The Director General’s Report
November 2014 – April 2017
Dear ITI Members, dear Colleagues, dear friends, ladies and gentlemen

With great pleasure we present the ‘Director General’s Report November 2014 to April 2017’ to you. It covers the multitude of activities that Centres, Committees, Regional Councils and individual ITI members have organized or have participated in. The report covers the period from the last Congress in Yerevan until the Congress in Segovia.

Since the Congress in Yerevan, two and a half years have passed. For this publication 47 Centres, more than ever have sent in their reports, 4 Regional Councils and 14 Committees, Forums, Networks and Project Groups, also more than ever, have reported. The diverse richness of cultural activities is amazing.

The period since the last Congress has been intense. The headquarters of ITI, the ‘home’ of the General Secretariat, relocated to Shanghai and continued to have an office at UNESCO in Paris. This meant a lot of changes, not only in the change of personnel, but also in catching up with issues that should and will bring ITI into a better future.

Unfortunately, the political situation in Brazil has made it impossible to hold the Congress in Manaus. The government of Brazil blocked the finances that were budgeted for the ITI World Congress. Despite all the actions from the Mayor of Manaus and of the Executive Council Members, along with the eminent writer and playwright Marcio Souza, nothing could be changed. The Executive Board had one preparation meeting in Manaus, the General Secretariat members went twice to help the Manaus team to prepare for the Congress. The enthusiasm and dedication of the Manaus team was extremely strong.

Well, with the change of government in Brazil, it became even more difficult to get the funding. That is why the decision that the Executive Council had to take was necessary. With no budget, the needed security for the delegates and artists could not be guaranteed.

So that was the sad end of a promising development for a congress. The work of our friends in Manaus, the Mayor, Marcio Souza and his team is very appreciated. We would like to express our gratitude to all of them.

Immediately after the cancellation of the Congress in the Manaus, the new ITI Centre in Spain approached the Director General and the Executive Council. Alberto Garcia and Luis Llerena wanted to help and give new hope to the members of ITI. They proposed to hold the next Congress in the city of Segovia. After many discussions between the Spanish Centre and the Executive Council, the decision was made to hold the 35th ITI World Congress there. A Congress Task Force was created and together with the help of the General Secretariat, the Executive Council, the Spanish Centre and the Municipality of Segovia a culturally diverse Congress has been prepared.

The General Secretariat put the interim reports of the Centres and Committees on the new website and asked all the Regional Councils, Centres and Committees to update their report for this, the final publication.

Please browse through the report and read what is of interest to you. Even by just looking at the pictures, you will get the impression that ITI is developing, that ITI is going in the right direction and that ITI more and more is reaching its artistic, educational and humanistic goals.

If ITI can do what is written in the vision, mission and goals, then it is because of all the active ITI Members who are utilizing the values that the performing arts present to an individual, the essential values that are important for the artists, the audiences and the people.

UNESCO and ITI’s vision of mutual understanding and peace are needed today, more than ever. A world that is full of culture, of a diversity of cultures and of inspirational expressions of one’s own culture – this is what ITI and its members are striving for.

We would like to thank each and all of you for participating in ITI. We, all of us, are doing it for the benefit of the performing arts and the people. Your work is highly appreciated, now and in the future.

Let’s continue to work for these goals - even stronger.

With warm regards

Mohamed Saif Al-Afkham, President ITI
Tobias Biancone, Director-General ITI
**Vision and Mission of ITI**

**Vision & Mission**

**Vision**

The International Theatre Institute ITI envisions a world that puts strong value and importance on the Performing Arts. It is a world in which performing artists are able to work and present their creative ideas to audiences. It is a world in which local, regional and national authorities, sponsors and donors invest in the Performing Arts and fund organizations, institutions, and artists in the field of theatre, dance and music theatre in all their diverse forms. It is a world in which education in the techniques of the Performing Arts and related subjects are offered at all levels of education – from primary to high school and university. It is a world in which the Performing Arts – especially theatre – are used in communities, for development, for mutual understanding and for building peace in conflict zones all over the world. It is a world in which diverse cultures and expressions are safeguarded and innovation is promoted.

**Mission**

The International Theatre Institute ITI is the world’s largest performing arts organization. Founded in 1948 by theatre and dance experts and UNESCO, it strives for a world in which performing arts and their artists thrive and flourish. ITI advances UNESCO’s goals of mutual understanding and peace and advocates for the protection and promotion of cultural expressions, regardless of age, gender, creed or ethnicity. It works to these ends internationally and nationally in the areas of performing arts education, international exchange and collaboration, and youth training.

**Goals**

The purpose of the International Theatre Institute is to promote the international exchange of knowledge and practice in theatre arts in order to consolidate peace and friendship between peoples, to deepen mutual understanding and increase creative cooperation between all people in the theatre arts. To achieve this purpose, ITI shall:

• encourage activities and creation in the field of the live performing arts (Drama, Dance, Music Theatre);
• aim at an enlargement of the existing collaboration between performing arts disciplines and organizations, both national and international;
• establish international offices and foster the establishment of National Centres of the ITI in all countries;
• collect documents, disseminate all types of information and issue publications in the realm of the performing arts;
• co-operate actively in the development of the Theatre of Nations and encourage and co-ordinate the organization of theatrical congresses, workshops and meetings of experts, as well as festivals, exhibitions and competitions, both on regional and interregional levels, in co-operation with its members;
• defend the free development of the performing arts and contribute to the protection of the rights of performing arts professionals.

To achieve this within ITI, the member Centres of the organization shall be guided by the principles of mutual respect for the national traditions of each country. (Charter of ITI)

**ITI Core Values**

The Core Values of ITI are Inspiration, Inclusiveness, Collaboration and Transparency.

**Inspiration**

“Inspire” means:
1. to make someone want to do something;
2. to give someone an idea about what to do or create;
3. to cause something to happen or be created.

**Inclusiveness**

“Inclusive” means:
1. open to everyone, not limited to certain people.

**Collaboration**

The word “collaborate” means to work jointly with others, especially in an intellectual endeavour.

**Transparency**

“Transparent” means:
1. free from pretence or deceit;
2. easily detected or seen through;
3. readily understood;
4. characterized by visibility or accessibility of information especially concerning business practices.

(Definitions taken from the Merriam-Webster Dictionary)
Relocation

The relocation of the “headquarters” of ITI from Paris to Shanghai was not easy. This was to be expected. Nevertheless, it proves that the Executive Council and the General Assembly approved a courageous and correct decision.

UNESCO
The address of ITI is still in Paris – 1 Rue Miollis, 75015 Paris, France. All the mail that is sent to this address is forwarded to the new headquarters in China – 1332 Xinzha Road, Jing’an, Shanghai, China 200040. To keep a small office at UNESCO and to work there during meetings with UNESCO officials and when ITI is organizing an international event in Paris – such as the International Dance Day, 29 April 2016 – is showing that this “pied-a-terre” (secondary “home”) is needed and essential to keep strong and good relations with UNESCO.

The office is no longer in the old provisory building of UNESCO but in the UNESCO Bonvin Building, on the 9th floor, room 9.44, Paris, France.

Relocation
At the end of March 2015, the old rooms and the archive were emptied. The archive of ITI has been donated to the prestigious “Bibliothèque Nationale de France BNF” where documents can be accessed by anyone who is interested in the history of ITI. Some of the books were donated to a Theatre Library in Paris and to the Burkina Faso Centre of ITI. The rest of the books were transported to Shanghai. Also, all the minutes of the Executive Council Sessions and all the Reports and General Assembly minutes that went to the BNF were copied and are to be found in the new headquarters for reference as well.

Provisory Office
From 8 April to the end of the year 2015, the headquarters were in a temporary office at 555 Haifang Road, in Jing’an District at the home of Modern Drama Valley, an organization whose purpose is to bring theatre to people. When we entered the office, everything was prepared by the Cultural Bureau of Jing’an District – the office space, the desks, the computers and printers, phones, a coffee machine and a meeting space. ITI could start to work immediately. ITI did start to work hard and organized together with the Shanghai Theatre Academy the main event of International Dance Day in Shanghai, on 29 April 2015 which included a Conference on Dance with panellists from France, Spain, Cyprus and China, at the Shanghai Theatre Academy.

Grand Opening of the New Building
On the occasion of the 141st Executive Council, on 4 November 2015, the new office at 1332 Xinzha Road was inaugurated with Chinese and international artists in the new building. The inauguration was scheduled in the empty building, as the renovation of the premises had not been started and the furniture was not ready. As an empty building is an ideal space for performances, exhibitions, presentations and the gathering of artists, colleagues and friends, the General Secretariat decided to use the space and celebrate with all Executive Council Members, young practitioners, performing artists, academics from all over the world, and with VIPs from Shanghai and all over China. Chinese dragons and lions, a bombastic ribbon cutting and a lot of smiling faces made that late afternoon a most memorable event. Thanks to the invitation of the Cultural Bureau of Jing’an District, all the ITI Members and guests were invited to a historic restaurant and treated to a delicious dinner.
Relocation

Above: Members of the Executive Council, the Jing’an District and Shanghai Municipality at the dinner invitation.
Below: Guests in the new office

Relocation

Above: Speech of Mohamed Al-Afkham, President of ITI, at the dinner.
Below: Performances in the new office space

Next double page
The new office building
Communication & Visibility

Comments by the DG

Communication and visibility are key ingredients for making ITI strong and for making ITI known, both locally and internationally.

To bring information about ITI to performing arts professionals and everybody else is a never-ending task. It has to be done over and over. To strengthen the network, ITI needs to improve the communication and visibility within ITI (internally) and to all the professionals of the performing arts and people (externally).

Improving the communication externally

The task to improve the communication internally has suffered a bit due to change of staff, due to a lack of personnel and due to the time it took to relocate. Currently, ITI is undertaking strong efforts to inform all networks with important information through the "Newsletter for ITI Members", the ITI Website, the "ITI Congress Newsletter", and the ITI Congress Website. By the time of the Congress, there should be a new ITI Website and a new Congress Website.

Huge work has been undertaken to update the Directory of ITI. All Centres, Cooperating Members and Committees have been contacted to update their addresses, and the new Directory is now updated and online. The Directory is also included at the end of this Report.

More work will be done on the ITI email lists for Centres, Cooperating Members, Committees, and Partner Organizations.

Improving the communication internally

The Mexican Centre has shown, also with the ITI logo appears are assisting in increasing the popularity of ITI, and there are no limits to this: posters, flyers, banners, trailers, digital advertisements, films, and as the Theatre Ambassadors was to attract extraordinary theatre personalities to ITI and get their assistance for the promotion of theatre globally, nationally and locally. Some of them are invited to international events.

Comments

Communication and visibility are key ingredients for making ITI strong and for making ITI known, both locally and internationally.

Visibility

To increase the visibility of ITI for everybody, the ITI Centres are playing a very important role. This is done by the multitude of actions that the Centres are undertaking for their events, conferences, festivals, World Theatre Day and International Dance Day celebrations. All kinds of events where the name ITI appears are assisting in increasing the popularity of ITI, and there are no limits to this: posters, flyers, banners, trailers, digital advertisements, films, and as the Mexican Centre has shown, also with the ITI logo on lottery tickets.

It is clear that ITI is mainly an organization for professionals. It is also clear that performing arts professionals are doing their performances, festivals, events, etc. for the audience, for persons of any age and any walk of life. World Theatre Day and International Dance Day are reaching millions of people with their respective messages. These messages act like wake-up calls for those who are not aware of the importance of the performing arts.

How the first World Theatre Ambassadors were selected

The World Theatre Ambassador project was started in 2008 at a meeting in Zagreb/Croatia where Valery Khasanov, Raija-Sinikka Rantala, Zrinka Tucinovic, Vidar Eggertson and Tobias Barcone were present. There was a call to Centres for proposals. A Centre could only propose members of another country. This enabled the working group to get only internationally relevant personalities.

The goal behind the World Theatre Ambassadors

The main idea behind the nomination of these World Theatre Ambassadors was to attract extraordinary theatre personalities to ITI and get their assistance for the promotion of theatre globally, nationally and locally. Some of them are invited to international events.

New World Theatre Ambassadors

If you would like to nominate a distinguished theatre personality, please send the name, with biography and information about his/her achievements to the Director General ITI so that it can be discussed at an Executive Council Session.
Communication & Visibility
ITI Websites, Newsletters & Social Media

ITI Worldwide:
- www.iti-worldwide.org
- www.iti-congress.org
- www.world-theatre-day.org
- www.international-dance-day.org

ITI on Facebook:
- www.facebook.com/InternationalTheatreInstitute

ITI on Twitter:
- https://twitter.com/ITIworldwide

ITI on YouTube:
- www.youtube.com/user/PerformingArtsITI

Websites
- International Theatre Institute
- World Theatre Day
- International Dance Day
- ITI Congress

ITI on Facebook:
- www.facebook.com/InternationalTheatreInstitute

Estonia
- www.teater.ee
- www.facebook.com/pages/Eesti-Teatri-Agentuur

Argentina
- www.itiaurentina.com.ar

Austria
- www.iti-arte.at

Belgium
- www.iti-walloniebruxelles.be

Brazil
- http://www.itibrasil.org.br/

Croatia
- www.hciti.hr

Cyprus
- www.cyprus-theatre-iti.org

Czech Republic
- www.new.institutumeni.cz

Denmark
- www.danskrit.dk
- www.youtube.com/channel/UCF9NhjEoGqP5Uv1POICfY

Website & Social Media of ITI Centres

Website & Social Media of ITI Centres, known to the General Secretariat:

Argentina
- www.itiaurentina.com.ar

Austria
- www.iti-arte.at

Belgium
- www.iti-walloniebruxelles.be

Brazil
- http://www.itibrasil.org.br/

Croatia
- www.hciti.hr

Cyprus
- www.cyprus-theatre-iti.org

Czech Republic
- www.new.institutumeni.cz

Denmark
- www.danskrit.dk
- www.youtube.com/channel/UCF9NhjEoGqP5Uv1POICfY

Estonia
- www.teater.ee
- www.facebook.com/pages/Eesti-Teatri-Agentuur

Finland
- www.tinfo.fi
- www.facebook.com/TheaterFederationFinland
- www.TINFO-Teatterin-tiedotuskeskus
- www.twitter.com/TinfoTweets

Fujairah United Arab Emirates
- www.fimf.ae

Germany
- www.iti-germany.de
- www.facebook.com/iti.germany

Greece
- www.hellastheatre.gr
- www.athensystem.gr
- www.facebook.com/hellastheatre.gr

Iceland
- www.stage.is

Ireland
- www.irishtheatreinstitute.ie
- www.facebook.com/pages/Irish-Theatre-Institute-ITI
- www.twitter.com/Irishtheatres
- www.youtube.com/user/IrishTheatreInstitute

Visibility – Websites & Social Media
ITI Centres
Visibility – Websites & Social Media
ITI Centres, ITI Cooperating Members

- Japan
  - www.green.dti.ne.jp/~iti
- Jordan
  - www.pac.org.jo
- Luxembourg
  - www.theater.lu
- Macedonia
  - www.zuba.edu.mk
- Mexico
  - www.cemexitunesco.org
- Peru
  - www.itiunescoperu.blogspot.fr
- Russia
  - www.rusiti.ru
- Slovenia
  - www.zdus.si
- South Africa
  - www.pansa.org.za
- Sweden
  - www.teaterunionen.se
- Switzerland
  - www.iti-swiss.ch
- USA
  - www.tcg.org

Visibility – Websites & Social Media
ITI Cooperating Members, ITI Project Groups

- Vietnam
  - www.sankhau.com.vn
  - www.facebook.com/sankhau.com.vn

Cooperating Members
Websites & Social Media of ITI Cooperating Members, known to the General Secretariat

- Chinese Opera Institute
  - www.coi.org.sg
  - www.facebook.com/singaporecoi
  - www.youtube.com/user/coisg
- Consejo Argentino de la Danza
  - www.consejoargentindeladananza.com
  - www.facebook.com/ConsejoDelAdanzaCRTStBlaise
  - www.crt-saintblaise.com
  - www.facebook.com/crtblaise
- Escola Superior de Teatro e Cinema
  - www.estc.ipl.pt
- Global Arts and Development Centre (GADEC)
  - www.facebook.com/pages/Global-Arts-and-Development-Centre/1139013856655654
- International Theatre Festival of Small Laboratory Performances „Cholovek Theatre”
  - www.nht74.ru
- Janakaraliya (Theatre of the People)
  - www.janakaraliya.org
- Maison d’Europe et d’Orient
  - www.sildav.org
  - www.facebook.com/#!/maisondeuropeetdorient
- National Institute of Dramatic Art NIDA
  - www.nida.edu.au
- Professional Association of Canadian Theatres
  - www.pact.ca
- Short+Sweet Theatre
  - www.shortandsweet.org
- Youth and Children Centre for Arts Foundation
  - www.yccafoundation.wix.com/yccafoundation

Project Groups (Committees)
Websites & Social Media of ITI Project Groups, known to the General Secretariat

- Action Committee for Artist’s Rights – ACAR
  - www.iti-artistsrights.iti-germany.de
- International Playwrights’ Forum – IPF
  - www.playwrightsforum.com
  - www.facebook.com/pages/ITI-International-Playwrights-Forum
- International Festival Forum - IFF
  - www.facebook.com/IFFcommittee
- International Monodrama Forum - IMF
  - www.facebook.com/groups/282690435104833/
- Music Theatre Committee - MTC
  - Music Theatre Now
  - www.mtnow.iti-germany.de
  - www.facebook.com/MusicTheatreNOW
- AKT-ZENT
  - wttl.theatreculture.org
  - www.facebook.com/groups/347637728708374
Visibility
Collaboration, Patronage, Use of Logos

Three language versions are available for the ITI Centres:
• English
• Français
• Español

Below samples of what a Centre’s or Committee’s logo can look like.

Comments by the DG
It might be unclear how ITI handles the branding and patronage of international, regional and national projects.

National and Regional Projects
If there are events such as festivals, conferences, round tables and workshops, organised by a Centre, the Centre should use the ITI logo to promote it. If a national or significant event that is organised by a third party would like to have the patronage of the ITI, the event should request the logo from the respective Centre.

The same applies if a Regional Council organises an event: they can decide whether they want to use the ITI worldwide logo or not, and proceed to do so if they wish.

International Events
If a Centre would like to organize an international event, it is up to the Centre whether to use the Centre’s logo or the international logo if an international event is organized by a party not connected to ITI (Centres, Committees, Forums or Networks), and wishes to have the patronage of ITI, it may apply to the General Secretariat for permission to use the logo. In such a case, the General Secretariat will inform the relevant Centre and the Executive Council of the request. International events can only receive patronage when the quality of the event is evident.

International Projects
International Projects that request the approval of the General Assembly may obtain such approval provided they are open to all ITI Centres and members. For example through an open call for participation.

Sometimes, these requests are based on the fact that through the approval of the General Assembly, these international projects will get (better) funding. If an international project only requires ITI’s patronage for such purposes, there is no need for the approval of the General Assembly. The General Secretariat may grant such patronage on condition that the event does not compromise ITI’s vision, values and partnerships.

Patronage by ITI
Patronage by ITI worldwide – symbolised through the use of the ITI worldwide logo - does not mean that ITI is financially supporting an event.

Use of the ITI Logo
All Centres, Cooperating Members and Committees are entitled to use the ITI logo to promote their work. If it is not already available, Centres and Committees may request the logo for their Centre or for their Committee from the General Secretariat.

Use of the UNESCO Logo for an Event
There are ITI Centres who have the right to use the logo of UNESCO or use the name of UNESCO in their name. If that is the case they can and should use it.

If a Centre, which does not have this permission from UNESCO, would like to have the patronage of UNESCO, it is advised that they ask the National Commission of UNESCO for such permission. In general, UNESCO will only agree as ITI is the official partner of UNESCO for the performing arts.

If there is a request to use the UNESCO logo for an international event, it is advisable to get in touch with the General Secretariat for further guidance.

International Playwrights’ Forum IPF

United Nations
Educational, Scientific and
Cultural Organization
Organisation
des Nations Unies
pour l’éducation,
là science et la culture

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Organisation
des Nations Unies
pour l’éducation,
là science et la culture

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

United Nations
Educational, Scientific and
Cultural Organization

The UNESCO logo is available in different versions.

This is the version with all the official UNESCO languages: English, French, Spanish, Russian, Arabic and Chinese.

Single versions are available in the above mentioned languages through the National UNESCO Commissions.

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Single versions are available in the above mentioned languages through the National UNESCO Commissions.
Publications
Comments / The World of Theatre

Comments by the DG
Two outstanding international printed publications have become a tradition within ITI. "The World of Theatre" is an initiative from the newly-named ITI Publications Committee (formerly, the Communication Committee). During the 35th ITI World Congress, the new edition will be presented by the Committee. The other publication is "ITI Info" - published and distributed by the Russian Centre of ITI – now available in a larger format, presenting national and international events.

Hopefully we will be able to give you more information about which Centres are publishing books. The best way to make sure that they are found in future DG Reports is to send us a copy to the Shanghai address.

As a side note: Despite the statements that the book and bookshops are to be extinct soon, the bookshops in some countries in Europe and even in Shanghai are flourishing and their sales statistics are up, while famous online sellers are experiencing a downward trend.

The Future of ITI Publications
Should ITI stop publishing books? Should ITI just start publishing ebooks? So far the driving force behind all the publications has come from the publishing Project Group called ITI Publications Committee (IPC). For me it is not a proposition of "either-or", but another "and".

But following the tradition of such endeavours, it should be left to the members of this Project Group to decide the future of the publication. If they take into consideration a) for whom they are publishing it (the target groups) and b) what reading attitudes those target groups are showing, then I am sure that they will find the right way for the future worldwide publications of ITI.
Awards and Prizes

Comments by the DG

Awards and prizes are good ways to stimulate the performing arts and performing arts practitioners. They are most welcomed by those who receive them. They are a good way of acknowledging the quality of a work, the achievement of a person, and even the innovative ideas that flourish in the field of the performing arts. They seem to covet an award that improves the popularity and status of the winner – a good example is the Prix Goncourt in France where the winner gets a monetary award of about 10 Euros, but due to the prestige of the prize, the winners find their books in the bestsellers’ lists which increases their income and celebrity.

The Music Theatre NOW Award and the Uchimura Prize are the best known competitions connected to ITI. In 2015, the Philippine Centre organized an international Playwriting Competition on the theme of “Climate Change” which made headlines all over the world. At the Yerevan ITI World Congress the General Assembly accepted the Ellen Stewart Award to be taken under the patronage of ITI.

On the following pages all the four awards are presented to you.


The Music Theatre NOW Network of the International Theatre Institute ITI announced the winners of their world-wide competition Music Theatre NOW today. The main goal of this unique event, which is produced by the German Centre of the world’s largest organization for the performing arts, is to promote exchange among artists and presenters of opera and music theatre.

14 first productions of new works, which were realized anywhere in the world since July 2012 were selected by a jury made up of internationally renowned theatre-makers from five continents: Brett Bailey (South African playwright, designer and director), Guy Coolen (artistic director of the international opera festival ‘Operadagen’ in Rotterdam), Sara Joan Fang (music producer for Singapore’s national performing arts Centre ‘Esplanade - Theatres on the Bay’), as well as Ana Lara (Mexican composer and founder of the festival ‘Música y Escena’) and Joseph V. Melillo (executive producer of the Brooklyn Academy of Music).

Operas and music theatre large and small, works made for large opera houses, or works created for tiny venues, which are aesthetically innovative and reflect new developments in this genre from the various corners of the world, have been chosen.

An additional four works were chosen for a special mention as their productions show a valuable approach for the work with music and theatre that should be acknowledged.

Music Theatre NOW welcomes 450 participants from 54 countries. The 18 artistic teams will be invited to a special meeting, which will be held at the Operadagen Rotterdam from May 22nd through May 26th 2016. There the selected artists will have the opportunity to present their work in the form of lectures. Winners also have the chance to receive invitations for guest performances. Partner institutions, such as the Shanghai Dramatic Arts Centre, China’s largest theatre, or the Operadagen Rotterdam, plan to invite winning productions in the 2016/2017 theatre season. These winners will be announced during the meeting.

ITI welcomes curators, academics, artists and presenters to attend the Music Theatre NOW meeting. The presentations in Rotterdam are also open to the general public and the final program were announced in January. This 3rd edition will coincide with Classical:NEXT - a global meeting for all art music innovators that will take place directly after MTN.

Contact: Christian Grammel (Coordinating Director of MTN) dergrammel@gmx.net
Website: www.mtnow.org

Music Theatre Now Award Winner 2016 Xochicuicatl cuicuacatl
List of winning productions and special mentions
The following works (in alphabetical order) were selected by the jury for presentation in Rotterdam at Music Theatre NOW 2016.

Coup Fatal
Counter Tenor: Serge Kakudji (Democratic Republic of Congo)
Conductor: Rodriguez Vangama (Democratic Republic of Congo)
Artistic Direction: Alain Platel (Belgium)
Musical Directions Fabriso Casoil (Belgium)
Stage Design: Freddy Tsimba (Democratic Republic of Congo)
Costume: Dorine Demuynck (Belgium)
Light Design: Carlo Bourguignon (Belgium)
Sound Design: Max Struuman (Belgium)
Producing Organisation: Ingrate Art Productions (ITA)

Il Ballo delle Ingrate
Concept / Stage Direction / Video / Audio Mix: Letizia Renzini (Italy)
Original Texts: Theodora Delavault (France / USA)
Choreography / Dance: Marina Giovannini (Italy)
Antique repertoire selection after the baroque resto-cartoon idea “Nina in Lamento” by Sabina Meyer and Letizia Renzini
Production and Organization: Ingrate Art Productions (ITA)

Invisible Cities
Composer: Christopher Cerone (USA)
Stage Director: Yuval Sharon (USA)

Musical Director: Marc Lowenstein (USA)
Costume Design: E.B. Brooks (USA)
Choreographer: Daiwee Agami (USA)
Producing Organisation: The Industry (Los Angeles, USA)

L.I. Lingua Imperi - violenta la forza del morso che la ammutolisiva
L.I. Lingua Imperi - so violent was the force that struck it dumb
Stage Director / Text / Video: Simone Derai (Italy)
Music / Performance: Paola Dallan (Italy) / Monica Tontini (Italy) / Gyanane Movissian (Armenia)
Music / Sound: Mauro Martinez (Italy)
Video / Performance: Marco Menegoni (Italy)
Costumes: Serena Bucicolo (Italy)
Producing Organisation: Anagoras (Italy)

Muscophilia
Composer: Steffen-Wick (Germany)
Sound Design: Simon Detel (Germany)
Stage Director: Axel Tangerding (Germany)
Text: Oliver Sacks (USA) / Norbert Niemann (Germany)
Stage Design: Marc Thunow (Germany)
Costume: Gudrun Hanke (Germany)
Video: Stefano di Buduo (Germany)
Producing Organisation: Meta Theater Munich

Paradise Interrupted
Composer: / Text: Huang Ruo (China)
Director / Visual Designer / Text: Jennifer Wen Ma (China)
Lead Role / Kunqu Performer / Text: Qian Yi (China)

Text: Ji Chao (China)
Stage Design: Matthew / Hilary (USA)
Costume: Melissa Kogan (USA)
Stage Design: Xin-Zhen Chung / Hilary (Taiwan)
Interactive Video Designer: Guillerlmo Acedo (USA)
Projection Designer: Austin Swittrt
Choreographer: Qin Welliver (USA)
Producing Organisation: Spoleto Festival USA

Private View
Composer: Annekes Van Pays (Belgium)
Stage Director / Dramaturgy: Tom Creed (Ireland)
Text: Jen Hatfield (United Kingdom)
Musical Director: Ettiene Siebens (Belgium)
Stage Design / Video: Collective 33 1/3 (The Netherlands)
Music / Performance: Neue Vokalsolisten (Germany) / Asko/Schöenberg (The Netherlands)

Musicophilia
Composer: Steffen-Wick (Germany)
Sound Design: Simon Detel (Germany)
Stage Director: Axel Tangerding (Germany)
Text: Oliver Sacks (USA) / Norbert Niemann (Germany)
Stage Design: Marc Thunow (Germany)
Costume: Gudrun Hanke (Germany)
Video: Stefano di Buduo (Germany)
Producing Organisation: Meta Theater Munich

Private View
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Text: Jen Hatfield (United Kingdom)
Musical Director: Ettiene Siebens (Belgium)
Stage Design / Video: Collective 33 1/3 (The Netherlands)
Music / Performance: Neue Vokalsolisten (Germany) / Asko/Schöenberg (The Netherlands)

Serie Opera III - Salomé
Stage Direction / Concept: Christian García-Gaucher (Switzerland)
Composition: Christian García-Gaucher (Switzerland) / Evelin Troussé (Switzerland)
Dramaturgy / Libretto: Evelin Troussé (Switzerland) / Sébastien Grosset (Switzerland)
Set design and lights: Sven Kietzer (Brazil)
Costumes: Marion Mottet (France)
Sound: Raphael Raccua
Production of the BODOM CIE, in co-production with Théâtre Arsenic in Lausanne. This project was supported by City of Lausanne, Loterie Romande, Pro Helvetia, Artepilh, SIS

The Queen without a Country
Composer / Musical Director: Wim Hendrikz (Belgium)
Stage Director / Video: Wouter Van Looy (Belgium)
Text: Paul Verrept (Belgium)
Stage Design: Friso van Eerdregt (Belgium)
Costume: Johanna Tuderansk (Germany)
Music: Bldnman (Belgium)
Music / Performance: Silbersee (The Netherlands)
A production by Silbersee (NL), Bldnman (BL) and Muzeiktheater Transparant (BL) in coproduction with Zomer van Antwerpen, Concertgebouw Brugge, Parktheater Eindhoven and Operadagen Rotterdam

Shifting Ground
Concept / Performer / Sound / Video: Zoe Scoglio (Australia)
Sound Design: Nigel Brown (Australia)
Interaction Design: Chris Heywood (Australia)
Object Design: Zoe Sturt (Australia)
Outside Eye: Helen Herberston (Australia)
Direction / Video: Nathalie Terflick (Belgium)
Music: An Pierse (Belgium) / Fulco Ottervanger (Belgium)
Set Design: Ruimtevaarders (Belgium) / Pieter Nys (Belgium)
Costume: Vanessa Evard (Belgium)
Make-up: Laura Nibben (Belgium)
Camera: Rik Zang (Belgium)

A Zoroa Compagnie production in co-production with Katatpan Arts Centre, Vociun Arts Centre and Jeugd MUTEK/Vlaanderen. Co-funded by the Creative Europe programme of the European Union

The Source
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Awards and Prizes
Music Theatre NOW 2015

The Source
Composer: Ted Hearne (USA)
Stage Direction / Video: Daniel Fish (USA)
Text: Mark Dosten (USA)
Stage Design / Video: Jim Findlay (USA)
Lighting design: Chris Kuhl (USA)
Music director: Nathan Koci (USA)
Producing Organisation: Beth Morrison Projects

Two Acts
Composer / Stage Director: Vladimir Rannev (Vladimir Rannev, Russia)
Libretto: Dmitry Prigov (Russia)
Producing Organisation: The State Hermitage Museum (Russia)
The opera „Two Acts“ was written and staged by Vladimir Rannev to a libretto by Dmitri A. Prigov. It was commissioned by the Goethe-Institut (Germany) and the State Hermitage Museum (Russia).

Wide Slumber for Lepidopterists
Composer: Valgeir Sigurðsson (Iceland)
Text: a. rawlings (Iceland / Canada)
Stage Director / Adaptation for Stage: Sara Marti (Iceland)
Dramaturgy / Adaptation for Stage: Sigurður Sunna Reynisdóttir (Iceland)
Stage Design: Eva Signý Berger (Iceland)
Costume: Harpa Einarsdóttir (Iceland)
Light / Video: Ingi Bekki (Iceland)
Animation / Video Art: Pierre-Alain Giraud (France)

Cachafaz, tragedia bárbara
Cachafaz, Barbaric Tragedy
Composer: Oscar Strasnoy (Argentina)
Stage Director: Pablo Mantano (Argentina)
Musical Director: Pierre Roullier (Argentina)
Stage Design: Andrea Mercado (Argentina)
Costume: María Emilia Tambutri (Argentina)
Producing Organisation: Ciclo de Conciertos de Música Contemporánea del Teatro San Martín (Contemporary Music Festival of Teatro San Martín) - Complejo Teatral de Buenos Aires

Comfort Ye
Composers: Catherine Milliken and Georg Friedrich Händel (Australia/ Germany)
Stage Direction/Libretto: Robert Lehmeier (Germany)
Arranger / Music Director: Warwick Stengards (Australia / Austria)
Conductor: Erik Dippenaar (South Africa)
Producing Organisation: Umculo

Xochicuicatl cuecuechtli
Ribald Flowersong
Composer / Text / Stage Director: Gabriel Pareyon (Mexico)
Musical Director Music Theatre NOW 2015

You Are My Loneliness
Text: Nick Rongjun YU, China
Director: Xiaoqian Zhou, China
Composer: Luobin Wang, China
Musical Director / Keyboard: Qinghua Jiang, China
Actors: Liang (Liang Lv, China)
Actress: Shui (Shui Tian, China)
Producing Organisation: Shanghai Dramatic Arts Center

Music Theatre Now Award Winner 2016
Above left: Il Ballo delle Ingrate
Below left: Paradise Interrupted
Right: Coup Fatal
On February 24, 2016 the Ellen Stewart International Award Executive Committee announced the selection of Colombian artists Bernardo Rey and Nube Sandoval as winners of the 2016 Ellen Stewart International Award. During the selection process, over 36,000 individuals from around the world voted for their preferred nominees and left hundreds of comments on the Award’s website www.ellenstewartaward.net.

Rey and Sandoval were in a remote rain forest in Colombia when they got the news. During the ceremony at La MaMa ETC in New York, they joined the celebration via live video feed from Colombia. They were in the process of working with a local community of young women, who performed a traditional song for audiences in both New York and Colombia. As result of the Award, Sandoval and Rey will be guests at the International Theatre Institute World Congress in Segovia in July, and subsequently at La MaMa Experimental Theatre Club in New York.

The work they propose to develop in Spoleto, “The Echo of Invisibles” focuses on the issue of migration and refugees in Europe and the Middle East. It advances the work of Sandoval and Rey around physical actions, poetic images and versatile scenery integrating multimedia with live singing and music. Sandoval and Rey directed the Theatrical Laboratory of psycho-social rehabilitation with refugee victims of torture in Rome and continue to work in Colombia in social contexts of high vulnerability. Their methodology, Theater as Bridge, is based on the rescue, stimulation and enhancement of artistic skills of participants who are mostly young refugees from Africa, Afghanistan and Iraq.

As part of the selection process 11 Finalists were shortlisted on the Ellen Stewart Award website: Anna Newell from Replay Theatre Company (Belfast – Northern Ireland), Berith Danse from Theatre Embassy International (Amsterdam – The Netherlands), Dynamics Theatre Company (Rome – Italy), Faisal Malik and Nouman Mehmood from Thespianz Theatre (Karachi – Pakistan), Mammalian Diving Reflex (Toronto – Canada), Masrah Ensemble (Beirut – Lebanon), Nube Sandoval and Bernardo Rey (Bogotà – Colombia), Ping Chong (New York – USA), Sanjoy Ganguly (Kolkata – India), Stephanie Ansir & Fernando Calazadilla (Miami – USA), Torange Yeghiazarian & Golden Thread Productions (San Francisco – USA) in approximately 40 days more than thirty six thousand people voted for their favourite artists and left comments on the website.

The artists that received most online votes were Faisal Malik and Nouman Mehmood of Thespianz Theatre, from Pakistan, with over fourteen thousands votes. The Ellen Stewart International Award Executive Committee made its final determination by considering the achievements of the artists, the project proposed for the residency and also the public votes and comments.

We are thrilled that so many people visited the website (www.teatrocenit.org) and learned about the Finalists’ extraordinary work with younger community members. This Award, we hope, will inspire others to follow in their footsteps. We want to build on Ellen’s determination to involve more young people in the transformative power of theatre, music, dance and the live performing arts.

Above: Untori Performance

Nube Sandoval

Bernardo Rey

Ellen Stewart (1919 to 2011)

Founder of LaMaMa, World Theatre Ambassador of ITI

Theatre Ambassador of ITI

Founder of LaMaMa, World Ellen Stewart Award

Theatre Ambassador of ITI

Winner of the 2016 Ellen Stewart International Award

Awards and Prizes

Theatre Ambassador of ITI

Winner of the 2016 Ellen Stewart International Award

Awards and Prizes

Uchimura Prize

The Uchimura Prize was inaugurated in 1992 on the initiative of the Japanese Centre of ITI in honour of its former president, Naoya Uchimura, the Japanese playwright who devoted his life to promoting mutual knowledge and understanding of theatre throughout the world. Since 2015 the prize has been awarded and funded by the Japanese Centre and has become a biannual award. It aims to stimulate and encourage initiatives taken by groups or individual artists outside Japan, leading to an action or project bearing some relation to Japanese theatre.

Five Modern No Plays, directed by Mateja Koležnik, Slovenia

The 21st Uchimura Prize has been awarded to the performance “Five Modern No Plays” (Kindai Nogaku-Shu / Moderne Nô Drama) by Yukio Mishima, directed by Mateja Koležnik, Slovenia.

Announcement of the 22nd Uchimura Prize

The 22nd Uchimura Prize will be promoted through the ITI Channels: Website, ITI Newsletter, etc.
Climate Change Playwriting Competition

The winner of the 2015 International Theatre Institute Global Playwriting Contest was “A Continental Divide” by Barbara Anderlič of Slovenia. The play was adjudged the best among 31 entries from 14 countries, namely, Argentina, Bulgaria, Canada, France, Fujairah, India, Iran, Malta, Nigeria, Philippines, Slovenia, UK, USA, and Vietnam.

Honourable mention was made of the play “Songs for Sandy: Reflections on a Super Storm,” by Bryan Boodhoo of Canada.

The other finalists were: “Angry Angels” by Ivan Dimitrov of Bulgaria, “Endless Summer: A Collection of Theatrical Outbursts” by EllaRose Chary of the USA, “Planet Hospice” by Daniel Kinch of the USA, and “When the Music Stops” by Chris Bush of the UK.

The Competition was created by the Earthsavers / UNESCO Artist for Peace, under the direction of Cecile Guidote Alvarez, and within the framework of the International Theatre Institute, as part of the worldwide celebration of the 70th anniversary of UNESCO.

UNISDR provided the Prize (5000 USD) awarded on 5 December 2015 at a side event of the 21st United Nations Conference of the Parties meeting in Paris i.e. the Tri-continental Intercultural, Interfaith, South-South Dialogue on Decarbonization for Defying Disasters.

The winning play, which dwells on the effects of floods and drought on human beings, has had a world premiere broadcast and global webcast on “Radyo Balintataw,” a program on Philippine radio station DZRH, broadcast on Dec. 6, 2015.

Barbara K. Anderlic
Barbara K. Anderlic was born in Ljubljana, Slovenia, and grew up in Austria where she studied translation studies (English, Spanish, Slovene, German).

She has worked on numerous theatre productions – be it on or off stage – as a producer, playwright, director, and actress. Her acting credits include “Talk to Me Like the Rain and Let Me Listen” and “The Vagina Monologues.”

She performed in Nick Yu’s “Drift” at the Shanghai International Contemporary Theatre Festival in 2010 and the Edinburgh Festival Fringe in 2011.

Interested in other fields of art she served as an audience jury member at the Viennale ’12 film festival and worked as a volunteer at Chobi Mela VII International Photography Festival Dhaka in Bangladesh. Sticking to South Asia, she then conducted a workshop focusing on Spanish-language theatre for Thespo 15 in Mumbai, India.

