

Theatre is inevitably bound to the community, as it is founded on the fact that actors and spectators share a common space, time and presence; in other words, it is an art form performed "live". Furthermore, this defines its mode of reception as a collective one. Nevertheless, these are not the only features of theatre connected to the community, as the articles in this issue of *Amfiteater* journal prove. In tackling different modes of creating communities from the middle of the 20<sup>th</sup> century to today, some of the authors look at collective production methods (e.g., in today's theatre, devised and collective theatre); others explore how the community between actors/performers and spectators is established. In their articles, some analyse the power of theatre to transform its participants and, by this, the society as a whole. Some also question how such a community can be placed in the theatrical text.

The introductory article by Tomaž Toporišič debates the development of theatre collectives and non-hierarchical modes of creation in Slovenia from Pupilija Ferkeverk Theatre in the 1960s to the Mladinsko Theatre in the 1990s. These phenomena have strongly impacted contemporary groups such as En-Knap, Betontanc, Mini teater and Via negativa.

Višnja Kačič Rogošič widens the perspective to the international, more precisely, the Croatian context. She analyses different theatre collectives of the Croatian non-institutional scene and concludes that what they have in common is a wish to transform the individual and society.

Aldo Milohnić discusses the contemporary forms of devised and collective theatre. He approaches the two from the changing relationships between the creative team and the director and between the creative team and the playwright.

Gašper Troha expands the discussion on the theatrical text by looking at how Simona Semenič returns to drama with more or less coherent dramatic characters, action and a political message with her substantial experience of formal innovation. How is the form of the no-longer-dramatic text as defined by Gerda Poschmann transformed back to a more traditional one?

Four case studies complement the theoretical studies. The first one discusses the situation of a youth community centre in Ghana. The authors show that theatre is the art form best suited for empowering young people in Ghana and reveal the level of motivation and self-confidence that it raises in young people from marginalised groups.

Next, Branko Jordan opens a very revealing discussion on his own work in the collective Beton Ltd. Through his analysis of the group's modes of creation, he shows us the dilemmas and challenges of a contemporary actors' collective.

With her projects in Mexico, Pallares-Elias has developed an artistic approach she calls the Theatre of Yes. She facilitates people who have suffered social exclusion in expressing their traumas and accepting them. At the same time those are quality performances for the general audience.

Theatre is used differently by the Czech Intelekturálně (intellectual and rural) Collective for widening the perspectives of its audience. Their project *Prague is not Czech*, which the team initially developed for the Prague Quadriennial, has been developed further and brings intellectuals (the typical consumers of art) to rural environments. There, the participants encounter different environments, people and their authentic stories to widen their perceptions of reality.

Thus we return to our starting point: to the fact that theatre and community are brought together primarily to transform all the participants. Even though this transformation, as several authors argue, is only temporary, the fact that it is possible and that it might have therapeutic effects is changing theatre not only in Slovenia but also in other parts of the world.

Gašper Troha