the project: transnational artistic research, advocacy for gender justice through theatre and capacity-building efforts. It also presented the two main theatre productions so far: *Dream On*, directed by Danilo Jovanović

(Vienna: 24–26 April 2025; Prishtina: 28 April 2025), and *There are no trains today*, directed by Uroš Mladenović (Novi Sad: 30 April, 30 May and 22 June 2025; Vienna: 7 June 2025).

In addition, Ismaili announced the upcoming premiere of a third theatre production within the UNMASC! project, directed by Zana Hoxha, scheduled to debut in July in Pristina and Novi Sad. This show will culminate the creative journey of the UNMASC! project, which continues to serve as a powerful platform for cross-border solidarity, artistic expression and social transformation.

The project was promoted throughout the festival through leaflets distributed among more than 150 people, including artists, activists, local and international guests, and institutional stakeholders. This activity contributed to raising awareness and engaging a diverse audience in the mission and values of the project.

VIRTUAL CONFERENCE “ECHOES OF PEACE: REIMAGINING HISTORY THROUGH THEATRE”



On November 24, 2025, the Virtual Conference “Echoes of Peace: Reimagining History Through Theatre”, in the framework of the HOPE project – A Story of Peace for Education through Theatre, reminded us of an essential truth: peace is not something abstract – it is a skill that we can learn, teach others and build together.

The speakers emphasized that the history of our region is not determined only by wars. The Vinca period, Kosovo in the 1970s, Doclea and other peaceful eras show that cooperation and creativity have deep roots here. When young people learn these stories, they can imagine a different future – a future where peace is possible.

Key messages from the conference:

Peace must be active – built on justice, dignity and equality.

Art and theatre transform – helping young people practice empathy and redefine narratives. Young people want true peace education – dialogue, critical thinking, and creative methods.

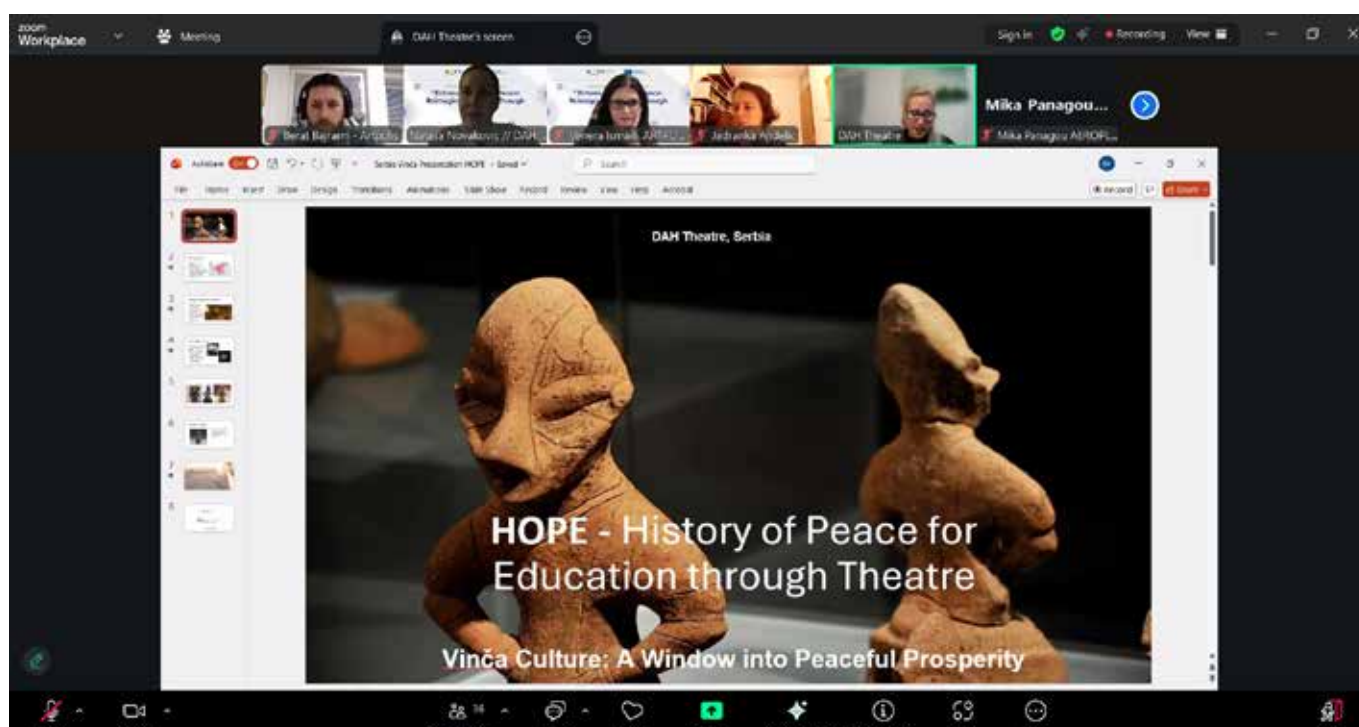
Researchers, partner organizations, and inspiring young participants from international and local trainings all shared valuable insights, proving that peace is built by people – educators, artists, women, and young people who refuse to inherit fear and division.

The new HOPE Handbook through the MOOC plat-

form provides practical tools for meaningful and creative peace education across the region.

If we study peaceful periods as seriously as we study war – and if we engage young people through participatory methods – peace becomes achievable.

The conference marked an important milestone in the Erasmus+ project implemented by: DAH Teatar (Serbia), Action Synergy (Greece), Teatro Aeroploio (Greece), Artpolis (Kosovo), World Vision BH (BiH) and PRONA (Montenegro).



THEATRE CLUBS AND “THEATRE-BASED EDUCATION” TRAINING

Theatre remains one of Artpolis’ key tools for fostering artistic creativity, feminist activism, and empowering young men and women. During 2025, Artpolis has established four Theatre Clubs in Ferizaj, Peja, Suhareka and Gjilan, involving a total of 58 young men and women from different communities.