In 2014 she was part of the theatre translation forum at the Wiesbaden Theaterbiennale and in 2015 she was invited to the theatre translation workshop Theatre Transfer in Avignon. In November 2014, she received the exil-DramatikerInnenpreis awarded by the Wiener Wortstätten for her play “Von Schablonen und Romanfiguren” in which two minor characters from Hemingway’s “A Farewell to Arms” get put centre stage.
Membership Overview Centres

**ITI Centres**
- Algeria / Algérie
- Argentina / Argentine
- Armenia / Armenie
- Austria / Autriche
- Azerbaijan / Azerbaïdjan
- Bangladesh
- Belgium / Belgique
- Belgium / Flamand
- Belgium / Francais
- Benin
- Bosnia Herzegovina / Bosnie Herzégovine
- Botswana
- Brazil / Brésil
- Burkina Faso
- Cameroon / Cameroun
- Central African Republic / Centrafrique
- Chad / Tchad
- China / Chine
- Chinese Taipei / Taïpeh Chinois
- Colombia / Colombie
- Congo Republic / Congo République
- Croatia / Croatie
- Cuba
- Cyprus / Chypre
- Czech Republic / Tchéquie République
- Denmark / Danemark
- Dominican Republic / République Dominicaine
- Egypt / Egypte
- Estonia / Estonie
- Faroe Islands / Ter Fèroe
- Finland / Finlande
- Fujairah / Fujairah
- Georgia / Georgie
- Germany / Allemagne
- Ghana
- Greece / Grèce
- Hungary / Hongrie
- Iceland / Islande
- India / Inde
- Indonesia / Indonésie
- Iran
- Iraq / Irak
- Ireland / Irlande
- Israel / Israël
- Italy / Italie
- Ivory Coast / Côte d’Ivoire
- Japan / Japon
- Jordan / Jordanie
- Korea Republic / République du Corée
- Kosovo
- Kuwait
- Latvia / Lettonie
- Luxembourg
- Macedonia FYROM / Macédoine ARYM
- Mali
- Mauritania
- Mexico / Mexique
- Monaco
- Mongolia / Mongolie
- Morocco / Maroc
- Nepal / Népal
- Netherlands / Pays-Bas
- Niger
- Nigeria
- Oman
- Palestine
- Peru / Pérou
- Philippines
- Puerto Rico / Porto Rico
- Romania / Roumanie
- Russia / Russie
- Saudi Arabia / Arabie Saoudite
- Senegal / Sénégal
- Serbia / Serbie
- Sharjah / Emirats Arabes Unis
- Sierra Leone
- Slovakia / Slovaquie
- Slovenia / Slovénie
- South Africa / Afrique du Sud
- Spain / Espagne
- Sri Lanka
- Sudan / Soudan
- Sweden / Suède
- Switzerland / Suisse
- Syria
- Togo
- Turkey / Turquie
- Uganda / Ouganda
- U.S.A / Etats-Unis

In Red: New Members since the Yerevan Congress in 2014

Membership Overview Cooperating Members

**ITI Cooperating Members**
- Banga Naya Samhati, India
- Chinese Opera Institute, Singapore
- Consejo Argentino de la Danza, Argentina
- CRT St Blaise, France
- Escola Superior de Teatro e Cinema, Portugal
- Global Arts and Development Centre (GADEC), Ghana
- International Theatre Festival of Small Laboratory Performances Chelovek Theatre, Chelyabinsk, Russia
- Janakaraliya (Theatre of the People), Sri Lanka
- Maison d’Europe et d’Orient, France
- MY PHAT Centre for Professional Training and International Collaboration in Performance, Vietnam
- National Theater Institute, Sri Lanka
- Professional Association of Canadian Theatres, Canada
- Seoul International Dance Competition, Korea
- Short + Sweet Theatre, Australia
- Theatre Designer’s Institute, Bangladesh
- Theatre Institute Chattagram, Bangladesh
- Theatre of Young Spectator of the Sakha Republic (YAKUTIA), Russia
- Youth and Children Centre for Arts Foundation, Gambia
Membership
ITI Member Card

What is the ITI Member Card?
An ITI member card, as the name indicates, is a card individual or institutional members of ITI can benefit from as part of their membership in the organization.

What is the Card good for?
• Provides privileged access to venues: depending on the countries, the ITI member card allows its holder to access performing arts venues and festivals with a discount or for free, at the discretion of the venue/festival.
• Increases ITI visibility: the card increases the attractiveness and visibility of ITI and allows theatre professionals, as well as students, to benefit from the ITI worldwide network.
• Fosters appreciation of the performing arts: the card gives an impetus to the performing arts by encouraging visits to performing arts venues and festivals in one’s own country and abroad.
• Promotes performing arts venues and festivals: the card further promotes those venues and festivals at attracting the card with a link on the Centre’s page and on the ITI website.

Who can obtain the Card?
• All board members and personnel of an ITI Centre or Cooperating Member
• All individual members of an ITI Centre
• All members belonging to an organizational or institutional member of an ITI Centre
• Donors and Sponsors of an ITI Centre or of the General Secretariat
• Performing arts students in a Centre’s country

When can I receive the Card?
• The General Secretariat can issue an ITI card logo sticker to centres for distribution to participating venues and festivals. It is a kind of “quality label” for venues to use the ITI logo.

Comments by the DG
After some technical and postal problems, the machine that creates the Member Card is back in Europe and cards can be ordered by Centres and Cooperating Members – only – by sending the list of members to be awarded Member Cards (with) in an Excel spreadsheet to membercard@iti-worldwide.org.

Please do not order single Member Cards; rather, collect and submit a list of at least ten (insert a number that is preferred). The Cards and the Year Stickers will only be sent to the addresses of Centres and Cooperating Members, not to individual members. As it is a Card for professionals the following data should be sent:
First Name LASTNAME
Profession or Position in ITI
Name of ITI Centre

All the Centres and Cooperating Members will receive the sample Excel spreadsheet to be sent to the above address if it is not present, please ask for it over the above email.

The Member Card is used by some ITI Centres and Cooperating Members. It opens the doors to reduced ticket prices or free tickets at Festivals and venues. Some don’t use it. In some ITI Centres, the Card is given to people, in others it is sold. In some ITI Centres the Member Card is used as an identification for solidarity in the performing arts community. Should it continue? Here are answers to frequently asked questions concerning the Member Card, its meaning and its use:

Where can you already use it?
• For further information write to: membercard@iti-worldwide.org

Incentives for performing arts venues
• ITI Centres & Cooperating Members should continuously promote the card to performing arts venues and festivals to encourage acceptance of the card.
• To encourage acceptance, the ITI worldwide website will have a link to the ITI Centre where there will be a list of all venues and festivals accepting the card with links to their websites.

What if theatre/dance performances are free in my country?
• In countries where venues and festivals do not charge an entrance fee, the card is only of interest for those members who travel abroad.

What if I receive the Card?
• Cards for new members can be requested from the General Secretariat on a continuous basis.
• Contact information of theatres accepting the membership card can be provided on a continuous basis.

Do venues and festivals accept the Card?
• The promotion of the card is the responsibility of the ITI Centres and the General Secretariat. ITI Centres are responsible for the acceptance of the card in their area or country.
• Each venue or festival is free to regulate the reduction of the price or free entrance. The “right” of ITI members to free or reduced entry to venues worldwide is not given.
• This privilege depends on the goodwill of the institutions concerned as well as the successful promotion by the National Centres in the countries where the venues are located.
• Experience has shown that the card is accepted by many theatres, even if there is no ITI Centre in the country. Good advice to members will be to try to use the card at all times to raise public awareness.

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Where can you already use it?
• The card is in use in Bangladesh, Burkina Faso, Cameroon, Croatia, Cyprus, Denmark, Germany, Greece, Jordan, Saudi Arabia, Serbia, Slovenia, Sudan, Sweden, Switzerland, and others.
• We suggest that you try to use the card everywhere, thus helping to spread the information, and work through your Centre to ensure its worldwide acceptance.

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Activities – ITI Days
World Theatre Day 2015

The Message
The message of Krzysztof Warlikowski from Poland was very well received by the theatre community all over the world. It was translated into numerous languages and the original version and its translations are available on the website www.world-theatre-day.org that ITI has created especially for this day.

Worldwide Celebrations
World Theatre Day was celebrated all over the world with events, message readings, award ceremonies, etc. by ITI Centres and other organizations.

World Theatre Day in Fujairah
The main event of World Theatre Day, with the message author Krzysztof Warlikowski, was held in Fujairah/United Arab Emirates. On invitation of Mohamed Sae’f Al-Mishari, President of ITI worldwide, theatre professional of the Gulf countries, the United Arab Emirates and from the world were attending the celebration in Dibba, the place where the Fujairah International Monodrama Festivals are held. After the introduction by the president and the DG a film produced for the event about the message author and his work was shown. The author read his message for World Theatre Day in English, followed by a local theatre play. The event was well documented in the media in the United Arab Emirates and by an article about Krzysztof Warlikowski and the event in “The Stage” written by Nick Awde who attended the celebration in Fujairah.

World Theatre Day Message 2015
by Krzysztof Warlikowski
Polish Stage Director

The true masters of theatre are most easily found far from the stage, and they generally have no interest in theatre as a machine for replicating conventions and reproducing clichés. They search out the pulsing source, the living currents that tend to bypass performance halls and the throngs of people bent on copying some world or another. We copy instead of create worlds that are focused or even reliant, on debate with an audience, on emotions that swell below the surface. And actually there is nothing that can reveal hidden passions better than the theatre.

Most often I turn to prose for guidance. Day in and day out I find myself thinking about writers who nearly one hundred years ago described prophetically but also restrainedly the decline of the European gods, the twilight that plunged our civilization into a darkness that has yet to be illumined. I am thinking of Franz Kafka, Thomas Mann and Marcel Proust. Today I would also count John Maxwell Coetzee among that group of prophets.

Their common sense of the inevitable end of the world – not of the planet but of the model of human relations – and of social order and upheaval, is poignantly current for us here and now. For us who live after the end of the world. Who live in the face of crimes and conflicts that daily flare in new places faster even than the ubiquitous media can keep up. These fires quickly grow boring and vanish from the press reports, never to return. And we feel helpless, horrified and hemmed in. We are no longer able to build towers, and the walls we stubbornly construct do not protect us from anything – on the contrary, they themselves demand protection and care that consumes a great part of our life energy. We no longer have the strength to try and glimpse what lies beyond the gate, behind the wall. And that’s exactly why theater should exist and where it should seek its strength. To peek inside where looking is forbidden.

“The legend seeks to explain what cannot be explained. Because it is grounded in truth, it must end in the inexplicable”—this is how Kafka described the transformation of the Prometheus legend. I feel strongly that the same words should describe the theatre. And it is that kind of theatre, one which is grounded in truth and which finds its end in the inexplicable that I wish for all its workers, those on the stage and those in the audience, and I wish that with all my heart.

Activities – ITI Days
World Theatre Day 2015 – Message

Translation from the Polish original into English: Philip Boehm
Activities – ITI Days
World Theatre Day 2016

The Message
The message of Anatoli Vassiliev was very well received by the theatre community all over the world. It was translated into 46 languages and the original version and its translations are available on the website www.world-theatre-day.org, a website ITI has created especially for this day.

Worldwide Celebrations
World Theatre Day was celebrated all over the world with events, message readings, award ceremonies, etc. by ITI Centres and by other organizations.

World Theatre Day in Guangzhou
The main event, with the message author attending, was held in Guangzhou, China on 27 March 2016. The Chinese Centre of ITI / China Theatre Association, in collaboration with the Cultural Bureau of Guangzhou and the ITI General Secretariat, were the driving forces behind the event. During three days the Chinese Centre organized the World Theatre Day event, a festival, the Regional Council for Asia/Pacific, a colloquium about Traditional Theatre in Asia and two workshops. International guests, the Chinese and local theatre community were attending the events. Anatoli Vassiliev participated and read his message during an impressive celebration – in Chinese style, very colourful, showing a medley of Chinese opera and theatre – including some astounding acrobats and the use of large Chinese gongs on stage. Part of the three day events were shows from Guangzhou, Beijing (The Merchant of Venice) and a special evening with excerpts of Cantonese opera.

The EC Members Fabio Tolledi (Italy) and Apostolos Apostolides gave workshops for Chinese theatre students on the last day of the event.

The colloquium about Traditional Theatre in Asia with a participation of about 50 persons showed that especially in Asia traditional theatre and performing arts are an important part of everyday life. That is where the roots of theatre, dance and music theatre from these countries are to be found. The different presentations from Bangladesh, China, India, Indonesia, Iran, Japan, Korea Republic, Malaysia, Mongolia, Nepal, Russia, Singapore, Sri Lanka and Vietnam with impressive visuals showed how much the traditional forms are part and parcel of the culture in a country. The wish to create an Asia/Pacific festival that stresses the tradition were voiced and may take form in the near future. There is also a demand for a forum within ITI that deals with this issue.

The event was held under the patronage of UNESCO.
Do we need theatre?

That is the question thousands of professionals disappointed in theatre and millions of people who are tired of it are asking themselves.

What do we need it for?

In those years when the scene is so insignificant in comparison with the city squares and state lands, where the authentic tragedies of real life are being played.

What is it to us? Gold-plated galleries and balconies in the theatre halls, velvet armchairs, dirty stage wings, well-polished actors’ voices, - or vice versa, something that might look apparently different: black boxes, stained with mud and blood, with a bunch of rabid naked bodies inside.

What is it able to tell us?

Everything!

Theatre can tell us everything.

How the gods dwell in heaven, and how prisoners languish in forgotten caves underground, and how passion can elevate us, and how love can ruin, and how no-one needs a good person in this world, and how deception reigns, and how people live in apartments, while children wither in refugee camps, and how they all have to return back to the desert, and how day after day we are forced to part with our beloveds, - theatre can tell everything.

The theatre has always been and it will remain forever.

And now, in those last fifty or seventy years, it is particularly necessary. Because if you take a look at all the public arts, you can immediately see that only theatre is giving us - a word from mouth to mouth, a glance from eye to eye, a gesture from hand to hand, and from body to body. It does not need any intermediary to work among human beings - it constitutes the most transparent side of light, it does not belong to either south, or north, or east, or west - oh no, it is the essence of light itself, shining from all four corners of the world, immediately recognizable by any person, whether hostile or friendly towards it.

And we need theatre that always remains different, we need theatre of many different kinds.

Still, I think that among all possible forms and shapes of theatre its archaic forms will now prove to be mostly in demand. Theatre of ritual forms should not be artificially opposed to that of “civilised” nations. Secular culture is now being more and more emasculated, so-called cultural information” gradually replaces and pushes out simple entities, as well as our hope of eventually meeting them one day.

But I can see it clearly now: theatre is opening its doors widely. Free admission for all and everybody.

To hell with gadgets and computers - just go to the theatre, occupy whole rows in the stalls and in the galleries, listen to the word and look at living images! – It is theatre in front of you, do not neglect it and do not miss a chance to participate in it - perhaps the most precious chance we share in our vain and hurried lives.

We need every kind of theatre.

There is only one theatre which is surely not needed by anyone - I mean a theatre of political games, a theatre of a political “mousetraps”, a theatre of politicians, a futile theatre of politics. What we certainly do not need is a theatre of daily terror - whether individual or collective, what we do not need is the theatre of corpses and blood on the streets and squares, in the capitals or in the provinces, a phony theatre of clashes between religions or ethnic groups...

Anatoli Vassiliev
The Message
When the message of the French actress Isabelle Huppert finally arrived, it was very well received by the ITI Centres, by the theatre communities and theatre professionals all over the world. It was translated into 28 languages. The original version in French and the translations can be found on the World Theatre Day website of ITI – www.world-theatre-day.org

Thanks to an internationally acclaimed person writing the message World Theatre Day received media coverage, probably like never before. This resulted in an increased visibility of ITI, not only for the theatre professionals but also for the general audience.

We learn
What ITI started in 2016 by asking the Centres and Cooperating Members as well as the Committees to nominate possible message authors will be continued. But learning from getting the message at a late time which is non-optimum for ITI and the Centres, the General Secretariat and the Executive Council are putting together a strict schedule with a deadline for the chosen message author when he or she has to send in the message to the Headquarters of ITI.

Worldwide Celebrations
World Theatre Day was celebrated all over the world with events, message readings, award ceremonies, etc. by ITI Centres and by other organizations. These worldwide celebrations are an important action for the benefit of theatre. They underline the importance and value of the theatre all over the world. They are flagship events for Centres as can be perceived when reading the reports that were sent in by the ITI Centres. The World Theatre day events are in most cases when ITI becomes visible by the general public in a country. It is a pleasure to see persons who are not part of ITI not translating the message in their language and in one case, publishing all the messages in book form.

Digital Map on www.world-theatre-day.org
There is a map to be found on the World Theatre Day website. It shows where events have taken place all over the world. This map will be continued.

Messages on YouTube
What will be done in 2018 as well is asking Centres to send in a video with eminent theatre personalities, actresses, actors, etc. reading the message of the year’s message author in their own language. The message of Dario Fo that has been read in different languages can be found on YouTube. This is a successful action initiated by ITI that should be continued.

World Theatre Day at UNESCO
Thanks to a generous donation of Yang Chuangdong of the HanHall Foundation from China, ITI was able to organize an event at UNESCO, on 27 March 2017. The main hall was rented (after being closed for a year for renovation). The General Secretariat put a culturally diverse performance programme together. Al Sidy, storyteller from Togo was the first to perform, telling the audience the story of a shoe maker (He performed once at the beginning of the Executive Council session, held in Burkina Faso). The second play was an excerpt of „The French”, a performance, directed by Krzysztof Warlikowski, message author 2015. Zhang Jun, UNESCO Artist for Peace, from China showed „I, Hamlet” in Kunqu Opera style. The DG was the master of ceremony of the event. The president of ITI, Mohamed Saif Al-Afkham informed the people about ITI, the DG of UNESCO, Irina Bokova wrote a message was sent to all Centres and published in the event brochure. Eric Falt, Assistant Director of UNESCO for Culture, honoured the event with a speech.

The planning, organizing and holding of the event was done under the leadership of Chen Zhongwen, assisted by Tang Yiming and Malory Domecyn. Many ITI members from all over the world attended the event at UNESCO in Paris.
Activities – ITI Days
World Theatre Day 2017

Above: “The French”.
Below: Isabelle Huppert and Tobias Biancone

Zhang Jun, UNESCO Artist for Peace, performing “I, Hamlet” in Kunqu Opera style. He is playing 8 different roles.

Below: After the event reception. Isabelle Huppert speaking with Anatoli Vassiliev and Natacha Iskava, with EC Member Le Quy Duong, Mohamed Saif Al-Afkham and Elmaze Nour; Alberto Garcia with the members of the Han Hall Foundation (to the right, the leader of Han Hall: Yang Chuandong)
So, here we are once more. Gathered again in Spring, 55 years since our inaugural meeting, to celebrate World Theatre Day. Just one day, 24 hours, is dedicated to celebrating theatre around the world. And here we are in Paris, the premier city in the world for attracting international theatre groups, to venerate the art of theatre.

Paris is a world city, fit to contain the globs theatre traditions in a day of celebration from here in France's capital we can transport ourselves to Japan by experiencing Noh and Bunraku theatre, trace a line from here to thoughts and expressions as diverse as Peking Opera and Kathakali, the stage allows us to linger between Greece and Scandinavia as we envelope ourselves in Aeschylus and Ibsen, Sophocles and Strindberg, it allows us to fly between Britain and Italy as we reverberate between Sarah Kane and Pirandello. Within these twenty-four hours we may be taken from France to Russia, from Racine and Molière to Chekhov; we can even cross the Atlantic as a bolt of lightning, transported here to Paris, the premier theatre town in the world for attracting international theatre groups, to celebrate theatre around the world. And here we are once more. Gathered again in Spring, 55 years since our inaugural meeting, to celebrate World Theatre Day, the only solution to the crisis lies in the hope of the theatre, of the magic of the theatre: it defies politics, it defies politicians, it defies witch-hunt, no witch-hunt!

benefits brought about by theatre. But I would also like to stress, no witch-hunt! As I am in Paris, shortly before a presidential election, I would like to suggest that those who passionately yearn to govern us should be aware of the unimaginable benefits brought about by theatre. It is for me represents the other it is dialogue, and it is the absence of hatred. Friendship between peoples – now, I do not know too much about what this means, but I believe in community, in friendship, between spectators and actors, in the lasting union between all the peoples; theatre brings together – translators, educators, costume designers, stage artists, academics, practitioners and audiences. Theatre protects us, it shelters us. I believe that theatre loves us... as much as we love it...
Activities – ITI Days

World Theatre Day 2017 – Message UNESCO

Message from Ms Irina Bokova,
Director-General of UNESCO
on the occasion of World Theatre Day

27 March 2017

World Theatre Day, established by the International Theatre Institute in 1984, celebrates one of the oldest and most vibrant forms of artistic expression of humanity. The history of theatre goes back to the beginning of language itself, and its various forms of expression reflect our common cultural diversity. UNESCO protects and values the dozens of theatrical forms inscribed on the List of Intangible Cultural Heritage of Humanity, such as the Kowane, the traditional musical theatre of Okinawa (Japan), the Mystery of Eche (Spain) and the Mak Yong Theatre (Cambodia).

Theatre is much more than a form of entertainment. By its immediacy, by the comic or tragic relation that it alone builds between the stage and the public, theatre is a unique lever of expression, reflection and sharing. As a living art par excellence, the theatre depicts the truths, dramas and universal questions that structure human societies and allow them to represent themselves, even at decisive moments. In post-conflict situations in particular, culture and theatre help communities to resume dialogue, accelerate reconciliation. We have seen this in Chad, for example, in 2014, on the occasion of a project led by ITI with the support of UNESCO’s International Fund for Culture Diversity.

The International Theatre Institute, founded in 1948 by UNESCO, is an essential partner in bringing this message to life and in promoting theatre. Together, we commemorate our commitment to support governments in adopting creative polices, development the activities of producers, artists and theatre groups, and through them the entire family and the know-how of culture and entertainment, as a force for peace and development.

Irina Bokova
The message for International Dance Day 2015 was written by the Spanish choreographer and dancer Israel Galvan. It was translated into numerous languages and the original version and its translations are available on the website www.international-dance-day.org that ITI has created especially for this day.

Worldwide Celebrations
International Dance Day was celebrated all over the world with dance events, flash-mobs, award ceremonies and more by ITI Centres and by other organizations.

International Dance Day in Shanghai
The main event of International Dance Day 2015 was held at the Himalaya Centre in Shanghai. The General Secretariat created the event with the help of the International Dance Committee and the Shanghai Theatre Academy.

As Israel Galvan was not able to be at the event, his team created a video that premiered at the event on 29 April in Shanghai where the message was read in Chinese with English subtitles. The main event was created with five dance performances. Two local Chinese shows (one more traditional, the other ballet) were performed by the Dance Company of the Shanghai Theatre Academy. Two performances were invited through the help of the Spanish Centre of ITI, a flamenco ballet (Inés Hellín, David García) and a ballet (Óscar Torrado and María Cristina Álvarez). The show included a large part from “au plus près du monde” with the dancers Jeremie Kouyoumdjian and Sylviane Lamotte.
Activities – ITI Days
International Dance Day 2015

of Jérémy Kouyoumdjian, Sylvère Lamotte was invited through the help of Laurent van Kote, member of the Ministry of Culture of France.

The speakers were Lou Wei, Chairman of Shanghai Theatre Academy; Machi Lindahl, President of the International Dance Committee and Tobias Biancone, Director General ITI. The speech of Alfredo Pérez de Armiñán, UNESCO Assistant Director General for Culture, was read in Chinese with English subtitles.

Around 800 persons were attended the event which was well received by the audience and critics in the news.

The event was held under the patronage of UNESCO.

Colloquium on the Future of Dance
On 30 April, the Shanghai Theatre Academy, the International Theatre Institute and the International Dance Committee organized a colloquium on the Future of Dance. The session was presided by Gong Baorong, Vice-President Shanghai Theatre Academy, and Tobias Biancone, Director General of ITI. Papers were presented by: Laurent van Kote (France), Andromachi Dimitriadou Lindahl (Cyprus), Alberto Garcia and Luis Llerena (Spain), LUO Bin and OU Jianping (China).

International Dance Day Message 2015 – Message
by Israel Galvan
Dancer and choreographer, Spain

Carmen Amaya, Valeska Gert, Suzuki Hanayagi, Michael Jackson... I see them as energy-generating turbines and this makes me think about the importance of choreography on that energy of the dancer. The important thing is probably not the choreography, but specifically that energy, the whirlwind which it triggers.

I imagine a Tesla coil attracting them all and emitting a healing ray and causing a metamorphosis in their bodies: Pina Bausch as a praying mantis, Raimund Hoghe converted into a dung beetle, Vicente Escudero into a stick insect and even Bruce Lee into a centipede.

I danced my first duo with my mother, seven months pregnant. It may seem an exaggeration. Although I almost always dance alone, I imagine that I am accompanied by ghosts which make me abandon my role of “dancer of solitudes”. Did Didi-Huberman not mean to say: of soleares.

When I was small I didn’t like dance, but it was something that came out of me naturally and easily. Almost instinctively. Over time I realised that dance healed, it had an almost medicinal effect; it helped me to not be so introverted and opened me up to other people. I have seen the image of a child ill with ebola being healed through dance. I know it’s a superstition, but might it be possible?

Afterwards, dance ended up becoming an obsession which filled my hours and which makes me dance, even when I remain still, immobile, thus separating me from the reality of things. I know this isn’t good, bad or necessary but... that’s the way it is. My daughter Milena, when I’m sitting still on the couch, thinking about my things, with my own murmur, says to me: dad, don’t dance. And the thing is that I see people moving when walking down the street, when calling a taxi, when moving in their different ways, styles and deformities. They’re all dancing! They don’t know it but they’re all dancing! I would like to shout to them: there are people who still don’t know! We’re all dancing! Those who don’t dance are unlucky, they are dead, they do not feel or suffer!

I like the word fusion, not as a marketing word, a confusion to sell a certain style, a brand. Better fission, an atomic mixture: a cocktail with the feet fixed to the ground of Juan Belmonte, the aerial arms of Isadora Duncan and the half swaying belly of Jeff Cohen in the Goonies. And with all these ingredients, to make a pleasant and intense...
International Dance Day 2015 – Message

There is an old Chinese proverb which says: “the flutter of a butterfly’s wings can be felt across the world”. When a fly takes flight in Japan, a typhoon shakes up the water of the Caribbean. Pedro G Romero, after a shattering sevillanas dance says: the same day the bomb fell on Hiroshima, Nijinsky repeated his great leap in a forest in Austria. And I continue imagining: a lash of Savion Glover makes Mikhail Baryshnikov turn. At that moment, Kazuo Ono stays still and triggers a certain electricity in María Muñoz, who thinks about vonrad Veidt and forces Akram Khan to cause an earthquake in his dressing room; they move their rattles and the floor becomes covered with the tired drops of their sweat.

I would like to be able to dedicate this International Dance Day and these words to every person in the world who is dancing just at this moment. But, allow me a joke and a wish: dancers, musicians, producers, critics, schedulers, let’s have a party finale, let’s all dance, as Béjart did, let’s dance in style, let’s dance the Bolero by Ravel, let’s dance it together.

Israel Galván
Activities – ITI Days
International Dance Day 2016

Message
The message of Lemi Ponifasio was very well received by the dance community all over the world. It was translated into 19 languages and the original version and its translations are available on the website www.international-dance-day.org that ITI has created especially for this day.

Worldwide Celebrations
International Dance Day was celebrated all over the world with dance events, flash-mobs, award ceremonies and more by ITI Centres and by other organizations.

International Dance Day at La Villette in Paris
The main celebration was held in Paris. Normally ITI would organize an event in Paris at UNESCO, but the biggest hall was under renovation in 2016. That is the reason International Dance Day was held at La Villette, a famous venue in Paris, where many world class dance events are presented. Thanks to the Chinese FOSUN Foundation which sponsored the event, it was possible to invite the message author with a performance from his group MAU. Lemi Ponifasio from Samoa and New Zealand can be considered not only as a choreographer, he is also a stage director who creates in his performances text, songs, music, stage design, multimedia, etc. The performance of his group MAU was rooted in the culture he lives in, visually and acoustically it is very impressive. Additionally the celebration included an excerpt of „Red“ performed by the Dance Company of the Shanghai Theatre Academy and the “Solo” of Shantala Shivalingappa, an Indian born dancer who lives in Paris and has worked with Maurice Béjart, Peter Brook, Pina Bausch and others key figures in dance.

Machi Lindahl, President of the International Dance Committee IDC, introduced Lemi Ponifasio; further short speeches were held by Didier Fusiller, President of La Villette; Susannah Gordon, New Zealand Embassy at UNESCO and Jan Goossens, director of the Marseille festival. The DG of ITI introduced the event at the beginning and expressed the gratitude to all participants at the end. The speech and message of Lemi Ponifasio and the speech of Susannah Gordon was translated by Malory Domecyn (General Secretariat).

All the performances were very well received by the audience (more than 1000 persons). The main sponsor, FOSUN Foundation, was represented by Henri de Giscard d’Estaing, PDG of ClubMed, and his wife. Part of the VIP guests were many members of ITI and from Shanghai Theatre Academy, the Chargé d’affaires of the Chinese Embassy, members of the Chinese Embassy, Ambassadors of UNESCO, former ITI staff members, etc.

The event was organized by the team of the General Secretariat of ITI, under the excellent project leadership of Chen Zhongwen (Director of Collaboration and Assistant to the DG ITI) with the team members Atitana Stathaki and Malory Domecyn (ITI headquarters).

Worldwide Celebrations
International Dance Day was celebrated all over the world with dance events, flash-mobs, award ceremonies and more by ITI Centres and by other organizations.

The event was held under the patronage of UNESCO. Francesco Bandarin, UNESCO Assistant Director-General for Culture of UNESCO wrote a speech that can be found in the brochure.
Activities – ITI Days
International Dance Day 2016

Performance by the Dance Company of Shanghai Theatre Academy. Photos: Felix Reinhard, MotionPictures.ch

International Dance Day 2016 – Message

International Dance Day Message 2016 by Lemi Ponifasio
Choreographer, set designer, stage director, poet from Samoa & New Zealand

Message

Tatalo

Pa‘i atu i le vânimonimo
Le tupu‘aga o lo tatou pa‘ia
la fa‘asusuluina ai
Foliga o tatou tuaa
E mafai ai ona tatou iloa atu tatou fanau

Lalaaga i luga
Talaane
Lalo
ia fusia atoa i totonu o tatou a‘ano
Ivi ma o tatou mānanutuātugā

Ua fulisia le lalolagi
Ua sāli fola‘u fa‘atasī tagata
Ua tapena ma potopoto i‘a sa
Āe ua le gaganā
Ua manu‘ā le fatu

Avea le sa‘asa‘a
E fai ma fa‘atino‘aga o le alofa
E fai ma fa‘atino‘aga o le amio tonu
Ma sulu o le mea moni

(Original Version in Samoan)

Karakia (Prayer)

touch the cosmos
the source of our divinity
illuminating
the face of the ancestors
so we can see our children

woven above
beside below
unite all within
our flesh and bones
and memory

the Earth is turning
humans in mass migration
turtles gather in silent preparation
the heart is injured

make dance
a movement of love
a movement of justice
the light of truth

Photo Lemi Ponifasio
© Lemi Ponifasio, MAU
International Dance Day Speech 2016
by Lemi Ponifasio

Speech held during the International Dance Day at La Villette, 29 April 2016

Your Majesties, Your Excellencies, dancers, dance teachers, choreographers, dance administrators, dance critics, ladies and gentlemen.

Talofa Kia ora - Good Evening. It is a magical honour to be here with you tonight.

Thank you to the International Dance Committee of the International Theatre Institute of UNESCO - for inviting me to give this year's International Dance Day message.

I was born and brought up in Samoa, a small island nation in the middle of the Pacific Ocean. Dance is truly a borderless spiritual force, borderless in form and it brings people together everywhere in world. It is a demonstration of people in cooperation, people in search of beauty and celebration of our existence with all sentient beings.

A tree is always dancing towards the rays of the sunlight. A dancer’s work is to orient us towards the divine … that is within us. Therefore, we are born from Earth to change the world. Towards the world of light.

We are part of the Earth’s process. Like us Earth is also looking for its dance. Like us Earth is looking for its home. The birth of the universe was the birth of dance.
So dance was born long before the first human. We are the flesh of the cosmos - we are the weave of everything.

The nature, the stars and all celestial life. Dance activates our connectedness.

Each moment you dance you ignite this energy.
Each moment you dance you are gifting and sharing something beautiful from your heart to someone or with a community.

Our world is facing many challenges at the moment. Both the human nature and the non-human nature.

We mistreat our planet in the same way we mistreat our children.
We send our children to die in deserts and swamps in wars.
We make our children flee from their homes and drown in seas or suffocate in container trucks.
We are using our children to feed the darkness of the human heart.
We as a species are consuming our own children.
Dance is an invitation to transform.
And like dance, the transformation starts here with us.

Let’s share our dance.
Take your dance to the children, to the river, to hospitals, to prisons, to refugee camps and into different communities, those with disabilities and the young and old. To all corners of the world.

Thank you.
Activities – ITI Days
International Dance Day 2017

The International Dance Day Summit 2017

General Information

The International Dance Day Summit 2017 was held from 27 to 29 April in Shanghai. In the newly built Shanghai International Dance Center and the Fosun Art Center, a three-day event including a conference, about 40 dance workshops, two gala performances, and the main gala ceremony evening were held. 2017 IDD Summit was co-organized by the International Theatre Institute, Shanghai Theatre Academy and Fosun Foundation, with support from China Dancers Association and Shanghai International Dance Center Foundation. The Fosun Foundation has been the main sponsor for the International Dance Day in 2016 in Paris and now in Shanghai.

We, Dance Together!

Under the motto of “We, Dance Together!” the Summit in Shanghai aimed to promote the communication and exchanges of dancers, dance lovers, and artists all over the world, to let everyone enjoy dance for its own sake, and to discuss and reflect on the future development of dance. What is more, “We, Dance Together!” is an inclusive statement chosen for the essence of the Summit. Based on the theme “We, Dance Together!” is stated on the paper from UNESCO, 2017 IDD Summit is an event which “responds to the aim of UNESCO to promote the art form dance”. (See the message of Irina Bokova, Director General UNESCO).

Message Author – Trisha Brown

The Executive Council and the Board of the International Dance Committee of ITI chose Trisha Brown, choreographer, dancer and founder and artistic director of the Trisha Brown Dance Company, to be the message author 2017. As Trisha Brown passed away in March 2017, the International Dance Day Summit was also considered to be a tribute to her and her work.

Summit Activities

Conference

More than 30 dance scholars from around 10 countries participated in the Conference on 27 April at the Fosun Art Center. Through keynote and panel speeches and a round table, dance scholars and practitioners exchanged ideas on the topic of how traditional dance cultures are preserved within the global dance scene. More than 100 persons (dance students, educators, dance professionals and dance admirers) attended the Conference.

Workshops

14 workshops were offered during the Summit, to encourage the transfer of knowledge. The workshop leaders came from Burkina Faso, China, France, India, Japan, Puerto Rico, Russia, Spain, UK and USA, offering a broad variety of techniques from different cultural backgrounds.

Performances

In the Grand Hall of Shanghai International Dance Center, three performance nights were presented to more than 2500 dance amateurs, students, academics and professionals.

Thursday evening, 20 April, the title of the event was Shanghai Night. Dance students from the Dance College of the Shanghai Theatre Academy and Shanghai Dance School, plus the performers from Shanghai Dance Theatre and Shanghai Opera House presented their work. Shanghai Night was a colourful and joyful event. It showcased, in a positive light, the dance education situation and the development of the dance arts in Shanghai.

Friday, 28 April, the International Night took place, with Shantala Shivalingappa performing the traditional Indian dance form Kuchipudi, Mita Noriaki dancing the Japanese traditional Gagaku, Companie Mouvementes presenting a performance dedicated to the issue of refugees, and the Dance Theatre Ljubljana Slovenia presenting modern dance. All the international performances were very authentic, genuine performances.

Gala Night / A Tribute to Trisha Brown

The highlight of Summit was the Gala Night on Saturday, 29 April. The Gala Night expressed the essence of the Summit. Based on the theme “We, Dance Together!” the organizers implemented an initiative to get everyone dancing. Dance troupes with disabilities (Zhenzhou Normal University Disabled Art Troupe from China and DanceAbility International from USA) alongside internationally recognized dancers were invited to dance on the same stage. The event started with two shows from young, talented dance students. A duet from the Central Academy of Drama, Beijing, and a solo by a student from Shanghai.

Leah Brown from the Trisha Brown’s Dance Company showed a stand-out work from the message author’s oeuvre, “If You Couldn’t See Me”. Machi Lindahl, president of ITI Dance Committee introduced Trisha Brown’s life and work, followed by the Message of Trisha Brown, read by her close collaborator, Susan Rosenberg and Tobias Biancone (DG ITI), Feng Shuangbai (Chairman China Dancers Association), Lou Wei (Chairman Shanghai Theatre Academy), and Li Haifeng (Vice-President Fosun Foundation) delivered speeches during the gala. UNESCO Artist for Peace, Cecile Guadote Alvarez, read the message of Irina Bokova, DG UNESCO.

Patronage of UNESCO for 2017 IDD

The Summit received the patronage of UNESCO. As it is stated on the paper from UNESCO, 2017 IDD Summit is stated on the paper from UNESCO, 2017 IDD Summit is an event which “responds to the aim of UNESCO to promote the art form dance”. (See the message of Irina Bokova, Director General UNESCO).

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Activities — ITI Days
International Dance Day 2017 — Message UNESCO

International Dance Day Message 2017
by Trisha Brown
Dancer, Choreographer and Artistic Director, USA

Message

I became a dancer because of my desire to fly. The transcendence of gravity was always something that moved me. There is no secret meaning in my dances. They are a spiritual exercise in a physical form.

Dance communicates and expands the universal language of communication, giving birth to joy, beauty and the advancement of human knowledge. Dance is about creativity…again and again…and in the thinking, in the making, in the doing, and in the performing. Our bodies are a tool for expression and not a medium for representation. This notion liberates our creativity, which is the essential lesson and gift of art-making.

The life of an artist does not end with age, as some critics believe. Dance is made of people, people and ideas. As an audience, you can take the creative impulse home with you and apply it to your daily life.

This message is for dance professionals and dance admirers all over the world. It is published also as a tribute to Trisha Brown who passed away on 18 March 2017. The message has been put together from her written works and statements by her close collaborator Susan Rosenberg, in collaboration with Andromachi Dimitriadou Lindahl. It shares her vision about her work and the values that it reflects.
Activities – ITI Days
International Dance Day 2017

Impressions of the Summit 2017, held in the Shanghai International Dance Center.

Activities – ITI Days
International Dance Day 2017

Impressions of the Summit 2017, held in the Shanghai International Dance Center.
Activities – ITI Days
International Dance Day 2017

Impressions of the Summit 2017 held in the Shanghai International Dance Center

Activities – ITI Days
International Dance Day 2017

Impressions of the Summit 2017 held in the Shanghai International Dance Center
Activities – Regional Councils

Comments

Regional Councils are important for the development of ITI. A meeting between the Centres of a Region strengthens the region and the centres in it. A Regional Council meeting serves a multitude of purposes:

- Ideas can be exchanged;
- Projects can be developed;
- Best practices of one Centre may help other Centres to do the same and become stronger;
- Bi-lateral collaboration (two Centres of the region) or multi-lateral collaboration (many Centres of the region) can be established;
- Awards for performing artists of a region can be given and be celebrated;
- Regional showcases (best of a region’s dance, theatre and music theatre) can be developed;
- Information can be exchanged in the regions and to the world;
- Research in traditional and modern forms of the performing arts can be done;
- And many more things besides.

In the last two years, the African Centres, the Arab Centres and the Asia Pacific Centres have organized regional meetings. The Centres of Europe and the Americas are planning to have regional meetings after the congress; the Centres of Africa, the Arab Countries and the Asia Pacific region are continuing their collaboration.
Activities – Regional Councils

Regional Council „Africa“

Kiddafest (Accra International Kids Festival) 2015 in Ghana

Activities 2014 - 2017

After several meetings held at the last Congress with the participation of 8 African countries present in Yerevan (South Africa, Burkina Faso, Cameroon, Egypt, Togo, Uganda, Sudan, Zimbabwe) it was decided that a General Assembly of the African Regional Council of ITI should be held in March 2015 in Khartoum, at the invitation of Mr Ali Mahdi.

As this meeting has been postponed, the African Centres and the African Regional Council have been actively involved in several areas since 2014.

Extensive activities of the African Centres:

• Creation of a new Centre of ITI in Ghana
• Creation of a Centre in Morocco
• Organization of a training course on directing and acting in Cameroon, directed by the Ivorian Sidiki Bakaba
• Organization of a stage directing training course (Central African Republic)
• Organization of training courses for young practitioners in Zimbabwe and Chad, animated by eminent theatre personalities.
• Welcome of two Central African theatre artists who were displaced as refugees in Cameroon following the war in their country
• Good involvement of the African Centres in celebrating the World Theatre Day and the International dance Day.
• International Festivals organized by the African Centres of ITI: International Theatre and Puppets Festival in Ouagadougou (Burkina Faso) - International Festival of Dramatic and Plastic Arts for Union and Peace (Chad), Les Scènes Théâtrales Nationales (Bénin) etc. Have been organized on the scheduled dates.
• Theatre Publications by the Ugandan Centre
• Launch of the theatre writing contest (Algerian Centre)
• Circulation of performances in Africa and outside Africa.
• Organization of workshops on theatre writing in Chad and on copyright and neighbouring rights in Uganda.
• The African Regional Council of ITI proposed that Mr Hamadou Mandé, President of the ITI Centre of Burkina Faso and Vice-President of CRAIT, sits on the Administration Board of CERAV/Afrique (Regional Centre for Live Arts in Africa) based in Bobo-Dioulasso.
• The African Regional Council was also represented by Hamadou Mandé at the 3rd Summit of Cultural Institutions of Africa and the Diaspora (SICADA), held from 10 to 14 October in Maputo (Mozambique). SICADA is a regional meeting that brings together the cultural institutions of Africa and the African Diaspora to work in synergy to advance major African cultural projects by working closely with organizations such as the African Union and Intergovernmental Organization of La Francophonie.
• The International Stage Arts Network (iSTAN), attended the African participation with Mr Hamadou Mandé, representative of the African Regional Council, at his summit held from 27 to 30 November 2016 in Beijing, China.
• Organization by the Compoise Centre and the Association Yèche de Nqouel of the competition called “Nqouel Prize for the criticism of a show”.
• Organization of a workshop on “Cultural Animation” by the Beninese Centre.
• The merit of all these great projects is to be attributed to the dynamism of the African Centres which, with courage and determination, are working hard despite the great financial crisis in Africa to ensure that African theatre continues to radiate inside and outside the continent.
• Submitted by Ambroise MBIA, President of the African Regional Council of ITI
Activities – Regional Councils
Regional Council „Arab Countries“

ITI Arab Council Meeting in Fujairah
For the first time ever, a meeting bringing together all Arab ITI Centres was held in Fujairah, United Arab Emirates on Tuesday February 23, 2016 at Le Meridien Al Aqah Hotel on the sidelines of the 1st Fujairah International Arts Festival. The session was chaired by H.E. Mohamed Saif Al Afkham, President of ITI Worldwide and Director of Fujairah International Arts Festival.

