

# The Newsletter

UNIMA PUPPETEERS TRUST - INDIA



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For detail please visit: <https://www.unima.org/en/congress-2025/>

## From the Managing Trustee

Greetings,

When I first saw a performance by Maguni Charan ji, I was spell bound. He was a Master of great talent. Not only was he a master of the craft of Puppetry, but he also knew how to hold his audience, with wit and humour and skillful manipulation. It is a big loss for the community of puppetry in India.

The Putul Khela Puppetry Festival has grown into a landmark for Puppetry in West Bengal. This is their 5th year. Congratulations to all.

Opportunities for further training are growing. I urge all of you to take advantage and invest in your career.

It is wonderful to see the participation from Puppeteers from many more regions, especially South India.

And a big welcome to our new members.

**Ranjana Pandey**

# THOLPAVAKOOTHU KALAKENDRAM

SAJEESH PULAVAR, PALAKKAD (KERALA)



**1} Conducted a puppetry workshop** with waste materials like plastic bottle, socks, chart paper, colours to the new entered teachers in Kendriya vidhyalaya 1 and Kendra vidhyalaya 2, it's a two days session in Induction Course for newly recruited primary teachers in KV, in Kochi KV 1 and in Kadavanthara KV the sessions, The selected teachers from all over india attended this camp. Sajeesh Pulavar introduce the different types of puppets and its manipulation, after the theory class, conduct workshop with those teachers, to making globe piller and masks, orgami then the show tholpavakoothu performance with his team also happened.

**2} property workshop** with 120 kids at Palakkad Chinmaya mission for Kids Beehive camp, it's a summer vacation camp for kids sajeesh pulavar took a session of puppetry, kids play with puppets and done a workshop of shadow, glove puppet.

KIDS Beehive 2024 CAMP at Chinmaya Tapovanam Palakkad.....  
 Presentation and description  
 Story: Kamba Ramayanam, Poothapattu (Edasseri Poems)  
 Sajeesh Pulavar & team with little kids at Chinmaya "Kids Beehive-2024" stage.

### 3} Green Election - Tholpavakooth campaign video released.

Palakkad: As part of the Lok Sabha Election 2024- Green Election Campaign, the Tolpavakoothu campaign video was released under the leadership of the District Cleanliness Mission. District Collector Dr. S Chitra IAS handled the video releasing. Lok Sabha Election District Green Protocol Nodal Officer and District Sanitation Mission Coordinator G. Varun presided. At Ottapalam Koonathara Harishree Kannan Tholpavakoothu Kala Kendra's. Tholpapavakoothu video has been prepared by artists led by Sajeesh Pulavar son of Lakshmanapulavar as part of Haritha election campaign. According to the green protocol guidelines issued by the Election Commission as part of the Lok Sabha elections 2024, the green protocol instructions to be followed during the election campaign and at each stage of the election were presented one by one in a unique style through interesting puppets. Green Election - Tholpavakoothu Written by Raghunath Rhythm Palakkad, the script was written by Sajith, Ramdas, Akshay and Krishnendu. Cinematography and editing are by Srinath Palakkad.



# PUTUL NACHER ASHOR (PNA)

SUBHASIS G. NEOGI, CHANDIGARH



**"The Scarecrow"** based on "Ek Bajarbattu ka Geet" written by Shri Sudhaswatta Basu. Directed by Subhasis Neogi

It's a story of everyone, who are never thankful for whatever they have got in life, always felt Sorry for whatever they desire but didn't get. A person who is not able to follow their passion due to personal, societal and professional responsibilities. At the end of the play, Scarecrow found the solution for this.

So, anyone who has endless desire to follow their passion, needs the courage to follow it. We have 24 hours and we can balance it with personal, societal professional responsibilities.