Under the mentorship of professional actors, the participants of the theatre clubs became part of the training “Theatre Based Education” where they then developed and presented four theatre forum performances, attended by about 475 people in the audience. These performances were built on the real themes and challenges of the communities where the trainings took place, addressing sensitive social issues such as gender inequality, violence, discrimination, social pressure and lack of safe spaces for young people.

Through this process, theatre was used not only as an artistic form, but also as a means of education, reflection and dialogue, contributing to increasing social awareness and empowering participants to address the challenges they face in everyday life.

THEATRE CLUB IN FERIZAJ



On February 18, 2025, Artpolis, in cooperation with the Art High School “Çesk Zadeja”, founded the Theatre Club in Ferizaj. This activity aimed to create a safe and inspiring space for young people, where they had the opportunity to express their creativity, develop their stage skills and explore the topics that touched them the most through theatre.

Participants engaged in the creative process through the “Theatre Based Education” training, getting acquainted with the power of art as a means of reflection and social change. Under the mentorship of actors Kushtrim Qerimi and Dora Xhemajli, the young people worked on the classic play “Romeo and Juliet” by William Shakespeare, treating it from a contemporary perspective and exploring the themes of love, division and rebellion of young people in society.

As part of this process, a forum theatre performance was created, which aimed to foster interaction with the audience and reflection on important social topics. Through this method, the audience was invited to become an active part of the dialogue and explore different opportunities for social change.

In addition to developing stage skills, participants also improved life skills such as communication, collaboration, critical thinking, and creative problem-solving, empowering themselves to act as active and conscientious citizens.

THE FORUM THEATRE PERFORMANCE “JULIET AND JULIET” CHALLENGES SOCIAL NORMS THROUGH LOVE



On April 18, 2025, the Theatre Club in Ferizaj at the City Theatre “Adriana” presented the forum theatre play “Juliet and Juliet,” a bold re-interpretation of Shakespeare’s classic tragedy “Romeo and Juliet.”

This play was not merely a familiar adaptation, but an exploration of love, identity, and rebellion, created by the youth of Ferizaj. Set in a café-theatre, it created a dynamic space where the characters challenged social norms and traditional concepts of love. The clash between two directors with opposing views sparked a lively debate with around 90 audience members, turning the performance into a platform for dialogue and reflection.

Participants highlighted the importance of the message of equality and the right to love freely, regardless of gender. Through this play, they aimed to empower young girls and boys to spread a positive message against prejudice and discrimination.

The actors—Arliza Ilazi, Daorsa Neretva Sopa, Djellza Musliu, Enea Reka, Erza Musliu, Mariola Rexhepi,

Orgesa Jakupaj, Orgesa Kçiku, and Riad Xhafaj—were mentored by actors Kushtrim Qerimi and Dori Xhemajli.

Their emotional and committed performances highlighted the challenges posed by stereotypes that limit individuals. Part of the activity also included an exhibition of artworks by the youth from the club.

“Juliet and Juliet” demonstrated the power of theatre as a tool for social change and personal empowerment. Its impact went beyond the stage, inviting the audience to reflect on identity, equality, and the social constructs that shape our lives.

THEATRE CLUB IN PEJA



On February 19, 2025, Artpolis founded the Theatre Club in Peja, in cooperation with the Municipality of Peja and the “Bedri Pejani” Gymnasium. This initiative aims to create a safe and creative space for young people, where they can develop artistic skills and be empowered through theatre.

Participants attended the training “Theatre-Based Education”, a methodology that combines art and education to foster reflection and social dialogue. Under the mentorship of actors Fitore Broqi and Ismail Kasumi, the young people worked on Shakespeare’s play “A Midsummer Night’s Dream”, bringing it back through their creative interpretation.

As a result, the club introduced a theatre forum show, which will address socially relevant topics for the community and involve the audience in the discussion. Through this process, young people will develop artistic and life skills, such as communication, critical thinking, collaboration, and self-confidence, turning theatre into a powerful tool for social change

GIRLS CHALLENGE NORMS THROUGH THE PLAY FORUM THEATRE “A MIDSUMMER NIGHT’S DREAM”



The play “A Midsummer Night’s Dream”, based on the classic drama by William Shakespeare, was brought to life by the girls of the Theatre Club in Peja, on April 24, 2025 at the “Jusuf Gërvalla” Cinema. Made in a modern version, a combination of comedy, drama and parody “A Midsummer Night’s Dream” boldly challenged the social norms overlaid by the patriarchal system that have shaped our lives, with a special emphasis – male domination.

This play combined with humor and sharp irony the violence, injustices and control exercised on women, offering a deep critique of a society that still seeks to maintain patriarchal positions. The women in this play were not only passive figures, but active figures who challenged their fractured reality and sought to regain the missing freedom. The show called for a deep reflection on the help that love and solidari-

ty between women could offer in facing these challenges, opening a courageous debate about toxic masculinity, the exploitation of women and the misuse of technology, especially social networks like TikTok, to exert influence and control over them.

After the show, a rich discussion with the audience highlighted what happened when women took the stage and how this could turn into an act of revolt. For more than 180 people who were present, the show offered the opportunity for an open and critical dialogue about social dynamism and the role of women in it. The audience was invited to think about how society could change through art, a narrative that could witness the power of women and the need to demand equality and justice.

“A Midsummer Night’s Dream” was a call for awareness, through the use of humor and parody as a

weapon to challenge reality. She expressed the power of women, but also the desire to create a just society where control and violence would no longer be part of their lives.

The play was brought to life by Dea Mehmetaj, Elma Smaka, Erijona Dervishaj, Erjona Kurtaj, Erza Bërdynaj, Fiona Mehmetaj, Klea Emiri, Orgesa Haxhijaj, Rineta Morina, Vesa Kastrati, who were mentored by Fitore Broqi and Ismail Kasumi.