New Arabic Centres
The meeting addressed several issues such as introducing the newly joined Arab centres and suggesting a mechanism for activating inactive centres. Al Afkham started the session by welcoming the attendees and asking them to introduce themselves, affirming that such gatherings are essential for the success of ITI in the Arab World and hoping that this meeting will be held on the sidelines of theatre festivals organized in member Arab countries. After that, representatives introduced themselves and their centres, and talked about their achievements, current projects and future ambitions and visions. They spoke about the issues they face and how they overcome them.

Arab Regional Centre for ITI
It was also announced during the meeting that a new regional centre for ITI UNESCO is to be established to represent the Arab Countries and ensure Arab presence in international ITI events. This centre will be in Fujairah and Ibrahim Assiri will be appointed as coordinator between all Arab ITI Centres.

Introducing ITI to New Members
ITI Director General Tobias Biancone spoke about ITI, its objectives, current and future projects and about their ambassadors and awards, hoping that soon there will be an Arab person among their ambassadors. Biancone expressed his appreciation for Fujairah and its approval for inviting artists in Fujairah and the importance of Arab participation in ITI.

Arabic Newsletter
Georgette Gebara proposed that there be an Arabic newsletter for the Arab ITI Centres to publish news and information about the activities of centres. The proposal was met with approval from most attendees.

Attendees
The meeting was attended by Ali Mahdi Nouri, Secretary General of ITI, Aktina Stathaki and Zhongwen Chen from ITI Secretariat and Mike Van Graan. The Arab centres were represented by Hessa Al Falasi (United Arab Emirates), Saleh Al Hamar (Kuwait), Shoko Mohamad (Yemen), Georgette Gebara (Lebanon), Dr. Nehad Selaiha (Egypt), Cheikh Akbaoui (Algeria), Sad Ameni (Morocco), Fadila Ahmad (Sudan), Sawsan Darwaza (Jordan), Sami Al Zahrani (KSA), Naseer Fadha (Syria) and Ibrahim Assiri (on behalf of Mohammed Ghanem Shaath, Palestine).

Activities of the Asia Pacific Regional Council
On 28 March 2016, the Asian-Pacific Regional Meeting was convened once again after years of inactivity. Delegates from 11 Centres of the Asia Pacific Region (China, Bangladesh, Japan, India, Iran, Mongolia, Nepal, Russia, South Korea, Sri Lanka and Vietnam) and three members of countries which do not as yet have an ITI Centre (Singapore, Malaysia and Indonesia) participated in the meeting. Present at the meeting were Tobias Biancone, Chen Zhongwen and Aktina Stathaki from ITI’s General Secretariat, as well as Apostolos Apostolides and Fabio Tolledi from the Executive Council. The meeting centered on two topics: How to build-up a mechanism to strengthen the cooperation ties in the region? and: Is there a need to set up a new committee within ITI better to preserve and develop traditional theatre in the world?

At the beginning of the meeting, Tobias Biancone showed a presentation on ITI, its activities and the functions of a Regional Council. The introduction was very well received by the delegates from ITI Centres and the other guests as it showed how ITI works and the big realm of artistic exchange ITI covers. The introduction was followed by Ramendu Majumdar, Honorary President of ITI, who expressed his strong hope to revitalise the regional cooperation and he suggested that the Chinese Centre assumes the responsibility for hosting the secretariat for the Regional Council for Asia Pacific. The President of the Chinese Centre underlined that the secretariat’s location should follow the principle of rotation, so that another Centre can take over in the future.

Activities – Regional Councils
Regional Council „Asia / Pacific“

Regional Council Meeting for the Asia Pacific Countries. In front (left to right) Fabio Tolledi and Apostolos Apostolides, Chen Zhongwen, the DG ITI, Ji Guoping, Ramendu Majumdar, Kim Jeong-ok

Activities of the Asia Pacific Regional Council
The second meeting was held in June 2017 in Yinchuan, China.

The meeting proceeded with discussions in which all the delegates participated. The delegates agreed to set up a new office for the region which will be based at the Chinese Centre of ITI. The Chinese Centre of ITI will serve as the regional secretariat and work on better communication, and planning more regional activities including the sharing of theatre information and publishing quarterly e-bulletins.
Activities – Regional Councils
„European” Regional Council

The participants discussed the following issues:
• The relationship between ITI and UNESCO; the use of the logo of UNESCO in projects of ITI with UNESCO.
• The budget restrictions of the Centre and the result of it.
• The showcases organized in Croatia and in Sweden.

In a second session the participants started to focus on what can be done for the European region and the ITI Centres of that region:
• Making the Centres work known to the national UNESCO Commission, thus deepening ties to UNESCO.
• Exchange of best practices among each other.
• Promote Artists Residencies in Europe (Daniel Bausch, Giorgio Zorcus and Gad Kaynar).
• Give Dance Scholarships (Spanish Centre).
• A list of Festivals that can provide residence and hosting for young practitioners (Taťana Armari).
• Connect with the Drama Colony of the Croatian Centre with residencies for one foreign playwright, staged readings, a translation of one play.
• Newsletter (Georgian Centre, Levan Khetaguri).

Finally the participants were informed by the Spanish Centre and the DG about the upcoming Congress in Segovia, Spain. The participants were informed about the schedule and plans.

The participants were thanking the Italian Centre for the warm and generous hospitality.

Proposals for future meetings: Levan Khetaguri (end of October 2017, in Tbilisi, Georgia), Mentor Žymberaj (meeting in Priština, Kosovo, in Spring 2018), and a meeting during the next Congress in Segovia, 2017.

The participants discussed the submission to the European Union for a grant for Cultural Networks. All the participants agreed that is a common project of the European Regional Council. The Italian Centre will be responsible to collect all the data.

Activities – Regional Councils
European Regional Council

The European ITI Centres becoming a strong pillar for ITI.
• Work with other European ITI Centre for the UNESCO Convention about Cultural Diversity.
• Create a kind of Research Centre as a committee of ITI.
• Focus on Intangible Heritage in Europe.
• Involve young practitioners.
• Create an ITI Think Tank.
• How to bring Theatre to people.

During the meetings of the second day the participants were focusing on what to do together as a primary action. These are concrete projects the European Regional Council can focus on:
• Share information about the activities with all European Centres (proposal Thomas Engel, Ann Mari Engel, Levan Khetaguri).
• Create a closed Facebook page for the European Centres (done by Alfira Arslanova).
• Get in touch with the National UNESCO Commission of the countries of the European ITI Centres.
• Distribute the emails from all European Centres (done by DG ITI).
• Distribute the new Toolkit for an ITI Centre to all European Centres (done by DG ITI).
• Exchange of best practices among each other.
• Promote Artists Residencies in Europe (Daniel Bausch, Giorgio Zorcus and Gad Kaynar).
• Give Dance Scholarships (Spanish Centre).
• A list of Festivals that can provide residence and hosting for young practitioners (Taťana Armari).
• Connect with the Drama Colony of the Croatian Centre with residencies for one foreign playwright, staged readings, a translation of one play.
• Newsletter (Georgian Centre, Levan Khetaguri).

The Italian Centre hosted all the members with typical Italian warmth. The meeting started with a message by the President of ITI, Mohamed Al-Mihmam, which was read by Roberta Quarta. After a short presentation by the DG, about ITI and about the new Toolkit for ITI Centres that the General Secretariat developed for existing and new Centres, each Centre presented their rich and important activities and events. (See the Centre’s report.)

The participants discussed the following issues:
• The relationship between ITI and UNESCO; the use of the logo of UNESCO in projects of ITI with UNESCO.
• The budget restrictions of the Centre and the result of it.
• The showcases organized in Croatia and in Sweden.

In a second session the participants started to focus on what can be done for the European region and the ITI Centres of that region:
• Making the Centres work known to the national UNESCO Commission, thus deepening ties to UNESCO and enabling collaboration with the national UNESCO Commission in a country.
• Develop the strength of all Centres of ITI in Europe.
• Strengthen ties with other organizations with similar goals and academic institutions.
• Connect with research organizations.
• Create a publication.

The meeting happened on 15 and 16 October 2016.

The following persons and Centres were present:
• Belgium Wallonia Centre (Jean-Henri Dreze)
• Croatian Centre (Zeljka Turcinovic)
• Swiss Centre SuisseTHEATRE (Executive Council Member Ann Mari Engel)
• Italian Centre (Executive Council Member Fabio Tolledi, Roberta Quaranta, Giorgio Zorcus, Ivan Gorgoni)
• Kosovo Centre (Elmaze Nura, Mentor Zymberaj)
• Macedonian / FYROM Centre (Ivanka Apostolova)
• Russian Centre (Alfira Arslanova)
• Slovenian Centre (Taťana Armari)
• Spanish Centre (Luis Llerena)
• Israeli Centre (Gad Kaynar)
• German Centre (Thomas Engel)
• Georgian Centre (Levan Khetaguri)
• Executive Council (Apostolos Apostolides, Cyprus)
• Israeli Centre (Gad Kaynar)
• Croatian Centre (Zeljka Turcinovic)
• Executive Council (Apostolos Apostolides, Cyprus)
• German Centre (Thomas Engel)
• Georgian Centre (Levan Khetaguri)
• Executive Council (Apostolos Apostolides, Cyprus)
• Create a publication.
Activities 2014 – 2016 Centres

Comments by the DG

The Centres are the main pillars of ITI. They represent ITI within their sphere of influence in their country or region. They are the main entrance gate for professionals that work in the performing arts. They are the main source for people being active in committees, forums, networks and project groups. The Centres deserve the main attention of the General Secretariat – this includes the attention that is given to the individual members that the Centres and thus ITI have.

There are 42 Reports in this publication. The General Secretariat is very happy about this – it is the largest amount of Reports published in an ITI Report. By reading the Centre’s Report the reader can discover the activities that make ITI strong, visible and valuable. It is with great appreciation that these reports are published. Maybe one day ITI will publish a Report with all the Centres…

Above: Uniter Gala of the Romanian Centre; Opening Ceremony of the Fujairah International Arts Festival.
Below: Queue for the Encuentro Nacional de Los Amantes del Teatro, organized by the Mexican Centre of ITI-UNESCO

Left: Children’s Play Treasure, photo by Saudi Arabian Centre.
Activities 2014 - 2015
After the participation of the Algerian Centre at the Congress in Armenia in November 2014, the Centre carried on its programme with participation in the National Festival of Amazigh theatre in Batna with the performance entitled „AZUZEN” written and directed by OKBAOUI Cheikh (Production from the Centre). Subsequently, the Centre created a programme for 2015 which is as follows:
• Launch of the KATEB YACINE Creative Award (Golden Nedjma), competition for best theatrical text with an international jury, more than 60 texts from different countries were received, awards were presented during the International Theatre Festival In Bejaia on 29 October 2015, the first prize was won by the playwright Metoli Ahmed of the Republic of Egypt with the text “Al-Hadjiz” the prize was set at 3,000 dollars.
• In February, the Centre translated the message of the World Theatre Day written by the Polish director Krzysztof Warlikowski, the translation was done by the playwright Ali Tamert.
• In March, the Centre celebrated the World Theatre Day with a programme of theatrical performances and tributes given to Algerian theatre figures as well as the reading of the World Theatre Day Message.
• In April, the Centre participated in the experimental theatre festival in Shanghai with an experimental performance.
• In June, the Centre celebrated the artist’s world day, which is held 8 June of each year, and also organized theatre performances and activities for the Children’s Day and the African Children’s Day.
• In October, the Algerian Centre organized an award ceremony of the KATEB YACINE Creation Competition (Golden Nedjma) at the Bejaia International Festival
• In November, the Algerian Centre organized workshops which saw the participation of many young people who came from different locales across the country. Workshops were held over 10 days in Adrar, a provincial capital in the south of Algeria.

Activities 2016
• In January, members of the Centre took part in the Arab festival in Kuwait from 9 to 16 January, and the international festival Fadjr in Tehran, Iran
• In February, translation of the message for World Theatre Day, written by the Russian director Anatoli Vassiliev, was done by Abdel A-Halim Bouchraki, professor of drama at the University of Constantine.
• Participation of the Centre at the ITI Arab Centres meeting at the Al-Fujairah Arts Festival in the United Arab Emirates
• In March, we celebrated World Theatre Day by organizing a theatre meeting with theatre performances and artistic encounters at the Wilaya de Setif, in collaboration with the Theatre cooperative ILAF.
• In April, we held a celebration of the International Dance Day on 29 April in Alger.
• Participation in the showcase in Zagreb organized by the Croatian Centre of ITI.
• In June, participation in the international theatre festival „BABEL” in Targoviste Romania.
• In July, participation in the National Amateur Theatre Festival in Mostaganem - Algeria
• In September, an award ceremony was organized for the KATEB YACINE competition (Golden Nedjma) at the Adrar Festival
• Participation in the play „The Tempest” by William Shakespeare in Yerevan with The Armenian Centre of ITI.
• Production of the Shakespeare play „Julius Caesar” on the occasion of the 400th anniversary of Shakespeare’s death
• In October, participation in the showcase in Stockholm -Sweden. Organized by the Swedish Centre of ITI.

Activities 2017
• In January, participation in the showcase in Leipzig -Germany
• In March the Centre celebrated the World Theatre Day with a programme of theatrical performances and tributes, given to the figures of the Algerian theatre and the reading of the World Theatre Day Message in collaboration with the National Days of Experimental Theatre In Elalma, Setif, Algeria.

President of the Centre
Cheikh Okbaoui
Activities 2015

Publication Ceremony of “Khanika”
February, 2015: Publication ceremony of “Khanika” in Bengali, translated from “Moments” - a book of poems by Tobias Biancone, Swiss Poet and Director General of ITI. The translation was done from English to Bengali by Prof. Shafi Ahmed, and it was published by Mofidul Hoque of Sahitya Prakash.

World Theatre Day Celebration
27 March This event was held in Dhaka City and was jointly organized by ITI Bangladesh Centre, Bangladesh Shilpakala Academy, Bangladesh Group Theatre Federation and Bangladesh Pathanatok Parishad. Theatre activists and theatre lovers participated in the World Theatre Day procession with colorful costumes, masks, placards, festoons, etc. The Day was also marked by a lecture programme and the reading of WTD message of Krzysztof Warlikowski in the National Theatre, Dhaka. Warlikowski’s message was distributed through flyers in the local national language and included information about ITI. There were theatre and dance performances as well the theatre and folk songs with 700 people in attendance. World Theatre Day was also celebrated in the other major cities of Bangladesh.

Dhaka International Theatre Festival
The “2nd Dhaka International Theatre Fest” took place in the National Theatre in Dhaka in March. The Festival comprised 26 theatre and dance drama performances from Bangladesh, China, United Kingdom and India. 10 special bulletins titled ‘Theatre Fest’ were published daily during the festival. Open Forum – a platform to meet the directors of the plays - was organized during the Festival.

Exhibition
March: An exhibition of portraits of world renowned playwrights was organized in the Festival venue for the duration of the Festival.

Theatre Discourse: “Theatre against Violence” and “Art Reincarnated”
March: 150 theatre practitioners from Bangladesh and abroad participated in the discourse at the National Theatre.

International Dance Day 2015 Celebration
29 April, Dhaka City: Approximately 270 dancers and fans participated in the International Dance Day procession with colorful costumes and properties. Also to mark IDD, a seminar on dance and a Dance Festival were organized in April.

Theatre Discourse on “Digitization and the Future of Theatre”
June, National Theatre, Dhaka: Ratan Thiyam, a celebrated theatre director and former Director of the National School of Drama in Delhi, India, served as a resource person in this event attended by 75 persons.

Activities 2016

Planned Activities (till May)
World Theatre Day Celebration
27 March, in Dhaka City: This event took a similar form to the 2015 version.

World of Theatre
The next Edition of the World of Theatre, edited by Ramendra Majumdar and Mofidul Hoque, are planned to be completed and launched by the next Congress.

Executive Committee Bangladesh ITI Centre:
President: Nasiruddin Yousofi
Vice-Presidents: Abdus Selim, Keramat Mowla, Shafi Ahmad, Sara Zaker
General Secretary: Debaprosad Debnath
Assistant General Secretary: Jhuna Chowdhury
Organising Secretary: Junaid Eusuf
Secretary for International Affairs: Ahmed Iqbal Haider
Publications Secretary: Selim Shamsul Huda
Chowdhury
Secretary of Finance: Nasirual Haque
Archive Secretary: Babul Biswas
Programme Secretary: Lucky Enam
Information Secretary: Im Pervin

Executive Members: Ataur Rahman, Mamunur Rashid, Mofidul Hoque, Liazquat Ali Hoque, Malay Bhowmik, Minu Haque, Syed Dulal, Manman Hena, Shahadat Hossain Hela, Mizzur Rahman, Khondakar Shah Alam, Ramendra Majumdar (President of Honour), Syed Shamsul Haque

Activities
Bangladesh Centre of ITI (Asia/Pacific)
Activities
Belgium Centre of ITI (Europe)

Activities 2014-2016

* Ely Marine Lard, secretary of the Belgian Centre
* The Bureau consists of:
  * President – Valerie Cordy
  * Vice President – Jean-Henri Drèze
  * Treasurer – Marc Gooris
  * Secretary – Marine Lard
  * General Manager – Olivier Parfondry

The objective was to revitalize the Belgian Centre by using restructuring to transform it into a tool, bridge and gateway for young people, developing our projects at a national and international level.

Activities 2015

* March 2015 – The Belgian Centre supported International Theatre Day with the circulation of the Message for 2015 written by Krysztof Warlikowski.
* June 2015 – The Centre provided financial aid to the Association des Scénographes (Designers’ Association) for Moving Lab, a project that was part of the 13th Prague Quadrennial. A major international event in the world of stage design, every four years since 1967 this international exhibition has presented the most innovative contemporary works in the fields of the performing arts, costume, sound and light design as well as theatre architecture. Belgium has been represented from its beginning, and two associations, one French and one Flemish, have joined forces to organise the Belgian presence at the Quadrennial.
* Participants: Christian Halkin, designer, Katrien Klaps, Irma Morin and architect Anne Cabot.
  * Their project was awarded a gold medal.
* November 2015 – A group was formed to create Par-delà les évènements, les enjeux de l’ITI (Beyond the Shocks: The Challenges of ITI), a documentation of ITI’s history from its creation up to today from the ITI archives stored in Liège and Paris. The result of this project will be presented at the Congress in Segovia. It will also be published as a booklet in three languages, English, French and Spanish.
* December 2015 – A group was established to respond to a call by the General Secretariat to participate in organizing an international gathering in Shanghai on ‘Community Theatre: How to Bring Theatre to People?’ A first meeting was held in December, with the event taking place in March.

Activities 2016

* 11-17 July – A IDEA (International Drama Education Association) group was formed in order to focus special attention on theatre education in vocational schools and in other levels of education such as secondary, primary and pre-schools, while also including other spheres. (A similar group had existed previously, while many ITI Centres are also members of IDEA). Two members of the Belgian Centre will participate in the 9th Congress in Ankara.

Activities Burkina Faso Centre of ITI (Africa)

Activities Report 2014-2017

Activities 2014 (Since the Yerevan Congress)
Meeting with the Minister of Culture and Tourism
Back from Yerevan, where he took part for the 34th ITI World Congress, the President of the Burkina Faso Centre of ITI, Dr. Hamadou MANDE, was received in audience by the Culture and Tourism Ministry of Burkina Faso to update them on the participation of Burkina Faso in this important meeting of the world’s largest organization for the performing arts. The Minister congratulated the Centre of Burkina Faso for its dynamism and encouraged it to continue this momentum.

FITMO 2014
Organized under the leadership of the ITI Burkina Centre, in partnership with ITI Centres in Mali and Niger, the 14th edition of the International Festival of Theatre and Puppets of Ouagadougou (FITMO) took place from 18 to 29 October 2014 in three West African countries (Burkina Faso, Mali and Niger). Originally planned to be held in four countries, the festival was only held in three countries. The stop in Togo had to be postponed in 2015 due to political tensions in Burkina Faso. This 14th edition of the FITMO was held under the theme, “Artistic training and socio-professional integration of artists in Africa”, and mobilized 60 artistic groups which produced 109 performances. In addition to the qualitative and diverse performances and workshops, FITMO 2014 highlighted the decentralization of activities in each of the three host countries, the entertainment market, the showcase of theatre schools, the symposium on the theme of publishing and the holding of a meeting of the African Regional Council of ITI.

Activities 2015
Participation in a meeting of the African Regional Council of ITI
The Burkina Centre presided over the meeting of the ITI African Regional Council held on 8 March 2016 in Abidjan, Ivory Coast, on the sidelines of the Arts Market of the African Show (MASA) 2016. During this meeting we held discussions regarding the implementation of the activities programme of the Regional Council.

World Theatre Day 2015
Continuing its commitment to make the ITI activities accessible to all performing artists in the country, the ITI Centre in Burkina Faso has decided to celebrate the World Theatre Day 2015 in the city of Fada N’Gourma, 220 km east from Ouagadougou, the capital of the country. The main activities carried out on 27 March 2015 were: holding of an ITI general assembly followed by a radio programme, a presentation of ITI carried out by the General Secretariat of ITI, the presentation of the Message Author 2015, the reading of the message by Mariam Thiombiano, an actress from Fada and a performance with the play “The price of happiness” staged by Hamadou Mandé and interpreted by the Theatre of the Fraternity of the Cultural Centre Gambodi.
Activities Burkina Faso Centre of ITI (Africa)

International Dance Day 2015
The celebration of the International Dance Day was held in Ouagadougou in the presence of the local authorities and, in front of a strongly mobilized population, the following activities were deployed: An introductory speech of the ITI Burkinabe Centre situating the context of the celebration, a word of welcome from the local authorities, the International Dance Day message, the reading of the ICDB message by Nangodo Ouédraogo, as well as traditional and modern music and dance performances.

FITMO 2015
The 15th edition of the International Festival of Theatre and Puppets of Ouagadougou (FITMO) took place from 10 to 15 October 2015, in Burkina Faso and Togo. This edition made it possible to achieve the 2014 step in Togo which had been postponed due to socio-political tensions. It allowed the festival to change its year of organization from even years to odd years. The FITMO 2015 has revealed young talents and met an increasingly large number of people and is fully satisfied with the artistic productions proposed by the festival.

Reception of ITI documents
On 9 April 2015, the Burkina Faso Centre of ITI received a batch of French books to place in its library from the ITI General Secretariat, who were moving from Paris to Shanghai. Thus, 13 packages containing books and various publications were sent to the Burkina Faso Centre for free to make good use of them. This has been well received by the Burkina Faso Centre. The Minister in charge of culture and the artists were officially informed of this mark of solidarity of the global ITI with regard to Burkina Faso.

Theatre training at the École Supérieure de Théâtre Jean-Pierre Guingane of CERAV
The Burkinabe Centre of ITI, together with the Gambidi Cultural Centre, coordinates the theatre training at the Centre for Training and Research in Live Arts (CERAV) through the implementation of educational programmes and the organization of professionalization workshops for performing artists. The year 2015 saw the continuation of the formation of the 3rd promotion and a reinforced partnership with theatre schools in Africa and Europe.

Exchanges with other ITI Centres
The Burkinabe Centre of ITI maintains very good relations with all ITI Centres. As its president is a Member of the ITI Executive Council, the Burkinabe Centre of ITI has attended all the meetings of the Executive Council since the last Congress. This allowed it to maintain a permanent exchange with several ITI Centres. The Burkinabe Centre of ITI is also working to bring African Centres closer together and make them more dynamic. During the year 2015, he had wished to organize a new meeting of the Regional Council of Africa but the national political situation marked by a popular insurrection, a failed coup and terrorist attacks made this meeting impossible.

Activities 2016
World Theatre Day 2016
For the celebration of WTD 2016, the Burkine Faso Centre of ITI has chosen the city of Ouagadougou. The activities of WTD 2016 included radio broadcasts, a panel discussion and performances.

Organization of the TRAJET festival from 21 to 24 April 2016
The Burkinabe Centre of ITI co-organized, with Tenkodogo Troupe Corneille, the Festival Artistic Youth Festival in Tenkodogo (TRAJET). A festival dedicated to the promotion of arts education. The 2016 edition was held from 21 to 24 April.

International Dance Day 2016
The Burkinabe Centre of ITI chose the city of Ouagadougou for the celebration of the IDD. But as every year, demonstrations are organized at the same time in several locations across the country.

Participation at the 4th SICADIA in Maputo, Mozambique
From 15 to 15 October 2016, the President of the Burkina Centre of ITI participated in the 4th Summit of Cultural Institutions of Africa and African Diaspora (SICADIA), in which about thirty cultural institutions addressed „Strengthening the Role and operational capacity of civil society in the field of cultural development policy „.

Participation in the Board of CERAV/Afrique
The President of the Burkinabe Centre of ITI took part in the Board of the Centre for Studies and Research in Live Arts (CERAV/Afrique), a UNESCO category 2 centre opened to Bobo-Dioulasso in Burkina Faso in 2015. The Burkinabe Centre is a member of the board on behalf of the ITI Regional Council of Africa.

Activities 2017
The President of the Burkine Faso Centre of ITI has been invited by the Ministry of Culture, Arts and Tourism of Burkina Faso to be part of the National Team in charge of preparing the report on the implementation of the UNESCO Convention. This reflects the recognition of the national cultural authorities of the contribution of the Burkine Faso Centre of ITI to the animation of the national cultural life and its external influence.

World Theatre Day 2017
The City of Bobo-Dioulasso has been selected by the Burkina Faso Centre of ITI for the commemorative festivities of WTD 2017, whose main articulations are: a general assembly of the Burkina Centre of ITI, radio programmes, theatre performances and storytelling.

International Dance Day 2017
The Burkine Faso Centre of ITI chose the city of Ouagadougou for the celebration of the IDD. In addition to the events usually organized in different parts of the city, a conference-debate and a workshop were organized for the benefit of students and young practitioners.

Awards
During the year 2016, the Burkina Centre of ITI and its managers received the following distinctions:
• Prize for the best theatre show for the autopsy play, directed by Hamadou Mandé from a text by Justin Stanislas Drabo,
• Prize for the best theatrical text played with the autopsy of Justin Stanislas Drabo in a staging of Hamadou Mandé,
• Award for best theatrical research awarded to Hamadou Mandé for his work on the theatre of social art.

Executive Board in March 2017
Dr Hamadou MANDÉ (President)
Bertine MINDOUNGOU (Vice-president)
Minata DINE (General Secretary)
Etienne MINOUNGOU (Vice-president)
Dr Hamadou MANDÉ (President)

The Burkinabe Centre of ITI has a web page at www.gambit.org

Report submitted by:
Modeste WENDYAM COMPAORE (Deputy General Secretary)
Laada DANE KOUARAOO (Administration Officer)

The Burkinabe Centre of ITI has a web page at www.gambit.org
past two years we have also created two gatherings along the following themes: the creation and diffusion of theatre and the status of theatre artists. These meetings have given theatre practitioners the chance to address issues and to offer solutions in the form of recommendations to Chad’s cultural authorities. This was also an opportunity for the theatre community not only to have a framework within which they can discuss their profession but also to meet up, get to know each other and initiate a synergy for solidarity.

Festivals
Along with the Théâtre Maoundôh-Culture, the Chadian Centre jointly organised the Festival International des Arts Dramatiques et Plastiques pour l’Union et la Paix (International Theatre Festival of Dramatic Arts and Plastics for Unity and Peace – FIADPUP), the 8th edition of which took place in N’Djamena from 3 to 10 November 2014. We welcome the fact that this biennial festival brought together so many theatre companies and artists. This latest edition also was part of the 25th anniversary celebration of the Théâtre Maoundôh-Culture.

The next edition of FIADPUP will take place in November 2016.

World Days
For some years now, in Chad we have been annually celebrating World Theatre Day and International Dance Day. These days are opportunities for us to talk about our profession and, especially, to create a lobbying platform for our art with partners and the community.

We would like to conclude by saying that, no matter the situation, the Chadian ITI Centre is committed to pursuing its activities with whatever resources it has to hand, despite the lack of partners, particularly theatre partners. We remain convinced that the evidence of our current activities in Chad’s cultural environment will bear fruit for the benefit of our cultural and artistic development.

We also remain convinced that in order to see the theatre regain its credentials as it had at the end of the previous century, it is imperative to create a strong synergy on a national, subregional and international level. Projects involving cooperation and exchanges of skills and especially advocacy work with the authorities and partners will allow us to develop the sector and to attract young people to the arts.

Activities 2014-2016
The Chadian ITI Centre for the 2014-2015 period conducted a variety of activities with arts institutions and theatre artists in Chad. These activities have focused on training workshops, professional gatherings, festivals and the World Days of Theatre and Dance. The activities have been carried out thanks to the goodwill of theatre professionals and a few rare partners. Here we describe the activities followed by a concluding round-up of our challenges and recommendations.

Training Workshops
Within the scope of training, two acting workshops led by theatre professionals were set up by the Chadian Centre for Young Artists in order to help young performers. These workshops, which are held once a year, saw a total of 38 participants and lasted for two-weeks. The aim here is to ensure that the workshops are sustainable and become permanent training sessions in a country where there currently exists no theatre school that can teach practical techniques to those aspiring to the theatre. At present, everything we do is done virtually without resources, and yet the will exists to succeed in ensuring that such training is sustainable. It is our hope that one day we shall have partners who will help us to build a theatre school in Chad.

Professional Gatherings
We organised professional gatherings with theatre practitioners in order to discuss agendas and important issues relating to our industry. During the
Activities 2014-2017

Activities 2015

Introducing Chinese Performances to Bangladesh
March: The Chinese Centre of ITI (China Theatre Association) introduced a traditional Caidiao (literally ‘melodious tune’) performance to the 2nd Dhaka International Theatre Festival in Bangladesh. Caidiao has a history of over 200 years. Popular in southwestern regions of China. It is listed as a national cultural heritage art form.

Visit to Hungary and Croatia
April: At the invitation of the Hungarian National Theatre and Croatian Centre, the Chinese Centre of ITI sent a delegation to visit the two countries and participated in the Madach International Theatre Meeting and Croatian Theatre Showcase respectively. Within the seven days’ visit, the delegation visited the National Centre for Performing Arts in Beijing, the Shanghai Theatre Academy and the Shanghai Dramatic Art Centre, where they conducted in-depth and extensive discussions with professionals of the Chinese theatre makers and artists.

4The Chinese Centre of ITI Introduced Three Monks to Germany
April: At the invitation of the Chinese Centre, Aure Corbeanu, executive vice president of the Romanian Association of Theatre Artists, and her assistant, visited China. During their stay, the delegation visited the National Centre for Performing Arts in Beijing, the Shanghai Theatre Academy and the Shanghai Dramatic Art Centre, where they conducted in-depth and extensive discussions with professionals of the Chinese theatre makers and artists.

Romanian Theatre Delegation in China
May/June: At the invitation of the Chinese Centre, Aure Corbeanu, executive vice president of the Romanian Association of Theatre Artists, and her assistant, visited China. During their stay, the delegation visited the National Centre for Performing Arts in Beijing, the Shanghai Theatre Academy and the Shanghai Dramatic Art Centre, where they conducted in-depth and extensive discussions with professionals of the Chinese theatre makers and artists.

4Sweden Theatre Artists Conducted Children’s Theatre Workshops in China
July: At the invitation of the Chinese Centre of ITI, four Swedish theatre artists from Stockholm City Theatre visited China. The experts conducted children’s theatre workshops and related theatre exchanges in Chengde and Qingdao city.

Japanese Theatre Delegation in China
August: At the invitation of the Chinese Centre, a five-member Japanese theatre delegation headed by Masayuki Sukegoshi, director of the Japan China Cultural Exchange Association (JCCEA), board member of Senzena Theatre Company and chair of the Japanese Drama Producers Association, visited China. During their visit, the delegation visited the National Centre for Performing Arts in Beijing, the Shanghai Theatre Academy and the Shanghai Dramatic Art Centre, where they conducted in-depth and extensive discussions with professionals of the Chinese theatre makers and artists.

Hungarian Theatre Delegation in China
October: At the invitation of the China Theatre Association, a delegation headed by Attila Vidnyanszky, president of Hungary National Theatre, visited Suzhou and Chongqing, observed performances of the 14th China Theatre Festival, and conducted negotiations with the Sichuan Opera Theatre of Chongqing concerning future cooperation.

Executive Council of ITI at the China Theatre Festival
November: At the invitation of the China Theatre Association, members of the Executive Council observed the 14th China Theatre Festival in Suzhou at the end of the Opening Ceremony of the ITI Headquarters and the Executive Council Session of ITI in Shanghai.

Activities 2016

Main World Theatre Day 2016 Celebration, with Anatoli Vassiliev, in Guangzhou
March: Together with ITI and the Culture, Radio, Film, TV and Press Administration of Guangzhou Municipality, the Chinese Centre organized the World Theatre Day Celebration 2016 in Guangzhou with the presence of World Theatre Ambassador and 2016 World Theatre Day Message Author Anatoli Vassiliev. The Centre invited 25 representatives from Asia as well as various Executive Council members of ITI. This event included World Theatre Day Celebration, Asian Traditional Theatre Forum, Asian Pacific Regional Council Meeting of ITI, Chinese theatre showcase and international theatre workshops.

Visits to Egypt and South Africa
November/December: At the invitation of Sameh H. Mahran, president of the Cairo International Contemporary Experimental Theatre Festival (CICEF), and Kurt Egghol, Secretary General of South African Centre of ITI, a delegation from the Chinese Centre of ITI conducted exchange and cooperation negotiations with CICEF, the South African Centre and the organizing committee of the National Art Festival of South Africa.

Activities 2017

The Chinese Centre of ITI Introduced an Art Troupe to Perform in Hungary and Romania
April: At the invitation of National Theatre of Hungary, Jokai Theatre of Békéscsaba and Sályg Péter Theatre Oradea, the Chinese Centre sent a 49-member art
Department of Sports, Recreation, Arts & Culture, the National Arts Festival of South Africa has been annually held in the small town of Granhamstown since 1974 and has become the largest arts festival in Africa.

The Chinese Centre introduced a Young Stage Director to the “Asian Directors Festival” August/September: At the invitation of the Japan Performing Arts Foundation, the Chinese Centre of ITI sent a team headed by young director Ni Guangjin to the 5th Asian Directors Festival at the Toga Art Centre. Teams from different countries and regions attended the event, putting the piece Chairs by Eugène Ionesco on stage in various styles. The Chinese team made a version with strong Kunqu opera features, warmly received by the local audience and juries.

JCCEA Delegation Visited China October: At the invitation of the Chinese Centre of ITI, CFLAC and Chinese Centre of ITI Komaki Kurihara, Japanese performing artist and vice president of the Japan-China Cultural Exchange Association (JCCEA), headed a delegation to visit China. During their stay, this delegation presented a monologue drama Sumako Matsui at the Juyin Theatre of Beijing People’s Art Theatre (BPT). Sun Jiazheng, president of CFLAC, Guo Yunde, vice president of CFLAC, Dong Wei, vice minister of the Chinese Ministry of Culture, as well as well-known directors, actors and playwrights from within the Chinese theatre circle watched its premiere. CFLAC particularly organized an exchange meeting for the cast of this play, where experts, directors and actors from many theatre organizations such as ITI China, BPT and the National Theatre of China conducted a warm and friendly exchange with Komaki Kurihara.

Artistic Directors of Theatre Festivals from 16 Countries in Central and Eastern Europe Visited China October: A delegation of artistic directors of theatre festivals from 16 countries in Central and Eastern Europe, sponsored by the Chinese Ministry of Culture and organized by the Chinese Centre of ITI, visited China for a two-week exchange period. The delegation observed the 18th Shanghai International Arts Festival, the 4th Wuzhen International Theatre Festival, the 1st Guangdong (International) Theatre Exhibition and the 11th China Arts Festival in Shanxi Province. In addition they conducted effective exchanges with many performing arts organizations in China. This visit has established a new platform for Theatre festival cooperation and exchange between China and Central and Eastern European countries. During the visit, the Chinese Centre of ITI and the delegation jointly discussed and planned cooperation events for a 2017 China-Central-and-Eastern-European-Countries Culture Season.

Activities Chinese Centre of ITI (Asia/Pacific)
Activities 2014 - 2017

Activities 2014 (after the Congress)
World Artists’ Forum for Peace
In Santa Marta, Colombia, the 2nd Foro de Artistas del Mundo por la Paz (World Artists’ Forum for Peace) took place between 15 and 19 September 2014, and included the attendance of national and international theatre figures. The event was held over three days at the Universities of Magdalena and Sergio Arboleda and was the setting for key artistic events and reflections on the themes of conflict and post conflict.

Activities 2015
Celebration of World Theatre Day
World Theatre Day was celebrated in Santa Marta, Colombia, through a series of artistic activities including performances by theatre companies, a reading of the national and international Messages, a parade of artists. The Message was supported and shared by the Ministry of Culture nationally and internationally.

Celebration of International Dance Day
April 29, 2015, on the occasion of International Dance Day in Santa Marta, Colombia, the Ministry of Culture and all the nation’s dancers paid tribute to the memory of master composer José Barros. The Colombian Centre programmed 23 dance companies and schools in the Caribbean Region. The event was supported by the Ministry of Culture and the culture department of Santa Marta District.

26th International Festival of Caribbean Theatre
From 14 to 20 September 2015, the 26th Festival Internacional de Teatro del Caribe (International Festival of Caribbean Theatre) was organised in partnership with the Colombian ITI Centre and Alliance Française of Santa Marta. More than 200 artists from a dozen countries appeared at the Festival.

Theatre in Memory’ Conference
The Colombian ITI Centre, in association with the foundation for dramatic and artistic development of Magdalena on 30 October organised the ‘Theatre in Memory’ conference led by artist and educator Roosevelt González Llanos.

Activities 2016
Cultural Entrepreneurship Management Diploma
The Colombian Centre, in a contract with the Colombian Ministry of Culture and the Corporación Unificada de Colombia from 5 March to 5 July 2016 set up this management diploma for 60 practitioners from the Caribbean Region.

Celebration of World Theatre Day
For the 2016 celebration of International Theatre Day, the Colombian Centre organized an artistic programme including theatre groups, with a reading of the national and international Messages made by the actor Carlos Rodríguez Cruz, shared on the Ministry of Culture website.

Celebration of International Dance Day
On 29 April, the Colombian Centre in partnership with
Activities

Colombian Centre of ITI (Americas)

In Santa Marta Colombia, on 10 to 20 September 2016, the XXVII Festival international de theatre of the Caribbean, held in partnership between the Corporation International Festival of Caribbean theatre, Centro Colombiano ITI, the Ministry of culture, the district mayor of Santa Marta, the governorate of Magdalena and other entities, took place. 11 countries and more than 250 artists were represented, including representatives from the national ITI centres of Argentina, Brazil and the United States. There were educational and academic activities run by teachers affiliated with ITI, such as Peter Goldfarb, Zeca Ligeiro, Lisko Turle and rattan boy of the Brazilian Center of ITI.

The Colombian Centre of ITI in agreement with the Ministry of culture of Colombia and the school of technique in arts of Fundam conducted during the months of March to July the second version of the diploma in integrated management of cultural enterprises, which aims to benefit 50 artists from the Caribbean region in the production and management of digital contents for cultural enterprises.

The Colombian ITI Centre in agreement with the Ministry of Culture of Colombia, governorate of Magdalena, Fundam and Fundepalma, made the first showings of Kaku Serankua, to be held during the month of May in 4 municipalities of the Department of Magdalena, an initiative that seeks to enhance and protect our country’s intangible heritage through artistic presentations based on myths, legends and stories originating from the imagination of our regions.

Activities

Congo Republic Centre of ITI (Africa)

Activities 2014 - 2017

Introduction

Traditionally, almost everywhere in sub-Saharan Africa, the financial dependence on other institutions and the absence of subsidies from the State are the two major handicaps that justify the insufficient visibility of the Congolese Centre of the ITI on the national stage. Hence, since 2012, the Office of the Centre is involved, with the cultural association L’Arche de Ngoujel”, in the implementation of an activity aimed at redressing, if not eradicating, this financial dependence. In this case, it is the competition called Ngoujel Prize for a Performance Critic, created in 2011, thanks to a UNESCO grant requested by the General Secretariat of ITI. These combined realities (financial dependence and the fixing of competitions) have meant that the Centre’s programme of activities are reduced to the essentials: participation in the celebration of World Theatre Day and the International Dance Day, the actual holding of the “experimental” editions, the organization of the competition (all the editions of which remain “experimental” and silent, because of the lack of sponsors) and delivery of a message during cultural events whenever this opportunity is offered at the Centre’s office (1). Political events (the constitutional referendum in October 2015, and the presidential elections in the second quarter of 2015) and the social unrest that followed them, put artists on reserve a traumatic silence to all the requests of sponsorship. Fortunately, for the morale of the bearers of the project, the reasons for this icy behaviour that strike almost all artists are known:

1. The adage “no one is a prophet at home” seems to find a particularly resounding reply in the Republic of the Congo. The projects conceived and presented by the artists operating in the country are almost systematically underestimated by the major sponsors, the public authorities and even the public. However, as “there is no law without exception”, there is still a minority of „lucky” in this morose climate artists which are placed all our hopes. The activity is carried out by the association L’Arche de Ngoujel, which organizes it within the framework of the TECEJ Festival (Time for cultural effusions for education and youth).

The fundamental principle of this competition for young people (aged 11 to 25) is the preliminary publication of a questionnaire on the content and form of a scheduled performance, in order to gauge their level of comprehension and see if they have understood the covert messages conveyed by said performance. The pedagogical aspect of the activity explains the very special interest that the organizers give to schools, besides that these organized circles offer the possibility to communicate at the least cost. For example, the partnership between ministers responsible for education and youth affairs is self-evident.