"THE SCARECROW" puppet theatre contains

60 String, Rod, Body & 7 Giant Puppets will appear on stage. The total cast consists of 25 people.

"The Scarecrow" has 5 songs. All the lyrics are written & Music is composed by Sh. Munna Dhiman. Voice-over by Sarv priya Nirmohi. "The Scarecrow" is created by Putul Nacher Ashor (PNA) The Puppet Theatre Chandigarh, ESTD. 2005. This play was staged at 7 days Summer Theatre Fest organized by Chandigarh Sangeet Natak Akademy on Wednesday 26th June 2024.

## BURDWAN THE PUPPETEERS

PARTHA PRATIM PAUL, BURDWAN (WEST BENGAL)



### 5th National Puppet Theatre Festival “PUTUL KHELA”2024

Organised by- BURDWAN THE PUPPETEERS

Burdwan The puppeteers is 24 years old a puppet group company in Burdwan, West Bengal. Most of every years Burdwan The Puppeteers celebrated National and State level Puppet Festival in Burdwan town. We started National Puppet Theatre Festival “PUTUL KHELA” in the year 2016. Like this year also we celebrated 5 th National Puppet Theatre Festival “PUTUL KHELA” on 6 th & 7 th July, 2024 at Burdwan Town hall. This year mostly traditional groups performed in our festival. The opening of the festival was attended by many distinguished persons. The opening of the festival was a solo performance by the youngest member of our group by glove puppet. on the first day of the festival we had two more shows by Puppets and a group song performance. On the second day of the festival there was a performance of “KATH PUTLI”, a traditional form of Rajasthan and at the same day there was a performance of traditional string puppet of West Bengal and a contemporary puppet show. We got a huge audience on these two days of the festival. We are very fortunate that visitors from Chennai and Varanasi and many other places have come to attend the festival. We also organised a puppet making & manipulating workshop on 2 nd day of the festival, about 100 school going student attened this workshop. Finally we can say that our festival this year went very well and we got more and more positive feedback from everyone. We will continue to celebrate the festival like this in coming years.

## SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY, ART & CRAFT-STEPARC

PADMINI RANGARAJAN, HYDERABAD (TELANGANA)

### Storytelling with Puppets: Art Integrated Learning

In July 2020, the Union Cabinet of India approved the New National Education Policy (NEP). Its goal is to implement modern reforms in the Indian educational system, from elementary to post-primary. The idea behind this strategy is to make India a "global knowledge superpower." In addition, the Ministry of Human Resource Development changed its name to the Ministry of Education in 2020 to coincide with the NEP's adoption.

This school primarily focuses on the AIL technique, especially for elementary school kids. A progressive and constructivist teaching approach, Art Integrated Learning (AIL) places a strong emphasis on learning via the integration and collaboration of various artistic mediums, such as dance, drama, music, and visual arts. In this educational approach, art serves as a tool for learning, enabling a deeper comprehension of different subjects covered in the curriculum. Students actively participate in creating and exhibiting a variety of artistic mediums at this institution, all the while making links to abstract ideas. By encouraging enjoyment and expanding comprehension, the integration aims to maximize learning. Moreover, it fosters the development of a deeper respect and comprehension for the arts that are utilized in order to accomplish this goal. This aligns with the methodology of experience learning. The student carries out creative investigation while drawing connections between various ideas and artistic mediums.

Participating in a range of artistic endeavours, including visual arts (painting, drawing, clay modeling, ceramics, paper crafts, mask and puppet creation, traditional crafts, graphics, animations, slides, etc.) and performing arts (dancing, music, theatre, puppetry, filmmaking, cinematic arts, etc.), improves understanding of a variety of ideas and promotes all-around learning. The development of the cognitive, socio-emotional, behavioural, and psychomotor domains can be addressed with AIL pedagogy. As a result, the primary means of learning are the arts. The 2020 National Education Policy (NEP) has a strong emphasis on art integration.



## SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY, ART & CRAFT-STEPARC

PADMINI RANGARAJAN, HYDERABAD (TELANGANA)

The following summarizes the advantages of using art as pedagogy: "Art-integration is an interdisciplinary teaching method that incorporates different elements and expressions of art and culture to facilitate the understanding of concepts across various subjects." Art-integrated education will be included into classroom activities to encourage experiential learning. Through the integration of Indian art and culture into the teaching and learning process at all levels, this will not only create engaging learning environments but also impart Indian values. The links between education and culture will be strengthened by this artistically integrated approach.

Since its founding, Oxford Grammar School in Himayathanagar, Hyderabad, has used art-based learning, with the founder chairman, Sri Er. Manikonda Veda Kumar, serving as the leader. This institution is well known for its all-encompassing approach to education, which includes pushing students to take an active part in lectures, workshops, and events pertaining to folk arts, music, dance, painting, puppetry, storytelling, filmmaking, and theatre. The school hosts a variety of competitions, including singing, elocutions, debates, and essay writing, in addition to traditional sports.

Although I have been associated with the school since 2006, my participation has grown dramatically since Ms. Prarthana Manikonda became Vice-Chairman in 2018. She has a forward-thinking attitude and is eager to take advantage of any opportunity that presents itself to improve her students' educational experience. Students in grade 8 from 2018 and a few students from lower grades have taken part in puppet shows, storytelling, scriptwriting, acting, manipulating puppets, and puppet performances at different festivals.

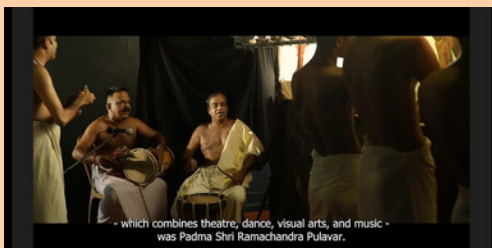
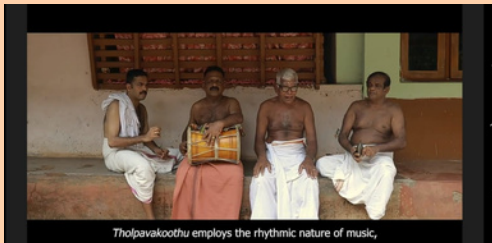


## OBITUARY

**Sri Maguni Charan Kuanr**, a renowned figure in the domain of rod puppetry in Odisha and a winner of the esteemed Padma Shri award, died in Keonjhar on Saturday, June 1, 2024. He was 88 years old. He had been suffering from age-related ailments for a considerable period of time. Kuanr possessed exceptional craftsmanship in the art of rod puppetry, screenplay writing, language delivery, and the construction of stages adorned with meticulously hand-painted backgrounds. On behalf of the Puppeteers family, we extend our condolences to his family. May the virtuous spirit embark on a magnificent voyage into the realm of eternity.

# THOLPAVAKOOTHU KERALA PUPPETRY

RAJEEV PULAVAR, PALAKKAD (KERALA)



## NIZHALYATHRIKAN: SHADOW TRAVELLER LIFE STORY THROUGH DOCUMENTARY FILM

Documentary showcasing legendary shadow puppetry artiste to expand reach of art form Nizhal Yathrikan, based on Ramachandra Pulavar’s life and work, directed by theatre artist Saheer Ali premieres in Kochi. A scene from the documentary, ‘Nizhal Yathrikan’, based on Tholpavakoothu artiste Ramachandra Pulavar’s life and work.

Ramachandra Pulavar, legendary Tholpavakoothu (shadow puppetry) artiste, is convinced that cinema evolved from his art form that dates back centuries. He cites the Kerala State Chalachitra Academy’s choice of the official logo, influenced by shadow puppetry, for its premier event, the International Film Festival of Kerala, to drive home his point. At 68, the master puppeteer’s enthusiasm for his art form remains infectious.

Having innovated and improvised Tholpavakoothu, to break its ritualistic shackles and expand its reach beyond the temple premises, the Padma Shri award winner is ecstatic about receiving another tool to further popularise the art form. A documentary, Nizhal Yathrikan, based on Mr. Pulavar’s life and work, directed by theatre artist Saheer Ali premiered before a select audience at Don Bosco, Palarivattom, on Friday.