Dea Mehmetaj said that this experience with the Theatre Club has helped her to take away the stress and go on stage.

“I’ve had emotions from the beginning, but this has helped me manage the emotions. Now I can go on

stage, and if I make a mistake, as an actor you have to get out of the situation. Not only in the theatre, but also in real life – if you are making a mistake, you should not stop, but continue and improvise,” said Mehmetaj, a participant in the Theatre Club in Peja.

Erijona Dervishaj had a powerful message about the transformative role of theatre and art, which transcends the individual and speaks of collective responsibility.

“What we have done is not only for ourselves, but also for others. It is different when we say something, and different when we act and experience it. This is something very powerful and should be dedicated to everyone,” she said.



THEATRE AS A SCHOOL OF LIFE: “YOUTH NETWORKING EVENT” BRINGS TOGETHER YOUNG PEOPLE FROM THEATRE CLUBS



In a warm atmosphere, full of energy and creativity, on April 26 and 27, 2025, Artpolis – Art and Community Center organized the two-day workshop “Youth Networking Event”, which brought together 19 young men and women from theatre clubs of many cities in Kosovo. This meeting was transformed into a special space for reflection, learning and connection, highlighting the power of theatre not only as an art, but as a tool for personal, social and civic development.

The young people participated in a series of practical exercises and discussions led by mentors Zana Hoxha, Blerta Gubetini, Edlir Gashi, Fitore Broqi, Ismaili Kasumi, Labinot Raci, Qendresa Kajtazi, and Elira Lluka. Through theatrical games, teamwork, improvisations and emotional and bodily awareness techniques, the participants strengthened their artistic skills in character and scene construction, but also developed a range of life skills, which extend beyond the stage.

The young people excitedly shared their reflections on the experience in theatre clubs. For many of them, the stage was where they conquered fear, where they found their voice, and learned how to express feelings without fear. The ability to collaborate, listen to others, be patient, and manage time and emotions are just a few of the lessons that are frequently mentioned by participants.

“The theatre club has helped us to be more open, not to hesitate to express our opinions, to meet new people and to adapt to different mentalities,” said one of the participants. For many others, theatre has had a direct impact in learning about the importance of discipline, consistent effort, time management, and collaboration.

Beyond the stage, theatre clubs have been a space for young people where social issues are addressed, including gender equality, violence, discrimination and human rights. These topics have been ad-

dressed not only in the performances they have performed, but also in the creation process, where open and in-depth conversations have been built.

“This training has inspired us to continue to engage in the community, to create projects that involve young people from all ethnicities and age groups,” says another participant.

Many of the young people who participated express the desire to continue on the path of art, seeing theatre as a future vocation and profession. Others aim to be agents of change in their communities – as coaches, activists or educators, using theatre techniques as tools for social awareness and empowerment.

From playing with chairs to building “frozen frames” representing social themes, from emotional reflection exercises to collective performances, the Youth Networking Event proved that theatre is much more than an art – it is a form of education, a path for personal development and an instrument for social transformation.

At a time when young people face great insecurities and challenges, this shared experience in theatre strengthens, connects and gives them a voice.

As they describe it themselves: “In theatre we learned that mistake is not the end of the world, on the contrary – it is part of the creative process. And that we should always be ourselves, no matter what others say.”



THE THEATRE CLUB WAS FOUNDED IN SUHAREKA



A new artistic journey has started in Suhareka! On October 16, 2025, the House of Culture “Ukë Bytyqi” opened its doors to a large number of enthusiastic young people, ready to become part of the Theatre Club. The extraordinary interest of these young people reflects their passion for creativity, self-expression and social change through art.

Under the mentorship of actors Ismail Kasumi and Edona Sopaj, participants will embark on an inspiring journey of learning and discovery through the “Theatre-Based Education” training. They will develop life skills, self-confidence, teamwork, empathy, and critical thinking — while exploring the world of acting, performance, and forum theatre.

The Theatre Club in Suhareka is more than a space for art — it is a space for growth, dialogue and transformation. It empowers young people’s voices to share their stories, challenge stereotypes, and imagine a better society through creativity and collaboration.

This activity is organized by Artpolis, in cooperation with the Municipality of Suhareka, and supported by FRIEDA and the Ministry of Culture, Youth and Sports — empowering the next generation of artists and societal changers in Kosovo.

“SECRET PLAN”: ADDRESSING POLITICAL INFLUENCE IN THE EDUCATION SYSTEM



The forum-theatre play “The Secret Plan”, presented by the Theatre Club in Suhareka, was an unforgettable experience for the young men and women who participated. In front of an audience of about 140 people, the students engaged not only in interpretation, but also in direct discussion with the characters, reflecting on topics that touched on power, influence and control within the educational space.

In a school where the rules had to be clear, the play unveiled a secret plan, an invisible mechanism that combined deception, ambition and political games with the daily lives of students. The audience became part of the game, challenged the characters and opened a lively dialogue on what happens when education no longer serves knowledge, but secret interests.

The young people of the “Jeta e Re” Gymnasium and the “Abdyl Ramaj” Vocational Education and Training Institution – Albi, Andi, Ariola, Altina, Diar, Diona, Ela, Erdonesa, Erina, Eros, Ledjona, Leonida, Muhamet, Nora, Orgesa, Rigon, Tringa and Vanesa – under the mentorship of actors Ismail Kasumi and Edona Sopaj, showed courage, energy and an extraordinary dedication, turning the stage into a space where everyone felt that they had an active role in the story that was unfolding.

The young people of the Theatre Club in Suhareka considered this experience as an unforgettable journey, which not only challenged them artistically, but prepared them to understand the power of theatre as a tool for discussion and change.

THE THEATRE CLUB WAS FOUNDED IN GJILAN



On October 17, 2025, an important step was taken in Gjilan for the art and the youth of the city with the establishment of the Theatre Club. This club offers a unique opportunity for young people to explore their artistic talent and develop new skills through theatre.