Curiously, in spite of the innumerable assets and the actual holding of the „experimental” editions, the big companies and the Organizations had continued to reserve a traumatic silence to all the requests of sponsorship. Fortunately, for the morale of the bearers of the project, the reasons for this icy behaviour that strike almost all artists are known:

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Activities

Congo Rep. Centre of ITI (Africa)

already ‘launched’ from abroad, or those whose projects attract the participation of foreigners, and those who have the support from the top of the state or among the decision-makers from the sponsors.

2. Potential patrons and sponsors (deputies, senators, senior officers, women and businessmen, renowned lawyers, etc) effectively assist artists. Provided that this ‘help’ helps them in return to become famous. Thus the phenomenon of ‘dedications’ has made the contents of musical works and the productions of the so-called popular theatre rendered insipid and obscene.

Therefore, ‘the fight’ consists in taking the public authorities and the sponsors to recognize the public utility of this competition and then to make it integrated in academic programmes. What is a reliable financial resource? Participation fees are an insubstantial source of input. They left so that the competitors receive rewards. Symbolic, certainly, but rewarded; the artists also receive a symbolic stamp. Symbolic are the bonuses paid to the organizers. Symbolic but how beneficial! Since 2011, for example, it is thanks to its share of the income of this activity that the ITI Centre has paid all its statutory contributions.

Activities 2015

A. Context, Three Experimental Editions

The organization of the competition for the criticism of a performance was based on the performances De la bouche de ma mère (a few theatrical tales from the collection of the writer Georges Manouba-Sokate, bearing the same title) were launched on 5 March. The first phase stopped on March 14 to allow virtual competitors in the selected schools to concentrate on virtual assessments. The second part was held from 13 to 29 April. The competition was closed on 6 June.

In all, eighteen (18) performances were attended at two (2) Cultural Spaces (Pato and Sudo) and five (5) schools by more than two thousand spectators, including 1,712 competitors from said schools. In a city of more than five hundred thousand public and private schools, these insignificant numbers are the tragic stigma of lack of sponsors and poor communication around the event.

B. World Theatre Day Celebration

On Friday 27 March 2015, at the Espace du Trentenaire, a show was offered free of charge to the public by the company Total Exploitation & Production Congo. To this end, the theatrical troupe Les Pétroliers, sponsored by the said company, presented the play ‘I undersigned card’ by Sony Labou Tansi, directed by Georges Boussi. Before the show, Mr. Yvon Wilfrid Louwala-Mandah, the chronicler of the day, presented the history of the day. Then it was the reading of the international message by the Secretary-General of the ITI Centre, Jean Leopold Ngoujou.

C. Theatre School Festival

From 26 to 31 March, there was also the Theatre School Festival (FTS) organized annually by the Cercle des jeunes artistes et créateurs (CIAC). On that occasion, the General Secretariat of the Centre was asked to elucidate to the public, at the opening of the festival, about the World Theatre Day. Jean Leopold Ngoujou was also one of the three members of the jury of the first Fairy Tale Show whose proclamation and award ceremony marked the closing ceremony of the festival. More than ten schools had presented theatre and dance performances.

Period 2015 to 2016: A season tarnished by the political climate

The ITI National Centre, its partners, and the cultural community in general, had been taken aback by the government’s decision to spread out the various elections in exactly the same period as the cultural season. The constitutional referendum was convened on 25 October 2015, which was originally scheduled for July, the presidential election was to be postponed to 20 March 2016. The political tensions that preceded and the riots that paralysed part of the country after these votes left little room for cultural expression.

Nevertheless, the celebration of the International Dance Day took place on 29 April, within the framework of the FTS (School Theatre Festival). As usual, the Secretary General of the ITI Centre read the international message and placement at the opening ceremony and in the media. Exceptionally, World Theatre Day was celebrated in synchrony with the International Dance Day. The ITI Centre was pleased to find its partners who had become traditional in the organization of this event: L’Espace du Trentenaire of the Total E & P Company and the Théâtre Les Pétroliers, who presented Papa Zambie ou la liberté des autres directed by Charles Baloukou.

A Special Partner: Arterial Network Congo

Since 2012, a chapter has been added to the ITI Centre (Africa) of the Arterial Network has been established in the Republic of Congo. Led by Pierre Claver Mabiala at its creation, it is now under the mandate of Félicien Guibaut-Balende, while Germane Ohio remained the Secretary General. Arterial Network has virtually the same vocation as the ITI, except that it manages a few more sectors of activity. The two institutions exchange regularly. Several times during 2016, the ITI National Centre had represented its respective structures at meetings.

Perspectives

After the break forced by the political atmosphere in 2016, L’Arche de Ngoujou and the Congolese ITI Centre had revised for 2017 the project to realize the contest of criticism of a show to an interdepartmental scope, if not national, hoping that this time the public authorities and the sponsors will fulfill the duty that is theirs. Three (3) cultural institutions would also have taken the opportunity to give an official stamp to their partnership with L’Arche de Ngoujou: this is the case of the ITI Centre (partnership formally concluded since 2005).

And, as wished, the attitudes have very positively evolved on the side of the public services and the virtual sponsors. As early as October 2015, the Ministry of Primary and Secondary Education had already issued a recommendation to its departmental directorates, inviting them to contribute to the success of the 2016 edition and even of the ITI Centre.

Furthermore, the celebration of the International Dance Day took place on 29 April, within the framework of the FTS (School Theatre Festival). As usual, the Secretary General of the ITI Centre read the international message and place at the opening ceremony and in the media. Exceptionally, World Theatre Day was celebrated in synchrony with the International Dance Day. The ITI Centre was pleased to find its partners who had become traditional in the organization of these events: L’Espace du Trentenaire of the Total E & P Company and the Théâtre Les Pétroliers, who presented Papa Zambie ou la liberté des autres directed by Charles Baloukou.

Activities

Congo Rep. Centre of ITI (Africa)

In June, the government announced that the state examinations would be held in May instead of June as usual. As a result, the school year was shrinking. As a result, in April, the main students involved in the competition were no longer able to be involved. It was therefore decided to postpone the first national edition of the competition to the next school year. A truly national edition, since the organizing committee will have continued and completed the national awareness campaign.

Because of this situation, the celebration of the World Theatre Day was postponed until 1 April 2017. In 2016, from theatrical performances by theatre groups from Pointe-Noire, one General Assembly is scheduled, in which the Bureau of the Centre will make a detailed communication on the 35th ITI World Congress to be held in July in Spain. Encouraging the participation of young practitioners will be the main bridge in this communication. During this meeting, the celebration of the International Dance Day will be planned.

Conclusion

Notwithstanding the harsh financial situation, due to the lack of enthusiasm of virtual sponsors, cultural associations, in particular the Theatre and Dance Companies, and with them the Congolese Centre of the International Theatre Institute, it still tries to involve the local and national scenes by their presence. Convinced of the advantages of the contest for the criticism of a show, for young competitors, for artists and organizers, the Congolese Centre of ITI hopes to find, on the side-lines of the next congress, partners in order to experiment the activity of 2016, and of the contest.

Submitted by Jean Leopold Ngoujou, Congolese ITI Centre Secretary General

Pointe-Noire, 29 March 2017

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Notes

(1) “Experiential editions” of the competition. In 2011, as the UNESCO grant was not supported locally and nationally, only students from some public and private schools in Pointe-Noire have been invited to compete. This restriction had provided competitors with quality rewards. In 2012, 2014 and 2015, in spite of the ambition of the project to connect several locations to the competition and to invite all categories of young people pupils, students, workers, unemployed graduates, workers, artists, etc, the organizers came back to the decisive “Plan B”, that is to say the scenario of selecting some schools as “quartier général”. Without a major investment by major sponsors and public services, the pre-financing of the project hidden sources insignificant even to carry out the project on a communal scale.
Drama Colony
Grožnjan, International
Croatian Centre of ITI (Europe)

Activities Croatian Centre of ITI (Europe)

2015
Siete Dramas Croatas Contemporaneos
The Argentinian publishing house, Bibles.pub, published translations of seven Croatian plays in Spanish, entitled Siete Dramas Croatas Contemporaneos. The tome’s translator and editor was Nikola Židek, winner of the prestigious Teatro del Mundo award in 2014. The compiler of the anthology was theatrologist Darko Lukić, and it includes plays by the following authors: Ivor Martinić, Dubravko Mihanović, Nina Mitrović, Ivana Sajko, Tena Štivičić, Tomislav Žajec and Darko Lukić.

Festival of European Drama, Argentina
The Croatian Centre of ITI, with the financial support of Croatian House, participated at the Festival of European Drama in Buenos Aires in 2014, presenting the play My Son Just Walks a Bit Slower, written by Croatian playwright Ivor Martinić and directed by Guillermo Casare. The play was made part of the repertoire of the Apacheta Sala/Studio Theatre. After 20 performances, due to great public interest, the theatre requested the rights to perform the play for another two years, until June 2016. This makes My Son Just Walks a Bit Slower the only play at the festival which will continue to be performed in Buenos Aires.

Croatian Theatre Showcase, Zagreb, April 2015
The Croatian ITI Centre’s traditional programme, this manifestation is a showcase of specially selected Croatian theatre and dance performances, aimed at foreign selectors who arrive in Zagreb especially for this occasion. 17 theatre professionals from China, the United Kingdom, Bulgaria, Algeria, Turkey, Greece, Austria, Germany, Romania, Montenegro and Serbia visited the showcase, 10 theatre and dance performances were performed, and additional sideshow programs, as well as conversations with Croatian artists, were organized as well.

International Drama Colony, From text to Stage, Grožnjan, 2015
The International Drama Colony was organized in August 2015, in the picturesque medieval town of Grožnjan. As a coproduction with the Play/Drama independent theatre from Split, we performed a public reading of French playwright Frederic Sonntag’s play George Kaplan, translated by Dora Slakoper, as part of a special presentation of French culture in Croatia; the Festival Rendez-vous.

Salon of Theatre Books in Madrid, November 2015
At the Salon, the Croatian Centre of ITI presented its books and publications in foreign languages, as well as the Teatro Croatia publication, published for this occasion, which contains five plays by Croatian playwrights translated into Spanish by Nikola Židek, and an accompanying essay about the state of Croatian drama, penned by theatrologist Marko Bolic. The tome contains plays by Tomislav Žajec, Nina Mitrović, Dino Peluj, Kristina Gavan and Ivor Martinić. Future collaborations were also arranged with Spanish partners regarding the publishing of new books in Croatian and Spanish.

2016
Croatian Theatre Showcase 2016
The 11th edition of the Croatian Dance and Theatre Showcase. Selection is based on theatre and dance performances which might be of interest to selectors from abroad, possible foreign partners, critics or theatrologists who might select or write about these performances, or establish a collaboration with the Croatian theatre scene and present it abroad.

International Drama Colony: From Text to Stage, Grožnjan
The International Drama Colony is considered among one of the most attractive programmes of the Croatian ITI Centre. It was launched in 1999 with the ambition of exploring and promoting foreign and domestic plays through staged readings. The country guest/partner was Armenia. Croatian ITI Centre invited young Armenian director Naner Petrossian and dramaturge Hovhannes Ishkhanyan.

Život/Kroz Dramatizaciju/ The Life Through Drama
The workshops were intended for young people from children’s home. The main goal of project is creative education about theatre performances and theories. Drama workshops were based on the Forum Theatre of Augusto Boal and lead by producer Nina Križan.

International Drama Colony: From Text to Stage, Grožnjan
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Dance Symposium 2016
Symposium was about ballet dancer Mia Čorak Slavenska and her participation at the Berlin Dance Olympics in 1996.

Publishing Activities
Books
Sest Argentinskih Drama (The New French Drama), 2015. Selected by theatre director Robert Aquirre and translated into Croatian by Nikola Židek, this tome includes a foreword by Mr. Aquirre entitled Argentine Identity and Dramaturgy.

Francuska Nova Drama (The New French Dram), 2013. This presentation of contemporary French playwrights contains plays by Lucie Depron, David Lescot, Laurent Mauvignier and Frederic Sonntag, translated into Croatian by Iva Kalogjera, Ana Prpić, Lada Čale Fildman and Dora Slakoper.

Lada Kaštelan: Dva I Dvadeset/ Projekcije (Two And Twenty), 2015. This play was the basis of director Zrinka Ogresta’s feature film Projections. The original text is accompanied by essays about the play and the movie by theatrologist Vjeran Zupa and Ivana Slunjški.

2017
Croatian Theatre Showcase, April
The programme of the 12th Croatian Theatre Showcase focuses on the authorial and directorial works of Olivier Py, but includes other representative performances which will give you a clearer image of and insight into contemporary Croatian dramatic and authorial theatre. It happened in two towns: Rijeka and Zagreb. The participants were from Serbia, Macedonia, Austria, Poland, Israel, Bulgaria, Spain, Italy, Estonia, Hungary and France.

Dance Committee
National Dance Center in Paris, April 2015
The director of the Centre de Danse Nationale made a guest appearance at a presentation of the Croatian dance scene, with an emphasis on the works of dance artist Barbara Matijević.

Dance Symposium 2015
A four-day dance symposium was held in Zagreb. Under the title From Iconocloso to Stopgap or Theatre Workshop “Pozdravi!”, 40 Years Later, it was dedicated to theatre director, dance pedagogue and university professor Ivica Boban.

Workshops “How to Write About Dance?”
The workshops were about critical writing about contemporary dance intended for young authors led by the dance critic, Iva Slunjški.

Publishing Activities
Books
Šest Argentinskih Drama (Six Argentinian Plays), 2014. Selected by theatre director Robert Aquirre and translated into Croatian by Nikola Židek, this tome includes a foreword by Mr. Aquirre entitled Argentine Identity and Dramaturgy.

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Nina Mitrović: Drame/ Plays, 2016
The first published book of drama artist Barbara Matijević.

2018
Croatian Theatre Showcase 2016
The 11th edition of the Croatian Dance and Theatre Showcase. Selection is based on theatre and dance performances which might be of interest to selectors from abroad, possible foreign partners, critics or theatrologists who might select or write about these performances, or establish a collaboration with the Croatian theatre scene and present it abroad.

International Drama Colony: From Text to Stage, Grožnjan
The International Drama Colony is considered among one of the most attractive programmes of the Croatian ITI Centre. It was launched in 1999 with the ambition of exploring and promoting foreign and domestic plays through staged readings. The country guest/partner was Armenia. Croatian ITI Centre invited young Armenian director Naner Petrossian and dramaturge Hovhannes Ishkhanyan.

Život/Kroz Dramatizaciju/ The Life Through Drama
The workshops were intended for young people from children’s home. The main goal of project is creative education about theatre performances and theories. Drama workshops were based on the Forum Theatre of Augusto Boal and lead by producer Nina Križan.

2017
Croatian Theatre Showcase, April
The programme of the 12th Croatian Theatre Showcase focuses on the authorial and directorial works of Olivier Py, but includes other representative performances which will give you a clearer image of and insight into contemporary Croatian dramatic and authorial theatre. It happened in two towns: Rijeka and Zagreb. The participants were from Serbia, Macedonia, Austria, Poland, Israel, Bulgaria, Spain, Italy, Estonia, Hungary and France.

Dance Committee
National Dance Center in Paris, April 2015
The director of the Centre de Danse Nationale made a guest appearance at a presentation of the Croatian dance scene, with an emphasis on the works of dance artist Barbara Matijević.

Dance Symposium 2015
A four-day dance symposium was held in Zagreb. Under the title From Iconocloso to Stopgap or Theatre Workshop “Pozdravi!”, 40 Years Later, it was dedicated to theatre director, dance pedagogue and university professor Ivica Boban.

Workshops “How to Write About Dance?”
The workshops were about critical writing about contemporary dance intended for young authors led by the dance critic, Iva Slunjški.

Publishing Activities
Books
Šest Argentinskih Drama (Six Argentinian Plays), 2014. Selected by theatre director Robert Aquirre and translated into Croatian by Nikola Židek, this tome includes a foreword by Mr. Aquirre entitled Argentine Identity and Dramaturgy.

Francuska Nova Drama (The New French Dram), 2013. This presentation of contemporary French playwrights contains plays by Lucie Depron, David Lescot, Laurent Mauvignier and Frederic Sonntag, translated into Croatian by Iva Kalogjera, Ana Prpić, Lada Čale Fildman and Dora Slakoper.

Lada Kaštelan: Dva I Dvadeset/ Projekcije (Two And Twenty), 2015. This play was the basis of director Zrinka Ogresta’s feature film Projections. The original text is accompanied by essays about the play and the movie by theatrologist Vjeran Zupa and Ivana Slunjški.

Nina Mitrović: Drame/ Plays, 2016
The first published book of drama artist Barbara Matijević.
Playwright Nina Mitrović (1978)

Hrvoje Ivanović: Držić Na Igrama/ Držić at the Festival, 2016

The book about history of Dubrovnik Summer Festival through the comedies of Marin Držić who was born in Dubrovnik (16 century) the period of the Renaissance.

Mate Matić: Ljudi Od Voska/ The People Of Vox 2016

The trilogy about parenthood of affirmed Croatian playwright Mate Matić.

Mario Kovač: Udahnuti Svjetla Pozornice, 2016

Partially sighted people. Methodology of theatrical work with blind and partially sighted people.

Ivica Kunčević: Redateljske Bilješke, 2017

The book of author’s director’s notes.

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Magazine

Kretanja/ Movements, our bilingual (Croatian/English) dance magazine, was edited by editor-in-chief Katja Kretanja/ Movements, our bilingual (Croatian/English) dance magazine, was edited by editor-in-chief Katja

Kazalj Theatre, theatre magazine, was edited by editor-in-chief Zeljka Turčinović

Board

Zeljka Turčinović, president

Executive Board

Hrvoje Ivanović, theatre critic and dramaturge

Mario Kovač, theatre director

Želimir Mesarić, theatre director

Mario Kovač, theatre director

Supervisory Board

Marko Bić, playwright, theatreologist

Tomislav Žajec, poet, dramatist, scriptwriter and a novelist

Darko Lukšić, theatreologist, dramaturg, drama writer and university professor

Maja Duninović, dance artist, choreographer, theoretician and a dance professor

Snježana Banović, theatre director and university professor

Honouring Nikos Pantelides, a pioneer of theatre in Cyprus

On the occasion of the 30th anniversary since the death of Nikos Pantelides who is considered as the "father" of theatre in Cyprus, the CCOITI, the Actors Union and the director Alexis Kleanthous organized two screenings of the documentary "Our dear Nikos", on November 1-2 at the Zena Palace Cinema, in Nicosia.

Presentation of the edition Two Voices

Four theatre plays of Greek Cypriot and Turkish Cypriot playwrights, December, Goethe Institut / German Cultural Centre in Nicosia. The CCOITI presented its new edition Δύο Φωνές / Two Voices (Two Voices) which includes two plays of contemporary Turkish Cypriot playwrights, İbrahim Altıkol, My Murderer my Victim and Leyla Ulubatlı, Paris’. Choice, as well as two Greek Cypriot plays, by Anoris Florides, Yañari Tuhari and by Yannis Agisilaou, Kardash, My Brother. The edition has been sponsored by the Representation of the European Commission in Cyprus.

Publications:

Twelfth International Symposium on Ancient Greek Drama

The CCOITI published the practical elements and the papers of the speakers at the “Twelfth International Symposium on Ancient Greek Drama” which was held in Nicosia, July 6-8, 2012. The topic of the 12th Symposium was “Wisdom from suffering? Pain, frenzy and their treatment in Ancient Greek Drama”. The Symposium was been organized by the CCOITI and the Cultural Services of the Ministry of Education and Culture.

Activities 2014 (since November)

34th World Congress of the ITI

The Cyprus Centre of the International Theatre Institute (CCOITI) participated at the World Congress of the ITI in Yerevan, Armenia. Seven members of the Centre were elected to various Committees of the ITI and Apostolos Apostolides was elected as a member of the Executive Council and as Treasurer of the Board of the ITI.

Honouring Nikos Pantelides, a pioneer of theatre in Cyprus

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Activities 2015

PLAY ON! is a continuation of PLAY, the successful collaboration between CCOITI and the Cyprus Theatre Organization (THOC), aimed at stirring up the waters of the playwriting field in Cyprus and achieving more staged productions of Cypriot contemporary plays. The two partner bodies could not ignore the success of the first PLAY edition (2012-2013) and the much needed action in playwriting development voiced by all relative bodies. Thus, CCOITI and THOC continued with PLAY ON! The project succeeded in strengthening the bonds between Cyprus theatre production and Cypriot playwrights. The long-term goal is to see these plays, shown in staged readings under PLAY ON!, produced on Professional Cypriot theatre stages.

Within the framework of the project, the organizers addressed an open call receiving new Cypriot plays or playwriting samples. A team of coaches and trained professionals, studied the plays and gave comments to the playwrights, also undertaking coaching with selected plays.

On the February 14-15, the CCOITI and THOC presented staged readings of the four plays which were considered complete without needing a coaching procedure. The seven plays chosen to undergo a coaching procedure were presented as staged readings on May 9 and 10.

With the aim of stimulating further debate on the usual problems faced by playwrights the two partner bodies invited Chrysa Spilioti from Greece to lead the playwriting workshop “Contemporary Cypriot Dramaturgy Keys for playwriting”. The workshop, which was attended by 40 participants, took place as a parallel event of PLAY ON! on May 8.

The project was extremely well-received and successful.
Celebration of World Theatre Day 2015

In the context of the celebrations honoring World Theatre Day 2015, the CCOITI organized a one-day conference under the title "On Reading Playwriting" on 28 March in Nicosia. The conference was part of a series of initiatives, meetings and workshops open to theatre and performing arts professionals, aiming to support the dialogue within the theatre community. The conference aimed to shed light to the scientific dimension of direction, which is based on methodology and to open a creative dialogue between theatre people.

International Dance Day 2015

The CCOITI translated the International message and widely publicized it to the performing arts’ community of Cyprus.

2015 International Festival of Ancient Greek Drama

July 1-30: The theatre map in Cyprus was enriched during July with performances of ancient Greek drama in the context of the nineteenth organization of the “International Festival of Ancient Greek Drama” which is organized by the Cultural Services of the Ministry of Education and Culture, the CCOITI and the Cyprus Tourism Organization. The programme of the Festival included: Medea by Euripides (produced by Théatro ENA in collaboration with Versus Theatre, Cyprus), Antigone by Sophocles (produced by the National Theatre in Belgrade, Serbia), Peace by Aristophanes (produced by Violianta Christodoulou/ Theatre Group, Cyprus), Hippolytus based on Euripides (produced by Induo Teatro Producciones, Spain); and Electra by Sophocles (produced by the Ceni Theatre of Tel Aviv, Israel). The performances were presented in open-air amphitheatres such as the Ancient Odeon in Paphos, the Kurium Ancient Theatre in Limassol and the “Skai” Amphitheatre in Nicosia. All foreign language performances were sur-titled in English and Greek and all Greek language performances had English surtitles.

The “International Festival of Ancient Greek Drama” has been recently honored with the EFfE Label 2015/2016, as one of Europe’s finest festivals. Since 2014 all the performances of the Festival have been included in the official program “European Capital of Culture - Pafoi2017”.

The “2015 International Festival of Ancient Greek Drama” was dedicated to the memory of the unforgettable Christakis Georgiou, a special man, writer and theatre critic, who served the CCOITI as a founding member and as the President of the Board of Directors since 1983 until 2011.

EFfE Label Ceremony

July 2, 2015 at the Paphos Ancient Odeon

The CCOITI, the Cyprus Hub of EFfE, organized a ceremony for the Cypriot EFfE Label 2015/2016 receivers, in order to celebrate the nomination of eleven Cypriot festivals. Mr. Hugo De Greef, EFFE Co-Receiver, in order to celebrate the nomination of the play Nitsa by Giorgos Trillides, on March 21 2016 Bearers (The Choephori), directed by Matthias Gehrt. Germany presented the two parts of Aeschylus’ Poet and the Women (Thesmophoriazusae) by Aristophanes, was presented at the Paphos Ancient Odeon, the Kurium Ancient Theatre and the Makarios III Amphitheatre in Nicosia, from the 30 of July 2016. Limassol Theatre Development Committee (ETHAL) opened the festival, presenting The Poet and the Women (Thesmophoriazusae) by Aristophanes, directed by Minas Tziklis. The Theatre Krefeld and Mönchengladbach gGmbH, the biggest theatre in the Lower Rhine region in the west of Germany presented the two parts of Aeschylus’ trilogy Oresteia, Agamemnon and The Libation Bearers (The Choephori), directed by Matthias Gehrt. Following these productions, the new Cypriot theatre Group "Phychologia" presented Pityus (Wealth) by Aristophanes, directed by Kostas Silvestros and the theatre company de Roovers traveled from Belgium

Activities

Cyprus Centre of ITI (Europe)

Celebration of World Theatre Day 2016

To mark World Theatre Day 2016, the CCOITI and the Cultural Services of the Ministry of Education and Culture organized a lecture on "Translational reading of Neo-Hellenic works – Greek contemporary theatre approaches" by Professor Constantin Bomba, Head of Roman, Slavic and Oriental Studies of the University of Athens. The lecture was held at the Kastelliotisa Hall in Nicosia, on March 29.

Celebration of International Dance Day 2016

The CCOITI translated the International Dance Day Message, KARARIA (A prayer), by Lemi Ponifasio into Greek and circulated it, together with his biography to the press, dance and theatre groups and to CCOITI’s members.

2016 International Festival of Ancient Greek Drama

A rich, diverse programme of performances, based on the original texts of Aeschylus, Sophocles and Aristophanes, was presented at the Paphos Ancient Odeon, the Kurium Ancient Theatre and the Makarios III Amphitheatre in Nicosia, from the 30 of July 2016. Limassol Theatre Development Company (ETHAL) opened the festival, presenting the play Antronikos or The Painter by May 24th 2016 the play Antorinokia or The Painter by Euripides Penkthouous-Papadopoulo. All the plays have participated in the PLAY ON! Project (2014-2015).

New Website www.ccoiti.com

The CCOITI has a new website that is being enriched on a regular basis with old and new material, concerning the activities of the CCOITI on national and international level.

theatreCY NETWORK (Connecting Creativity)

The CCOITI inaugurated the theatreCY NETWORK (CONNECTING CREATIVITY), an online network that will offer to theatre practitioners in Cyprus a shared space for discussion, exchange of ideas, presentation of proposals, seeking assistance and promoting their artistic work. The network is hosted in the new website of CCOITI.

Activities

May 24th 2016 the play Antorinokia or The Painter by Euripides Penkthouous-Papadopoulo. All the plays have participated in the PLAY ON! Project (2014-2015).
Activities
Cyprus Centre of ITI (Europe)

The ceremony for the Cypriot receivers of the EFFE Festival Label 2015/2016
© Photo by Foto Lanka (Paphos)

The fourth edition of the “Week of Cypriot Theatre Play in Athens”, aimed once more to present and promote Cypriot dramaturgy in Greece. In the context of this year’s edition, three selected Cypriot productions of Cypriot plays were presented.

The awarded playwright Giorgos Neophytiou’s latest play BOOM!, a production of Paraplevros Productions, opened the Week on October 4th, 2016, directed by Evripides Dikais. On October 6th, 2016, the Center of Performing Arts MITOS presented its production I was Lystrata by the awarded writer Antonis Georgiou, directed by Loukasz Walewski. The “Week of Cypriot Theatre Play in Athens” was concluded with the winner of the Greek National Award of Playwriting 2014 play Hungry by Charalampos Gannou, a Limassol Theatre Development Company’s (ETHAL) production, directed by Marina Vrondi.

Publications:
Theatre in Cyprus 2012-2013
The bilingual edition, in Greek and English, Theatre in Cyprus 2012-2013 includes the Cypriot professional theatre and dance performances, which were presented in Cyprus at the theatrical period 2012-2013.

Thirteenth International Symposium on Ancient Greek Drama
The CCOITI published the proceedings of the “Thirteenth International Symposium on Ancient Greek Drama”, which was held in Nicosia on July 7 and 8, 2014. The topic of the thirteenth Symposium was “Dramatic and Scenic Space in Ancient Greek Drama”. The Symposium, organized by the CCOITI and the Cultural Services of the Ministry of Education and Culture under the auspices of Mrs Androula Vasiou, Member of the European Commission.

Six new Cypriot plays were chosen to undergo a coaching procedure and presented in staged readings on February 11th, 2017 at the Apothikes THOC (Cyprus Theatre Organisation), in Nicosia. The goal of this effort was to create a bridge between the Cypriot playwrights and the theatre groups in Cyprus, in order to reinforce the staging of Cypriot plays. Indeed, a new wave of productions is developing and the results have so far been very encouraging.

“New Cypriot Theatre Voices”: Staged Readings of Cypriot theatre plays in Athens
In the context of the series of staged reading of Cypriot theatre plays in Athens “New Cypriot Theatre Voices”, the CCOITI in cooperation with the Embassy of the Cyprus Republic in Athens, House of Cyprus in Athens continues presenting the dramaturgy of Cypriot playwrights to audiences in Greece. The first presentation of the second edition of the project (2017) was the staged reading of Eva Koursoumoula’s play, Acts Reus, on January 31, 2017 at the House of Cyprus in Athens. The play had participated in the Play ON! Platform (2014-2015).

Celebration of World Theatre Day 2017
The CCOITI translated the World Theatre Day Message and the biography of Isabelle Huppert into Greek and widely publicized it to the Media, the artistic community, the wider public and the members of the CCOITI.

Celebration of International Dance Day 2017
The CCOITI translated the International Dance Day Message and the biography of its author into Greek and widely publicized it to the Media, the dance community, the wider public and the members of the CCOITI.

Cyprus Digital Stage
The CCOITI will co-operate with the research team of the programme Cyprus Digital Stage of the Open University of Cyprus, Drama Department, as an associate organization. The aim of this effort is to begin the creation of a digitalized archive of performances staged in Cyprus.

2017 International Festival of Ancient Greek Drama
Enriching Cyprus theatre life for twenty years now, presenting wonderful performances based on the original texts of the three tragedians (Aeschylus, Sophocles, Euripides) and the comedian Aristophanes, the Cultural Services of the Ministry of Education and Culture, the CCOITI and the Cyprus Tourism Organisation will work on this year’s edition of the Festival. As always, the festival will take place during the whole month of July in open-air amphitheatres, such as the Ancient Odeon in Paphos, the Curium Ancient Theatre in Limassol and the “Skal” Amphitheatre in Nicosia.

Activities 2017 (until July)

PLAY ON! – the third edition (staged readings)

Activities
Cyprus Centre of ITI (Europe)

The CCOITI was selected as a Festival Hub in Cyprus, acting as the contact point for artists, festivals, policy-makers and local audience and is participating in this process. The CCOITI website, and the ATI's domestic and foreign address list (professional and independent theatres, cultural organizations, media, publishers, art schools), was publicized at numerous Czech theatres, publication in theatres promotional materials, publication in the Czech media (annually).

The Czech ITI Centre acts as an important body for cultural advocacy as well. The seat of the Czech ITI Centre is in the Arts and Theatre Institute, a state-funded organization founded by the Ministry of Culture of the Czech Republic (ATI). It closely cooperates mainly with the International Cooperation Department of the ATI. The department's main goal is promotion of Czech culture and especially theatre abroad and information about foreign theatre in the Czech Republic. The centre for disseminating information about Czech theatre abroad and about foreign theatre at home. It prepares the concepts, dramaturgy and production background for international and local projects, festivals, exhibitions, seminars, conferences, and it also organizes such activities. It collaborates with Czech and foreign theatre and artistic organizations, institutions and universities. It actively participates in international networks and it develops activities in the field of non-governmental theatre organizations. It provides contacts and information about Czech theatre abroad and about foreign theatre at home. It prepares publications and informational materials about Czech theatre for dissemination abroad, and participates in the preparation of books for publication by the Arts and Theatre Institute. The Czech ITI Centre acts as an important body for cultural advocacy as well.

Cyprus Monodrama Platform, May 2016

Cyprus Centre of ITI and The Greek Play Project. The Greek play project included in its website four Cypriot playwrights who represent different generations and trends of Cypriot dramaturgy: Giorgos Neophytou, Andreas Koutides, Charalampos Giannou and Melina Papageorgiou. Dr Andri Constantinou initiated the academic dimension of this effort, by presenting her theoretical text on contemporary Cypriot dramaturgy. This first group of playwrights will reinforce with three more: Rina Katafeli, Antonis Georgiou and Euryclea Papanikolaou. The platform will be gradually complemented with the inclusion of more Cypriot dramaturges. This is just the beginning of a cooperation that will strengthen the cultural, social and artistic bonds between the CCOITI and The Greek Play Project.

Honoured as EFFE Label recipients 2015-2016, festivals that were recognized for their artistic quality, their community involvement and their European and International character.

The CCOITI was selected as a Festival Hub in Cyprus, acting as the contact point for artists, festivals, policy-makers and local audience and is participating in this ambitious effort again in the second phase of the programme for the EFFE Label 2017-2018.

The Greek Play Project website (www.greek-theatre.gr) The CCOITI joined forces with the Greek Play Project, a dynamic platform that was created with the aim to promote Greek theatre play to the wider public, in a cooperation that seeks to introduce Cypriot playwrights to the public of Greece.

Initially the Greek play project included in its website four Cypriot playwrights who represent different generations and trends of Cypriot dramaturgy: Giorgos Neophytou, Andreas Koutides, Charalampos Giannou and Melina Papageorgiou. Dr Andri Constantinou initiated the academic dimension of this effort, by presenting her theoretical text on contemporary Cypriot dramaturgy. This first group of playwrights will reinforce with three more: Rina Katafeli, Antonis Georgiou and Euryclea Papanikolaou. The platform will be gradually complemented with the inclusion of more Cypriot dramaturges. This is just the beginning of a cooperation that will strengthen the cultural, social and artistic bonds between the CCOITI and The Greek Play Project.

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Activities 2014-2017

World Theatre Day Celebration 2014, 2015, 2016 and 2017

Translation and publication of WTD message, distribution via the Arts and Theatre Institute’s address list (professional and independent theatres, cultural organizations, media, publishers, art schools), the ATI website, and the ATI’s domestic and foreign address list (ca. 10 000 readers). Publication of message in the catalogue for the Thalia Awards (announced by the Czech Actors’ Association), or reading during the awards ceremony at the National Theatre (March, annually). Reading of World Theatre Day message before performances at numerous Czech theatres, publication in theatres promotional materials, publication in the Czech media (annually).

International Dance Day Celebration 2014, 2015, 2016 and 2017

Translation and publication of IDT message, distribution via the Arts and Theatre Institute’s address list (professional and independent theatres, cultural organizations, media, publishers, art schools), the ATI website, and the ATI’s domestic and foreign address list (ca. 10 000 readers), publication of accompanying materials related to the message (videos of works by the message’s authors). Distribution of message via Dance Vision. Help spread information on International Dance Day in the Czech Republic, distribution map, flashmob, teleconference with Czech Television, public events.

Activities 2014-2017

• Meetings of the Czech Council (usually 3x per year, also meetings of working groups).
• Nominations for Ministry of Culture Awards and participation on juries (ongoing).
• Membership on the Council of Professional Artists’ Associations and participation in the council’s activities (ongoing).

Other activities in Cyprus related to ITI

Monodrama Activities in Cyprus

International Monodrama Showcase, September 2015
Cyprus Monodrama Platform, May 2016
International Monodrama Pafos2017 Festival

In 2015, the European Capital of Culture Pafos 2017 presented for the first time in Cyprus the First International Monodrama Showcase with 5 important shows from abroad, at the Pafos Ancient Odeon. This pilot program aimed at introducing the audience of Cyprus to this theatrical genre which is being rapidly developed abroad in recent decades.

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Activities
Czech Centre of ITI (Europe)

- Preparation of Czech submission to the ITI publication The World of Theatre (annually).
- Preparation of Czech submission to the Japan Yearbook (annually).
- Monitoring of grant issues in the area of art and culture in the Czech Republic, support for initiatives, proposals for change, evaluations.

2015
Comments on the proposed new State Culture Policy for the years 2015-2020 (with an outlook towards 2025), approved by the resolution of Government of the Czech Republic on 15 April 2015.

Board of the Czech ITI Centre
Tat’ila FISCHEROVÁ – president of the Czech ITI Centre
Pavla FISCHEROVÁ – executive director of the ITI Czech Centre, director of the Arts and Theatre Institute
Miroslava POTŮČKOVÁ – secretary of the Czech ITI Centre (2014-2016).
Martina PECKOVÁ ČERNÁ – secretary of the Czech ITI Centre, director of the Arts and Theatre Institute.

Members of the Board:
Jiří HROMADA – Herečka / Actors’ Association
Eva MEDOCHOVÁ – Asociace profesionálních divadel ČR / Association of Professional Theatres
Zdeněk PROKŠE – Taneční soudce / Dance Association of the Czech Republic
Karel KAHL – České středisko Mezinárodní asociace divadelních kritiků / Czech ACT/ATC Centre
Simona RYBAKOVA / Frantisek FABIAN – Česká organizace scenografií, divadelních architektů a techniků / Czech CITAT Centre
Stanislav DOUBRAVA – České středisko Mezinárodní unie loučkářů / Czech UNIMA Centre
Styka PRACNA – České středisko Mezinárodní organizace divadelních knihoven a muzeí / Czech SIBMAS Centre
Daniela JOBERTOVÁ – Divadelní fakulta AVU / Theatre Faculty of the Academy for Performing Arts Prague

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E marina.peckova-cerna@divadlo.cz

Activities 2014-2017

2014
Visitors programme @ November Music 2014
In the context of the festival we had a visitors programme aimed at promoting new Dutch music for 12 international guests.

2015
Visitors programme @ Cadance Festival/Korzo
Through the whole dance festival 46 international visitors saw the works of Dutch and foreign companies and choreographers.

Showcase and Visitors programme @ Classical: NEXTdive Doelen
We presented both a showcase and a visitors programme for international guests within the conference Classical:NEXT, held in Rotterdam. The aim was to promote classical music, attended by decision makers in the field of classical music.

Visitors programme @ Operadagen Rotterdam
Within the context of this festival, we took part in the organization of ‘Operation Music Theatre’, with pitches of young Dutch music theatre makers, and international guests.

Visitors programme @ Spring Festival Utrecht
In this festival we co-organized a programme about emerging theatre and dance makers, visited by international presenters.

Activities
Dutch Centre of ITI (Europe)

After the closure of Theater Instituut Nederland at the end of 2012, it took some time and research before the international tasks and the Centre of the ITI founded a new place in the Netherlands. By October 2014 the international activities for the promotion of Dutch performing arts were placed under the umbrella of the Performing Arts Fund NL. With it, the Centre of ITI the Netherlands, was placed here as well, meaning that all activities of this Centre are those of Dutch ITI.

Visitors programme @ Operadagen Rotterdam
Within the context of this festival, we took part in the organization of ‘Operation Music Theatre’, with pitches of young Dutch music theatre makers, and international guests.

Visitors programme @ Spring Festival Utrecht
Within the context of this festival, we had a visitors programme aimed at promoting new Dutch music, for 12 international guests.

Contribution and side programme Ruhrtriennale
We supported the main programme of the Ruhrtriennale along with Dutch companies, and collaborated in the creation of a side programme of Dutch artists in the Refektorium in Bochum. This is part of a three year collaboration with the Ruhrtriennale.

Cultural mission to ACC, Gwangju, South Korea
We initiated a trip with six festival presenters and six young performing artists to South Korea to get acquainted with this festival and the South-East Asian performing arts scene.

Contribution to Spring Festival Utrecht
We supported ‘Operation Music Theatre’, attended by decision makers in the field of classical music.

Contribution to Prague Quadriennale
We supported the Dutch delegation of scenographers, winning the most important scenography price.

Contribution and side programme Ruhrtriennale
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Cultural mission to ACC, Gwangju, South Korea
We initiated a trip with six festival presenters and six young performing artists to South Korea to get acquainted with this festival and the South-East Asian performing arts scene.
Moving Meetings Dance
We initiated and created a big showcase platform for dance in the context of the Dutch Dance Festival, aimed at the promotion of Dutch dance abroad.

November Music 2015
In the context of the festival we had a visitors programme aimed at promoting new Dutch music, for international guests.

Conferences
We sent delegations of Dutch artists and decision makers to conferences and showcase festivals like WOMEX, Mama, Jazzahed, Reeperbahn, and the North Side Festival.

Visitors programmes
We invited international guests to several festivals, like Eurosonic Noorderslag, Gaudeforum, Dutch Theatre festival, Rotterdam Beats.

2016
Visitors programme @ PopArts festival
During PopArts festival, the international festival for puppet and object theatre, presented pitch sessions and a visitors programme for international guests.

Visitors programme @ ClassicalNEXT in combination with Operadagen Rotterdam
Because ClassicalNEXT and Music Theatre Now as part of Operadagen Rotterdam were happening in the same period, we presented both a showcase and a visitors programme for international guests within these events, as well as the opening programme of ClassicalNEXT. The aim was to promote both Dutch classical music and music theatre. Besides the delegations of ClassicalNEXT a group of about 35 decision makers attended both showcase and festival.

Visitors programme @ IETM Amsterdam
During the IETM-edition in Amsterdam we strongly supported the programme with a financial contribution for more than 400 international artists and guests.

Dutch focus @ Norfolk & Norwich Festival, UK
We collaborated in the field of promoting young and upcoming Dutch theatre and dance artists by supporting this festival Theater aan Zee with a more clear Dutch focus.

Contribution and side programme Ruhrtriennale
We supported the main programme of the Ruhrtriennale with the programming of Dutch companies, and collaborated in the creation of a side programme of Dutch artists in the Refektorium in Bochum.