“A similar documentary named Borrowed Fire on my father and legendary Tholpavakoothu exponent Krishnankutty Pulavar during 1999-2000 had helped create awareness about the art form and break new ground. I am confident this documentary will also shed light on Tholpavakoothu and help further its popular reach,” says Mr. Pulavar.

He says the art form is immensely popular outside Kerala and globally. In Kerala, it has become associated with puppet shows for children. Now, it is predominantly staged for six months across 85 Devi temples, mostly in Palakkad, Thrissur and Malappuram districts, but to sparse audience, rues Mr. Pulavar.

## THOLPAVAKOOTHU KERALA PUPPETRY

RAJEEV PULAVAR, PALAKKAD (KERALA)

Mr. Ali's daughter Fabi Saheer has written the screenplay of the 27-minute-long documentary. Before coming out with the documentary, Mr. Ali had staged a couple of plays blended with Tholpavakoothu. His long-standing friendship with the Shoranur-based Pulavar family is what inspired the idea of the documentary.

The father son duo of Krishnankutty and Ramachandra Pulavar is credited with reforming Tholpavakoothu, conveyed through story and music rooted in Chenthamizh and Sanskrit. The art form based on Kamba Ramayanam and staged over 21 days was compressed into an hour-long stage show and brought outside the temple premises by Krishnankutty Pulavar.

He staged Tholpavakoothu at the World Malayali meet held in Delhi in 1965, which was the first time it was staged outside a temple. Another 14 years later, he took it to Russia at the International Puppetry Fest.

His son expanded the horizons even further. Mr. Pulavar created stories based on Gandhi, Jesus, Panchathantra tales, and literary works such as Kumaran Asan's Chandalabhikshuki. Besides, they were also translated into English and Hindi.

"We have so far staged shows in 48 countries. We are also working closely with Kerala Tourism for producing leather puppets to enhance the reach of the art form. The idea is to get those puppets in every household in Kerala while also creating employment opportunities and alternate revenue models for artistes in the field," says Mr. Pulavar.

The Pulavar family's ancestral home in Shoranur has been turned into a museum housing even 600-year-old leather puppets, attracting tourists and Tholpavakoothu enthusiasts from far and wide. Mr. Pulavar's sons Rajeev and Rahul have also dedicated their lives to the art form. Rahul is researching Tholpavakoothu with a fellowship at the Connecticut University in the U.S.

### **Tholpava koothu,**

It is an ancient peculiar ritualistic art form dedicated to Bhagavati, worshiped by the people of Kerala as the Mother Goddess. It is believed to have originated in the ninth century AD and uses Kamba Ramayana as its basic text. It is also known as pavakoothu (puppet play) or nizhalattam (shadow play). This entertainment art is performed on a special stage called koothumadam in the temple courtyard. Puppets (pavakal), usually representing four characters from the Ramayana, are arranged behind a long white screen, in front of bright wick lamps. The puppets made of deer skin are made to dance to songs from the Kamba Ramayana (the Tamil version of the epic). The performance starts late at night and continues up to daybreak. Tholpavakoothu, literally meaning 'leather puppet play', The puppets are fashioned out of the hides of buffaloes and deer, the former for evil characters and latter for noble ones.

The screen is illuminated by 21 lighted lamps, made out of coconut shelves, filled with coconut oil, provided with cotton wicks and placed equidistant from each other on the Vilakku-madam (wooden beam) behind the curtain.

Ezhupara, a cylindrical drum made out of jack-fruit wood and covered with calf-skin on both ends and lathalam (cymbals) are the main accompaniments. Shankha (conch), Chenda and Maddalam (drums), Chengila (gong) and Kurum-kuzhal (a short pipe) are further instruments to be used on special occasions.

Depending on the temple tradition, the performance lasts 7, 14, 21, 41 or 71 days. Tholpava Koothu is still performed in more than 100 temples all over middle part of Kerala .