The mentors of this club are the actors Kushtrim Qerimi and Fitore Jashari, who will guide the young people in their artistic journey. Participants will learn not only the basics of acting and performance, but also

important life skills such as collaboration, creativity, self-confidence, and expressing ideas through art.

The Theatre Club in Gjilan aims to create an active artistic community, where young people can express their stories, challenge stereotypes and contribute to social change through theatrical creativity.

“CAN YOU HEAR ME”- A BOLD INSIGHT INTO THE DILEMMAS OF YOUTH



The premiere of the forum-theatre play “Can you hear me”, which took place on December 10 at the City Theatre in Gjilan, was a call for reflection. In front of a dedicated audience of 65 people, the characters became a mirror of the dilemmas of youth and the uncertainty that arises when social care is lost in the mess of change.

At the center of the story is Jara, a young girl faced with choices that can change the course of her life. Through silence, neglect, and abandonment, the show shows us how uncertainty can devour self-confidence and therefore the consequences can be profound and far-reaching.

The performance of the students from the “Xhavit Ahmeti” Gymnasium and the “Adem Kastrati” High School of Art – Muharrem Ramadani, Eris Selimi, Isra Sahiti, Anisa Koprani, Donesa Musliu, Ajsin Sahiti, Lina Bislimi, Atika Salihu, Kanita Mehmeti, Delfina Halimi,

Altesa Byqmeti, Blinera Miftari and Rrezarta Rrahmani – was an emotional journey that directly connected the audience with the story. The active discussion between the actors and the audience brought another dimension, turning the show into an open dialogue about social responsibility and youth care.

The mentorship of actors Kushtrim Qerimi and Fitore Jashari made this experience even more special, creating a safe and fruitful space for the talented young people of the Gjilan Theatre Club.

As Muharrem Ramadani, part of the club, describes it, it was “an adventure of a lifetime” and “pleasure” that created strong bonds.

The play “Can you hear me” is a testament to the power of theatre to awaken the conscience, to open discussions and to connect society with the emotions of young people.

EMPOWERING PEOPLE WITH DIFFERENT ABILITIES

Inclusivity and diversity are two of the characteristics that make Artpolis' work special, which is why Artpolis has continued this commitment in 2025, in support of people with different abilities.

DOCUMENTARY “BIBA MAY – NO MORE”



The documentary “Biba May – No More”, as part of the Feminist Spring School activity, was screened for the school participants on May 11, 2025 at Kino Lumbardhi, Prizren. This documentary contributed to illuminating Biba May’s inspiring story, giving space to protagonist Resmije Rahmani to share her life story with the participating women.

After the show, Rahman had an open conversation with the young women about the challenges she has faced and the ways she has overcome them, en-

couraging them to pursue their dreams and focus on personal development and achievement. Her direct and honest communication had a powerful impact, inspiring participants to reflect on their inner strength and the potential to build a better future.

GROWTH AND CAPACITY BUILDING OF ARTPOLIS

In addition to implementing activities and committing to empowering marginalized groups, Artpolis is constantly working on building its organizational and professional capacities. This is accomplished through the organization of workshops and trainings, both individual and group, for the staff engaged in the organization, as well as through the participation of staff in external trainings and workshops, in order to continuously professional development and strengthen the sustainability of the organization.

WORKSHOP “STAFF CAPACITY DEVELOPMENT AND WORK EVALUATION”



Artpolis organized a two-day workshop in the mountainous environments of Brezovica on April 3 and 4, 2025, with the aim of strengthening the internal capacities of the staff, increasing organizational efficiency and evaluating the work done so far.

During these two days, the main focus was the 13th edition of the FemArt Festival, which will be held on June 16-21, 2025. The staff discussed with dedication on the content and program structure of the festival, making detailed planning of the artistic, educational and advocacy activities that will take place. Experiences from previous editions were analyzed, challenges and achievements were assessed, and concrete steps were built for further improvement of the organizational process and communication with the public and collaborators.

Also, an important part of the workshop was dedicated to planning other Artpolis activities for 2025. Future projects were also discussed, with a focus on internationalization of activities, youth inclusion and empowerment of marginalized groups through art.

Another essential component of the workshop was the discussion about new fundraising strategies. Opportunities for collaboration with local and international donors were examined, as well as ways to increase the visibility and impact of the organization through strategic partnerships.

ARTPOLIS ESTABLISHES THE CULTURAL STATION



After more than two decades of work and dedication, Artpolis is establishing the **CULTURAL STATION** in the heart of Prishtina – a physical space that will provide conditions for artistic creations, reflection and co-creation with the community.

The space was designed by Maden Group and features a stage, galleries, offices, and a bar. An abandoned and forgotten building, through sustainable design and revitalization, is being brought back into function and transformed into a meeting point of artists and community – a new home for art and society.

Yesterday we had the pleasure to welcome the Mayor of Prishtina, Mr. Perparim Rama, together with the Director of Artpolis, Zana Hoxha, the program manager Venera Ismaili, as well as the architects Ideal Vejsa, architect and executive director of Maden Group, and Riona Cuci, interior designer. Sibel Halimi, who have supported the initiation of this center for Arbëria and for the whole city.

ANDI HAZIRI ELECTED HEAD OF MEMBERSHIP AT ARTPOLIS



On October 20, 2025, during the Third Meeting of the Assembly of Members held at the Sirius Hotel in Prishtina, Andi Haziri was elected Chairman of the Membership of Artpolis. The election took place through a transparent process and anonymous voting between the two candidates, Andi Haziri and Erblina Luma, where Andi received the majority of votes.

The meeting, moderated by Zana Hoxha, Founder and Executive Director of Artpolis, gathered about 30 participants, including members and staff of the organization. Zana opened the session by reflecting on the organization's shared values and long-term mission, and introduced the new space "Prishtina Cultural Station" – a multifunctional art and activism center with a 600 m² stage, gallery, bar and sculpture yard, conceived as an open and inclusive space for the community.