Project in Brazil
Together with several other Dutch cultural funds and organizations we initiated and organized in the context of the Olympics Games in Rio de Janeiro, an artist driven project, called HOBRA in close collaboration with Tempo Festival.

Visitors programme and showcase @ Flemish theatre festival
Together with Flanders Institute for the Arts we organized Highlights from the Lowlands, an annual showcase and pitch programme about Flemish and Dutch theatre, meant for international presenters.

Visitors programme and showcase @ Children’s theatre festival with ASSITEJ NL
Together with ASSITEJ NL we created a showcase of theatre for young audiences, with the focus of cultural diversity, including a conference about this subject.

Visitors programme and showcase @ Dutch Delta Sounds
We created a showcase programme around World Music for international programmes.

Visitors programme and showcase @ October Music
We created a special focus on jazz together with Bimhuis Amsterdam and had more than 30 delegates from important international jazz venues and festivals.

Dutch Focus @ RomaEuropa festival
We supported a Dutch focus of 3 dance companies at the RomaEuropa festival, as part of a more-year Dutch collaboration.

Visitors programmes @ several Jazz festivals
We organized visitors programmes at important Jazz festivals, like Jazz International Rotterdam, North Sea Jazz, Zomerjazzfestival.

November Music 2016
In the context of the festival we had a visitors programme aimed at promoting new Dutch music, for international guests.

Conferences
We sent delegations of Dutch artists and decision makers to conference and showcase festivals like WOMEX, BabelMed, Jazzahed, Reeperbahn, and DIY.
Visitors programmes

We invited international guests to several festivals, like Gaudeamus, Noorderzon Festival, E-Moves, Eurosonic Noorderslag, ADE beats.

2017

Cultural mission to Platea of Santiago a Mil Festival, Chile

We initiated a trip with six festival presenters and two artists to Chile to get acquainted with this festival and the South-American performing arts scene.

Visitors programme @ Cadance Festival/Korzo

Through the whole dance festival 46 international visitors saw work of Dutch and foreign companies and choreographers.

Dutch focus @ Sick! Festival UK

In the context of this festival we supported, as part of a programme, the presentation of 6 artists from the Netherlands to perform in this festival.

Activities 2014-2016

Activities 2015

World Theatre Day 2015 Celebration

March 27: At the state theatre venue “El-Ayem” (floating theatre), the World Theatre Day message - translated to Arabic - was presented by the prominent playwright Lenn Elshamy in the presence of the Egyptian minister of culture.

Former secretary general of the Centre and prominent scenic designer Hazem Shebl, extended his duties to establish a union for Arab scenic designers.

Play Reading program

October 2015: At the Centre’s premises, a programme of play readings was created, with readings taking place on a monthly basis. The first event was a reading of a play by Yasser Allam which was introduced by the secretary general of the Centre, Nora Amin, and this was followed by a discussion with the audience.

The success of the concept inspired several theatre venues to implement a similar program, including the National Theatre.

December 2015: The second play reading event was presented at the Centre’s premises by playwright Mohamed Abouelseoud, who was introduced by the prominent theatre critic and poet, Girgis Shoukry (a board member of Egypt’s ITI Centre).

Activities 2016

Theatre Criticism Workshop

February 9-18: “Oasis for Arts and Training” (a newly launched independent performing arts space in downtown Cairo) hosted a theatre criticism workshop which was conducted by board member and theatre critic Dr. Mohamed Samir Elkhatat, and Girgis Shoukry (a board member of Egypt’s ITI Centre).

Egyptian Participation at “Al-Fujairah Arts’ Festival”

February 2016: President of the centre, Prof. Dr. Nehad Selaha, along with board member and theatre critic Dr. Samia Habib, attended and participated in numerous events related to the ITI and its Arab and African sections.

World Theatre Day 2016 Celebration

March 27: The World Theatre Day message was translated into Arabic and was presented by the prominent theatre critic, Professor Hoda Wasfi, at the Hanager Arts Centre.

Egyptian Youth Festival: “The South’s Creativity”

Artistic support was given to the first edition of the Egyptian Youth festival “The South’s Creativity” held in Upper Egypt on 13 April 2016, with the guest of honor being Essam Elsayed, a prominent theatre director and Vice-President of the Centre.

Board

President: Prof. Dr. Nehad Selaha
Vice-President: Essam Elsayed
Treasurer: Nasser Abdelmalek
Secretary General: Nora Amin
Board members: Dr. Samia Habib, Dr. Hazem Azmy, Dr. Gamal Yakoit, Dr. Mohamed Samir Elkhatat, Girgis Shoukry, Hazem Shebl, Amr Kabeel (associate member)

Facebook page

https://www.facebook.com/ITI-Egypt-The-International-Theatre-Institute-Egypt-Center-1614519592112890/?fref=ts
Activities
Estonian Centre of ITI (Europe)

Activities 2014–2016

2014
The 2nd edition of the draamamaa.weekend showcase was held from 14-16 November. Guests from Finland, Sweden, Italy, France, Germany, Belgium, Russia, Austria, Slovakia were shown performances at Theatre NO 99, Cabaret Rizome, Kanuti Saal and other Estonian theatres.

2015
27 March: World Theatre Day celebration took place in the National Opera building, and the national annual theatre awards were announced at the event.

29 April: International Dance Day was celebrated at the Viljandi Dance Week and in Tallinn. The next day, it was marked at the Theatre Vanemuine and on 3 May in the National Opera.

8 May: In association with the Estonian Architecture Centre, we hosted a conference on the theme of theatre|space

7 June: We welcomed international guests at the Tallinn Treff Festival which was held June 4-7.

September: The Baltic Theatre Forum was held in cooperation with Estonian Theatre Festival Draama, with new writing showcased for guests from Latvia, Lithuania, Finland, Russia, Italy and the Czech Republic. A conference on the subject of new writing in three Baltic counties was held on 11 September.

September: The Yearbook Teatrielu 2014 was published in cooperation with the Estonian Theatre Union and was launched in Tartu.

September: Readings of new Estonian plays took place in Saint Petersburg (Russia) in collaboration with the Alexandra Theatre.

16 October: A conference on theatre|text was held on the premises of the Estonian Writer’s Union. After the conference, the winners of the national writing competition organized by Estonian ITI Centre, were announced.

November: The showcase festival draamamaa.weekend took place in Tallinn, in November 10-12. There were nine performances from eight Estonian theatres in the programme, for example NO99, Kanuti Saal, Tartu New Theatre, Theatrum and others.

2016
12 February: Readings of two new Estonian plays took place in Tampere Telakka theatre in Finland.

27 March: World Theatre Day celebration was held in the recently renovated and reopened theatre Ugala in Viljandi. The national annual theatre awards were announced.

Board of the Estonian ITI Centre:
Anu Lamp (President), Kirsten Simmo (Board member of Estonian Theatre Agency), Riina Viiding (Estonian Theatre Union), Monika Larini (Estonian Association of Performing Arts Institutions), Katre Väli (Estonian Ministry of Culture)

Activities
Estonian Centre of ITI (Europe)

27 March: World Theatre Day celebration was held in Theatre NO99 where the national annual theatre awards were announced.

September: Yearbook Teatrielu 2015 was published in cooperation with the Estonian Theatre Union. International guests were welcomed at the festival Draama 2016 in Tartu.

15 October: A conference theatre|translation was organized together with Estonian Writer’s Union and Estonian Drama Theatre.

November: The showcase festival draamamaa.weekend took place in Tallinn, in November 10-12. There were nine performances from eight Estonian theatres in the programme, for example NO99, Kanuti Saal, Tartu New Theatre, Theatrum and others.

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Activities

Faroese Islands Centre of ITI (Europe)

Activities 2014–2016

The Faroe Islands received ITI membership in March 2014. This past year, our main focus has been to help prepare for the bi-annual “Nordic Performing Arts Days” festival (May 24-28, 2016), with the capital Torshavn as the host city. The festival is a diverse celebration of Nordic theatre, dance, workshops and seminars.

Even with a small theatre environment, as the Faroese, we undertook the great task of hosting this festival. This has been helped by some ITI board members participating in the management of the festival, while our closest ITI neighbours – the Nordic countries – are also supporters of the Festival.

See www.nordicperformingartsdays.fo for more information about the Festival.

To work closely together with all parties is the faroese way to do theatre; for ITI Føroyar, our main goal is to establish ITI as the obvious link between the Faroes and abroad.

Besides the Nordic Performing Arts Days, we are also working alongside the Faroese Actors’ Union with the Ministry of Culture to develop the professional circumstances for the arts in Faroe Islands in general. This work has been going on for a while, and we look forward to ITI as an external international organisation to assist us in this regard.
Activities

Finnish Centre of ITI (Europe)

Activities 2014–2016

The Centre is a Finnish theatre information centre acting on a national and international basis. TINFO cooperates with professional theatre artists, directors, producers and festival managers. TINFO facilitates artistic networks by organizing events, seminars, workshops, drama readings, and showcases in co-operation with different partners in Finland and abroad. TINFO publishes yearly Finnish theatre statistics. TINFO produces material and advice on international mobility, international networks, artist exchanges and Finnish theatres and artists. TINFO offers drama translation grants which are intended to support younger playwrights as well as translation of Finnish plays which have not been translated to any other languages. TINFO runs international and national projects and produces various publications on the Finnish performing arts. TINFO delivers electronic newsletters in Finnish, Swedish, English, and in German.

Selected Projects:
The Centre (together with the Theatre Museum) is responsible for the Finnish Theatre Database which collates all Finnish performances and maintains many other databases (New Plays from Finland, Drama Translation Database).

The Centre is responsible for statistical information regarding the Finnish performing arts. The Theatre Statistics include all the regularly operating professional theatres, which employ full-time professional staff throughout the year and have regular performance activities. The statistics include income and expenditure statistics, personnel statistics, performance and spectator statistics, statistics on theatres outside the financing law (free groups), dance and circus performance and audience statistics. TINFO has made several surveys on the status of freelance performing artists.

TINFO coordinated a Finnish-Russian theatre cooperation project “Savotta-DvA” 2013–2015 supported by the Ministry of Education and Culture in Finland, Embassy of Finland in Moscow and the participating theatres in both countries. It consisted of two different forms of activity. Finnish partners meeting and organizing guest performances with independent theatre groups from St. Petersburg, Chekhov Moscow Art Theatre’s project “Finnish Theatre – First Time in Russian”. The continuation, “Savotta-DvA” project started in the year 2016.

Celebration of the World Theatre Day. Drama reading The Maiden Diaries (by Natalia Vorozhbyt) and panel discussion around the situation in Ukraine. In picture (from left to right): Sirpa Kähkönen, author and the chairman of Finnish PEN, Juha Jokela, playwright and director of The Maidan Diaries, Natalia Vorozhbyt, Eero Balk, translator

Publications 2015 (also available digitally)

Performance and Ecology – Case Finland, 2015, Berlin Organized by TINFO in cooperation with Theatre Academy of the University of Arts Helsinki, Performance Design on/at the Edge workshop with European partners in Prague (PQ) and in Helsinki; The Revolution in the Theatre (seminar together with Lainsuojattomat (Outlaw festival and Finnish Theatre Centre)). The future of theatre work? (seminar together with other theatre organizations).

TINFO organized TINFO Encounter expert meetings, and mentoring clinics and networking sessions and expert study trips abroad with international performing artists and their Finnish colleagues. #MyTheatre social media campaign which TINFO started to organize with other theatre organizations in spring 2016. Theatres, theatre groups and performing artists from across Finland joined audience members to celebrate #MyTheatre on Twitter

Board (March 2017)

Maant PÖYKÄR (Chairman of the Board)
Hanna HELAVUORI (Director of TINFO)
Sari HAVUKAINEN (Press and Communications) Perikko NIWAL (Treasurer)
Pia VOLMARI (Statistics)


Meetings in October 2015.

Delegates of the European Network of Information Centres of the Performance Arts (ENICPA) in Helsinki for the annual Round Table Meeting in October 2015. Photo: Lotta Vauro (Circusinfo Finland)

Activities

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Activities 2015

140th ITI Executive Council Session
Fujairah, 20-22 February 2015
Fujairah ITI Centre hosted the 140th ITI EC meeting and session in Fujairah, United Arab Emirates. The sessions were presided by President Mohamed Al Afkham and his Vice-Presidents, and were attended by all Executive Council members.

World Theatre Day 2015 Celebration
Fujairah ITI Centre celebrated World Theatre Day by inviting the author of the World Theatre Day message - Polish director Krzysztof Warlikowski - to visit Fujairah and celebrate the event with local artists and theatre experts. The event included a screening of a short film (8 minutes long) by Warlikowski that was followed by a welcoming address delivered by ITI President Mohammed Saif Al Afkham. Krzysztof Warlikowski read the World Theatre Day message in English, and Naji Al Hai read its Arabic translation. The event also included a theatrical performance entitled “Ghadan” (Tomorrow), produced by Hamad Bin Abdullah High School and featuring a number of its students.

7th Fujairah School Theatre Festival
19-23 April 2015
The 7th cycle of the annual Fujairah Schools Theatre Festival was held during April 2015 and sponsored by H.H. Sheikh Dr. Rashid bin Hamad Al Sharqi, FCMA’s Chairman. The festival was organized by Fujairah ITI Centre, Fujairah Culture and Media Authority and Fujairah Educational Zone with participation from all the government schools in Fujairah (both males and females schools). The plays were staged in both Dibba Al Fujairah theatre and the theatre of the Ministry of Culture, Youth and Community Development in Fujairah with a Jury that comprised local and regional theatre experts. The festival ended with an awards ceremony attended by prominent Arab theatre artist Asaad Fidha.

Maintenance works at Dibba Theatre and Monodrama House Theatre
Fujairah ITI Centre funded maintenance works at Dibba Theatre and Monodrama House Theatre in Dibba city. The two theatres were also provided with new lighting and sound systems and equipments.

Winners of the 5th Arab Playwriting Award Announced
Organized by Fujairah ITI Centre and FCMA with 167 entries, the 1st prize (USD 15,000) was won by Jordanian Mefleh Al Adwan for the text “Elegy for the Fifth String”, 2nd prize (USD 12,000) was won by Egyptian writer Abdul Momen Abdul Aal for the text “Pinoscho the Shepherd”, and 3rd prize (USD 8,000) was won by Syrian writer Hussam Hannouf for the text “Room on the Roof”. The 1st prize winning text was produced by FCMA and staged as the opening show of the 7th Fujairah International Monodrama Festival. Awards were distributed during the opening ceremony of the 1st Fujairah International Arts Festival.

Activities 2016

• New production in cooperation with Theatre Painted Bird Company “Rumination” – premiered 21/2/2016 as part of Fujairah International Arts Festival.
• New production “Elegy for the Fifth String” – premiered 23/2/2016 as part of Fujairah International Arts Festival.
• Fujairah International Arts Festival, February 19-29: The first edition of the Fujairah International Arts Festival was held during February 2016, and included the 7th Fujairah International Monodrama Festival. The festival began with a dance theatre show titled “Rise of Glory” and from 20-28 February fourteen monodrama shows from 11 countries were performed.
• Hosted the 142nd ITI EC meeting and the Joint Committees-EC meeting during the Fujairah International Arts Festival on 21/2/2016 and 22/2/2016.
• Hosted the first ITI Arab Council meeting on 23/2/2016 during which the Arab Regional Office of ITI was announced.
• The winner of the Fujairah “Valery Khazanov” Monodrama Award was Mr Pip Utton for his show “Playing Maggie” which was staged at the Dibba Theatre during the 7th Fujairah International Monodrama Festival. ITI President Mohamed Al Afkham and H.E. Thani bin Ahmad Al Zeyoudi, the UAE Minister of Environment, presented the award.

Activities
Fujairah UAE Centre of ITI (Arab Countries)
Activities

German Centre of ITI (Europe)

Activities 2014–2016

Board members
President:
Joachim Lux (Artistic Managing Director Thalia Theater Hamburg)
Vice Presidents:
Kay Wuschek (Artistic Managing Director Theater an der Parkaue Berlin)
Bettina Szuzaek (Member of Artistic Board, Radialsystem Berlin)

Board Members:
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Sven Schlötcke (Member of the Artistic/Managing Board, Theater an der Ruhr, Mülheim)
Sophia Stepf (freelancer, Artistic Director Flinntheater, Board, Theater an der Ruhr, Mülheim)
Jörg Vorhaben (Chief Dramaturge, Staatstheater Kassel)

Eberhard Wagner (freelancer)
Kay Wuschek (Artistic Managing Director Theater an der Ruhr, Mülheim)
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Websites, info-platforms and project sites:
• www.iti-germany.de
• www.facebook.com/iti.germany
• www.iti-germany.de/theaterarchive
• www.iti-artistsrights.iti-germany.de
• musictheatrenow2015.iti-germany.de
• www.playservice.net
• www.tanzplattform.de
• www.szenenwechsel.org
• www.mimecentrum.de
• www.theaterderwelt.de
• www.facebook.com/iti.germany
• www.iti-germany.de

Activities

2014
November-December: Europe for Festivals - Festivals for Europe (EFFE, EU-Projekt). ITI Germany served as the German hub and was forming and organizing the national jury to rate the German festivals applying for the European Festival Guide and the Festival competition (www.effe.org)

2015
• Whole year: Music Theatre Now competition
• March: World Theatre Day Prize was awarded to theatre scholar, Joachim Fiebach
• May: Translators’ Workshop, Mülheim with 10 participants from Argentina, Taiwan, Serbia, Belarus, India, Ukraine, Poland, Russia, Portugal and Estonia
• June: ITI Germany decided on Hamburg as the host city of the Theater der Welt festival in 2017

2016
• January-May: Music Theatre Now documentation of the competition and presentation of the winners, while also archiving the entries.
• March: World Theatre Day Prize awarded to Swiss director and author Hilos Rau
• April: Annual Members’ Meeting and board election
• May: 35th World Congress

Ongoing projects 2014–16
• The Role of the Independent Theatre in Contemporary European Theatre: Structural and Aesthetic Changes. Research project funded by the International Balzan Foundation. Topic: Forms and structures of contemporary independent theatre developed in Europe since the 1960s.
• Touring Artists: Online information platform for touring artists in and to Germany “Touring-artists.info”, connected with a free consultancy for artists and groups.
• Szenenwechsel: Funding programme in cooperation with the Robert Bosch Foundation to stimulate and establish lasting international partnerships between theatres and groups in the German-speaking region and partners from North Africa or Eastern Europe.
• Mimes Zentrum Berlin: Studio for production, training, open place of cooperation and international exchange. A public media library offers access to extensive documentation on dance and theatre. The MCB is a permanent project of the ITI Germany centre.

Support for ITI Committees and Forums
• Executive Council (Joachim Lux)
• MTC (Roland Quitt, Axel Tangerding, Christian Grammel), project Music Theatre Now
• CIDC (Matthias Gehrt, Alexander Stillmark)
• ACAR (Thomas Engel)
• UNESCO-Cultural Diversity (Dieter Welke)
• Akzente Research Centre of the ITI (Christine Schmalz, Juri Alichitz)

Activities

German Centre of ITI (Europe)

The 60th Anniversary of German Centre of ITI

Activities 2014–2016

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• Akzente Research Centre of the ITI (Christine Schmalz, Juri Alichitz)
Activities
Ghana Centre of ITI (Africa)

No Rules, an Afro contemporary dance piece based on Efo Kodjo Mawugbe’s “In the Chest of a Woman”

Activities 2014–2016
The National Theatre of Ghana is an agency mandated by Government to develop and promote the performing Arts in Ghana through cost-effective production of classical and contemporary live stage and televised performances which project positive national values and the African personality. The Ghana ITI operates in the domain of the National Theatre, operating with exiting programs and creating new projects.

World Theatre Day 2014
As part of activities marking World Theatre Day, the National Theatre used the opportunity to launch the 2014 ‘Comedy Series’ in Accra. It is a program for young talented comedians to showcase their works on stage with a live audience on a monthly basis. (www.ghanaonline-news.com/the-ghana-national-theatre-celebrates-world-theatre-day-press-release/)

Children’s Theatre Programme
Funworld is a theatrical programme with performances created and performed by children for children. Funworld was initiated in the 1990s to entertain and educate children through drama, music, dance, rap music, poetry recitals and quizzes, amongst others. It is presented on the last Sunday of each month, with selected themes that are prompted by the United Nations Day’s celebrations. The programme’s target groups are pupils in Basic and Junior High School between 5 and 16 years. The goals of this programme are to:
- discover young talent and nurture them into modern-day arts professionals
- entertain, educate and inform audiences on social issues through the arts
- grow an artistic pool for the entertainment industry
- teach young people to appreciate the arts industry.

Spoken Word Competition
TEEN SLAM GHANA is a spoken word competition for Junior and Senior High Schools to encourage them to write and present insightful poetry, while inculcating a love of poetry and improving basic writing skills. The competition takes place during the schools’ academic calendar.

Indigenous Theatre
CONCERT PARTY, our flagship programme for years, is a presentation of an indigenous theatre performance that employs music, dialogue, dance and comedy in a drama backed by live band music to educate, entertain and inform audiences. Local languages are employed with the Akan dialect as the major language used.

It was introduced as part of the Theatre’s programming to:
- promote the good cultural traits of the Ghanaian personality
- discover, nurture and promote raw talents to create a talent pool for theatre and the local movie industry
- grow an audience base for all live stage performances in our various local dialects.

World Poetry Day
The National Theatre celebrated this day, March 21, 2015 by organizing the finals of the Teen Slam Ghana Series. Three schools from two areas in Ghana (Accra & Tema) were selected to participate in this finale on the theme for this year’s World Poetry Day.

World Theatre Day
World Theatre Day 2015 was observed with students from New Horizon Special School, a school for children with autism. The idea behind this was to create the awareness that theatre can be used as therapy and to affirm the statement that “Disability is not inability”. The National Drama Company and the National Dance Company performed a sketch from R.A. Caney’s “Ghana Motomy” which touches on patriotism and solidarity amongst the youth and it was chaired by the Deputy Minister of Tourism, Culture and Creative Arts.

International Dance Day
The National Dance Company with support from the National Theatre of Ghana organized traditional dance performances at Accra Psychiatric Hospital on April 29, 2015. In fullment of our social responsibility, a workshop was also organized for patients, doctors, nurses and workers of the hospital on the rudiments of dance in addition to the donation of clothes, sanitary ware, etc from the staff of the National Theatre of Ghana.

Musical heritage
Agro Ye Fi Ti (Highlife Time Live Band Music) is a live band programme that partners the National Security Services Band under the Ministry of Interior and a highlife musician to showcase a live band musical performance in an Amphitheatre (open bar theatre scene). The aim of this programme is to re-introduce our old melodic musical genre back onto the music market by giving the old and prominent highlife musicians a platform to give the audience a taste of a cultural heritage that has placed Ghana on the global stage for many years.

Local to Global
The Ghana Centre came up with a plan to add some level of international appeal to our local content in terms of our staged performances. This led to the development of works like:
- NO RULES, an Afro contemporary dance piece based on Efo Kodjo Mawugbe’s “In the Chest of a Woman”, which was a collaboration between the National Theatre of Ghana, the French Embassy in Ghana and Institut Francais. This dance piece was choreographed by Joseph Akia and was performed by dancers from Ghana and Ivory Coast. It was staged on April 30, 2015.
- MOTHER’S TEARS was a play written by the legendary Ghanaian writer Kwame Anthia, directed by Vivian Agboe Boating. It was a collaborative work between the National Theatre of Ghana, the National Drama Company (Mfubrogramma) and the United Artists to celebrate our mothers on Mother’s Day. It was performed on May 9-10, 2015.
- DEIMA was a collaborative work between the National Theatre of Ghana, the National Dance Company, the National Symphony Orchestra with choreographers from the University of Ohio and Azaguno to produce three nights of explosive live staged Ghanaian contemporary dance performances and music. This was staged from June 18-20, 2015. Workshops were also organized for dance choreographers and dancers by artistes from the USA and China.
- Flagstaff House: The National Theatre collaborated with the Hymoyal Multimedia and Nyansapor Productions to stage a satirical play that will give young comedians the opportunity to showcase their talent on a bigger and grander stage. This was staged on July 3, 2015.

Ghana Theatre Festival
Created by ITI Ghana, the 7th-day festival (October 12-18, 2015) is supported by the Ministry of Tourism, Culture and Creative Arts, with a three-fold programme:
- workshops for upcoming artistes to develop their skills in the Creative Arts
- to educate creative artistes on the importance of marketing works
- to showcase the best of works by professional artistes in the area and at the same time.
Activities
Ghana Centre of ITI (Africa)

Kiddafest (Accra International Kids Festival)
This annual festival has been in existence for the past 20 years and is supported by the Ministry of Tourism, Culture & Creative Arts and Ghana Education Service (GES). The programme is organized annually to help unearth new talents, nurture, motivate young talented kids and to also develop a young audience base that appreciates the creative arts. The 2015 Festival (December 17-19) was themed “Creating Harmony through Cultural Diversity”.

Dance addressing delinquency
BUKOM is a dance performance written and choreographed by the late Prof. Nii Yartey. This piece talks about a juvenile delinquent and the unfavourable environment in which he finds himself as well as the dramatic changes that spring after going through this period. This dance piece was performed on 14/15 March 2015.

Upcoming Events for 2016
- World Theatre Day (29 March), a play on teen pregnancy with the emphasis on taking care of the baby post-delivery, will be performed by the resident drama company in a deprived community on Easter Sunday, March 27, 2016
- Nana Ampadu’s 10th anniversary in show business: the legendary highlife maestro Nana Kwame Ampadu will collaborate with the Theatre in celebrating this milestone on May 21, 2016
- Ghana Theatre Festival 2016 is scheduled from September 26th to October 2nd. Auditions for participating groups are underway.

Activities
Hellenic Centre of ITI (Europe)

Activities 2014-2016
Second and Third “Ekfrasi Athina” Festivals
The City of Athens and the Cultural, Sports and Youth Organization promotes new creations through an annual festival which was held for the first time in Athens, 5-11 April 2014 and in 2015 from September 30 - October 4 at the Stavros Niarchos Foundation open-air theatre. The Hellenic Centre of the ITI collaborates with the City of Athens and the Cultural, Sports and Youth Organisation in these festivals. This joint action opened an artistic dialogue with the residents of deprived areas of the city through the free, public presentation of the works of young artists and theatre and dance ensembles. The “Ekfrasi Athina” Festival has acquired the EFFE Festival Label from the “Europe for Festivals, Festivals for Europe” programme, a new network which connects cultural networks and festivals through Europe.

Forum of Contemporary Dramaturgy
The Hellenic Centre of ITI organizes an annual Forum of Contemporary Dramaturgy in which the plays of international dramaturgy that have never been performed before in Greece, are presented as staged readings, in Greek with theatre professionals as the primary audience. The tenth Forum of Contemporary Dramaturgy is scheduled for spring 2016.

Post-Forum Student Festival
Following the Forum of Contemporary Dramaturgy, a Post-Forum Student Festival is held, and it includes new Greek plays. The second Post-Forum Student Festival was held on 21st December 2014 at the Michael Cacoyannis Foundation. Five new Greek plays were presented for first time in the form of staged readings by students of drama schools and theatrical workshops in Athens.

Hellenic ITI participates in the 13th Prague Quadrennial
The Prague Quadrennial of Performance Design and Space is the most important global exhibition in the field of Performing Space, Scenography and Stage Architecture. The Quadrennial has been held every four years since 1967 and the Hellenic ITI Centre has collaborated with the exhibition since 1991. In 2015, the 6th Hellenic participation in the Prague Quadrennial was under the auspices of the Hellenic National Commission for Unesco, the Greek Theatre Designers Association and the Hellenic Theatre Studies Association.

Between 18-28 June, Greece was represented by 20 artists participating in 27 projects, 240 students from 9 schools and three live performances.

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Activities
Hellenic Centre of ITI (Europe)

Database www.theatrenet.gr
The database of Performing Arts in Greece covers theatre performances, Dance, Performance, Opera, Music Theatre, Cabaret, Mime, Puppet, Shadow Theatre and Circus.

The aim of the database is the identification and utilization of already recorded material from the archive of the National Centre for Theatre and Dance till its abolition in 2010, and further to strengthen research, data collection, the continuous updating of public and related bodies in Greece and internationally on Hellenic Performing Arts. The database is addressed to professionals and researchers of performing arts in Greece and abroad, and will be constantly updated to include the subarchives: Artists, Institutions, Theatre Plays and Performances.

CHOROS: International Dance Journal
Vol 4, May 2015
The aim of this publication is to expand the horizons of the Greek and international scientific community of Dance. The magazine is addressed to choreographers, dancers, dance teachers, academics and researchers as well as public and private universities, colleges, professional schools of dance and more widely speaking, to the professional world of Dance. www.chorosjournal.com/Issues.asp?magID=4&lang=gr

Activities
Hungarian Centre of ITI (Europe)

World Theatre Day
WTD has become an important celebration for the theatres in Hungary. We took it as our responsibility to have the World Theatre Day Message translated to Hungarian and sent it to each Hungarian theatre, established or independent company. This list was further enlarged between 2014-2016 as we have sent the message also to the theatres in the neighbouring countries that perform in the Hungarian language. In almost all of the theatres – both the established and independent ones – the World Theatre Day Message was read aloud before the performance on 27 March.

A big ceremony was organized in partnership with the Actors’ Guild taking place in:
2016: Budapest, Operetta Theatre
2015: Budapest, Thália Theatre
2016: Budapest, Operetta Theatre

Hevesi Sándor Prize
During the World Theatre Day celebration the Hevesi Sándor Prize giving-ceremony also takes place, and is awarded to three theatre personalities who contributed the most in the increase of international recognition of the Hungarian theatre. Following the decision of the Executive Committee of the Hungarian Centre, not only the member theatres are asked to suggest candidates but all Hungarian theatres and professional organisations are invited to submit nominations. We took this decision because the prize has been attaining more and more prestige during the past years and it is now a cause that engages the whole Hungarian theatre field. The theatres in these years proved to be willing to take a very active role in the nomination. The board, composed of delegates by the Ministry of Human Capacities and the ITI Hungarian Centre, reached a decision based on these suggestions. The prize winners’ names were widely publicized in the daily newspapers and many internet sites.

Publication:
We compiled two English language newsletters in the last two years in which we promoted mostly the current performances of the member theatres, one from each theatre. Based on this principle, not only the member theatres but also other significant events or performances from the Hungarian theatre life will be featured in the newsletter.

The Hungarian Centre requested the help of the Dramaturgs’ Guild to prepare a list with short synopses of the plays submitted to our office and published in different magazines. This task was done voluntarily by some members of the Guild and the Hungarian ITI Centre disseminated it to the dramaturges.

Activities 2014–2016

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Activities
Hungarian Centre of ITI (Europe)

Long-term project
Being vigilant of the changes in the Hungarian theatre life, especially strengthening the role of puppet theatre in the further development of youth theatre performances, we have initiated a project application to the European Union, together with the Hungarian Theatre Museum and Institute, as members of an international consortium. The aim of the project is to bring to life a virtual international puppet museum while also developing methods of theatre pedagogy. The Hungarian Centre of ITI decided to participate in the project because it was convinced that this project can be a long-term cooperation of great interest for Hungarian theatre life, in which the Hungarian Centre, with its broad international experiences, can enhance the success of the research, spreading our name and activities in much wider circles, among new, predominantly young audiences.

Executive Committee
President: Anna Lakos (dramaturge and Manager of Research at the Hungarian Theatre Museum and Institute)
Vice President: János Novák (manager of Kolibri Színház)
Members: Tibor Csidmadia (director), Department Leader at the University of Theatre and Film), Zsuzsa Cserje (dramaturg, director), Bence Mattyasovszky-Zsóh (dramaturge, director), Rita Sebestyén (dramaturge, theatre critic, editor) and Edit Zele (set and costume designer).

The Hungarian Centre of the International Theatre Institute (ITI) operates as an organisation registered at the Budapest Court of Law. The president and the Executive Committee must organise a meeting of the general assembly each year and report about the work which had been done in the year bygone and the financial situation of the organisation. Required by the legal changes in 2014, new statutes were compiled for the Hungarian Centre, which were accepted by the Court of Law of the Capital on 25 March, 2015. The Committee has a mandate until 2018.

General Assembly:
May 12, 2014 about the activities of the year of 2013, place: 1013, Budapest Krisztina krt 57.
May 22, 2015 about the activities of the year of 2014, place: 1013, Budapest Krisztina krt 57.
Activities

Indian Centre of ITI (Asia/Pacific)

On 17th November 2014 the Executive Council of ITI unanimously accepted a new member – a new Indian Centre of ITI. This centre was initiated by the International Association for Performing Arts and Research, a Pune based organization working in the performing arts.

International Association for Performing Arts and Research (IAPAR) is a network of artists and arts professionals seeking to exchange ideas, increase opportunity within the arts community and connect all within it. IAPAR encourages independence and openness for interdisciplinary thinking and action. It works as the Indian Centre of International Theatre Institute.

IAPAR is also the only Indian member institute of the ITI/ UNESCO Network for Higher Education in Performing Arts. The Indian Centre of ITI is hosted by International Association for Performing Arts and Research (IAPAR), Pune. The primary objectives of this centre are:

• To abide by the Charter of the ITI and the organization’s core values, namely inspiration, inclusiveness, collaboration and transparency
• To share the UNESCO goals of mutual understanding and peace, and support the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions
• To co-ordinate the activities of the centre with other international centres of ITI across the globe

The initiators of this centre are senior actress and theatre practitioner Ms. Sushama Deshpande, senior theatre critic Dr. Ajay Joshi and senior theatre practitioner and Founder Director of IAPAR Shri. Vidyanidhee Vanarase (Prasad).

The team is joined by senior playwright Shri. Abhiram Bhadkamkar, senior theatre director and teacher Shri. Anuditha Khutwad, theatre practitioners Devendra Sarakar, Nikhil Gadgil, Amrut Samak, Surabhi Natu, Tanmayee Ambekar, Anushka Vaze, dancers Rashmi Pandikar, Aditi Venkatshwaran, and painter Madhura Pendse.

Projects undertaken since the inception of the new Indian Centre of ITI

2015

World Theatre Day Celebration

The first World Theatre Day celebrations of the new ITI Centre were held in Pune on 27 March 2015. The World Theatre Day message delivered by Anatoly VASILIEV was translated into Marathi and Hindi for this occasion. The celebrations included a book release of ‘Pen, People, Performance’, a compilation of articles, critiques, interviews, travel diaries written by senior theatre critic Dr. Ajay Joshi. A performance based on Marathi poetry was produced for the occasion.

Voice and Speech Workshop

The Indian Centre of ITI, in association with IAPAR, conducted a three month workshop that provided a basic understanding of voice in order to significantly improve oratory abilities. The participants critically examined their own speeches and the speeches of their peers while the basic focus of the workshop was understanding voice, speech and approaching text. The workshop saw participation from more than 30 people from varied backgrounds, including working professionals, performers and students.

Anandrang-Theatre and Arts Workshop for Children (2015-present)

Anandrang is a project for the development of children. The Indian Centre of ITI believes in a continuous process of development. The Anandrang project includes workshops and performances for children in the age group of 8 to 14. So far more than a thousand children have been a part of this programme. It provides opportunities for extra-curricular social experiences and expressive activities.

The Balancing Act (2015-present)

Performed in India and Sri Lanka (Colombo International Theatre Festival)

“‘The Balancing Act’ is a play in big shoes. This play looks at violence as seen and experienced by young children. The Balancing Act was premiered at Colombo International theatre Festival and is still performed at various artistic and social forums.

DNA (2015-present)

Performed in India, “DNA” a play written by Georgios Niophytoú, a veteran playwright from Cyprus. The play was translated in Marathi by Dr. Shyamala Vanarase. In a break from the conventional practice that confines a play to a pre-determined venue, DNA is performed at intimate spaces, including in living rooms and several artistic recreational spaces. First presented on 22nd November 2015, it is still being performed. The production has completed more than 135 performances.

2016

World Theatre Day Celebration

The World Theatre Day was celebrated by performing the twenty fifth show of the play DNA. The World Theatre Day message delivered by Anatoly VASILIEV was translated into Marathi and Hindi for this occasion.

Dramatic Book Reading of “Our Sanctuary”

A story-reading session of the book titled Our Sanctuary, written by Mimalinee Vanarase, a young writer and environmentalist was organized for children, parents and teachers. The story revolved around a family and their efforts to incorporate wilderness in an urban setting. The programme was very well attended by several parents who brought their children, as well as story-loving adults.

Inner Voice, Outer Voice- Voice, Speech and Voice-Over Workshop

A workshop that focused upon the intricacies of the
element of voice in any presentation, along with the concept and how-to of voice over, was conducted and facilitated by Vidyanidhee Vanarase and Aditi Venkateshwaran. This workshop was attended by amateur performers, students as well as working professionals.

The Subtle Body - Workshop on Physical Theatre
A workshop covering several aspects of physical theatre was organized. It aimed to stimulate participants’ physical, emotional and imaginative abilities through a series of exercises and game structures. The workshop introduced the participants to the various levels of physical-muscular tension, dramatic structure, text and sub-text, which are essential for an actor-creator process. The workshop was facilitated by a young theatre maker, Abhishek Thapar.

Floating World - Movement Workshop
This was a workshop that provided introduction to contemporary movement for beginners, exploring elements of a wide variety of practices through movement, dance-making, readings, discussions and collaborative creation. The workshop focused upon conducting movement exercises which help individuals unmask themselves from their current role set and focus internally on the emotional, social and at times, spiritual movement. The workshop was facilitated by young dancer-actor performer Aditi Venkateshwaran.

Dramatic Book Reading of “Prateek”
A dramatic book reading session of “Prateek,” was organized for children, parents and teachers. It is a story of a little boy with whom finds an old coin, which takes him places he never imagined. The tale also talks about environmental issues caused by developmental initiatives that harm villages more than they benefit them.

IAPAR International Theatre Festival
Along with the several on-going projects Indian Centre of ITI decided to support the first IAPAR International Theatre Festival in November 2016. The focus of the festival was to showcase original and stimulating theatre work from across the globe. From 18th to 22nd of November, we were joined by artists from Austria, Germany, Italy, Japan, Korea, Russia, Sri Lanka and of course India. The festival saw more than three thousand people in the audience. Community members in Pune had the opportunity to participate in several workshops and master classes, as well as watch wonderful performances.

Other projects supported by the Indian Centre of ITI
Arts and Entrepreneurship
IAPAR has initiated a research project focusing on Arts and Entrepreneurship. It is also one of the founding projects of the UNESCO-UNITWIN Network for Higher Education in Performing Arts. The project tries to look at the artist’s education and possibilities of inculcating entrepreneurial attitude in the artists’ community.

Theatre in Education
A detailed theatre training programme for children across various schools from the 4th to 9th grade is supported by the Indian Centre of ITI. The programme offers the children an opportunity to explore several aspects of theatre and performance. More than 350 students are registered for this ongoing project.
Activities 2014–2017

Dramatic Arts Centre of Iran (DAC) holds and supports many annual and biennial national and international festivals and activities. These festivals consisted of different programmes such as: Conferences, literature, round table critiques, discussions and meetings - each suitable and convenient to enable artists to exchange their experiences and new ideas.

The main activities in the international section are:
- 22nd International Children and Youth Theatre Festival-October 2015: 10 troupes, 13 workshops, 13 artistic directors of international theatre festivals and directors of theatre companies.
- 13th Street International Theatre Festival-September 2016: 3 troupes and 1 workshop.
- The first meeting of West Asian Countries, General Directors of Performing Arts: 14 General Directors of Theatre companies.
- The first International Seminar Potential of Independent Sector in Theatre Tehran: 13 directors of company and theatre experts from 11 countries participate in this prestigious event.
- The Dramatic Arts Centre of Iran supports more than 32 troupes to participate in many international theatre festivals around the world.
- The Dramatic Arts Centre of Iran dispatches many representatives to participate in many international theatre festivals to aid bilateral collaboration.

Dramatic Arts Centre of Iran - Activities 2015-2016

Dramatic Arts Centre of Iran (DAC) holds and supports many annual and biennial national and international festivals and activities.
- 22nd International Children and Youth Theatre Festival-October 2015: 10 troupes, 13 workshops, 13 artistic directors of international theatre festivals and directors of theatre companies.
- 10th Street International Theatre Festival-September 2016: 4 troupes, 13 workshops and 4 lectures.
- The Dramatic Arts Centre of Iran supports more than 20 troupes to participate in many international theatre festivals around the world.
- The Dramatic Arts Centre of Iran dispatches many representatives to participate in many international theatre festivals for making the bilateral collaboration.
- Provincial Festivals of Iran’s Ministry of Culture and Islamic Guidance in 31 provinces
- World Theatre Day – Provincial Festivals of Iran’s Ministry of Culture and Islamic Guidance in 31 provinces
- Number of theatre productions in Iran: 4,401 performances
- Theatre audiences in Iran: 2,781,591 persons
- Number of theatre productions in Iran related to DAC or other departments: 87 festivals
- Poland Theatre Week in Tehran: 3 troupes, 4 lectures and 2 round table critiques
- Dispatching 7 troupes and 15 theatre experts
- Publication of the Namayesh monthly magazine: 12 issues
- Home theatre magazines: 4 issues
- Publication of theatre books: 12 books

Dramatic Arts Centre of Iran - Activities 2014–2015

Dramatic Arts Centre of Iran (DAC) holds and supports many annual and biennial national and international festivals and activities.
- 21st International Children Theatre Festival-Festival: 4 troupes and 1 workshop.
- 32nd Fadjr International Theatre Festival-October 2015: 7 troupes, 13 workshops, 13 artistic directors of international theatre festivals and directors of theatre companies.
- 14th Puppet International Theatre Festival-August 2014: 11 troupes.
- The 11th Festival Mobilization Theatre
- 17th International Festival of University Theatre
- 5th Sahibedan Theatre Festival-Summer
- World Theatre Day: Provincial festivals of Iran’s Ministry of Culture and Islamic Guidance in 31 provinces
- Number of theatre productions in Iran: 5,764 performances
- Theatre audiences in Iran: 3,526,370 persons
- Number of theatre productions in Iran: 399
- Number of theatre festivals in Iran related to DAC or other departments: 87 festivals
- Dispatching 5 troupes
- Publication of the Namayesh monthly magazine: 12 issues
- Home theatre magazine: 4 issues
- Publication of theatre books: 10 books

Executive Board
President: Mr. Mahdy Shafiee
Director of International Affairs of DAC: Dr. Mehrdad Rayani Makhsous (PhD. FIATC. FDAC. MATD)
Principal Lecturer, Theatre Critic, Dramatist & Director

Contact Details
Iranian Center of ITI (Dramatic Arts Center of Iran), Vahdat Hall, Ostad Shahrivar Street, Hafez Avenue, Tehran 1133914934 IRAN
Phone: +98 21 66708861
Fax: +98 21 66725316
Email: dramatic.centeriran@gmail.com and mehrdadrayani@yahoo.co.uk
 Activities
Iraq Centre of ITI (Asia/Pacific)

The Iraq Centre of ITI held a festival for the theatre groups from outside the capital Baghdad in April 2015. We intend to hold another one in April 2017.