# RANGAPUTHALI PUPPETEERS

M R SRINIVAS, BENGALURU (KARNATAKA)



As after the parliamentary elections completed, even Rangaputhali Puppeteers also started acting on the puppetry related activities on priority.

1. Done a puppetry workshop in Smithi school.
2. I hereby proudly say that on 28/7/2024 we have given our 50th Swami Vivekananda puppet show in Princetown Apartment. The show and responses came well.
3. I have been selected for Samskara Bharathi's puppetry cultural wing as a Councillor for their upcoming events.
4. Trained few youngsters who are interested in this art form.
5. Very soon completing our new script Adi Shankaracharya, which we have a plan to come up in puppetry.





## **PUPA...**

### **THE WINDOW TO CREATIVE EDUCATION**

Puppetry workshops are conducted in many schools, teacher training colleges, and teacher training institutions. Some workshops last for two hours, while others span a full day.

The process involves drawing simple pictures, recalling certain life events from memory to create fantasy plots, and then making simple masks and finger puppets. Participants learn and practice their usage. These activities are first done individually and then in small groups.

When workshops are based on students' lessons, the puppetry developed makes the lesson easily understandable and engaging for the students and their peers. This results in increased self-confidence, joy, and enthusiasm for learning.

The workshops emphasize variety by including different types of puppets, such as finger puppets, hand puppets, shadow puppets, string puppets, rod puppets, cylinder puppets, table-top puppets, bottle puppets, and masks. Each participant has a puppet and performs a puppet show using it.

Typically, my workshops accommodate 50 to 100 teacher trainees or 150 to 200 students. In addition to puppet-making and performances, I try to include a variety of activities such as folk songs, poems, and interactive games to make the experience as enriching as possible.

After the workshop in many institutions the pupil and teachers are doing puppet theatre and very much interesting in their stories.

# THEATRICAL TALES WORKSHOP

POONGODI MATHIARASU, COIMBATORE (TAMIL NADU)

Poongodi Mathiarasu, UNIMA India member. On the month of May at Nizhal - The TrueSelf, an arts-based center dedicated to nurturing children with unique learning abilities in Coimbatore district, Tamil Nadu, I had the incredible opportunity to lead a Theatrical Tales workshop. This experience was profoundly fulfilling as I guided twenty enthusiastic children into the enchanting world of puppetry.

Our day began with lively introductions and dynamic warm-up exercises, setting a vibrant tone for the imaginative journey ahead. I watched with delight as the children brought various settings to life through their boundless creativity. They eagerly embraced voice modulation exercises, learning to speak like their favorite cartoon characters, which added a wonderful depth to the puppets they later crafted.

The process of puppet-making was truly magical. It ignited teamwork and creativity as the children collaborated to craft, name, and animate their puppets. Their presentations, illuminated in a dimly lit room, showcased their dedication and imagination. The exploration of shadows and the creation of shadow puppets was a particularly exciting discovery for them.



The following day, the children were divided into groups to create alphabets and objects using only their bodies. Each group's presentation was a testament to their remarkable creativity. Later, they crafted storylines with their newly made characters, culminating in short stories adorned with costumes fashioned from newspapers. Their presentations were a dazzling display of theatrical magic, leaving us in awe of their inventive spirit.

Puppetry proved to be an invaluable tool for these children. It offered a unique means of engagement and expression, enabling them to communicate and connect in ways that conventional methods might not facilitate. The tactile nature of puppet-making enhanced their fine motor skills, while the storytelling aspect supported language development and cognitive growth. Additionally, puppetry fostered social interaction and cooperation, essential for building self-confidence and emotional resilience.

The transformative power of storytelling, hands-on creation, and the friendships formed during the workshop was evident in every child. Their experiences reaffirmed the profound impact of creative expression on young minds, nurturing their artistic abilities while deepening their appreciation for collaboration, imagination, and the limitless possibilities of self-expression.