The project manager, Venera Ismaili, presented an overview of the main activities carried out during 2025, as well as the events that are expected to be held in the last months of the year, highlighting the ongoing impact of Artpolis on art, education and gender equality.

The meeting concluded with congratulations to Andi Haziri in his new role and with the commitment to further strengthen the engagement of the members. The participants closed the meeting in a friendly atmosphere, with the desire that the next meeting be held in the new space of Artpolis – Prishtina Cultural Station.

WORKSHOP “BUILDING ON PROGRESS: FURTHER ELEVATING KOSOVO’S LEADERSHIP ON THE WOMEN, PEACE AND SECURITY AGENDA”



On 29.01.2025, Artpolis had the pleasure of being part of the workshop organized by the Regional Center of Excellence for Women, Peace and Security in Kosovo.

The Project Manager at Artpolis, Venera Ismaili, participated in this event, which focused on reaffirming the importance of the National Action Plans (NPPs) for Women, Peace and Security as key instruments for advancing gender equality, as well as for building inclusive peace and security.

The main purpose of the workshop was to present international perspectives on the design and implementation of NPCs, through the contribution of the

international expert on NPCs, Mirsad Jacevic. During the discussions, the good practices, successes and challenges faced by the countries that have adopted and implemented these plans were highlighted.

The workshop brought together representatives of government institutions, civil society and the international community, creating an important space for dialogue between key actors in the field.

VISITS AND COLLABORATIONS

Artpolis has continued this year with sharing experiences with external persons, artistic organizations, local and international students, partners and donors, hosting them in its offices or even in other spaces.

Some of the visits that Artpolis welcomed throughout 2025 and collaborations outside of Artpolis' offices were:



Students from EMA and VMAAHR (Italy and Austria) visit Artpolis- On January 25, 2025, Artpolis welcomed 25 students from the EMA (European Master's in Human Rights and Democratisation, Venice) and VMAAHR (Vienna Master of Arts in Applied Human Rights, Austria) programs in an introductory visit on the organization's work in feminist art and activism.

The project manager, Venera Ismaili, and the project coordinator, Berat Bajrami, presented Artpolis' mission and approach to peacebuilding and social empowerment through art. They shared concrete experiences of how theatre, workshops, and art projects are used to challenge gender stereotypes, address sensitive social issues, and foster social change.

During the discussion, the challenges of Artpolis' work, local and international collaborations, as well as the role of the FemArt Festival as a unique platform that connects art with activism for gender equality were also addressed. The meeting created an inspiring space of exchange between students and Artpolis, reaffirming art as a powerful tool for social justice and a more inclusive society.

The Australian Embassy in Zagreb visits Artpolis: On 04.06.2025, Artpolis had the pleasure of welcoming Mrs. Anna Robens, Consul, and Ms. Renata Buljubasic, Consular Officer, from the Australian Embassy

in Zagreb, Croatia. During the visit, a meaningful discussion took place on women's rights issues, domestic violence, and the broader context of gender-based violence in Kosovo. The meeting served as an important step towards building mutual understanding and opening up opportunities for concrete cooperation in the future, in the field of art, activism and women's empowerment.



Artpolis was welcomed in Italy: On September 5, 2025, at the offices of AMA – Accademia Mediterranea dell'Attore, in Lecce / Italy, a meeting was held with the management of the Tempora / Contemporary Festival, attended by Zana Hoxha, founder and executive director of Artpolis and FemArt, at the same time co-director of the play "Women of Troy", Maja Mitić, co-director and actress of the play, as well as Franco Ungaro, artistic director of the festival and of AMA – Accademia Mediterranea dell'Attore. The meeting served for the exchange of ideas and discussions on artistic collaborations, the presentation of performances in international contexts and the strengthening of cultural ties between institutions and festivals.



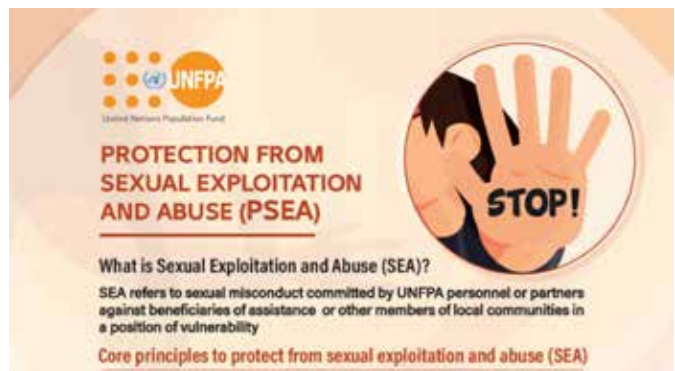
Representatives of Artpolis were welcomed by the Ambassador of Kosovo in Paris: At the Embassy of the Republic of Kosovo in Paris, the representatives of Artpolis – Zana Hoxha, Executive Director of Artpolis/FemArt, and Venera Ismaili, Project Manager – were welcomed by His Excellency, Mr. Mehdi Halimi, Ambassador of the Republic of Kosovo in France, as well as by Mr. Shemsi Krasniqi, sociologist and Representative of Kosovo in Francophone, on September 18, 2025.

Ambassador Halimi welcomed the participation of Artpolis in the prestigious WeToo Festival in Paris, praising the contribution of the theatrical play “Revolt. She Said. Revolt Again”, directed by Zana Hoxha, in the enrichment of the international cultural dialogue.

The meeting took place in a friendly and cooperative atmosphere, where opportunities for new projects, strengthening cultural ties and promoting Kosovo’s contemporary art scene in the international arena were addressed, with special emphasis on France. The theatre was emphasized as a powerful bridge of the coexistence of cultures and as a necessary tool for fostering intercultural dialogue.

Artpolis expresses special gratitude to the Embassy of the Republic of Kosovo in Paris, for the support and hospitality provided during this cultural engagement.