The Centre held two symposiums under the topic "The Future of the Iraqi Theatre"; the first was on 27 March 2014 and the second on 27 of March 2016.

Three members of the Centre participated in a workshop in Paris, rehearsing Sophocles’ Orestie with French and Belgian actors and actresses during July 2015.

The Centre published two versions of its periodical “Our Theatre”.

The Iraq Centre of ITI celebrates World Day Theatre every year.

The Centre could not participate in the past meeting of Arab Regional Council in Fujairah due to visa problems.

The Board of the Iraq Centre of ITI
Sami ABDULHAMEED, President
Dr. Hadi ALASEM, Vice President
Dr. Haithem ABDULRAZAK, Secretary
Aziz KHAYOON, Artistic Director
Dr. Imad AL-KHAFAJ, Project Officer

Activities 2014–2016

2015 Activities
A Celebration of Irish Playwright Máiréad Ní Ghráda
Irish Theatre Institute and Project Arts Centre, Dublin, March 11, 2015 (Partners: Foras na Gaeilge)

To mark the 50th anniversary of the premiere production of the Irish language play ‘An Triail’ (22nd September 1964) and its English language version ‘On Trial’ (19th March 1965), Irish Theatre Institute celebrated the contribution of Irish playwright Máireadh Ní Ghráda to Irish theatre with a bilingual rehearsed reading of On Trial / An Triail, directed by BAFTA award-winning director Dearbhla Walsh, followed by a panel discussion examining the play and playwright in its theatrical and historical contexts. Irish Theatre Institute also launched a dedicated microsite featuring interesting details on the playwright’s life and plays alongside video interviews with number of artists involved in previous productions of Mairéad’s work.

url: Ócáid Chomórtha | A Celebration of Máiréad Ní Ghráda

World Theatre Day 2015 Celebration
Irish Theatre Institute, 17 Eustace Street, Temple Bar, Dublin, March 27, 2015

ITI celebrated World Theatre Day on 27 March with our cultural neighbours and affiliated artists. Representatives of the ITI Advisory Panel and the Abbey Theatre, Ireland’s National Theatre, also attended. As well as recording the World Theatre Day message by Krzysztof Warlikowski at the event, Irish Theatre Institute invited colleagues to read the World Theatre Day message in Polish, French, Spanish & Catalan, German and Irish. Dublin-based Polish dramaturg, producer and journalist Joanna Crawley also recorded an introduction to Krzysztof Warlikowski for Irish audiences. Videos can be found on Irish Theatre Institute’s website: World Theatre Day 2015

PRIME, continuing professional development
Partners: Age & Opportunity / BEALTINE Festival
PRIME: Continuing Professional Development (CPD) was a new pilot programme introduced between May and September 2015 and designed to provide career supports and training opportunities for theatre practitioners aged 55 to 80 years.

The focus of the programme was on the following strands:
• Physical and Mental Well-being: comprising daily warm-up and exploration of other physical and mental practices e.g. Introduction to Pilates, yoga, mindfulness, voice workshops, Alexander Technique
• Entrepreneurial Skills/ Managing Yourself and Sustaining Your Career: including advice and information on social welfare and pensions, financial planning, grant application writing, self-promotion in a technical age and networking.
• Coaching Sessions & Case Studies: designed to support professional theatre artists to discover new ways of working, collaborating and resourcing their practice.

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Activities

Irish Centre of ITI (Europe)

Attendance at the Prague Quadrennial (PQ15) 2015

The 19th – 28th June 2015. (Partners: Arts Council Ireland)

Irish Theatre Institute with the Arts Council Ireland Travel & Training Awards programme, supported 13 Irish or Irish-resident stage designers to attend and actively participate in Prague Quadrennial 2015. Programme Co-Ordinator, Ewa Senger, also attended to represent Irish Theatre Institute. An open call with a set of criteria was issued and grants awarded on a first-come, first-served basis. The designers who received support to attend the 11th edition of the Prague Quadrennial in June for professional development purposes were:

- Frank Conway (set, costume)
- Paul O’Mahony (set)
- Lo Conroy (costume)
- Derrina Dwyer (set, costume)
- Lisa Zagone (set, costume)
- Eoin Winning (lighting)
- Liadain Kaminska (set, costume)
- Sabine Dargent (set, costume)
- Corleth White (set, lighting, video)
- Sarah Jane Shiel (set, costume, lighting)
- John Cormack (set, lighting, video)
- Io Tarrant (lighting)
- Munel Douglas (set, costume)
- Stephen Dodd (lighting, video)

10th Annual Information Toolbox

(Partners: Culture Ireland, Tiger Dublin Fringe Festival)

The 10th edition of ITI’s networking event for Tiger Dublin Fringe - Information Toolbox – took place on Friday 11th September in the Spiegeltent at Wolf Tone Square, Dublin. In attendance were 55 artists from 16 companies / productions; 44 presenters representing 17 venues and organisations from Ireland as well as 12 international delegates from Canada, Germany, Ireland, Taiwan, UK and USA. Information Toolbox continues to provide an ideal environment for Irish artists to pitch work to venues and festivals and begin a dialogue with key funding agencies and support organisations. 11 attendees registered and an estimated number of 60 meetings took place. url: Irish Theatre Institute’s 10th Information Toolbox

22nd International Theatre eXchange (ITX) 2015

Dublin city, Dublin Theatre Festival, October 2-3. (Partners: Culture Ireland, Dublin Theatre Festival)

Irish Theatre Institute’s programme of pitching, showcasing and networking brings together Irish theatre artists programmed as part of Dublin Theatre Festival and invited international presenters and producers from around the world. In advance of the 2016 commemorative year an emphasis was placed on extending invitation to centres of the Irish diaspora, notably Australia and the USA. Irish Theatre Institute identified organisations that have a genuine interest in Irish theatre and have the capacity and the resources to present Irish work in future. For the first time invitations were extended in partnership with Mid-America Arts Alliance and the New England Foundation for the Arts. url: Irish Theatre Institute’s 22nd International Theatre eXchange (ITX)

Inaugural Pheurm Donlon Playwright’s Bursary and Residency 2015/2016

Partners: The Tyrone Guthrie Centre, Annaghmakerrig, Co Monaghan

Irish Theatre Institute (ITI) and the Tyrone Guthrie Centre, Annaghmakerrig announced Fiona Doyle as the recipient of the inaugural Pheurm Donlon Playwright’s Bursary & Residency 2015/2016. The award is named in honour of Pheurm Donlon, former Drama Officer at the Arts Council and a dedicated member of the first Irish Theatre Institute PLAYOGRAPHY Ireland Advisory Panel, in acknowledgement of his valued contribution to Irish theatre. The award was officially announced by Dr. Pat Donlon, former Director of National Library of Ireland and the Tyrone Guthrie Centre at Annaghmakerrig at a celebratory event attended by Pheurm’s family, friends and former colleagues on 1 December 2015.

Stage & Screen Design Ireland

Funders & Partners: Year of Design 2015, Irish Film Board/Board Scannán na hÉireann, Culture Ireland

On Tuesday December 8, Costume Designer and Emmy award-winner Joan Bergin launched the new book and website Stage & Screen Design Ireland (Highlights 2007 - 2014). The website and publication are devoted to the celebration of Irish stage and screen design and designers. The launch was accompanied by design installation at 17 Eustace Street including a costume room, photographic prints, costume/set drawings, model boxes and a sound installation both internally and external to the building. url: www.stageandscreendesignireland.ie

European Network of Information Centres for the Performing Arts (ENICPA) Round Table Meeting Helsinki, October 21-23 and November 9-10, 2015

Irish Theatre Institute attended the ENICPA annual Round Table Meeting in Helsinki in October and again in early November at the EU Project planning meeting hosted by TINFO on Performance Design at the Edge. Irish Theatre Institute is working towards partnering with other European organisations on an EU project around theatre designers, a project led by TINFO.

Activities

Irish Centre of ITI (Europe)

2016 Activities

Australian Performing Arts Market (APAM)

Partners: Culture Ireland

Irish Theatre Institute Co-Director Siobhán Bourke attended APAM 2016 (February 22-26) in Brisbane. Siobhán, together with Kris Nelson, Festival Director of Tiger Dublin Fringe Festival and Jen Coppinger, Producer hosted a Round Table session focusing on Irish Festivals and Programmes at the Australian Performing Arts Market.

Irish Playwright Commission

Partners: Dublin City Council, San Jose Stage California

This is a 1966 commemorative commission awarded under the Dublin City Council Public Art scheme. The recipient of this commission is writer, theatre-maker Donal O’Kelly. Irish Theatre Institute is working closely with its partners to support this project throughout 2016.

World Theatre Day Celebration

Following the success of the World Theatre Day celebration 2015, Irish Theatre Institute will once again host an event at the organisation’s offices at 17 Eustace Street, Temple Bar, Dublin 2, on Thursday 24th March. This will be an opportunity for colleagues from the theatre sector to meet informally and read the World Theatre Day message together. A recording of this reading will be published alongside other videos on Irish Theatre Institute’s website following the event. url: www.irishtheatreinstitute.ie

ITI World Congress

Partners: Arts Council Ireland

Following an open call to performing arts practitioners resident in Ireland (North and South) and with a set of criteria, the following practitioners have received support to attend the Congress for networking and professional development purposes: Elaine Donnelly, General Manager; Irish Theatre Institute and Irish Centre representation; Emma Jordan, Artistic Director, Prime Cut Productions; Owen McCafferty, Playwright; Brian Irvine, Composer/Conductor/Producer; Maitie Lee, Director; Aine Stapleton, Dance Artist; Sophie Motley, Co-Artistic Director, Wifreid Theatre

Other Significant Theatre Events 2015/2016

#WakingTheFeminists

Abbey Theatre, November 12, 2015

Following the launch in October, by the Abbey Theatre, Ireland National Theatre, of its programme to mark the centenary of the 1916 Easter Rising, there was an outpouring of testimonies from both women and men working in Irish theatre, highlighting the disenfranchisement and chronic under-representation of the work of women artists at the Abbey, and by extension in the Irish arts industry. Representatives of the movement have since begun to engage with all the major state-funded theatre organisations, to make gender equality a reality through their policies and programming. Irish Theatre Institute’s response to this was the generation of statistics through its Irish playography database website. Irish Theatre Institute will publish a Findings Report in March 2016 highlighting the number of produced plays created.
Activities

Irish Centre of ITI (Europe)

by female playwrights and employment statistics on female directors and designers in professional theatre in Ireland across the timeframe 2000 - 2014. A public meeting was held at the Abbey Theatre on November 12, gathering many of those who became associated with the grassroots movement of #WakingTheFeminists.

url: http://www.irishplayography.com/

#WakingTheFeminists event – International Women's Day 2016
Liberty Hall, Dublin; March 8, 2016
This special event continues the conversation since the public meeting held on 12th November 2015 at the Abbey Theatre, Dublin. The event will feature presentations and speeches from guest speakers, discussion on the issues facing women in the Irish theatre sector and an update on the work being undertaken by #WakingTheFeminists.

url: #WakingTheFeminists

Irish Centre Advisory Panel
Annabelle Comyon, Director, Hatch Productions
Grace Dyas, Director, THEATREclub
Mark Gallione, Lighting Designer & Production Manager
Aideen Howard, Director, Axis Arts Centre
Ciaran O'Melia, Designer

Jenny Traynor | Director Limerick Dance House
Steve Wilner | Theatre Academic

Irish Theatre Institute Board
Chair: Catríona Crowe, Head of Special Projects, National Archives of Ireland / Manager of Irish Census
Damian Downes, College Secretary and Registrar, National College of Art & Design
Margaret Kelleher, Professor of Anglo-Irish Literature and Drama, University-College Dublin
Bermardine Maloney, Corporate Communications & Public Affairs Manager, ESBI
Andrea Martin, Principal, MediaLawyer Solicitors
Cian O'Brien, Artistic Director, Project Arts Centre
Gavin Quinn, Artistic Director, Pan Pan

Irish Theatre Institute’s websites:
www.irishtheatre.ie
www.irishplayography.com
www.stagedesignireland.ie

Activities November-December 2014
1. ITI Italy took part as a partner in the international project “WALLS-Separate Worlds”, supported by the European Union ‘Culture Program 2007-2013’, with partners from Italy, France, Cyprus, Greece, Turkey. The project featured also the involvement of the International Theatre Institute Directorate General and of the Cyprus Centre of ITI as partners, and the German Centre of ITI as an associated partner. The project carried out activities in Sirince-Turkey, Zakynthos-Greece, Paris-France, Berlin-Germany, Lecce-Italy and Nicosia-Cyprus, and each locale included international theatre residencies, site-specific performances, meetings, conferences. The project dealt with the wound of walls that are still present in our societies and affect our lives in many forms.

2. We organized the National Assembly of Theatre Critics that was held in Lecce (Italy) in November and saw the involvement of the majority of Italian theatre critics, the implementation of an international meeting on the activities of ITI with the participation of the German Centre of ITI. Furthermore performances, seminars, and round-tables were made.

3. Participated in two international conferences on artistic residences in Europe and in the world, organized by the member Accademia Amiata Mutamenti. The first within the frame of the Tuscania Festival, held in Castel del Piano. It featured the involvement of operators from the United States, Bangladesh, Germany, Greece, and Cyprus. The second residence is organized by ITI Italy in Mesagne with the participation of Italian theatre residences networks.

4. Were involved in an international theatre residency held in Spoleto on the topic of ‘Theatre and Social Change’, organized by the member LaMama Umbria, that featured the implementation of international performances and meetings.

5. Supported, and continues to support, the artistic residency realized at Teatro Passiello in Lecce by Astragali Teatro, a member of ITI Italy, hosting many relevant performances and artists from Italy and abroad.

Activities 2015
1. Supported the ROMA-PROJECT 2015-2016, promoted by Astragali Teatro. A research and performing arts project on Roma culture. The performance realized within the project was played on 8 April in Lecce, to celebrate the “Day of Roma and Sint culture”.

Benedetta Maloney, Corporate Communications & Public Affairs Manager, ESBI
Andrea Martin, Principal, MediaLawyer Solicitors
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International Theatre Institute’s objectives include internationalising the stage and building international partnerships for research, exchange, and co-production projects, aimed at fostering intercultural dialogue and peace, with work highly oriented towards relationship and exchange with the global network of National Centres.

Activities 2015
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Activities Italian Centre of ITI (Europe)

Founded in 2012, ITI Italia’s partners include Teatro Vascello (Roma), Accademia Amiata Mutamenti (Grosseto), La Mama Umbria International (Spoleto), Teatro Aenigma (Pesaro), Astragali Teatro- Eufonia società cooperativa (Lecce), along with sociologists, philosophers, experts in management and cultural communication.

The Italian Centre’s objectives include internationalising the stage and building international partnerships for research, exchange, and co-production projects, aimed at fostering intercultural dialogue and peace, with work highly oriented towards relationship and exchange with the global network of National Centres.

Activities November-December 2014
1. ITI Italy took part as a partner in the international project “WALLS-Separate Worlds”, supported by the European Union Culture Program 2007-2013, with partners from Italy, France, Cyprus, Greece, Turkey. The project featured also the involvement of the International Theatre Institute Directorate General and of the Cyprus Centre of ITI as partners, and the German Centre of ITI as an associated partner. The project carried out activities in Sirince-Turkey, Zakynthos-Greece, Paris-France, Berlin-Germany, Lecce-Italy and Nicosia-Cyprus, and each locale included international theatre residencies, site-specific performances, meetings, conferences. The project dealt with the wound of walls that are still present in our societies and affect our lives in many forms.

2. We organized the National Assembly of Theatre Critics that was held in Lecce (Italy) in November and...
Activities
Italian Centre of ITI (Europe)

2. World Theatre Day 2015 Celebration
Organized and coordinated the Celebration of the World Theatre Day in Italy (Markovskis’ message) with many initiatives (performances, readings) all over the national territory, in collaboration with the Ministry of Culture.
Within the WTD initiatives it supports the 2nd National Day of Theatre in Prisons, promoted by Aenigma association (member of ITI Italy), with the support of the Ministry of Defence. It features performances and workshops for and with detained people, and played in prisons all over the Italian territory. It provided the auspices to many artistic initiatives responding to the goals of ITI, among which the VI National Day of Commedia dell’Arte.

3. Was involved in the National Convention on ‘Theatre and Social Change’, organized by an Aenigma association member of ITI Italy, with the support of the Ministry of Culture, held in Urbino in December, which focused on theatre in prisons and theatre in conflict situations, ultimately exploring how theatre can promote social change.

4. Was a partner in METAMORPHOSIS-PROJECT, in Turin, Aug./Sept. 2015, and in Astragali Teatro Lecce, (workshops, roundtables and special meetings about “Theatre in conflict zones”). The project was focused around gender-based conflicts and the tragic situation of migrations in the Euro-Mediterranean area.

5. Many presentations of the book “Theatre in conflict zones” by Fabio Tolledi, President of ITI Italy, were made in order to raise awareness on theatre in conflict zones through the work of Astragali in Palestine, Iraq, Syria and other areas in conflict.

Activities 2016
Scrivere il teatro (Writing theatre)
Together with the Ministry of Education and the Ministry of Culture, the Italian Centre of ITI promoted the call for short plays ‘Scrivere il teatro’ (Writing theatre), addressed to schools of all levels and degrees in Italy. The selected plays were rewarded in a ceremony related to World Theatre Day, held on 16 March at Teatro Vascello in Rome, in the presence of Ministry of Education and Ministry of Culture representatives, ITI representatives, students and artists. The World Theatre Day message of Anatoli Vassilev was read by a student. This initiative is made within the frame of the Ministry of Education Table on ‘School and Theatre’ (a strategic asset in the new Italian educational system) of which the Italian Centre is a member. Furthermore the message was sent to all the schools that responded to the call (almost 150), as well as to the artists and theatres. Within the World Theatre Day initiatives the Centre supports the 3rd National Day of Theatre in Prisons, promoted by Aenigma association (member of the Italian Centre), with the support of Ministry of Defence. We provided the auspices to many artistic initiatives related to the goals of ITI, among which was the VI National Day of Commedia dell’Arte.

Ellen Stewart International Award
The Centre supported the Ellen Stewart International Award, an award given to an individual theatre artist or theatre company whose work promotes social change and community participation with a particular focus on the engagement of young people. Named for La MaMa founder Ellen Stewart, The International Award celebrates her remarkable lifetime achievements in the theatre and her dedication to creating a world theatre which embraces all traditions and cultural identities.

Roma-Project 2016
The Italian Centre supported the Roma-Project 2016, promoted by Astragali Teatro and Dilió and Freiproductions. A research and performing arts project on Roma culture. The performance realised within the project was played on 8 April in Lecce, to celebrate the “Day of Roma and Sinti culture”. The activities on 6-10 April, made in Rome and Lecce, included a rich calendar with round tables, meetings, photo exhibitions, videos, and music concerts, made in collaboration with the Roma camp community of Panarea (Lecce). These activities were promoted in collaboration with the International Centre of Interdisciplinary Studies on Migrations – University of Salento; Dipartimento di Storia, Società e Studi sull’Omo – University of Salento and several cultural and Roma associations.

Artistic Residency
The Centre supported the artistic residency realized at Teatro Passeo in Lecce by Astragali Teatro, member of the Italian Centre, by hosting many relevant performances and artists from Italy and abroad.

Young People for the Social
The Centre collaborated on the project ‘Young people for the social’, with activities and a theatre workshops addressed to young people with disabilities.

Metamorphosis Project
We contributed to the Metamorphosis-Project, that featured, the presentation of the site-specific international and multilingual performance ‘Metamorphosis’ in several towns in the South of Italy, made by Astragali Teatro Lecce, with Tunisian, Bulgarian, Turkish, and Italian performers. The activities, made in collaboration with Tunisian cultural associations, included workshops, roundtables and special meetings about ‘Theatre in conflict zones’ as we aimed to raise awareness regarding the Tunisian situation, Euro-Mediterranean migration and gender issues.

First European Regional Council in Italy
The Centre organized the first European Regional Council Meeting in October 2016 in Lecce Italy.

Activities 2017
Alchimies - the Distillery Nicola De Giorgi
The Centre promotes the long-term community-based project Alchimies - the Distillery Nicola De Giorgi, aiming at the creation of an international artistic residency space (the space of a former distillery) in a small town in the South of Italy, for social empowerment and community care through performing arts. The project aims to realise an international residence for artists in this unique site. It features the implementation of theatre Summer Schools, workshops, performances, and community-based actions. Artistic residencies for performing arts is a core issue for the Centre. Among the projects: P.A.I.R. with partner residencies from Cyprus, Germany and Belgium, the current project Alchimie with the recovery of a former distillery factory as an international artistic residency and new seat for the Italian Centre of ITI.

WorkTable
The Italian Centre of ITI is part of the WorkTable promoted by the Ministry of Education, University and Research (MIUR), aimed at defining strategies and practices to promote theatre, music, and dance in Italian schools. Along with MIUR and the Ministry of Cultural Heritage and Activities and Tourism (MIABTC), it promotes the call for participation Scrivere il Teatro (Writing Theatre), addressed to all students of all
Italian schools (from primary to high school), for the creation of short theatre plays and the promotion of theatre culture in schools. From 2016-17 more than 200 schools took part in this initiative. In 2017 the educational project features also the involvement also of UNESCO Giovani (UNESCO for youth).

Theatrum Mundi

The Centre is currently a partner in the international project “Theatrum Mundi,” supported by the EU ’Creative Europe Programme’. The project focuses on some forms of theatrical traditions present in the countries involved, such as Italian ‘comedy’, Ancient Greek Drama, the storytelling tradition, and the meaning of these traditional theatre forms in contemporary multicultural urban contexts. The project features the implementation of a range of artistic activities, based on international mobility, exchange of artists and works of art as well as on audience development actions that are combined with a participatory research. Activities aim to improve artist’s professionalism and careers through the co-working between artists and cultural operators with diverse theatrical backgrounds and languages; involve the audiences in new enriching experiences, and bring them closer to artists. The activities are realized in Italy, Greece, Netherlands, and France. Main project outputs are: an international performance, presented and toured in the 4 countries; a series of audience development actions; a multimedia platform, including research results, artistic activities materials, archives; a publication on the participatory research and actions; a video on project actions.

Information
Website: https://italiancentre.wordpress.com/
Facebook: International Theatre Institute ITI - Centro Italiano
Board
Office Bearers: Roberta QUARTA (Responsible for International Projects and Relations), Ivano GORGONI (Organizer), Simonetta ROTUNDO (Educator), Marina COLUCCI (Webdesigner and Communication)
Board: Fabio TOLLEDO (President), Vincenzo Antonio TOTO (Vice-President), Giorgio ZORCU’ (Secretary).
Report submitted by: Roberta QUARTA (Responsible for International Projects and Relations)

Activities
Italian Centre of ITI (Europe)

Activities Japanese Centre of ITI (Asia/Pacific)

Activities 2014 – 2016

2014 December
• Theatre Born in Conflict Zones, Series 6
2015 March
• Publication of Theatre Yearbook 2015
• The 2nd Grand Prix of Theatre Reviews by High School Students
June
• General Meeting of ITI Japanese Centre
July-October
• 9 lectures in collaboration with Setagaya Public Theatre and Tokyo Metropolitan Theatre
August
• Reading Performance: These Children’s Summer 1945, Hiroshima Nagasaki
December
• Theatre Born in Conflict Zones 8

2016 January
Distribution of ITI News Letter #126
February
Arranging a Hayachine Kagura Troupe production at Fujairah International Arts Festival to introduce Japanese traditional performing arts. Also arranged a Festival to introduce Japanese traditional performing arts.
March
Publications of Theatre Yearbook 2016
Participated in the Asian-Pacific Regional Meeting of ITI in Guangzhou, China
July
August
Reading Performance: These Children’s Summer 1945, Hiroshima Nagasaki
December
Theatre Born in Conflict Zones B

2017 January
Distribution of the ITI Newsletter #127
March
Publications of Theatre Yearbook 2017
3rd High School Student Theatre Review Grand Prix

Activities of the Japanese Centre. Right below: Workshop group photo with Ali Mahdi Nouri
Activities 2015 - 2016

Activities 2015

World Theatre Day 2015 Celebration
ITI, Jordan celebrated World Theatre Day at the Royal Cultural Centre and it was organized by “Roa’aa” Independent Theatre Company. The event featured a play produced by Roa’aa entitled “Twilight”, tackling the subject of the unrest and unknown future of the region. Directed by Nadera Omran. The World Theater Day Message was read by Nadera Omran and translated to Arabic by Lina Attel.

International Dance Day 2015 Celebration
Dance Exchange Workshop. National Centre for Culture and Arts, 7 March 2015

NCCA, in cooperation with King’s Academy and Amman National School, held a world dance exchange workshop in contemporary, partnering, and character dance for 70 dancers from high schools and the NCCA dance department. The workshop was conducted by Rania Kamhazi, Waseem Al-razaz, Sevetlana Tahboub and Ryuji Yamaguchi.

The Amman Contemporary Dance Festival (ACDF)
14 – 25 April 2015

The 7th Amman Contemporary Dance Festival organized by Rania Kamhazi from NCCA hosted five International Companies from Switzerland, the United Kingdom, Spain and Norway. and one was held in Bulgaria.

34th Annual International Arab Youth Congress
3 – 9 August 2015, Amman – Jordan
Under the Patronage of Her Majesty Queen Noor Al Hussein. NCCA in cooperation with the United Nations Children’s Fund (UNICEF) and UNFPA held the congress under the theme “Investing in Young People as Agents of Positive Change for Human Development”, 150 youth age (13-17) from UAE, Pakistan, Tunisia, Sudan, Serbia, Iraq, Palestine, Kuwait, Lebanon, Libya, Morocco, Holland and Jordan participated in Music, Dance and Drama workshops that culminated into a performance presented at the closing ceremony at the Palace of Culture in the presence of Her Majesty Queen Noor Al Hussein.

NCCA was appointed by UNFPA to act as Y-PEER International Center for Youth Development

Monday May 11th, 2015

The Y-PEER International Center for Youth Development is a product of a unique collaboration between UNFPA, Y-PEER and the National Centre for Culture and Arts in Amman Jordan. The Center aims to be a pillar in promoting youth development and leadership. The Center provides training in theatre arts accredited by ITI, intervention in humanitarian settings, project management and civic engagement. The Center provides training in theatre arts accredited by ITI, intervention in humanitarian settings, project management and civic engagement. The Center provides training in theatre arts accredited by ITI, intervention in humanitarian settings, project management and civic engagement.

Activities 2016 – 2017

Arts for Active Citizens “Artivism” Phase 1 & 2
Funded by British Council

• 150 young trainees, aged 18 to 30 trained in using arts for development and micro-project management.
• 6 projects selected and implemented by the participants.
• NCCA and British Council held an exhibition to showcase the local impact of the Social Action Projects (SAPs) on communities and use of creative models for community engagement and self-expression.
• Conducted an interactive theatre techniques workshop including improvisation, role playing, voice and speech.
• Conducted a creative writing skills workshop to develop monologues.
• Conducted an interactive theatre techniques workshop including improvisation, role playing, voice and speech.
•設計 and printing of monologues
• Dissemination of monologues to community centres
• Held a performance/play reading of the monologues in December at 3 locations

Our Culture... Our Identity
Funded by the European Union

To raise awareness to protect and preserve Syrian cultural heritage amongst young generation

• Produced an interactive play entitled “The Journey of Jasmines”
• NITT performed 4 performances in November in Amman and Irbid

Empowering Young Jordanian Women towards Effective Participation in the Workforce (Phase 3)
Funded by the Norwegian Embassy

• Identified 20 emerging Jordanian and Syrian artists
• Conducted a creative writing skills workshop to develop monologues
• Conducted an interactive theatre techniques workshop including improvisation, role playing, voice and speech
• Design and printing of monologues
• Dissemination of monologues to community centres
• Held a performance/play reading of the monologues in December at 3 locations

Activities of the Jordanian Centre of ITI (Arab Countries)
Activities
Jordanian Centre of ITI (Arab Countries)

• 16 participants (8 females and 8 males) trained in interactive theatre techniques.
• Community Based Theatre Troupe (CBTT) to address women’s role in the workforce (Aqaba).

The 8th Annual Amman Contemporary Dance Festival
5 dance companies from USA, Spain, Tunisia, Switzerland and Jordan performed for an audience of 2,310 people at the Royal Cultural Centre. 14-31 April, 2016.

The Y-PEER International Centre for Youth Development
• Theatre experts are currently developing the Advanced Theatre-Based Techniques Manual, Cyndelle Berlin & Mr. Kenneth Hornbeck from U.S.A and NCCA Master Trainers.
• Devised and produced advanced level Theatre Based Techniques manual.
• NCCA, Y-PEER International Centre for Youth Development (ICYD) and the Y-PEER Network, held the “Y-PEER Global Advisory Board (GAB) Meeting” at the Dead Sea, Jordan from 2 to 5 June 2016, with the support of the United Nations Population Fund (UNFPA).
• Attended by 30 representatives from the Arab States, Eastern Europe, and Central Asia country networks to share good practices and develop a five year Strategic Plan.
• NCCA held the 8th Regional Theatre Based Techniques (TBT) training course for 25 youth educators and activists from the Y-PEER Network who serve civil society organizations, cultural institutions and universities, representing 11 countries: Egypt, Iraq, Syria, Palestine, Morocco, Tunisia, Algeria, Somalia, Sudan, Djibouti, and Jordan.
• 2 Theatre Based Training sessions for 25 participants in Luxor, Egypt from 19 – 30 November.
• Regional training of trainers on sexual and reproductive health in Humanitarian settings for 26 participants from 11 countries in the period between 27 and 30 November.

The 35th annual International Arab Youth Congress
8 to 13 August 2016, Amman, Jordan.
• 130 young participants aged 16 to 17 from United Arab Emirates, Pakistan, Tunisia, Kosovo, Iraq, Palestine, Kuwait, Lebanon, Libya, Qatar, Bahrain, Saudi Arabia, Morocco, Holland and Jordan, participated in the 35th International Arab Youth Congress, under the theme “Innovation and Leadership”. Mr. H.Khdeh was held under the Patronage of Her Majesty Queen Noor Al Hussein in partnership with the United Nations Children’s Fund (UNICEF) and the Ministry of Education. https://youtu.be/Gglp097CM4
• The WIC is a thematic event that utilizes creative activities to tackle global issues impacting the lives of youth. This year’s theme, “Innovation and Leadership” was selected in light of the prevailing transformations and challenges the world is facing politically, economically and socially and their impact on human life. Our aim through the activities of the congress is to enhance analytical thinking, decision making skills, respect of cultural diversity and to foster human values of love and cooperation.
• The delegates participated in creative workshops lead by professional artists including drama, dance, music and song, and visual Arts. https://youtu.be/vZ66u705Og
• Each delegation presented a performance for 5 minutes at the “International Artistic performances” representing their national heritage and culture at the National Centre for Culture and Arts Amphitheatre
• (1000 Audience) https://youtu.be/77Yi6wQDqP4
• The Interactive play “Interaction” about the Syrian refugee crisis in Jordan was performed to the delegations by the NCCA National Interactive Theatre Troupe.
• At the Closing Ceremony, attended by Her Royal Highness Princess Samaa Bint Al Hassan at the Palace of Culture (2,000 Audience), the participants presented performances depicting the outcome of the sessions and the creative workshops which include a theatre peace entitled: “The Future”. The event also featured a song by the guests of honor H.E. Mr. Muhamad Assaf UNRWA Goodwill Ambassador and the Jordanian Singer Ms. Farah Siraj.

Jordan Theater Festival 2016 – Ministry of Culture
From 14 to 24 November, at the Royal Cultural Center
• Featured 20 performance from 8 countries: Egypt, Iraq, Tunisia, United Arab Emirates, Palestine, Oman and Jordan.
• Sawsan Darwaza, Jordan, ITI president was in the Higher Committee of the festival.

Creativity Children Festival 2016 – Ministry of Culture
From 22 to 31 August at the Royal Cultural Center.
• Under the theme “Protection of Children from Violence and Extremism”.
• Featured 5 performances from Jordan and 4 performances from Egypt, Iraq, Tunisia and Palestine.
• Lina Attel, Jordan, ITI Secretary General was in the Higher Committee of the festival.

The board members of the National Centre of Culture and Arts (NCCA)
H.E. Mr. Naser AL LOZI
H.E. Dr. Adrian BADOIAN
H.E. Ms. Laila SHARAF
Sawsan DARWAZA, President of the Jordan Centre of ITI
Lina ATTEL, Secretary General of the Jordan Centre of ITI

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Tel 00 962 6 5690292/3
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PO. Box 926687
Amman – Jordan
https://www.youtube.com/user/packhf
https://twitter.com/Packhf
https://www.facebook.com/NCCAKHF

Activities
Jordanian Centre of ITI (Arab Countries)
Activities Kosovo Centre of ITI (Europe)

Activities 2014-2017

To the present, ITI Kosovo has had a great deal of cooperation with a lot of artistic and cultural institutions in Kosovo, as well as with other institutions in the region and globally.

Activities 2014

World Theatre Day Celebration in Pristina, with:
- Media Conference, Message of Brett Bailey, translated and read in the Albanian language
- Radio and TV interviews
- Young theatre makers perform excerpts of plays from ancient to modern playwrights.
- Distributing flyers with the World Theatre Message
- Performance of the most successful play in Kosovo, “Where…What?”
- Party at Dodona Theatre.

Activities 2015

- Premiere of Monodrama by Stefan Zweig, 6th edition, 17 to 22 April 2014
- Media Conference, Message of Brett Bailey, translated and read in the Albanian language
- Radio and TV interviews
- Young theatre makers perform excerpts of plays from ancient to modern playwrights.
- Distributing flyers with the World Theatre Message
- Performance of the most successful play in Kosovo, “Where…What?”
- Party at Dodona Theatre.

Activities 2016

- Premiere of “Anonymous Venice”
- Theatre “Istref Begolli”, Peja, Monoperformance

Activities 2017

- Premiere of “Twin Clowns…!!”
- Premiere of “Twin Clowns…!!”
- The Worbling – Premiere of Festival
- Premiere of “Twin Clowns…!!”

Participation in international festivals, forums, conferences and awards

- First International Festival of Arts in Fujairah (President and General Secretary of the Kosovo Centre were invited to the Festival and the meeting of the International Monodrama Forum)
Activities
Kosovo Centre of ITI (Europe)

General Remarks about the Kosovo Centre
• The ITI Centre of Kosovo, over the past years, has collaborated with young artists from all over Kosovo, including minority communities (Roms, Ashkali, Egyptians, Serbs etc.) in the “Drama Colony”.
• Kosovo is represented by Kushtrim Mehmeti, during the activity Mehmeti introduces the “The Liar” monodrama, among the artistic experiences there is inspiration for the regional cooperation where there were workshops and presentations of Kosovar society is the goal of the Centre of Kosovo, from many artists Fisnik Sykaj is distinguished and exceptional for participating in international festivals in countries like Colombia, Austria, Uganda and Rwanda, he forms a group of actors of minority communities and works in continuous cooperation and reserved support for ITI.
• The club of artists “Cult Club” in collaboration with ITI is already creating the “Summer Cult” festival in which is promoted the street’s art and also other theater mediums. Unlike many other festivals Summer Cult is close to the public and engages them constantly in performance.
• The Kosovo Centre has excellent cooperation with the Faculty of Arts in Prishtina and from this cooperation we highlight some of the activities briefly.
• Theatrical carnival, a number of more than 30 artists with different characters of the world drama come to the squares of the capital informing the public about the theatre, the character and the performances, also play, dance and sing together with them.
• The presentation of the three most popular systems: Stanislavski, Grotowski and Brecht, as a phenomenon of the modern theatrical reality. “The boundaries of interpretation. The Forum is dedicated to the 70th anniversary of UNESCO.”

Activities 2014-2017
Activities 2015
World Theatre Day 2015 Celebration
• Celebration of World Theatre Day with the reading of the translated message by Krzysztof Warlikowski.
• A commemorative letter was sent to the Latvian theatres and media outlets.
• A ceremony of Special Theatre Awards was held at the Eduard Smilgis Theatre Museum in Riga on the 27th of March.
• World Theatre Day was celebrated by all Latvian theatres, featuring special performances and events.

International Dance Day 2015 Celebration
On the International Dance Day free and open workshops on contemporary dance were held at the I-Deja house in Riga, accompanied by events in Sigulda and other cities.

International Exchange
• Latvian ITI Centre delegation participated in the Vilnius International theatre festival Sirenos, Lithuania. 24.09-04.10.2015
• Participation in VIII Edition of the International Theatre Festival Dialog in Wroclaw, Poland. 16.10-25.10.2015
• Participation in IV International Cultural Forum and masterclass by Anatoli Vassiliev. St. Petersburg, Russia. 13.12-17.12. 2015. The discussion programme of the Forum included plenary sessions and round table titled “Authors theatre as a phenomenon of the modern theatrical reality.”

Activities 2016
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International Exchange
• Latvian ITI Centre delegation participated in the Fujairah International Arts Festival and Fujairah International Monodrama festival 2016
• International Theatre Festival Kontakt 2016, Torun, Poland.
• International Theatre festival, Sirenos 2016 Vilnius, Lithuania.
• Central and Eastern European Countries (CEEC) and Silkroad Theatre Festivals in China 11.10.-Shanghai.

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• International Theatre Festival Kontakt 2016, Torun, Poland.
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The boundaries of interpretation. The Forum is dedicated to the 70th anniversary of UNESCO.”
Activities
Latvian Centre of ITI (Europe)

Planning
Preparations for the 1st Asian Festival in Riga 2018

Activities 2017
World Theatre Day 2017 Celebration
• Celebration of World Theatre Day with the reading of the translated message by Isabelle Huppert.
• A commemorative letter was sent to the Latvian theatres and media outlets.
• A ceremony of Special Theatre Awards was held at the Eduard Smilgis Theatre Museum in Riga on the 27th of March.
• The World Theatre Day was celebrated by all Latvian theatres, featuring special performances and events.

International Dance Day 2017 Celebration
Celebration of International Dance Day with the reading of the translated message by Trisha Brown.

International Exchange
• Recommended Latvian performances to be invited to 2017 International Festival of Ancient Greek Drama.
• Recommended Latvian performances to be invited to 2017 China CEEC Culture Season.

Planned Participation
• International Theatre Festival Varna, Bulgaria 2017
• Sibiu Performing Arts Market and Sibiu International Theatre Festival 2017, Sibiu, Romania.
Activities

Macedonian FYROM Centre of ITI (Europe)

Activities 2015 -2016

Activities 2015

The Macedonian FYROM Center of ITI is still in its pioneering stage.

World Theatre Day 2015 Celebration

The Macedonian theatre artist of the year 2015 is the theatre director Nela Vitosovic, a young, talented, active, and outspoken person. She wrote the national message talking about the damages made by political parties and the resulting interference with the creation of art in theatre that favours the rise of the mediocre performances with symbolic self-censorship. It pushes away the audience by making the theatrical arts pointless.

The international message by Krzysztof Warlikowski was translated into Macedonian by Nela Vitosovic.

www.facebook.com/media/set/?set=a.895531927056220.220.17341850.667139228328826&type=3

International Dance Day 2015 Celebration

Igor Kirov was the Macedonian dancer and choreographer who wrote the national message. His attitude toward the art of dance is that it must be full of life, full of breath, full of passion and honesty.

The international message by Israel Galván was translated into Macedonian by Ivana Stojkovska.

www.facebook.com/media/set/?set=a.9131448539596.1073741857.667139228328826&type=3

Drama Colony / Theatre Workshop: Shakespeare Sonnets

In collaboration with the Croatian Centre of ITI and the National Theatre Bitola, 22 to 28 July 2015, the Workshop Shakespeare Sonnets was held.