# RANGAPUTHALI YASHODA PUPPETEY

YASHODA SHASHIDHAR, BENGALURU (KARNATAKA)

On 16th June 2024, a collaboration between Andaman Kannada Sangha & Hrudayavahini Mangalore conducted the 19th national Kannada Sanskruti sammelana in Portblair.

We Rangaputhali Yashoda Puppetey performed the mythological story SAIRANDRI VIJAYA. It was witnessed by so many Andaman Kannadigas.

On 15th July we conducted a workshop for teachers in KLE school Nagarabavi. It was an amazing experience to the teachers. Students also participated & involved in the puppet show.

On 18 th July we performed in Nurture international school for students from 1to 7th std, in two sessions, All the students are very happy, & showed their interest to learn Puppetey.

Our upcoming puppet shows

On August 28 th Ethiopian Embassy arranged our puppet show in addis ababa.

On August 31 st we are showcasing in AKKA sammelana Washington DC in Richmond town. America



# KATKATHA PUPPET ARTS TRUST

AVINASH KUMAR, NEW DELHI

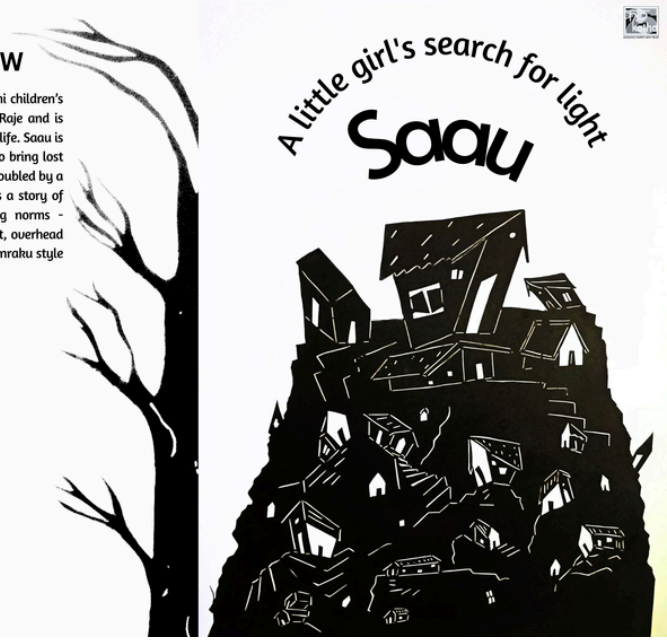
SAAU's process was went for 5 months. Ankit, Asha and Avinash worked together to create the show. Process went through many experiments improvisations and finally it got premiered on 28th July 2024 at Stein Auditorium, India Habitat Centre, Delhi. Saau is based on a Marathi children's book story "Andharacha Gaanv" by Swati Rajee. 3D Puppets were made by Mohd. Shameem and Shadow Puppets made by Asha, music composed by Baan G and overall mentored by Anurupa Roy. Lights done by Shahadutt. Brochure and publicity done by Preet Kaur. Premiere went housefull and well recieved by the audience. Show is open for schools and children festivals.

## ABOUT THE SHOW

Saau is an interpretation of a Marathi children's book 'Andharacha Gaanv' by Swati Rajee and is based on events of Sautri Bai Phule's life. Saau is the story of a little girl who strives to bring lost light and hope to her village that is troubled by a generational curse of darkness – it is a story of lost hope, bravery, and challenging norms - narrated with various sources of light, overhead projector, self-lit puppets, through Bunraku style puppets, and a non-verbal approach.  
Age: 7+ | Duration: 50 minutes

## CAST & CREDITS

Performers: Ankit, Asha, and Avinash  
 Direction: Avinash Kumar  
 Sound design: Baan G  
 Design: Ankit Rauani  
 3D Puppets: Md. Shameem  
 Shadow Puppets: Asha  
 Lights: Shahadutt  
 Mentor: Anurupa Roy