Forum Space in the framework of the International Forum: Artpolis was present at the third edition of the WPS (Women, Peace and Security Forum) International Forum, organized by the Presidency of the Republic of Kosovo, on 2–3 June 2025, at the Emerald Hotel. Within the Forum Space, dedicated to civil society organizations, Artpolis presented its activities through an information corner, where promotional materials of the organization and the International FemArt Festival were exhibited. This space also served as a valuable opportunity for networking and exchange with visitors, participants and institutional representatives, opening up opportunities for new collaborations in the field of art, peace and gender equality



Working Meeting: Integration of PSEA into the Statutory Documents of the Implementing Partners: On 22 December, UNFPA organized a working meeting to discuss the integration of Protection from Sexual Exploitation and Abuse (PSEA) standards into the statutory documents of the implementing partner organizations. The meeting also served as a refresher session on the main principles of PSEA and UNFPA’s “Zero Tolerance” policy.

This training was attended by Venera Ismaili, project manager, and Arbnora Bajraktari, finance assistant, who shared with the participants the experiences and relevant documents of Artpolis regarding the organization’s policies and regulations in the field of PSEA.



KWN Networking Meeting and Strategy Planning - On 26–28 September 2025, Artpolis’ project manager, Venera Ismaili was part of KWN’s Networking and Strategy Planning Meeting, in Durrës, which brought together representatives of member organizations to reflect on the strategic directions and future priorities of the network.



The Embassy of France visits Artpolis: on 15.10.2025 we had the opportunity to welcome the Honorable Ambassador of France, Mr. Olivier Guérot, and Mr. Edouard Mayoral, Advisor and Director of the French Institute, in the premises of Artpolis.

Our inspiring conversation focused on strengthening cooperation and friendship, especially through the FemArt Festival and the exciting new chapter — the Cultural Station that Artpolis will manage soon.

We are grateful for the continued support and shared vision for the promotion of culture, art and equality!



“Empowerment Talk” facilitated by Boyd McKechnie, Peacebuilding Advisor:

Artpolis participated in a networking lunch and focus group discussions, in the framework of the “Empowerment Conversation” project, a joint initiative of the British and Swedish Embassies in Kosovo, which aims to strengthen trust between grassroots communities through inclusive dialogue. The meeting brought together participants from different backgrounds to discuss key cross-sectoral issues such as women’s rights, youth, environment, and business, with a particular focus on trust-building opportunities in Kosovo.

EVALUATION AND MONITORING

The evaluation and monitoring of Artpolis' activities during 2025 have been carried out through a series of combined methods, in order to provide a more accurate and comprehensive overview of their impact. The process has included the monitoring of media presence, through the analysis of coverage in traditional and digital media, as well as the extension of activities to online platforms.

Also, questionnaires were used to collect opinions, ratings and comments from participants and followers, enabling the receipt of direct and valuable feedback on the quality and content of the activities. The number of participants and the audience reached were systematically monitored to assess the achievement of the objectives and the achievement of the target groups.

The evaluation forms have served to identify strengths, as well as areas that need improvement. Additionally, interviews with selected individuals have provided more in-depth analysis on the long-term impact of activities, contributing to improved planning methodologies and strategies for future activities. This evaluation process has also helped identify new needs and orient future efforts towards achieving Artpolis' strategic objectives.

CHALLENGES AND TAKEAWAYS

The organization and implementation of Artpolis and FemArt Festival activities during 2025 was accompanied by a series of challenges, which simultaneously served as an important source of lessons and reflection on future work.

Lack of adequate spaces and limited cultural infrastructure: One of the main challenges was the lack of adequate cultural spaces and limited infrastructure in Prishtina, caused both by long-term renovations of public cultural institutions, and by the internal policies of some institutions (such as the National Library, the National Museum, etc.), which limit the use of their spaces only in cases of cooperation with institutions state. This situation made it difficult to find adequate spaces equipped for shows, exhibitions and workshops.

As a result of continuous advocacy efforts, Artpolis managed to conclude an agreement with the Municipality of Prishtina for the revitalization of an unused facility, with the aim of transforming it into a cultural center managed by Artpolis. However, the revitalization of the facility requires significant financial resources. In this regard, Artpolis has started the process of raising funds, while the Municipality has initially contributed with the removal of toxic material (asbestos) from the roof of the building. The rest of the process remains the responsibility of Artpolis.

Delays in responses and transfers of funds: Another significant challenge was delays in receiving responses to funding applications and in transfers of funds from donors. These delays directly impacted the budget planning and financial management of the FemArt activities and Festival. The lesson learned from this experience is the need to anticipate potential delays, plan more realistic deadlines for fundraising, maintain continuous and transparent communication with donors, and strive to simplify financial procedures.

Economic crisis and price increase: The festival's activities took place in a context of economic crisis and global inflation, which resulted in an increase in prices for services and products. This situation brought challenges in managing expenses, attracting sponsors, and providing adequate conditions for participants. The lesson learned was the necessity of financial flexibility, seeking partnerships with local businesses, optimizing costs, and applying alternative approaches to ensure financial sustainability.

Clashes in timelines with other events: Another challenge was the overlapping of timelines with other cultural events in Prishtina, which affected audience sharing and potentially audience participation in FemArt Festival. From this experience, lessons were learned on the importance of early research of the local cultural calendar, coordination with other organizers, and fostering collaboration to avoid date overlaps and increase audience participation.

The patriarchal mindset towards art and cultural activism continue to be challenges present in fieldwork. This was especially reflected during the work with the Theatre Clubs, especially during the work with the Theatre Clubs in Ferizaj, Peja, Gjilan and Suhareka. One of the main challenges was the reluctance of young people to go on stage and perform in public, driven by fear of bullying, both in digital and physical spaces.