Lecturer: Randall Martin (Canada)
Participants/Colaborators: Biljana Krajcevska, Dramaturgist, Macedonian National Theatre MNT, Bitola; Jovan Ristovski, Theatre Director, MNT Bitola; Angeljcho Ilievski, Theatre Director, MNT Bitola; Mima Rustemovic, Playwright / Dramaturgist, Croatia. Ivana Stojkovska, Performer / Social Scientist, Actors / Actresses / Directors, MNT Bitola.

www.facebook.com/theatrabitola?fref=photo

Dance Board

Biljana Tanuzovska (Performing Art Festivals), Ivana Kocoveska (Dance), Sonja Dzeparska (Education), Aleksandra Mijalkova (Dance), Iskra Shukatora (Dance Education), Kiril Madinovski (Dance).

Facebook www.facebook.com/ITI-Macedonian-Center-of-International-Theatre-Institute-697119201288262

Workshop Program

23 July 2015

www.facebook.com/media/set/?set=a.952705681438754.1073741858.667139228328826&type=3

Activities 2016

The Macedonian Centre is in the process of preregistration: New address, new chapters, new elections (2017-2020).

Executive Board

Ivanka Apostolova, Head, Igor Panev, General Secretary

Program Board

Kristina Peseva-Dinovska (Opera Section), Oliver Bababurski (Opera Section), Djan Proshev (Opera Section), Biljana Galvanitova (Film Section), Ines Efremova (Visual/Performing Arts Section), Velimir Zemirovic (Visual/Performing Arts Section), Ana Stojanovska (Theatre Section), Kristina Trajanovska (Theatre Section), Milos Andonovski (Theatre Section), Trajce Georgiev (Theatre Section), Vasil Mihail (Theatre Section).

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Activities Mexican Centre ITI (Americas)

Activities 2015 -2016

2014

November

V International Fair of Theatre (5-7 Nov): Presentation of the best companies from the National Meeting Lovers of Theatre in several cities in the state of Chapas.

The Mexican delegation participated in the 34th World Congress of ITI in Yerevan, Armenia, and included Master Isabel Quintanar, Sonia Enriquez, Ramon Verdugo and Raúl Quintana who contributed to different committees.

December

The General Convention of the Mexican Centre was held at the El Granero Theatre in Mexico City on 8 December, where Master José Solidó was honoured with the status of Honorary Member of ITI, as bestowed by the World Congress in Yerevan.

2015

January

XXVII National Meeting Lovers of Theatre (9-26 Jan): Theatre Julio Jiménez Rueda in Mexico City hosted presentations by 38 companies from around Mexico, with an overall attendance of 18 000.

March-April

World Season for Performing Arts, Quetzalcoatl 2015, including the celebration of the International Theatre Day for Children and Young People, the International Puppets Day, the World Theatre Day and the International Dance Day.

• 21 March: International Theatre Day for Children and Young People. ASSITEJ, Mexico, where a Children’s Theatre Marathon took place in five scenic spaces of the Centro Cultural del Bosque del INBA, Mexico City.

• 21 March: International Puppet Day, with a Puppets’ Parade and presentation of artworks in public spaces in the historical centre of Mexico City.

• 21-28 March: Celebrations for The World Theatre Day occurred in several states of the Mexican Republic.

• The National Theatre Fair of Toluca was organised by the Mexican Centre of ITI in the state of Mexico.

• World Theatre Day. Mexican Centre ITI (and UNESCO), Theatre El Galeón, Mexico City: included the presentation of the work “Hojas Picadas” by Mario Picach, starring actress Teresa Selma; an award of the Medal “Mi Vida en el Teatro” (My life in the Theatre) to the Venezuelan and Mexican actress Teresa Selma and readings of the Messages of the International Theatre Day for Children and Young People, the International Puppets Day, the World Theatre Day and the International Dance Day.

• 29 April: International Dance Day was celebrated in several states and venues across the country.

August

On 22 August, the XI Taller de Dramaturgia Comunitaria Mexicana (XI Dramatic Art Workshop Mexican Community), organised by CIDC, took place.
Activities
Mexican Centre ITI (Americas)

Audiences waiting in the line to take part in the National Meeting of the Theatre Lovers event. 2016

and acknowledged the participation of playwrights in the workshop from 28 February to 8 August.

October to November
The 70th anniversary of UNESCO was celebrated and organised by the UNESCO representative in Mexico, placing special emphasis on the relation with the Mexican Centre of ITI. It took place in Fortress of Chapultepec Castle, Mexico City.

From 22-25 October, the XI Festival of Mexican Communal Dramatists took place on the theme “Homenaje a pueblos en extinción” (Tribute to villages toward extinction), organised by the CIDC. This took the form of the presentation of written works in the Dramatic Communal Mexican Art Workshop in Amecameca, Mexico State.

The Mexican ITI Centre visited the City of Cajeme, Sonora from 30 October to 2 November, and celebrated the 10 year anniversary of the career of Master Carlos Valenzuela in the theatre of Sonora.

2016
January
From 8-31 January, the XXVII National Meeting of Lovers of Theatre took place in Theatre Julio Jiménez Rueda, with 54 companies from across Mexico, and an audience of 22 000.

March
World Season for the Performing Arts, Quetzalcoatl 2016
• 19 March: The official celebration of World Theatre Day was organised by the Mexican Centre of ITI and the National School of Theatrical Art in the form of the presentation of written works in the form of the presentation of written works in the National Centre of Arts institutions and dramatic art institutions throughout Mexico.

April
World Season for the Performing Arts, Quetzalcoatl 2016
• 11 April Gala Event, Theatre Julio Castillo from Cultural Centre del Bosque, Mexico City, including the presentation of “Rosalba y los Llaveros” from Emilio Carbajal by the Company Titular de la Universidad Veracruzana. This was a tribute to the 66 years of the 1st International Festival of Theatre of ITI UNESCO organised by the Mexican Centre in the Palace of Fine Arts in 1950, an event where our illustrious and great dramatist Emilio Carballido made a name for himself with this artwork.

March 2017
As Part of the World Season of the Scenic Arts Quetzalcoatl 2017
• World Theatre Day For Children And Young Adults. Marathon of 40 performances on March 18th at Cultural Centre “Del Bosque”. We celebrate this day with its message.

International Puppet Day
On Sunday March 19 UNIMA Mexico headed a parade in celebration of the art of Puppetry at Azcapotzalco which is a traditional and ancient pre-Hispanic district of Mexico, as an intervention with artists to promote the union and peace between all the cultures of the world. Its message too was disseminated nationwide.

World Theatre Day
• On March 25 the Mexican Centre and the National School of Theatrical Art celebrate the WTDA with many activities at the National Centre of Arts, conferences, performances and workshops.

Above left: General Assembly with Isabel Quintanar, Juan Melia, Jose Sol, etc.
Above right: Group photo of the Theatre Lovers event. Below left: Theatre Lovers event, below right: ITI Lottery on the Lottery Ticket of Dia Mundial del Teatro

Activities
Mexican Centre ITI (Americas)

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Activities
Mexican Centre ITI (Americas)

Mr. José Solé, at Julio Castillo Theatre in Mexico City. The message by Isabelle Huppert was disseminated nationwide.

International Dance Day
With the diffusion and mention of Trisha Brown and her message, we celebrated with many dance spectacles at different places to raise the profile of the event.

Board
Isabel QUINTANAR, President
Medardo TREVIÑO, Vice-President
Mario Ficachi, Vice-President
César Christo MUÑOZ, Secretary General

Report submitted by
César Christo MUÑOZ (Secretario General)
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Twitter: @cemex_itiunesco
Instagram: ItiCentroMexicano

Activities
Mongolian Centre ITI (Asia/Pacific)

ITI Mongolia Centre and “Saint Muse Academy” organized “Saint Muse 12” International Theatre Festival (May 17-23) - that awards the best theatrical works and artists - in Ulaanbaatar, Mongolia.

Artists from Mongolia, Russia, Germany, Switzerland, South Korea, Kosovo, Estonia, Buryatia of Russian Federation and Inner Mongolia of People’s Republic of China participated in the festival in the categories of ‘Musical drama’, ‘Children's play’, and ‘Monodrama’. There were 21 performances in these three genres competing with each other to win the awards for best artists and the Grand Prix for the best performance. Plays like "King Galdan Boshigt" (Mongolia), "Wind of the Past" (Buryatia), “Black Silk Vest" (Inner Mongolia), and “Open Couple" (Mongolia) were performed in the genre of ‘musical drama’. In the category of children’s play, the performances of “The Twelve Months”, “Naughty Wolf-puppy Who Hid the Moon”, “After”, and “Aladdin’s Lamp” were premiered to the Mongolian audience. In the monodrama category, Elmaze Nura (Kosovo) received the award for best director; M. Boroldoi (Mongolia) took the award for best scenographer; and Nikolai Gorokhov (Russia) and D.Oyunzul (Mongolia) won the awards for best actor and best actress respectively. The Grand Prix of the festival was awarded to the artists who participated in the performance ‘King Galdan Boshigt’, the historical musical drama.

“Saint Muse 12” International Theatre Festival organized the “Mono Days” event as an integral part of the festival that included two separate trainings for professional artists. The first training was conducted by Mentor Zymberaj, President of ITI Kosovo Centre and the director of “MonoArt” festival in Kosovo. Mentor Zymberaj participated in the “Saint Muse 10” International Theatre Festival with his play “Actor in a Box” and won the award for best actor. He conducted the training on “Acting and directing of monodrama”.

The second training was led by Nina Mazur, the vice-president of ITI’s Monodrama Forum and a member of ITI’s German Centre. She has also worked as the jury member for the festival. She conducted a training on “How to Write a Monodrama”.

Besides the trainings, ITI Mongolia Centre and Saint Muse Academy organized an event to introduce the idea of ‘Ger Theatre’ to provide a glimpse into the Mongolian traditional art and culture. More information and photos of the previous festival can be found at: https://www.facebook.com/gegeenmuza/?fref=ts, https://www.facebook.com/profile.php?id=100003617073607&fref=ts.

Saint Muse 13 International Theatre Festival is scheduled for May 1-7, 2016. Besides organizing this festival, ITI Mongolia Centre is undergoing some structural changes and is moving forward to involve more of the young artists in its activities.
Activities 2014-2016

The Philippine Centre of ITI uniquely works in close coordination with all its committees for synergized national and international activities that are linked to the UN family and other private sector partners in its dynamic use of theatre and its electronic off-springs to reach millions in an initiative to strengthen artistic activities while promoting a culture of social justice, peace and sustainable development. This has been possible because of the ITI’s Philippine President and Director of Earthsavers UNESCO DREAM Centre, Cecilia Guidote-Alvarez through her dynamic leadership of instituting Cultural Caregiving Services to vulnerable groups, performances and complementary broadcast and theatre repertoire.

Since 1994, all the proposals of the ITI Centre have been fulfilled or are in the process of execution. The Philippine Centre has highlighted International Theatre Institute in the global arena. Philippine ITI President has been personally invited by the UNESCO Director General, Dr Irina Bokova to be a panelist in the 1st UNESCO ICT World Conference in Paris. The ITI Centre through its Secretary General, Dr. Ijuang Cruz, organized the competition with entries from all the continents. Members of the jury included Dr. Cruz with International Theatre Institute Director-General, Tobias Biancone and IFP President, Andrea Zagorski.

The winner from Slovenia, Barbara Anderle, came to Paris and was presented with the UNESCO prize. She was also interviewed at the official UN Media Centre. Joining Mrs Guidote-Alvarez was CIDC Social Change Network Vice-President, Viktor Sobek of Colombia; Pakistan CEO of Climate Institute, Nosar Khattak; Kenya Presidential Adviser, Ali Mohamed; and Tzu Chi Foundation Vice-President, Debra Bordeaux. The international panel was chaired by Philippine Climate Change Commissioner Heiserson T. Alvarez.

At the COP21 Conference in Paris, the ITI-Earthsavers booth was hailed as “the most colourful and a big hit” in showcasing the 17 Sustainable Development Goals (SDGs). The booth also featured video performances of the Earthsavers Ensemble with the Seoul Institute of the Arts popularizing classical ballet and new ballet based on local themes and folklore. A nationwide workshop festival is held to celebrate the event. There is also a creative dance competition coordinated by Gigi Tobias Biancone and IPF President, Andrea Zagorski.

Throughout the year, the committees are active. CIDC-Social Change Network with the Communications Committee runs our multi-awarded Radyo Balittawat of classics and contemporary plays from different parts of the world and original soap opera on relevant themes like women’s rights, air pollution, drugs, the plight of indigenous communities, the elderly and other health issues. We have introduced plays translated in our language from Cyprus, China, the Arab monodrama winning plays, Nigeria, Mexico, India, Indonesia, Korea, Chekhov, Shakespeare and Strindberg.

The Communications Committee, co-chaired by Jose Laderas Santos and C.J. Andaluz, reach Indonesia, India, Indonesia, Korea, Chekhov, Shakespeare and Strindberg.

Activities Philippine Centre ITI (Asia/Pacific)

The Bambanti Festival in the province of Isabela city featuring their foremost industry or product. Festivals are organized by every province and are complemented by creative industry workshops to generate livelihood. A competition for monodrama is planned in the mid-year.

The Communications Committee, co-chaired by Jose Laderas Santos and C.J. Andaluz, reach Indonesia, India, Indonesia, Korea, Chekhov, Shakespeare and Strindberg.

All these are accessible in the UN archive. The link below is attached:

December 5, 2015 Link

December 3, 2015
COP21: Cecile Guidote-Alvarez (International Day for Persons with Disability)

Paris was successful in forging the global deal for survival of humanity and planet earth but the task of fulfilling the agreement to prevent Armageddon can be undertaken by a creative army of artists-teachers in the ITI to conscientize, inform and motivate about the collective action required to affirm life. Thus, in Manaus, Brazil, it is planned to give a dramatic reading of the global warming play on climate change “A Continental Divide”.

The Philippine Centre ITI (Asia/Pacific) with the Director General of UNESCO and other UNESCO Artists for Peace Right: Cecile Guidote Alvarez and the Earthsavers.
Activities
Philippine Centre ITI (Asia/Pacific)

Coordinated by Nilo Agustin was given a high approval rating. Recently, a featured rap-musical on climate change written by Frank Rivera involved a thousand youth participants from different municipalities of the province supported by the governor and the provincial board.

The highlighted project with UNESCO approval is the planned Music Theatre Peace Concert with artists from claimant countries on the conflicted China Sea and the Spratly Islands on the West Philippine Sea.

We have a Design Technical Committee chaired by Joey Nombres and a Philippine linked OISTAT event on costumes held in a heritage site in Vigan. Our Centre is involved in supporting and developing Romanian theatre, in the use of national and universal heritage. Its activities form a network of quantifiable processes which fulfill the goals that form the basis of its existence, and the basis is a principle common to all professional organizations in the world that is, running cultural programmes and projects that will benefit theatre professionals.

Our Techno Arts Camp modelled for UNESCO on the United Nations in Morocco. It is proposed late this year before the COP22 event of the province supported by the governor and the provincial board.

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International Theatre Institute (ITI)
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Activities
Romanian Centre of ITI (Europe)

UNITER – The Romanian Association of Theatre Artists is a professional, apolitical, non-governmental and not-for-profit organization, resulting from the free association of artists from the theatre industry. An active cultural element of national standing, UNITER is involved in supporting and developing Romanian theatre, in the use of national and universal heritage. Its activities form a network of quantifiable processes which fulfill the goals that form the basis of its existence, and the basis is a principle common to all professional organizations in the world that is, running cultural programmes and projects that will benefit theatre professionals. UNITER develops its activities based on projects and programmes, the common principle of all professional organizations throughout the world.

The Romanian Centre of ITI – The International Theatre Institute
Since 1990, UNITER hosts the National Romanian Centre for the International Theatre Institute. The President of the Romanian Centre is Ion Caraiman, a famous Romanian actor and former Minister of Culture. The Centre does not have a fixed structure. Everyone working in the theatre industry may benefit from its services. The Centre offers professional assistance to foreign theatre people visiting Romania for research purposes.

“HOP” – Young Actors Gala
The Young Actor’s Gala is part of the efforts made by UNITER to refresh Romanian theatrical life within a stimulating framework offered to young professional actors, who are thus discovering a possibility of becoming better known and appreciated. It represents the most important Romanian programme dedicated to young professional actors. The event consists of an annual contest which takes place at the end of summer on the seaside, and lasts for a week. It represents a chance offered to young graduates of public and private universities to assert their own personality in a competition with their colleagues and it also constitutes an important “barometer” of young valuable actors. The last three editions were held under the guidance of the talented and charismatic director, Radu Afrim.

The World Theatre Day & the National Campaign “Artists for Artists”
27 March 2015, reading of the message of Anatoli Vassiliev, Russia
27 March 2016, reading of the message of Anatoli Vassiliev, Russia

In addition to the International Message, the National Message written by Ion Caraiman was read on every Romanian theatre stage. The Artists for Artists Campaign was started in 2002 with the aim of sensitizing public opinion in view of raising funds for the older artists dealing with health and living problems throughout the country. The Campaign takes place every year, between March and April, this period being defined as one of theatrical
The Uniter Awards Gala

The 24th edition on May 9th at “Regina Maria” Theatre in Bucharest

Bucharest

The 23rd edition on May 25th at National Theatre Bucharest

The 23rd edition, October 23-November 1, 2015

24th edition, October 22-November 2, 2014

25th edition, October 23-November 1, 2015

The House of Artists Programme

This unique programme offers social services to artists who experience difficult life situations due to old age, poverty or poor health. The programme aims, first of all, to satisfy the needs of the beneficiaries as soon as possible, and the creation of a social assistance and moral support framework. To fulfil its purpose, the partners in the project created a professional structure comprising specialized working instruments, specific human resources, a system of communication and collaboration relationships and rules, skills, knowledge and a set of values adaptable to the particular needs of our beneficiaries.

The objectives of the programme are:

• To develop social assistance at home, comprising several services which would compensate the lack of the day care centre (physiotherapy, medical assistance, social counselling);
• To create a structure of club-type activities, which could be carried out without the existence of a club-type facility (support groups with the beneficiaries, trips, birthday anniversaries, watching shows);
• To develop artistic and educational activities suggested by the beneficiaries with the programme’s logistic support.

The House of Artists’ Home also proved the fact that the offered social assistance services cannot reach their normal destination, namely the retired artist, without the support of the artistic community and the help of other elderly artists acting as mediators. The monthly number of assisted beneficiaries fluctuated between 65 and 80.

The UNITEXT publishing house

The only editorial structure in Romania focusing on theatre exclusively, was founded and registered as a UNITER publishing house in 1993, aimed at supporting the development of written drama in anticipation of the collapse of books of, and about theatre, given the economic context after 1989. Starting from the premise that it is important for Romanian theatre also to have a written cultural foundation through the coherent and scheduled publication of different titles, albums, etc., UNITER assured the role of supporting this important segment of national written culture – theatre books – and the UNITEX publishing house is the instrument through which this provision is put into practice. The publishing house was conceived as a specifically distinct structure of the Romanian Association of Theatre Artists in Romania. It does not function as a legal entity of its own, it works as a department under UNITER, with its economic activity being carried out through the Association’s complex structure.

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Activities 2014 – 2016

Activities 2014

• A visiting team of Russian ITI and the Guild of Theatre Managers of Russia went to Novosibirsk (May 20-28, 2014) for a presentation of ITI and to participate in the “New-Siberian Transit” Inter-Regional Festival.
• A visiting team of Russian ITI and the Guild of Theatre Managers of Russia went to Nazran (May 16, 2014) for a presentation of ITI and the opening of the Southern group of the Russian Centre of ITI.
• 6 publications of ITI-info magazine were produced for both Russian and foreign readers (Russian and English)
• A monthly newsletter was distributed to members of the Russian ITI Centre with inside and outside information
• A Board meeting was held on March 28, 2014

Activities 2015

• March 27: Celebration of the World Theatre Day. Russia ITI distributed publications, posters and flyers among theatre people, theatres and performing arts schools.
• April 29, 2015: Celebration of the International Dance Day. Publications, posters and flyers were distributed among theatre people, theatres and performing arts schools.
• “The Tightrope” by Simon Brook was screened for theatre Moscow and invited regional representatives on June 6 and 7 with the participation of the film director at the conference hall of Raikin Plaza Hotel.
• 6 issues of ITI-info magazine for both Russian and foreign readers were produced (Russian and English)
• A monthly newsletter was distributed to members of the Russian ITI Centre with inside and outside information
• A Board meeting was held on March 30, 2015
• Russia ITI published “Four New Swedish Plays” in Russian as a joint project with Swedish ITI Centre
• Participated in the International Cultural Forum, Saint Petersburg, December, 14-16

Planned activities 2016 (until Congress)

• World Theatre Day celebration (as above)
• International Dance Day will be held with the premier show of the dance performance “Spanish Fantasies” at The Higher School of Performing Arts
• Publication of the book “Theatre for Social Change”, a joint project with ITI’s Publication Committee

Board

President: Yury Solomin, Art Director, Maly Theatre
Vice-President: Anatoly Polyankin, Theatre Manager, Satirikon Theatre
Members: Tamara Mikhailova, Director General, Maly Theatre; Boris Lyubimov, Principal, Mikhail Schepkin Higher School; Irina Saviniko, Director-General (Top-Union), Moscow; Pavel Tserempilo, Theatre Manager, Orenburg Maxim Gorky State Drama Theater; Mikael Bazorkin, Theatre Manager, Russian State Music Drama Theatre of Republic of Ingushetia
Activities
Saudi Arabia Centre of ITI (Arab Countries)

Activities 2015

1st Abha Theatre Festival
17 April 2015
Organized by King Khalid University in cooperation with Abha Arts and Culture Society, this festival comprised theatre performances from seven colleges: Education, Dental, Applied Medical Sciences, Business Administration, Social Sciences, Science, and Information Technology.

Urban Theatre Competition
13 July, 2015
Organized by Medina Municipality in cooperation with the Saudi Arabian Society for Culture and Arts (Medina branch), this event attracted competitors that included the Culture and Arts Society Theatre Group, Medina Stars Theatre Group, the Nahl Culture and Arts Society Theatre Troupe, the Medina Theater Company, the Medina Knights Theatre Troupe, Farafish Al Madina Theatre Troupe, and Muhtaref Kaif Theatre Group from Jeddah.

Nine Theatre Productions at the Eid Festival
3-17 July, 2015
Organized by Riyadh Municipality, the Eid al-Fitr Festival included 9 new theatre plays; 3 of which were for men only and 2 for women only. The plays were performed by a number of TV and theatre celebrities from Saudi Arabia and the Gulf region, and were very well received by the local community of Riyadh.

3rd Youth Welfare and Theatre Groups Festival
13 October 2015
Under the patronage of HRH Prince Abdullah bin Musaied bin Abdul Aziz, Saudi Arabia’s General President of Youth Welfare, the third edition of the Youth Welfare and Theatre Groups Festival started its activities at the King Fahad Cultural Centre on 13 October 2015. Eight theatre groups from Youth Welfare Centers around the Kingdom participated in the festival.

Hajr Theatre Nights for Youth
Held at Ahsa and organized by Saudi Arabian Society for Culture and Arts (Ahsa Branch) in collaboration with the King Abdulaziz Center for World Culture, four local plays were produced and performed by youth artists competing to win the grand prize.

Other activities
• The Saudi ITI Centre funded and supported 9 theatre productions all around the Kingdom of Saudi Arabia. These productions were staged across the country in several national and cultural events. Some of these productions were "Nostalgia” written by Saleh Zamanan and directed by Sultan Al Ghamdi; “Will I see you?” which was produced especially to by staged during the Jeddah International Book Fair, and “The Treasure” a children’s play written by Fahad Al Asmar and directed by Sami Al Zahrani.
• Saudi ITI Centre represented the Kingdom of Saudi Arabia in several international theatre events through a number of plays, such as “The Mask” in Cairo, Egypt; “Paranoia” in Kuwait; “Out of Control” in Sharjah; “Two in One” in Tunisia, and “Silence of the Brooms” in Cairo.

Activities
Saudi Arabia Centre of ITI (Arab Countries)

Saudi ITI Centre Staff
Director: Ibrahim Assiry
Deputy Director: Nayef Al Baqmi
Secretary General: Sami Al Zahrani
Members: Yasser Madkhali, Jama'an Al Thuwaibi, Sultan Al Nuwa

Contact Details
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Kingdom of Saudi Arabia
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Activities 2014-2016

2014

Internet magazine for theatre arts “MEĐUČIN” (Interlude)

2015

Internet magazine for theatre arts
Members of the Serbian center continue to work on publishing the internet magazine for theatre arts “MEĐUČIN” (Interlude). In March 2015, Vol I was issued, for more information kindly visit: http://www.snp.org.rs/wp-content/uploads/2015/04/Medjucin2015-01/index.html#0.

Small Town Festival with a World View
August 23-25, as a part of the Waves Festival in Vordingborg, Denmark. Dušana Todorović participated as a Board Member of ITI’s International Festival Forum at the seminar and presented the IF and its work together with other IF Board members (for more information kindly see the IF Report).

2016

Seventh Fujairah Monodrama International Festival
February 18-25, Fujairah UAE. Dušana Todorović participated in the Joint EC Committee Meeting that took place on February 22, 2016 in the frame of the Seventh Fujairah Monodrama International Festival, as an IF representative.

World Theatre Day Celebration 2015 and 2016
The WTD Message was translated by the Serbian ITI Center and forwarded to all the theatres in Serbia; it was read on March 27 prior to the performances on that day, and was published in the daily newspapers.

Office Bearers
President: Svetislav Jovanov
Secretary General: Dušana Todorovic
Members: Jelena Kajgo, Dijana Milosevic, Nemanja Rankovic

Activities 2014-2016

1. World Theatre Day Celebration 2016
Theatre Institute Bratislava 2016 / Photo Call for the 3rd Theatre Photography Biennale Competition
The aim of the biennale is to present theatre photography as an independent artistic form, to increase the awareness about it and by presenting photographic works and their artists to create an atmosphere for professional confrontation. The student section of the biennale gives an opportunity for a significant forming of this segment of theatrical documentation for the future.

2. Project Istropolitana
June 2016 – Bratislava (various venues)
Festival Istropolitana Project is absolutely unique among all festivals in the Middle Europe and provides a special opportunity for young theatre artists to be involved in an international confrontation of their work, opinion and production. It creates space for theatre scholars, their audience and their colleagues. In its rubrics it presents articles are renowned Slovak theatre theoreticians and essays or interviews with artists. The authors of the newest performances whether as reviews, critics, and international schools and to present various approaches and poetics towards theater staging and interpretation. Since 2014 the festival has been held under the auspices of the project ambassador – one of the most appreciated Slovak actresses – Mrs. Emília Všílýová.

3. World Theatre Day Celebration 2017
Theatre Institute Bratislava / 10th anniversary of the festival
The monthly kød – konkrétne øn theatre) is the only monthly in Slovakia about theatre and drama, fragments or whole theatre texts on cultural policy, studies from history and theory of international theatre scene, comments and remarks and international festivals’ reviews, information about practicians as well as contributors from the Czech Republic and other European countries.

The monthly filled the empty space for theatre critics and the absence of a platform for reflection and opinions of theatre artists. In its rubrics it presents the newest performances whether as reviews, critics, essays or interviews with artists. The authors of the articles are renowned Slovak theatre theoreticians and practitioners as well as contributors from the Czech Republic and other European countries.

In kød the readers can find profiles of artists, local and international festivals’ reviews, information about international theatre scene, comments and remarks on cultural policy, studies from history and theory of theatre and drama, fragments or whole theatre texts and dramatisations.
It is also a place for the promotion of activities and projects of Theatre Institute and all professional theatres in Slovakia.

kød is interesting not only because of its content, but also because of its trendy graphics and various and rich photographic material.

There are 10 issues published annually in a monthly circulation of 400 pieces. kød is available in theatres, bookshops and literary cafés throughout Slovakia.

4. Except this the Slovak ITI Centre is responsible for translation and promotion of the ITI message of the World Theatre Day, International World Day of Theatre for Children and Young People and the International Dance Day (2015 - 2017). The Centre is also responsible for providing the contribution to the World of Theatre series of publication (2016).

Board of the Slovak ITI Centre:

President: Mr. Martin Porsajb – till March 27th, 2015
Vice-President: Mrs. Darina Kárová
Secretary General. Ms. Diana Selecká

Activities
Slovak Centre of ITI (Europe)

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Secretary General. Ms. Diana Selecká

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Secretary General. Ms. Diana Selecká

Activities
Slovenian Centre of ITI (Europe)

Activities
Slovenian Centre of ITI (Europe)

March 2015

The Slovene Repertory Theatre – Trieste (Slovensko stalno gledališče Trst) was announced as the winner of the Uchimura Prize 2014, with a lot of attention in the media both in Slovenia and Italy, where the Slovenian theatre company is based. The jury marked a production Five Modern No Plays by Yukio Mishima as a performance that breathes with a very unique theatre language that reminds an audience of the Japanese tradition, but also of our modern times, both in Japan and Eastern Europe.

March 27, 2015

The Festival of Slovenian Drama in Kranj was opened with the stage reading of the World Theatre Message, accompanied with the awarding of annual prizes for achievements in theatre. WTD was promoted in the media and theatres in cooperation with the Slovenian Dramatic Arts Association.

April 29, 2015

International Dance Day: a translation of the IDD message was distributed to all media in cooperation with the Slovenian Association of Ballet Artists.

October 15-25

Maribor Theatre Festival: in the scope of the international festival programme German Centre ITI presented a media installation project Transforming Acts which shows the processes of inspiration and transformation in the last three decades of the 20th century in impressive pieces by exemplary protagonists of performing arts.

November 2015

Aleš Valič, representative of the Ljubljana Academy for theatre, radio, film and TV attended the inauguration and the General Assembly of ITI Network for Higher Education in the Performing Arts, in Shanghai, China.

December 5, 2015

Play “A Continental Divide” by Barbara Andereit of Slovenia was announced as the winner of the 20015 ITI Global Playwriting Contest, created by the Earthsavers / UNESCO Artist for Peace, under the direction of Cecile Guidote Alvarez, through the auspices of the ITI, as part of the worldwide celebration of the 70th anniversary of UNESCO. Prize was delivered on December 5 2015 at a United Nations Conference side event in Paris. Slovenian Centre ITI offered home media attending both to the author and this important international competition.

December 18, 2015

The Slovene Repertory Theatre – Trieste (Slovensko stalno gledališče Trst) was announced as a winner of the Uchimura Prize 2014, with a lot of attention in the media both in Slovenia and Italy, where the Slovenian theatre company is based. The jury marked a production Five Modern No Plays by Yukio Mishima as a performance that breathes with a very unique theatre language that reminds an audience on the Japanese tradition, but also on our modern times, both in Japan and Eastern Europe. Uchimura Prize

Milko Lazar: The Tenth Daughter, a new Slovenian opera based on libretto by Svetlana Makarovič; Slovenian National Theatre Opera and Ballet Ljubljana; Director: Rocc; Photo: Darja Štravs Tisu
Activities
Slovenian Centre of ITI (Europe)

Left: P.I. Tchaikovsky: The Swan Lake; Slovenian National Theatre Opera and Ballet Ljubljana; Choreography: Lynne Charles; Photo: Sofia Sanchez & Mauro Mongiello
Right: G. Verdi: Otello; coproduction between Slovenian National Theatre Opera and Ballet Ljubljana and Cankarjev dom Ljubljana; Director: Manfred Schweigkofler
Photo: Darja Štravs Tisu

26-31 October, 2016
In the scope of the citizen event in Beijing, Salo Kalan, sound designer, and Tatjana Alman, dramaturge, held a workshop.

Activities 2017
29 April, 2017
In the scope of the International Dance Day Summit in Shanghai Duet 16, produced by the Dance Theatre Ljubljana, performed by Rosana Hribar and Gregor Luštek, was included in the international program, artists also presented their work in the scope of the workshop sessions.

General 2014 – 2017
Slovenian Centre ITI organized or participated in all activities connected with ITI events on the Global scale. Both messages were regularly translated by centres partners and the support at promotion of World Days was given (2014, 2015, 2016, 2017). World Theatre Day: opening of the Festival of Slovenian Drama in Kranj with stage reading of the World Theatre Message, accompanied with annual prize for achievements in theatre; promotion of the WTD in media and theatres in cooperation with The Slovenian Dramatic Artists Association. International Dance Day: translation of the message was distributed to all media in cooperation with the Slovenian Association of Ballet Artists.
Centre offered all international information support for its members and national performing arts practitioners; centre participated information and articles for international ITI publications (Theatre in Japan – Theatre Abroad, The Word of Theatre) and supported international activities of the Slovenian EC member Tatjana Alman, who was active in EC, attended several events organized by colleague ITI Centres abroad and local theatre community, was active in ITI committee activities, participated in the process of the project of the World Performing Arts Capital and actively collaborated with GS in Congress preparations.

Slovenian Centre ITI is at the present (May – June 2017) in transition to become an Association of Nongovernmental Institutions, unifying the most important performing arts nongovernmental organizations, such as associations, festivals and independent theatres, supported also by the main Slovenian professional theatre and performing arts organizations.

Top: Moderne no drame
Photo: Luca Quaia
Middle: Nebojša Pop Tasić: Madame Bovary; Slovenian National Theatre Nova Gorica; Director: Yulia Roschina; Photo: Jaka Varmuž
Below: Heartmeat, a new Slovenian Choreography, Slovenian National Theatre Opera and Ballet Ljubljana; Choreography: Rosana Hribar, Gregor Luštek
Photo: Darja Štravs Tisu

Activities 2016
3-6 June 2016
Slovenian Centre ITI organized 14th Executive Council Meeting in Ljubljana. Besides the regular Session, EC members were attending several performances in Ljubljana theatres and meeting local performing artists.

20-29 October, 2016
In the scope of 52th Maribor Theatre Festival’s Focus Contemporary Swedish Drama (edited by Alja Predan) featuring translations of four contemporary plays selected by Edward Bromberg in collaboration with Alja Predan. Events included the presentation of the book with an introductory lecture by Ulrika Johnson, the director of the Swedish ITI and several stage readings. Within the frame of the Swedish Focus two Swedish productions were featured: This is Not a Love Story produced by Gunilla Helbron and Emily Brontë’s Wuthering Heights produced by moment:theatre.
### Activities South African Centre of ITI (Africa)

#### National Consultations with South African State

- We participated in 6 national consultation sessions with the SA government’s Department of Higher Education initiative known as CATHSSETA (Culture, Arts, Tourism, Hospitality and Sport Education Training Authority), an apex state collective of funding and strategy advisors, whose limited knowledge of the various sectors required expertise from civil society to contribute to the effective redefining of the new models required for further success.

- The Department of Arts and Culture convened an elective conference to assign a task team to advise the Minister of Arts and Culture on remedies required to address the complexities in the Theatre and Dance sectors in South Africa. Our centre participated in this conference, and the National Chairperson was elected to this panel.

- In February 2015, The Parliamentary Portfolio Committee on Arts and Culture consulted with the ITI Centre-SA, as part of its investigations into the state of the sector, to accumulate information with which to advise the Department of Arts and Culture how to proceed with respect to the sector. Issues raised included deliberations on social security for artists, employment activation and taxation in particular.

#### National Arts Festival

The ITI Centre, SA (PANSA), in conjunction with Africalia, has sponsored an award at the National Arts Festival for the writer of the Best New Play, particularly of a debut work presented at the Festival. 2015 was the second year of the award, with an associated value of cash and tuition for the winning writer. 2016 will be the last year of this Award.

#### Eastern Cape Youth Theatre Project: Theatre-making Handbook

An 8-month youth drama project was developed and executed from February to August 2014. In 2015 all the relevant documents, lectures, curricula, and work books were processed into a hands-on practical training manual for youth theatre groups to create productions from scratch, including all aspects of theatre-making. This manual is now available from PANSA for distribution throughout the world and especially in the SADC region. 5 complete plays were the outcome of this training project and the scripts exist for schools and professional companies to adapt as they wish.

#### Young Performer’s Project:

- In 2015, PANSA acquired funding to implement a Young Performers Project aimed at school-going performers. The project was implemented in two of the country’s nine provinces in 2015 and 2016. One production was called Soldiers in the City, staged in Durban in 2015, and the other was Bat Boy, staged in Port Elizabeth in 2016.

#### The Mushol Festival

Mushol is an annual national festival that takes place in January in Durban. It runs for just over a week, hosting one-and-two hander shows. Performers participate from around the SADC region, with sponsorship from local government and private enterprise. The eleventh annual Mushol Theatre Festival was successfully staged in Durban from January 13-18, 2016. The event was hosted and organized by the Performing Arts Network of Southern Africa (PANSA), and made possible through generous sponsorship from the KZN Performing Arts Trust, the KZN Department of Arts and Culture, The Daily News, Pro-Helvetia and the Swiss Development Council, Twist Theatre Development Projects and the Catalina Theatre.

http://www.mushofestival.co.za/layouts/mushofestival/img/header2014.jpg

#### International Visitors

- Dorr Feller – a Jewish artist activist for the Palestinian cause, visited Cape Town and held a workshop and presentation in the ITI SA centre (PANSA studios), on his work and the reach of an artist in the society he occupies. The workshop was attended by approximately 10 artists, musicians and poets. The aim was to promote the perception of an artist as a social change agent. The engagement took the form of a lecture, a workshop and a musical and performance art improvisation session. He was arrested soon after leaving Cape Town, on a protest flotilla off the coast of Israel.

- The South African ITI Centre was invited to the Fujairah Monodrama Festival in the United Arab Emirates in 2015. The Fujairah Monodrama Festival is an outcome of this very informative visit.

Fujairah Monodrama Festival

The South African ITI centre was invited to the 2015 Fujairah Monodrama Festival. Much will have been publicized about this wonderful event in the Arabic and other media already. The SA Centre has independently recorded many hours of interviews with participating artists and guests, and is editing this footage into a video documentary for publication on various digital platforms before the congress in Brazil.

#### National Arts Festival 2016

In June of 2016, we hosted a delegation from Zimbabwe at the 2016 National Arts Festival in Grahamstown. Some of the delegates were attending this event for the first time, and were extremely excited to be a part of the festival.
of this event. We were also extremely pleased to have Lloyd Nyikadzino from ITI Zimbabwe in the group. The delegates attended about 3 productions per day, as well as the central event – the PANSA Director’s Indaba. The aim of this two-day symposium was to identify new theatre directors, as well as new ways to create opportunities for these new directors to enter the market.

Cape Town Fringe Festival 2016
In October of 2016, PANSA hosted two events at the Cape Town Fringe festival. One a Monodrama Workshop facilitated by our very own National Coordinator Kurt Egelhof. The three-day workshop resulted in the beginnings of four new individual plays based on the autobiographical stories of the actors who participated. We are hoping to facilitate the development of these plays into a mini Monodrama festival later in 2017.

Included in the program was the Cape Town leg of the Director’s Indaba held at Grahamstown earlier that year, which developed a proposal for funding and execution of the project in the course of 2017.

Festival of Reading of New Writing 2017
PANSA is in the middle of rolling out another edition of the Festival of Reading of New Writing. This Festival is rolled out nationally, starting with a writer’s workshop to assist new writers with the genre of writing for theatre. Then a request for new scripts from the theatre community is put out. These scripts are judged by a panel, and actors and directors are contracted to read / perform this scripts on stage in a national final. The winning play is awarded a production budget and assisted in its development to become a fully-fledged production for performance at any viable theater center.
Activities
Sri Lanka Centre of ITI (Asia/Pacific)

Commemoration of the Tower Hall

• 104th and 105th Commemoration Festivals of the Tower Hall, which was constructed on 16 December 1911 as the very first permanent theatre in Sri Lanka, and Tamil medium were held in the month of May 2015, May 2016 and February 2017.

• Thirty Dramas were produced by the scholars of the Drama and Theatre School belonging to the Academic Years 2014/15 and 2015/16 as part of the practical studies. There Drama was stage at the Tower Hall during the month of August 2015 and August 2016.

• Appointments as teachers awarded by the Minister of Education in the month of November 2016, to 54 Scholars of the Tower School of Drama and Theatre, who has completed the Bachelor of Education Degree in Drama and Theatre.

• A two years Higher Diploma Course of study in Drama and Theatre is being conducted by the Tower School of Drama and Theatre and at present 68 scholars at both junior and senior level are following this course of study.

• The convocation ceremony to award diplomas to the scholars belonging the Academic years 2013/14 and 2012/13 were held on 3 June 2016 and 30 April 2015, respectively at the Auditorium of the Tower Hall Theatre Foundation.

• A four day workshop for the scholars of the Tower Drama and Theatre School was held under the patronage Dr. Jurij Alschitz from World Theatre Training Institute Akt-Zent, ITI Research Centre in Germany. And a discussion with the playwrights of Theatre in Sri Lanka, which is owned by the Tower Hall Theatre Foundation.

• Workshops and Drama Competitions are being conducted three day workshop in Drama and Theatre.

• Workshops and Drama Competitions are being held to foster co-existence among Ethnic groups.

• Programmes were held on account of the World Theatre Day to the years 2015 and 2016. A message in Sinhala, Tamil and English regarding the World Theatre Day was printed and distributed among the Artistes. In addition a monthly journal under the name ‘Tower Ranga Reka’ was also issued.

• Several Programmes of Boda Bathi Gee, Noorthi Drama Songs, Songs of appreciations were held in Colombo and out stations with the participation of drama and theatre artists.

• An Eye clinics for the Artistes were held on 15th March 2016, under the joint patronage of the Tower Hall Theatre Foundation and Sri Lanka Eye Donation Society.

• A Directory commenting of the Names of Drama and theatre artistes. In addition a monthly journal under the name ‘Tower Ranga Reka’ was also issued.

• Arrangements are being made for the conducting of the All Island Drama Competition 2017 in Sinhala and Tamil.

• Preliminary arrangements are being made to conduct three day workshop in Drama and Theatre.

• Programmes are underway for the Island wide presentations of the Dramas ‘Muhudu Lihiniya’, ‘Ramayanyaya’ and ‘Medea’.