## FOREWORD

In 1998, Kathatha was born as a passionate but largely amateur venture by a group of young people, most of whom were 19 or 20 years old. Twenty-five years on, we are certain that youth, the power to experiment, and the willingness to learn through failure have brought us this far. Therefore, it's no surprise that younger members of Kathatha are increasingly sharing their artistic vision and decision-making roles. Avinash Kumar has been with Kathatha since 2006, choreographing several productions and leading numerous projects. This puppet play marks his first direction for children. Asha has been a member since 2008 and crafted the shadow puppets for this show. In September, she will direct her first toddler theatre performance. Ankit Rauani, a recent addition to the team, is a visual artist who designed the shadow puppets. A diverse and active core team, including Avinash Kumar, Asha, Preet Kaur, Mohammed Shameem, Bharavi, Umesh Kumar, Shilpi Goswami, and Maneesh Pachiaru, are busy working on upcoming projects, including a puppet festival in April. Most excitingly, all members of this ensemble also have their own projects and companies. We have consistently aspired to push the boundaries of puppetry and nurture new puppetry talent. This show is yet another step in that direction of experimentation and fostering the new.



## ABOUT KATKATHA

The Kathatha Puppet Arts Trust is a Delhi-based puppet theatre company that began in 1998. Since then creating a rigorous training system for puppeteers has been a key focus for the group. In absence of a puppet school or courses to train professional puppeteers in India, Kathatha conducts intensive short courses and workshops in puppet techniques and supports individuals who learn by following the work of the company. The focus is to train the next generation of professional puppeteers, create a discourse around puppetry, and build a network of puppeteers.



# FOUNDATION COURSE FOR PUPPETEERS- II

UNIMA PUPPETEERS TRUST - INDIA

UNIMA PUPPETEERS TRUST - INDIA  
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UNIMA Puppeteers Trust India is the Indian National centre of the UNIMA (Union Internationale De La Marionette), the international association of puppeteers with centres in over one hundred countries. While India has a three thousand year old tradition of puppetry, there has never been a formal training program in the country. Most training has been through apprenticeships with the families. In the last fifteen years UNIMA has run masterclasses and Katkatha Puppet Arts Trust has organised training residencies and mentorship with Indian puppet masters and European experts. The success of these training modules led to the creation of the first Foundation Program in 2019.

Link-

<https://www.unimapuppeteertrust.in/foundation-course>

Link 2- <https://www.katkatha.org/training-programs>

## COURSE FOCUS

1. Exposure to master puppeteers and practitioners from across the world
2. Mentors to guide discussions, contextualize the various components and provide all necessary resources
3. Skills through daily classes which impart both performance skills and plastic art skills
4. Projects with a public interface enabling each student to prepare a portfolio and performances to take to festivals, schools, etc
5. Developing a discourse around puppetry and a body of written and audio visual documentation which talks about the Indian and World puppetry scenario and Puppetry Theory aspects.

# UPCOMING WORKSHOP

KATKATHA PUPPET ARTS TRUST, NEW DELHI

**The Katkatha Puppet Arts Trust**  
announces

## GIANT PUPPET WORKSHOP

*Supported by British Council and presented at the KNMA Theatre Festival*

**Conducted by: Andrew Kim, Thingumajig Theatre**



**Venue: British Council, New Delhi**

**Workshop Dates: Oct 07 - Oct 17, 2024**  
**Final sharing: Oct 18 - Oct 20, 2024**

*Participants will have to arrange their stay.*

**Deadline: 15/09/24**

**Note: Previous experience in Puppet Building is required.**

Supported by  **BRITISH COUNCIL**

For queries, e-mail at [katkathapuppet@gmail.com](mailto:katkathapuppet@gmail.com)

    : @katkathapuppetry

# UPCOMING TRAINING PROGRAM

UNIMA INTERNATIONAL

## 4TH INTERNATIONAL TRAINING SESSION IN THERAPEUTIC ANIMATED FORMS

Visit the Link for registrations and details: <https://www.unima.org/en/4th-international-training-session-in-therapeutic-animated-forms/>

TRAINING OCTOBER BARCELONA

PUPPET  
& EMBODIMENT  
MEMORY AND TRAUMA

**THERAPY**  
THERAPEUTIC ANIMATED FORMS

BCN

www.munecoterapia.cl  
@munecoterapia

The poster features a black background with a yellow puppet on the left and a white mannequin head with yellow hands on the right. The text is in white and pink. A pink vertical bar is on the right side.