This social pressure directly affected their self-confidence and willingness for artistic expression. Through continuous pedagogical and artistic work, open discussions, and the creation of a safe and supportive environment, Artpolis contributed to empowering young people to make independent decisions for themselves, challenge limiting norms, and take control over their artistic expression and journey. This experience emphasized the importance of art as a tool for building self-confidence, resilience, and personal autonomy.

BLOGS

To reflect the activities of the 13th editions of the FemArt Festival and Artpolis, Shqipe Malushi, Gili Hoxhaj, Claudia Peschiutta and Shemsi Doda have taken care of:

By Gili Hoxhaj

“Shkodra Elektronike” – as a common celebration of liberation <https://femart-ks.com/sq/shkodra-elektronike-si-feste-e-perbashket-e-clirimit/>

“Silent voices” became voices that are heard, stories that are read <https://femart-ks.com/sq/zera-te-heshtur-u-be-ne-zera-qe-degjojen-histori-qe-lexohen/>

“Tales of Scapes” as a musical explosion and a mosaic of sounds <https://femart-ks.com/sq/tales-of-scapes-si-shperthim-muzikor-e-mozaik-tingujsh/>

A funeral for the one who no longer serves us <https://femart-ks.com/sq/nje-funeral-per-ate-qe-sna-sheben-me/>

The hands that brought the whole hall to their feet <https://femart-ks.com/sq/duart-qe-cuan-ne-kembe-krejt-sallen/>

A performance to sum oneself up at every stage <https://femart-ks.com/sq/nje-performance-per-ta-permbledhur-veten-ne-cdo-etape/>

Mothers’ invisible pains become louder than babies’ voices <https://femart-ks.com/sq/dhimbjet-e-padukshme-te-ne-nave-behen-me-te-zeshme-se-zeri-i-foshnjave/>

The Troy that still speaks to us today <https://femart-ks.com/sq/troja-qe-na-flet-edhe-sot/>

By Shqipe Malushi:

Black Taking – Burying Shame <https://femart-ks.com/sq/marrja-e-zeze-varrosja-e-turpit/>
Hands of Fire, Hearts of Freedom <https://femart-ks.com/sq/duart-e-zjarrit-zemrat-e-lirise/>

A sacred circle of voices gathered for the International Conference: FemArt 13 “Free Your Mind” <https://femart-ks.com/sq/nje-rreth-i-shenjite-zerash-umblodh-per-konferencen-nderkombetare-femart-13-cliro-mendjen-tende/>

Kori i Grave “OKARINA”

<https://femart-ks.com/sq/kori-i-grave-okarina/>

Theatrical Performances: Women of Troy – Kosovo & Serbia

<https://femart-ks.com/sq/shfaqje-teatrale-grate-e-trojes-kosove-serbi/>

Musical Performance: Something Grande – Italy

<https://femart-ks.com/sq/performance-muzikore-qualcosa-di-grande-itali/>

World Dance for Humanity

<https://femart-ks.com/sq/vallja-boterore-per-humanitetin/>

By Claudia Peschiutta

Women Speak Out About Maternal Mental Health

<https://femart-ks.com/sq/grate-flasin-hapur-per-shendetin-mendor-amesor/>

By Shemsi Doda

“Vojcek”

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

2025 STATISTICS

Activities

+ **100**

Artists And Activists

+ **400**

People In The Audience

+ **5500**

Media Articles

+ **100**

Million People Reached Online

+ **2.8**

PROFESSIONAL PLAYS AND PRESENTATIONS

Professional Shows And Presentations

6

Reruns

23

Play Premieres

4

Theatre Artists And Technical Staff

+ **100**

People In The Audience

+ **2000**

TRAININGS AND WORKSHOPS

Workshops And Trainings

+**15**

Participants

+**400**

13TH EDITION OF FEMART FESTIVAL

Activities

29

Artists/Activists

180

Participating Countries

19

Views On Facebook And Instagram

2,638,987

People In The Audience

3,036

Blog Posts Published

14

Locations In Prishtina

9

Volunteers + 1 Coordinator

11

THEATRE CLUBS AND THEATRE FORUM PERFORMANCES

Theatre Clubs

4

Theatre Forum Performances

4

Participants In Clubs And Plays

58

People In The Audience

+**475**

SOCIAL MEDIA STATISTICS

ARTPOLIS // 1 Jan – 31 December, 2025



1.4M
Views

17.8K
Views



965.1K
Views

177.1K
Reached



Audience: 11,823 Likes // Women 68.1% // Men 31.9%



Audience: 3,209 Followers // Women 70% // Men 30%

FESTIVALI FEMART // 1 Jan – 30 June, 2025



378,011K
Reached

1,473,339
Views

223
Followers

7,334
Content Interaction

11,127
Visits



244,110
Reached

1,200,849
Views

674
Followers

23,605
Content Interaction

10,968
Visits



Audience: 10,582 Likes // Women 75.5% // Men 24.5%



Audience: 3,771 Followers // Women 75.5% // Men 24.5%

MEDIA MONITORING

During 2025 Artpolis' activities have had extensive coverage by local and national media. Over 100 articles have been published by various media outlets and you can read some of them below:

KOHA

<https://www.koha.net/kulture/shkodra-elektronike-ne-loje-te-zjarre-me-zhurmat-e-perditsmerise>

<https://www.koha.net/shtojca-kulture/circle-fest-qar-kon-artistet-e-rinj-te-ballkanit-te-lodhur-nga-historia>

<https://www.koha.net/kulture/tales-of-scapes-nga-lahuta-tek-ia-ja-sfidon-edhe-konceptin-e-muzikes>

<https://www.koha.net/express-ktv/vojceku-le-je-honen-e-njeriut-te-tjetersuar-deri-ne-fund-tragjik-1>

<https://www.koha.net/kulture/revolte-ne-kohe-te-veshtire-me-butesine-e-vargut-fugizon-rezistencen>

KULTPLUS

<https://www.kultplus.com/lajme/me-16-qershor-nis-edicioni-i-13-te-i-femart-festivali-nis-me-performancen-e-shkodres-elektronike/>

<https://www.kultplus.com/lajme/cliroje-mendjen-femart-prezanton-imazhin-e-edicionit-te-13-te/>

<https://www.kultplus.com/teatri/vojceku-sjell-perjetimin-trondites-te-padrejtensive-shoqerore-ne-naten-e-dyte-te-festivalit-moisiu/>

<https://www.kultplus.com/teatri/kujtime-nga-lumi-shfaqja-e-zana-hoxhes-qe-synon-te-thej-tabute-e-fenomeneve-ekzistenciale/>

KALLXO

<https://kallxo.com/gjate/shkodra-elektronike-hap-femart-13-zana-hoxha-festivali-strehe-per-ata-qe-kane-mbijetuar-dhe-skene-per-ata-qe-kane-per-te-treguar/>

<https://kallxo.com/kulture/shfaqja-vojceku-premiere-me-21-shkurt-ne-gjakove/>

TELEGRAFI

<https://telegrafi.com/artpolis-dhe-parlamenti-studentor-nisin-betejen-kunder-ngacmimit-seksual-ne-up/>

<https://telegrafi.com/naser-mbahet-koncerti-shkodres-elektronike-ne-prishtine-shenohet-hapja-e-festivalit-femart/>

KLANKOSOVA

<https://klankosova.tv/festivali-femart-nis-son-te-me-shkodren-elektronike/>

<https://klankosova.tv/me-feste-muzikore-femart-mbyll-son-te-edicionin-e-13-te/>

<https://klankosova.tv/artpolis-prezanton-artin-feminist-ne-festivalin-wetoo-ne-paris/>

<https://klankosova.tv/shfaqja-a-po-mnin-premiere-son-te-ne-gjilan/>

STATEMENT OF INCOME AND EXPENSES



INCOME

INCOME € 526,065

TOTAL INCOME € 526,065



EXPENSES

STAFF / EXTERNAL PERSONNEL SALARY EXPENSES € 187,423

OPERATING EXPENSES € 334,957

DEPRECIATION EXPENSES € 3,685



TOTAL EXPENSES € 526,065

INCOME AND EXPENSES FROM DONORS

	INCOME	EXPENSES
KTK	€ 53,256	€ 53,256
UNFPA	€ 51,637	€ 51,637
CDF	€ 45,000	€ 45,000
FRIEDA	€ 85,092	€ 85,092
MINISTRY OF CULTURE	€ 75,000	€ 75,000
MUNICIPALITY OF PRISHTINA	€ 10,000	€ 10,000
EU	€ 49,583	€ 49,583
U.S. EMBASSY	€ 35,317	€ 35,317
LUXEMBOURG EMBASSY	€ 10,000	€ 10,000
KBFUS	€ 22,930	€ 22,930
FRENCH EMBASSY	€ 5,000	€ 5,000
URGENT ACTION FUND FOR WOMEN'S	€ 4,705	€ 4,705
OTHERS	€ 42,275	€ 33,767
MEMBERSHIP FEES	€ 60	€ -
OFFICE OF THE PRESIDENT	€ 5,000	€ 5,000
SWISS PEACE SNISS	€ 6,300	€ 6,300
DAH THEATER	€ 11,486	€ 11,486
HEDWIG STAUFFER STIFTUNG	€ 9,992	€ 9,992
INCOME FROM SPONSORSHIPS	€ 12,000	€ 12,000
CARRIED FORWARD INCOME FROM PREVIOUS YEAR	€ 101,337	
DEFERRED INCOME FOR THE CURRENT YEAR	€ (109,905)	
TOTAL INCOME FROM DONORS	€ 526,065	€ 526,065

The financial statements have been prepared for reporting purposes in accordance with the International Financial Reporting Standards in force and they represent the entire statement that has occurred in Artpolis during 2023. The financial statements are prepared on the basis of cash, according to which income and expenses are recognized at

the time they are received or paid. The organization uses Quick Books to prepare financial statements.

Below you can find the link to the Artpolis Audit Report for 2025:

<https://artpolis-ks.com/raporti-i-auditit-2025/>

THE STAFF AND BOARD OF ARTPOLIS 2025



Zana Hoxha, Founder and Executive Director

Donarta Limanaj, Finance and Administration Manager

Venera Ismaili, Project Manager

Berat Bajrami, Project Coordinator and PR Officer

Elira Lluka, PR Officer

Rudina Xhokli, Project Coordinator

Drilona Hamiti, Creative Assistant

Arbnora Kajtazi, Finance Assistant

Erzë Salihu, Project Coordinator

Mimozë Musliu, Project Assistant

Lorea Dauti, Project Assistant

Erzë Uka, Translator

Rukije Gashi, Office Maintainer

BOARD MEMBERS OF ARTPOLIS: Aurita Agushi, Jelena Memet, Kushtrim Qerimi, Dardan Kryeziu.

ARTPOLIS DONORS

MCYS (Ministry of Culture, Youth and Sports), Frieda (Feminist Peace Organization), KTK (Kvinna till Kvinna), EU (European Union), UNFPA (United Nations Population Fund), Global Fund for Women, Kosovo Women's Network, Embassy of Luxembourg, Embassy of France, Economic Bank.



REPUBLIKA E KOSOVËS
MINISTRIA E KULTURËS, RINISË
DHE SPORTIT



The Feminist
Peace Organization



CDF
GLOBAL FUND FOR WOMEN



KVINNA
KVINNA



Funded by
the European Union



UNFPA



PRISHTINA



EMBASSY OF LUXEMBOURG
PRISHTINA



UNITED STATES EMBASSY
PRISHTINA



AMBASSADE
DE FRANCE
AU KOSOVO
Liberté
Égalité
Fraternité



Banka
Ekonomike



Finnish School

SOCIAL NETWORKS 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>