# UPCOMING WEBINAR

UNIMA INTERNATIONAL

## UPCOMING ZOOM WEBINAR WITH: Hélène Ducharme

Ms. Hélène Ducharme, Artistic Co-director and General Manager of Théâtre Motus, will discuss her creative approach to working with neurodiverse and intellectually disabled children. Since 2017, she has integrated puppetry, acting, live music, dance, and acrobatics. Using videos and photos, Hélène will share her experiences in adapting for audiences, developing workshops, and performing shows outside traditional settings, as well as promoting and touring these shows.

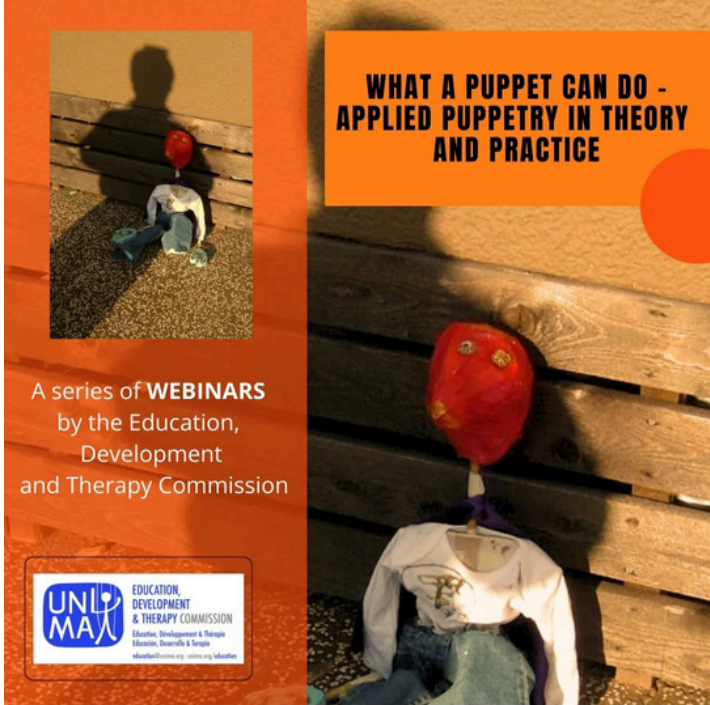
### ✓ **More info and registration links in:**

<https://www.unima.org/en/what-a-puppet-can-do-applied-puppetry-in-theory-and-practice/>

- Webinar will be in English, Spanish, and French. Make sure to register at the appointed time.

- El seminario web será en inglés, español y francés. Asegúrese de registrarse a la hora señalada.

- Le webinaire sera en anglais, espagnol et français. Assurez-vous de vous inscrire à l'heure prévue.



**WHAT A PUPPET CAN DO -  
APPLIED PUPPETRY IN THEORY  
AND PRACTICE**

A series of **WEBINARS**  
by the Education,  
Development  
and Therapy Commission

**UNIMA** EDUCATION,  
DEVELOPMENT  
& THERAPY COMMISSION  
Education, Development & Therapy  
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Education, Development & Therapy  
education@unima.org unima.org/what

**Webinar No. 4:**  
"Research and creation for  
neurodiverse and children with  
an intellectual disability"  
With: Hélène Ducharme

**Monday 30th Sept. 2024**  
15:00 CEST in English  
· 16:30 CEST in French  
· 18:00 CEST in Spanish  
Where: Zoom

# 24TH UNIMA CONGRESS

UNIMA INTERNATIONAL

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