Complied by Saman Zoysa, Director (Drama Promotion, Education and Programme)
Sampath Perera, Assistant Director (Education Research and Conservation)
Tower Hall Theatre Foundation
National Centre of ITI Sri Lanka

Other Activities

• A conference was held in March 2016 at Guangzhou, China, of the member ITI Centres of the Asia Pacific Regional Council. A report of the Traditional Art of Drama in Sri Lanka was submitted at their conference by the participants from Sri Lanka.

• A workshop on the ‘Maintenance of Facilities for Sri Lanka Art Theatre’ was held in Beijing China, during the month of November and December 2015. A delegation consisting of 6 members from the Tower Hall Theatre foundation, participants at their workshop.

• The Bhathkande Examination for the awarding of the Degree in Music and Dance were held in December in the years 2015 and 2016.

• 215 old artists and eminent personalities of art of yesteryears were to given the monthly allowances being continued from the past several years together with medical aid, gratuity allowance new year gifts and also were taken an annual tour in the years 2015 and 2016 as well.

• The film ‘Rekawa’ – a creation of Lester James Peries – the celebrated Doyenne of the Sri Lanka National Cinema was produced in the year 1956 and the 60th year commemoration was held at the Regal Cinema Colombo on 29 January 2017 under the distinguished patronage of the Honourable Prime Minister of Sri Lanka.

• Programmes were held on the 10th Anniversary of Anton Chekhov’s Visit to Ceylon, © Anniversary of Anton Seagull, on the 125th middle right: Production...
Activities
Sudan Centre of ITI (Arab Countries)

Activities 2015 – 2016

World Theatre Day Celebration
March 27, 2015
An event to mark World Theatre Day was organized in cooperation with the Al Buggaa International Theatre Festival and ITI UNESCO, and was attended by Ali Mahdi Nouri - ITI Secretary – and a number of local and regional theatre artists and experts.

Al Buggaa International Theatre Festival
March 2014, 2015, 2016 & 2017
The 13th, 14th, 15th and 16th editions of the Al Buggaa International Theatre Festival were held with participation from Arab, African and International theatre groups.

Sudanese folk dance in Rome, Italy
27 May 2015
Sudan Folklore Group performed Sudanese folk dances during the Africa Day celebration in Rome, Italy. The event was organized by the Sudanese Embassy in Rome and attended by all the ambassadors of all African countries. The Sudan Folklore Group also performed in the streets of Rome.

1st Sudan Contemporary Theatre Festival
10-15 December 2015
Contemporary theatre Sudan Festival
In collaboration with the college of Music and Drama and The ITI Centre of Sudan, theatrical performances, intellectual forums & Lectures were held on theatre and heritage.

Workshops and Training
Organized in cooperation with the College of Music and Drama, the National Theatre and Al Buggaa Theatre, training sessions were organized for Sudanese theatre groups, and trainers were invited from the USA and Holland.

Other activities
• Sudan ITI Centre sponsored Al Buggaa Theatre performances in Paris during the Annual Meeting of the UNESCO Goodwill Ambassadors, and another performance in the Arab World Institute, Paris.
• Sudan ITI Centre representatives participated in a number of regional theatre events, such as the Theatre Without Borders forum in Addis Ababa, the African Council meeting in Addis Ababa, and the Censorship and Theatre conference in Cairo, Egypt.
• Ali Mahdi Nouri was invited by the Japan ITI Centre to do a lecture and workshop about theatre in conflict zones. He also carried out a workshop on Theatre in Sudan and South Sudan in cooperation with the University of London.
• On February 23, 2016 Dr Fadlalla Ahmad represented Sudan ITI Centre in the first ITI Arab Council meeting held in Fujairah, United Arab Emirates, as part of the activities of the 1st Fujairah International Arts Festival.

Sudan ITI Centre Board and Staff
Honorary President: Ali Mahdi Nouri
President: Fadlalla Ahmed
Vice-President: Mostafa Ahmed Al Khalifa
Secretary General: Sayyd Ahmed Ahmed

Sudan ITI Centre address
College of Music and Drama
Sudan University for Science and Technology
Khartoum
Republic of Sudan

Activities 2014 – 2016

Activities 2014
The implementation of the new federal law on culture in Switzerland has led to the cutting of state funding for many organisations, including SuisseTHEATRE-ITI. Faced with this situation, the organisation has rethought its structure and redefined its programme of activities, and it has thus opted to concentrate on its strong points.

In order to ensure that SuisseTHEATRE-ITI's potential and skills are more effective in Switzerland, we have modified our statutes to encourage individual memberships, while maintaining the memberships of organisations. We have defined the priorities of the new governance in three directions:
• To develop effective tools for stage actors at national and international levels and to promote improved exchanges between the linguistic regions at a Switzerland level and improved outreach internationally.
• To develop projects in partnership with other cultural organisations existing in Switzerland.
• To initiate projects at national or international level in partnership with other ITI Centres.

Activities 2015
Developing tools – Our statutes have been revised and the website has been redesigned.
Developing projects in partnership with other organisations based in Switzerland – A study group made up of members of SuisseTHEATRE-ITI and
Activities

Swiss Centre of ITI (Europe)

Ursula Werdenberg – Member
Daniel Bausch – Vice President
Claude Grin – President

Members of the Board
Claude Grin – President
Daniel Bausch – Vice President
Ursula Werdenberg – Member

Activities 2016

Continuation of the projects initiated in 2015.

Launch of ‘Macbeth’ in Burkina Faso, a project in which the ITI Centres of Switzerland, Italy and Burkina Faso are collaborating. The production will be staged in each of the three countries and, it is hoped, at the ITI Centre of Switzerland.


Activities

Swedish Centre of ITI (Europe)

Ulfrik Holmgård, managing director of Swedish Performing Arts
Director: Ann Mari Engel (until 31 November 2015)
Ulfrika Johnson (from 1 December 2015)

Some major events 2014-2015:

• The Swedish Biennial For Performing Arts, May 26-31 in Malmö, included performances, seminars, workshops and meetings with around 2 000 participants, among whom were international guests from more than 30 countries.

• SWEDSTAGE, October 23-25, 2014, a showcase of Swedish performing arts for children, youth and adults arranged in cooperation with Swedish Assitej. This showcase was arranged for the first time in 2012 and the third edition will take place in November 2016 in Stockholm.

• A Cooperation Project with the theatre in Pskov, Russia, financed by the Creative Force Programme in the Swedish Institute. The programme included organising a Sweden Week in Pskov from 23-27 March, and included guest productions, readings and presentations. Readings of Swedish plays in St Petersburg from 15-19 December were organised within the framework of this project.

• Meetings with the Ministry for Cultural Affairs and other bodies on visa issues, on developing the Swedish database and on building capacity for a new information office for touring Swedish artists abroad were also held.

Publications

• MÅNADENS PREMIÄRER/INFORMATION, monthly information newsletter to all members, media and subscribers in Sweden, giving information on coming premières
• A monthly NEWSLETTER in English on Swedish performing arts
• In cooperation with Russian ITI, we published an anthology of Swedish contemporary plays in Russian.
• An update of the webpage: www.teaterunionen.se now includes an English version.

Activities November 2014 – May 2016

Theatrerunionen – Swedish ITI – is the forum for cooperation and information within Swedish performing arts and a centre for contact and exchange across the borders. Theatrerunionen’s members are institutions and organisations that work professionally within the Swedish performing arts. We are funded through members’ fees and with an annual contribution from the Swedish Arts Council. Theatrerunionen represents Sweden in the Network for the Performing Arts, and is a member of the IETF (International Network for Contemporary Performing Arts).

Theatrerunionen has a council, which meets annually, a board, an education committee, a cultural policy committee and a number of working groups on various issues.

We are engaged in activities of common interest to our members, providing information, documentation, encouraging education and international relations. Every second year we produce Scenkonstbiennalen, the Swedish Biennial for Performing Arts, with one of the country’s professional theatres as a host. Scenkonstbiennalen is Sweden’s largest festival for performing arts and an important gathering place for those working within the profession. For international visitors, it also serves as a window into the world of Swedish performing arts. The next edition of the festival will take place May 23-28, 2016 in Norrköping.

We administer a database, www.scesndatabasen.se, documenting all professional stage performances useful for compiling statistics. We publish an online calendar of productions opening in venues all across the nation.

Together with ASSITEJ Sweden, we organize SWEDSTAGE, the Swedish showcase for performing arts. SWEDSTAGE is the opportunity to experience the very best of Swedish performing arts for children, youth and adults. During three days in Stockholm, we will present exclusively selected Swedish performances, able to tour and available for an international audience. The next edition will take place October 23-25, 2016 in Stockholm.
Acknowledgement

The Executive of the Uganda Centre for the International Theatre Institute acknowledges the support extended to them in the implementation of their vision, objectives and activities in the period 2014-2016.

First, we thank the Uganda National Culture Centre (UNCC) for their support throughout the different activities (the election of the current executive, through the launch of the revitalized Uganda Centre for ITI, workshops, celebration of World Theatre Day and the staging of various ITI-supported performances). Special appreciation goes to the Department of Performing Arts and Film (PAF) of Makerere University who have continued to host our Centre and often have allowed us to use their teaching space to conduct training workshops for young theatre artists. Our Centre’s collaboration with PAF has enhanced our ability to achieve our goals. We appreciate PAF’s support and the networks of the former executive led by Mr Jackson Ndawula who remained President until 15 January 2015 when he handed over the reigns to Dr Jessica Atwooki Kaahwa.

Lastly, we would like to thank ITI Sudan (Mr Ali Mahdi) and ITI Germany (Dr Thomas Engel) who relentlessly encouraged us to reinvigorate our then waning Centre. As a Centre we are truly grateful to these two Centres who shared their resources in mentoring the current leadership.

Jessica A. Kaahwa (PHC)
President

Activities 2014 – 2016

The Journey of the Uganda Centre of ITI

Uganda became an ITI member in 1976 but was deregistered in the same year following the alleged murder of the country’s best actor and playwright, Byron Kawadwa, by Idi Amin’s henchmen. The murder of the country’s best actor and playwright, Byron Kawadwa, by Idi Amin’s henchmen. The country was readmitted in 1986 under the leadership of Jackson Nandula who remained President until 15 January 2015 when he handed over the reins to Dr Jessica Atwooki Kaahwa.

This brief report covers events from the ITI World Congress at Yerevan, Armenia (November 2014) to the memorable re-launch of the Uganda Centre for ITI (UCfITI) on January 15, 2015 and the subsequent planning for World Theatre Day 2016 celebrations.

December 2014

Having completed the registration earlier in August, the Uganda Centre for ITI was a beehive of activities preparing for the re-launch of the Centre in Uganda. This included media campaigns, writing of invitation letters to theatre artists and supporters from allied fields of culture and communication.

January 15, 2015

The Uganda Centre for ITI was re-launched after decades of inactivity. The day brought to light many theatre enthusiasts’ profound expectations such as the need to promote international exchange of performing arts knowledge and practice, stimulate artistic creation and increase co-operation among theatres. Another priority identified was the need to streamline the systems that guide theatre artists in Uganda and to know practitioners within the sector and their competencies in order better to network and support one another. The launch also exposed the great yearning for professionalism in the performing arts industry.

February 2015

February 2015

This period at the Centre was marked by marathon planning for combined theatre activity. The Centre chose to sponsor the first-ever week of “Theatre Festivities” (March 23 – 27) leading up to World Theatre Day on March 27.

March 23 – 27, 2015

The Centre’s first outing was made possible by support from the Uganda National Cultural Centre, National Association of Book Trust, Department of Performing Arts & Film (Makerere University), Uganda Performing Groups Association, Young Theatre Practitioners, Uganda New Vision Group, Central Broadcasting Station, East African Newspaper, Theatre Factory, Forousum Comedy Group, Bakajimbara Dramactors and the Ministry of Culture, Gender & Youth.

The programme included technical production training, dramaturgical training, workshops on copyright and publishing, the staging of plays by schools, Young Theatre Practitioners and professional theatre groups leading up to World Theatre Day, the celebration of which included matching, speeches, performances and exhibitions.

Other activities in 2015

• For the National Heroes Celebration in June, Young Theatre Practitioners took the lead at Kiboga Boma Ground.
• From August-October, we contributed to public awareness of political agendas and electioneering through the sponsorship of a play “Our Husband Has Gone Mad Again” by Ola Rotimi that aimed at provoking dialogue among the publics.
• PAF’s “Our Husband Has Gone Mad Again” was staged again on October 11-12 to great public appreciation, while it boosted the Department of Performing Arts & Film, which had been off the national stage for fifteen years.

World Theatre Day 2016

To mark this day, UCfITI has planned training workshops and encouraged partners to prepare productions that address social issues in our society.

Achievements since the re-launch of ITI in Uganda

UCfITI has registered great trust from her partners especially the UNCC, Theatre Groups and PAF who are the trainers and custodians of the theatre edifice in Uganda. As the Centre, we are also enjoying the support and the networks of the former executive led by Mr Jackson Nandula. We have been able to rally most related institutions, offices and Young Theatre Practitioners (YTP), by so doing, we have increased the media houses who have continued to support our activities by offering free publicity coverage and reviews of our events.

We are indeed grateful to theatre artists and students who volunteer with our Centre; they have played a key role in the execution of various activities in the period since October 2014. We are overly grateful to the media houses who have continued to support our activities by offering free publicity coverage and reviews of our events.

UCfITI has registered great trust from her partners especially the UNCC, Theatre Groups and PAF who are the trainers and custodians of the theatre edifice in Uganda. As the Centre, we are also enjoying the support and the networks of the former executive led by Mr Jackson Nandula. We have been able to rally most related institutions, offices and Young Theatre Practitioners (YTP), by so doing, we have increased the media houses who have continued to support our activities by offering free publicity coverage and reviews of our events.
public awareness of ITI and its local chapter’s role. On the whole, the Centre has achieved most of its annual projected activities such as organizing symposiums, festivals, workshops, training and supporting staged performances.

Notwithstanding these achievements, the Uganda Centre for ITI has much to do in terms of enhancing artistic collaboration synergies between Ugandan theatre practitioners and building relationships with the Ugandan public. We also have to find ways to move beyond the expressed challenges and create avenues and opportunities that will unleash the potential in Ugandan artists.

Future Plans
• Week of theatre activities and awareness, March 23-27
• General Assembly to elect the new executive to steer the Centre’s activities for 2016—2018 (July)

The Centre in conjunction with UNCC is planning a conference to revisit the issue of the “Guild System” to enhance cohesion and fairness in execution of various theatre specializations (October).

Consultative bodies and Committees
Uganda Centre for International Theatre Institute
Room L.B. 18,
School of Library and Performing Arts,
Chuss,
Makere University,
PO Box 1 1909
Kampala
Uganda
Tel: +256 77 2567910

Activities 2014 – 2016
Since 1999, Theatre Communications Group (TCG) has served as the U.S. Centre of ITI, fully complementing TCG’s existing programming. Global Citizenship is one of TCG’s four core values (Artistry, Advocacy, Diversity and Global Citizenship), underscoring TCG’s belief that the future of the U.S. professional not-for-profit theatre requires a connection to the larger international network of theatres, artists and other cultural leaders.

Theatre Communications Group (TCG), the national organization for theatre, and the Laboratory for Global Performance and Politics (the Lab), based in Washington, D.C., at Georgetown University, announced in February 2016 a partnership to establish the Global Theatre Initiative (GTI).

By combining the unique reach of TCG’s international programming with the Lab’s distinctive experience in humanizing global politics through the power of performance, GTI will strengthen, nurture, and promote global citizenship and international collaboration in the U.S. professional and educational theatre fields. Through the alignment of their programming and resources, the GTI partners will serve as a hub of global exchange with three core areas of focus: connecting practitioners with resources, knowledge, and partnerships to strengthen their work; promoting cultural collaboration as essential for international peace and mutual understanding; and innovating new strategies to maximize the global theatre field’s opportunities and impact.

GTI will also take on the collaborative leadership of the U.S. Centre of the International Theatre Institute (ITI-U.S.), a role previously held by TCG alone.

Programmes and Activities Highlights
• ITI-U.S. has a long history of convening meetings to nurture, develop and share knowledge about international exchange. In June 2016, GTI’s first project was a Global Pre-Conference with performances at the 2016 TCG National Conference in Washington DC. Held on Wednesday, June 22 at the Davis Performing Arts Centre at Georgetown University, the Pre-Conference curated by GTI launched a stream of programming around global citizenship and exchange throughout the subsequent conference, June 23-25.

• ITI-U.S. regularly celebrates World Theatre Day and identifies a significant artist as the U.S. author. The 2014 U.S. address was given by Diane Rodriguez, noted theatre practitioner and President Obama appointee to the National Council on the Arts. In 2016 Ping Chong, veteran generative artist and recent recipient of the National Medal of the Arts (the highest award given to U.S. artists), delivered the address.

• The Global Connections grant programme was designed by TCG and is funded by The Andrew W. Mellon Foundation. Recipients regularly post blogs on TCG’s Circle to share their learning with colleagues across the U.S. and globally. Go to http://www.tcgcircle.org/category/global-connections/ to see posts from recent grant recipients.

• TCG has a robust history of regularly facilitating delegations of U.S. theatre practitioners to travel...
to other countries. This travel plays an integral role in strengthening theatre's power and relevance as a universal art form and enhances TCG's ability to unite theatre workers globally. Recent delegations include the Havana International Theatre Festival, Fujairah International Arts Festival, Festival Iberoamericano de Teatro de Bogotá, and the Santiago a MI Festival.

TCG's American Theatre magazine (print and online) features a regular "Global Spotlight" column, and the May/June 2014, 2015 and 2016 issues again previewed theatre festivals worldwide and featured articles by U.S. theatre artists abroad.

As a publisher of new plays and emerging playwrights, TCG Books, representing over 1,600 titles, has a dual objective: to bring new literary voices to public attention and to cultivate individual relationships with playwrights that nurture their careers. TCG serves as the exclusive U.S. distributor for Playwrights Canada Press of Toronto and London publishers Nick Hern Books, Aurora Metro Publications and Oberon Books. The English-language translation of Chilean playwright Guillermo Calderon’s Neva was released in 2016 and Inside/Outside: Six Plays from Palestine and the Diaspora was published in 2015.

The Lab has just completed its two-year Myriad Voices: A Cross Cultural Performance Festival, a series which focused on increasing understanding of Islam and Muslim majority populations, supported in part by the Doris Duke Charitable Foundation and the Association of Performing Arts Presenters. As part of Myriad Voices, the Lab hosted work from the Syrian refugee crisis, presented a satirical comedy from Pakistan, curated timely panels, forums, and meetings, produced an innovative multi-media performance with Georgetown University students and youth from Egypt, Syria, Afghanistan, Sudan, Pakistan, Saudi Arabia, Palestine, Qatar, and Iraq, hosted a Portal on campus which linked people in Washington, DC and Herat, Afghanistan, and developed a new play with Heather Raffo.

Global Theatre Initiative Board Committee
- Michael Rosenberg, GTI Board Committee Chair and Managing Director, La Jolla Playhouse
- Joshua Dachs, President, Fisher Dachs Associates
- Blake Robinson, Artistic Director, Cincinnati Playhouse in the Park
- Nikkole Salter, actor/dramatist/educator/activist
- Myeong Wang, Director, Devised Theatre Initiative
- Diane Rodriguez, Associate Artistic Director of New Play Production, Centre Theatre Group

Global Theatre Initiative Staff
The Global Theatre Initiative is coordinated by:
- Teresa Eyring, executive director, TCG
- Derek Goldman, co-founding director, the Lab
- Kevin Bitterman, associate director of artistic & international programs, TCG
- Emilia Cardwells, director of artistic & international programs, TCG
- Kevin E. Moore, managing director, TCG
- Jojo Ruf, managing director, the Lab

Activities 2017
8 March
International Women’s Day with a tribute to the Nobel Peace Prize 1992 recipient Benazir Bhutto

21 March
International Poetry Day with an event around the life of the Venezuelan poet and humanist Ricardo Primer

27 March
Celebration of World Theatre Day. Presentation of the performance ‘Silva a la Agricultura de la Zona Torrida’, a theatrical adaptation of the poem by Andres Bello directed by Yahaira Salazar.
Activities

Vietnam Centre of ITI (Asia/Pacific)

Above Vietnamese performances
Below, left: Le Quy Duong and Le Then Tho, DG ITI and members of ITI
Below, right: Le Tien Tho lecturing in Guangzhou, China

Activities 2014 to June 2016

2014
In celebration of World Theatre Day, March 27, 2014, VSAA and the Vietnamese centre of ITI organized two activities at the National Puppet theatre:

- The scientific seminar: „Creating Puppet repertoires which convey conception value and bringing about highly artistic value in new phase”
- Traditional water puppet programme.
- VSAA and the Vietnamese centre of ITI organized the “1st Capital Theatre Festival” in October 2014 in Ha Noi.

Le Tien Tho, President of VSAA, director of Vietnamese Centre of ITI and Le Chuc, Deputy President of VSAA and Le Quy Duong had a meeting with Tobias Biancone, General Director of the International Theatre Institute (ITI) and his assistant in Hue city (Vietnam), in April 12, 2014.

2015
To mark World Theatre Day, VSAA and the Vietnamese Centre of ITI organized a business trip to China for officials and artists from October 27-November 2.

VSAA and the Vietnamese Centre of ITI appointed Meritorious Artist Nguyen Bich Tan (from Vietnam Tuong Theatre) to take part in the inaugural China – Asean Traditional Theatre Gala, from December 2-5, 2015 at Nanning, China. In this event, Mrs Nguyen Thi Bich Tan performed an excerpt from “Ho Nguyet Co hoa cau”.

2016
To celebrate World Theatre Day, VSAA and the Vietnamese Centre of ITI will organize arts activities in Ha Noi.

Le Tien Tho will take part in the World Theatre Day celebration event, the ITI Asia-Pacific Regional meeting and Traditional Theatre Forum in Guangzhou, China from March 26 to 30, 2016.


Activities

Zimbabwe Centre of ITI (Africa)

Activities 2014 to June 2016

The Centre has established an African scholarship fellowship with Dell’Arte International School of Physical Theatre in the United States, which provides a professional educational opportunity for Zimbabwean theatre practitioners to study in the United States of America for a year and develop their theatre skills. Established in 2012, the African Fellowship exists to promote the development of Physical Theatre and collaborative theatre making in Zimbabwe.

African Fellowship Grants Recipients were Tafadzwa Bob Mutumbi (2014); Nyaradzo Nhongonhema (2015) and Teddy Mangawa (2016).

World Theatre Day has been celebrated with performances and discussions.

The Centre established and conducted a train-the-trainer workshop in partnership with Girls High School in Harare, for teachers of drama. The workshop was a preparation for creating plays in 13 schools from the Harare Province.

We also piloted and facilitated a drama training workshop and mentorship project for actors in Harare with over 40 students from 15 different schools.

Planned Activities:

The Zimbabwe Centre of the International Theatre Institute (ITI) will host World Theatre Day Celebrations on March 24, 2016. We intend to celebrate the occasion with performances and a national seminar that ensures that artists’ rights are promoted in line with the UNESCO Recommendation on the rights and status of artists, and to facilitate access to information and opportunities and promote dialogue on issues that contribute to the development of Zimbabwean culture.

There will be a series of discussions where theatre professionals and experts will present papers under the title: “Is the prevailing environment paving the way for the creation and sustainable of classical work that can be celebrated beyond their times?” Journalists, theatre professionals, representatives of government departments and bodies as well as members of the public will be invited to attend and partcipate in the discussion. The presentations and responses will be recorded and published on the ITI Zimbabwe blog and MElambo Newsletter.

International Dance Day
IDD 2016 will be hosted at the National Dance Trust of Zimbabwe and will feature 10-minute dance presentations by 15 dance groups from a diverse range of backgrounds.

Training
From April 20-May 2 2016, we will host Ronlin Foreman, a former director of the Dell’Arte International School of Physical Theatre, long time director of pedagogy and training and partner in the devising of the MFA program in Ensemble Based Physical Theatre. Ronlin will meet with creative practitioners to discuss theatre in Zimbabwe, and how to create relevant and thought-provoking work in our time and environment.

Board
Zane E. Lucas (Chairperson), Jo Powell (Vice-Chairperson)

Members:
Daniel Maphosa
Jason Mippo
Stephen Chifunyise
Elizabeth R. Muchemwa
Leony Gono
James Jinga
Eunice R. Tava

Members: Daniel Maphosa
Jason Mippo
Stephen Chifunyise
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Leony Gono
James Jinga
Eunice R. Tava

Eunice R. Tava
Activities – Committees, Forums, Networks

Comments

Comments by the DG

Activities 2014 – 2016
Committees, Forums, Networks, Groups

ITI Committees (Networks, Forums, Groups, etc.) are doing international projects in their field of interest. Their activities are bringing value and visibility to ITI. Their goals are mainly artistic, educational or humanistic, but even if they are concentrating on one of the goals, for example artistic goals, the other goals - educational and humanistic - are integrated in their activities. Recently, ITI Committees changed their name to Network, Forum, and Project Group to indicate that they are more open and freer in their choice of structure.

But no matter how a Committee, Network, Forum or Project Group calls itself, it is a group of people. A group can be defined as two or more people who interact with one another, share similar characteristics, and collectively have a sense of unity. The sense of unity may come about through the goals the group pursues together and the short- and long-term activities and projects they are initiating and creating together. An important part of the group in itself is that each group member considers himself or herself to be a member of the group and is actively participating in the group. A true group has members that communicate with each other so that each of the members knows what is going on.

Those ITI Committees, Networks, Forums and Project Groups that are result-oriented, that are doing projects and activities together in their field of interest and that are following the vision, mission and goals that were formulated for their group, are working well. They are in communication with each other. Those that lack one or the other important ingredient are not as successful as they could be and should introduce the missing points.

At the moment there is an increasing number of Committees, Networks, Forums and Project Groups within ITI. With an increasing number of Centres there is nothing wrong with increasing the number of such groups. If each of them is following the spirit of a good group, the humanistic, artistic and educational value of ITI is increased.

Above left: Sacred body by Asomates Dynamesis Dance Company, 2013
Above right: Meetings of ITI Publication Committee in Fujairah, 2016
Below left: Board meeting of International Playwrights’ Forum in Korea, 2015
Below right: Traditional Performing Arts Forum reunion in Yinchuan, 2017

Left page: Gate by Machi Lindahl, Asomates Dynamesis Dance Company 2015
Activities Committee for Artists Rights ACAR

2014 – 2016

Working Group
Office Bearers
Ann Marie ENGEL (Sweden), President
Thomas ENGEL (Germany), Coordinator

Members
Fray Paolo CASURAO DIOSDADO (Philippines)
Kevin BITTERMAN (USA)
Hanna HELAVUORI (Finland)

Corresponding Members
Catherine DAWSON (Australia), Ambrose MBI (Cameroun), Alexandre RCE (Belgium), Fanyia WILLIAMS (United Kingdom), Hamadou MANDÉ (Burkina Faso), Gad KATNAR (Israel), Tatjana AŽMAN (Slovenia)

2014 October-December
Implementation of new Word-Press based website and implementation of a professional mailing system for the newsletter (12 ACAR members, 42 subscribers, plus forwardings by members and the General secretariat). Both systems are hosted and maintained by the German ITI Centre 2 newsletters with the recent entries of the ACAR news, calls for action and cases from the website were produced and mailed on 10 November and 4 December respectively.

2015 January, Brussels (Belgium)
Ann Mari Engel and Thomas Engel attended the „Winter Camp“ of the Artists Rights Justice (ARI) international working group. ACAR became a member of ARI. ARI has presently 20 international member organizations, 3 allies and 5 individual members. ARJ is an independent cross-sector working group (arts and human rights) set up in 2012 under the framework of the European civil society dialogue platform, “Access to Culture” (see http://cultureactioneurope.org/ the website of the German centre. An improved RSS newsfeed has been implemented to our committee ARJ became a valuable source for information exchange on violation of artist rights and for exchange of experiences in the field.

May, Cairo (Egypt)
ACAR was invited for a conference on Theatre and Censorship in Cairo (Egypt). Thomas Engel attended and gave a lecture on the work of international networks for freedom of expression: “Attacks and Defences: The Public Space of Theatre”

September, Brussels (Belgium)
Members meeting of ARJ. Ann Marie Engel and Thomas attended and added an ACAR board meeting.

October, Berlin (Germany)
Thomas Engel introduced to members of the German Parliament the growing problems in worldwide artists mobility and the unsatisfying visa issuing practice in Europe as a failure in fulfilling Article 16 of the UNESCO Convention on Cultural Diversity.

5 newsletters were produced and mailed
6 January, 16 February, 3 March, 24 November, 21 December

2016 February, Dibba (Fujairah, UAE)
Ann Mari Engel and Thomas Engel attended the ITI Joint Committee Meeting.

April
Ann Mari Engel compiled the March-April 2016 ARU Internal Newsletter with information and cases

7 September, Berlin (Germany)
Thomas Engel represented ACAR at the first consultation with the German Foreign Office on Visa questions and artist’s mobility with the cultural sector. The consultation was initiated by the German UNESCO commission.

6–9 October, Beirut (Lebanon)
Thomas Engel represented ACAR at the ITI Satellite Meeting on “Freedom of Expression” and was guest speaker at the opening panel.

5 November, Valencia (Spain)
Bettina Suzuki, board member of ITI Germany, attended the ARJ meeting at the IETM summit.

6 newsletters were produced and mailed
5 February, 11 March, 15 May, 4 July, 23 September, 20 December

2017 January
ACAR has sent a call to all European ITI centres for submission of cases of artist’s rights violations in Europe with an emphasis on Poland, the Netherlands and Spain for the United Nations Special Rapporteur and UN Committee on economic, social and cultural rights.

February
ACAR has sent a letter to the Turkish government expressing ITI’s deep concern about the dismissals of colleagues – professors of the theatre department of the Ankara University as well as all the many Turkish artists and intellectuals being suspected and threatened within the past months.

1 newsletter has been sent out on 17 March.

ACAR cases:
• Tania Bruguera (visual artist and performer, Cuba), was arrested on December 30, 2014 for staging Tatlin’s Whisper #6. (Letter of support)
• Miha Turiš (director and co-founder of the Cultural Space Technologies (KSEVT) in Vitanje, Slovenia), went on hunger strike on 1st of October 2015 for better financing of culture. Report.
• Mariam Diarra (dancer and choreographer, Mali), was refused on 18 December 2015 an entry visa on the French territory for a concert and a masterclass at the Afrocult festival (Seine-Saint-Denis). Report.
• Mohammed Abu Sakha (Palestine), performer and trainer was arrested by Israeli military and sentenced by a military court to administrative detention, without any charges. (Report, petition, follow up until 2017).
• Jelili Atiku (performer from Lagos, Nigeria) was arrested on Monday 18 January 2016 and arraigned on criminal charges of “constituting public disturbance, and inciting the public with his performance!” (Report)
• Alfonso Lázaro and Raúl Garcia from the group Títeres desde Abajo (Puppets from Below), Granada (Spain), have been imprisoned for a street theatre show on February 6th, 2016. Both were released from jail on February 10, but are still under indictment. (Report, petition).
• Pyotr Pavlensky, performance artist from Russia, was charged in Moscow with vandalism for setting fire to the main doors of the headquarters of the Federal Security Service on 9 November 2015. On 26 January 2016 he was detained in a psychiatric hospital in Moscow and is being denied access to his lawyer and the outside world. Pavlensky was released on June 8, 2016 (report).
• Silvanos Mudzvova, theatre actor and producer from Zimbabwe, was arrested in Harare on April 13, 2016 for staging his new one man play "Missing Diamonds, I Need My Share!" in front of the Parliament building. Before, on 13 September 2015 he was abducted from his home and tortured. (Report)

Cases and information on violation of artist’s rights have been reported partly by ACAR members, partly ARJ and by other information sources. All published information has been double checked for available original sources.

Report submitted by Thomas ENGEL, Germany (Coordinator)

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www.artistsrights.iti-germany.de
Activities – Committees, Forums, Networks

Dramatic Theatre Committee DTC

Activities 2014 – 2016
Office Bearers
Hakob GHAZANCHYAN (Armenia), President
Reinhard AUEI (Austria), Secretary

Board Members
Syed DULAL (Bangladesh)
Sarantuya SAMBUU (Mongolia)
Douglas SIRIWARDANA (Sri Lanka)
Shuji SOTA (Japan)
Giorgio ZORCU (Italy)

Corresponding Members
Guillaume EKOUME (Cameroon)
Leandros TALIOTIS (Cyprus)
Saman ZOYSA (Sri Lanka)

Activities 2014
No activities, conference or board meeting were held.

Activities 2015
No conference or board meeting was held.

The intended and announced project “PAiR” (by Giorgio Zorcu) was cancelled due to lack of support and funding.

Activities 2016
No conference or board meeting has been held at the time of writing.

The intended and announced project “Prospero” (by Hakob Ghazanchyan) was realized at Yerevan and should travel to the ITI World Congress in Segovia, if funds are available for travel for the artists.

Remark: In recognition of the continuous increase of war and violence thus leading to millions of refugees around the world, the DTC should pick up the stimulation of the Director General, Tobias Bancione, and make the theme „Peace by/through Theatre“ as the central subject of one of its future projects.

DTC is presented on Facebook: www.facebook.com/groups/1476713939014687/?fref=ts

Activities – Committees, Forums, Networks

Forum for Theatre Training & Education FTTE

Activities 2014 – 2016
Office Bearers
Apostolos APOTOLIOIDES (Cyprus), Coordinator, apostolosreis@hotmail.com
Marine LAMARD (Belgium FR), General Secretary, marine@theatretpublics.org

Project Leaders
Bretthui LESLOGBE (Botswana); Viktor MELNCHUK (Denmark), Emre EREDEM (Turkey); Sxvel NAMSRAI (Mongolia); Haradou MANDE (Burkina Faso); Boris DAUSSA-PASTOR (Spain); Isratul SHAHEEN (Bangladesh); Andrea PACCOTTO (Italy)

Members
Jeffrey SCHUL (USA); Anu LAMP (Estonia); Christine SCHMALOR (Germany), Ulla SVEJDIN (Sweden); Shafi AHMED (Bangladesh); Nikkik FLYVHOLM (Denmark); Derek GOLDMAN (USA); Samia HABAB (Egypt); Kevin MOORE (USA); Jose ASSAD (Colombia); Alberto GARCIA (Spain); Zelimir MESSARIC (Croatia); Alain CHEVALIER (Belgium); Djamel KABERI (Algeria); Haniza BOUKIR (Algeria); Maria HORNE (USA); Naum PANOVSKI (USA); Taiwo AFOLABI (Nigeria); ANG Lu (China); Jean-Henri DRIEZE (Belgium FR), Carlos GELDONI (Uruguay)

Activities 2015
Chekhov International School (Melikhovo, Russia): Master Classes

The project was facilitated by Viktor Melnikov, Russia. During 2015, through educational laboratories at Chekhov International Theatre School in Melikhovo (Russia), we offered two educational programmes: Chekhov International School (Melikhovo, Russia): The Art of Characterisation with Ulrich Meyer-Horsch (Russia) and The Alchemy of Perception with Slava DRÈZE (Belgium FR), Carlos GELDONI (Uruguay) and ATPS (Association de Techniciens Professionnels du Spectacle, Prague)

The project was facilitated by ITI Belgian FR Centre and AITP (Association de Techniciens Professionnels du Spectacle, Prague)

The largest scenography event in the world that explores a wide range of scenographic practices – from stage design and costume design to lighting design, sound design and new scenographic practices such as site-specific, applied scenography, urban performance, costume as performance, and much more.

The Gold Medal PQ 2015 for the Best Exhibition Design went to the Belgian national exposition, MovingLab, which took a fresh and stimulating approach to presenting the creation and realization of a scenographic project in a collaborative environment.

How to Bring theatre to People
December 2015 in Shanghai

The project was facilitated by Apostolos Apostolides, Jean-Henri Drieze, Boris Pastor, Tobias Bancione (DG ITI), Chen Zhongwen (Director for Collaborations ITI), theatre representatives from the Jing’an District and the Shanghai Theatre Academy.

An event on exchanging thoughts and ideas between specialists from different countries for establishing an annual conference on how to involve people from different target groups in community theatre as participants of the performance. The experts in the specific field presented their experiences from different projects with videos, presentations, speeches, surveys, open dialogues. The whole event enhanced the mutual understanding and the best ways of cooperation for achieving the goals of how to bring theatre to people within the dynamics and possibilities of the cultures of the East and the West.
Activities – Committees, Forums, Networks
International Dance Committee IDC

Activities 2014 – 2017

Office Bearers
President                Andromachi DIMITRIADOU-LINDAHL (Cyprus)
Vice Presidents        Marcia DE LA GARZA (USA)
Nicolle VIEIRA (Brazil)
General Secretary   Andromachi DIMITRIADOU-LINDAHL (Cyprus)
Contact:                 lindahl@cytanet.com.cy

Board Members
Alberto GARCIA
Luis LLERENA (Spain)
Julien MENSAH (Togo)
JUN Hong-jo (South Korea)
Honorary Member
Georgette GERBARA (Lebanon)

Activities 2014
• The selection of the candidates for the International Dance Day message author 2015

Activities 2015
• The selection of the candidates for the International Dance Day message author 2016
• IDC Skype meetings deciding to embrace the 5th International Dance Symposium, as an IDC long time joint project, to be implemented during the 35th ITI World Congress in Manaus, Amazonas, Brazil, between 1 and 3 June 2016. The 5th Symposium’s theme “Dancing in the Body of Nature”.
• Invitation of the Shanghai Theatre Academy to the president of IDC to present the honored artist for 2015 Israel Galvan during the celebrations of the IDD in Shanghai and to participate in a Conference.

Activities 2016
• Meeting of the IDC board member’s working group for the 5th International Dance Symposium. Present: Andromachi Dimitriadou-Lindahl (Cyprus) Marcia de la Garza (USA) Nicolle Vieira (Brazil) Luis Llerena (Spain), Alberto Garcia (Spain), Georgette Gerbara (Lebanon) in Fujairah during the 1st Fujairah International Arts Festival and the 7th Fujairah International Monodrama, on the invitation of Mohamed Al-Afkham, president ITI worldwide and the Fujairah/UAE Centre of ITI. The board of the IDC started working on the 5th International Dance Symposium by sending out an open call for participations. We created a program of three days events of contemporary dance performances, workshops, lectures and round table discussion. The selected participants

Activities 2017
• IDC board together with the Spanish Centre of the ITI and the Alicia Alonso Dance Foundation decided to organize the 5th International Dance Symposium in Segovia, Spain, to be held the 17th to 22th of July 2017.

Activities – Committees, Forums, Networks
International Dance Committee IDC

Activities 2014 – 2017

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Activities – Committees, Forums, Networks
International Festival Forum IFF

Activities 2014 – 2016

Office Bearers
Susanne DANG (Denmark), President (til February 2016)
Tatjana AZMAN (Slovenia), Interim-President (February 2016 to the May 2016)
Corinna BETTGE (Germany), Vice-President
Ouedraogo ABLAS (Ivory Coast), Vice-President
Le QUY Duong (Vietnam), Vice-President
Dušana TODOROVIĆ (Serbia), Secretary General,
dusana.todorovic@gmail.com

Facebook: http://www.facebook.com/IFFcommittee.

Dušana TODOROVIĆ (Serbia), Secretary General,
Ouedraogo ABLAS (Ivory Coast), Vice-President
Corinna BETHGE (Germany), Vice-President

2016 to the May 2016

Activities 2014 – 2016

Vordingborg, Denmark.

Joint EC Meeting
With International Festival Forum and International Monodrama Forum, February 17-22, 2015, Fujairah
Susanne Dang, Corinna Betthge, Tatjana Altmann and Le Quy Duong represented the IFF and Mohamed Al Akhram and Olga Pozeli participated on behalf of IMF to discuss the creation of a joint artistic research project called “I-WE-HERE-NOW: Memories and Visions”. Corinna and Olga were mandated to develop the artistic frame based on interviews about cultural identity with local people at different places of the world. The aim is to present these in a public art project focusing on civil society and people’s dreams for the future, with the role of theatre and festivals in promoting these dreams as a supplementary aim. This project will be developed as a tool that IFF and/or IMF can present at festivals attended by ITI members, thereby integrating festival professionals, international artists and local communities. The project is closely connected to the spirit of ITI and the cultural diversity ITI is aiming at. The different editions of the project will be collected and presented digitally in collaboration with the Fujairah Culture and Media Authority.

Joint IFF/IMF Meeting
At the Prague Quadrennial, June 19-23, 2015
Corinna Betthge of IFF and Olga Pozeli of IMF met at the Prague Quadrennial to develop the planned joint project “I-WE-HERE-NOW: Memories and Visions”. The continuations and proposals were sent out to IFF and IMF members as well as some ITI Centres to solicit feedback and further improve the project. We especially thank Ursula Wendenberg (Switzerland), Tatjana Altmann (Slovenia), Mascha Poisgen, Eberhard Wagner and Annette Doffin (Germany) for their detailed feedback.

Joint IFF/IMF Meeting and “Small Town Festivals with a World View” Seminar
23 to 25 August 2015 as a part of the Waves Festival in Wangdloog, Denmark.
The seminar was organized by Susanne Dang in cooperation with Waves Festival and IFEA Europe, and focused on the challenges facing festivals based in smaller cities. The artistic programme of the Waves Festival was also a part of the seminar schedule. Existing speakers and representatives for different European festivals were present including IFF president, Mohamed Al Akhram. Together with Olga Pozeli he represented IMF. Susanne Dang, Corinna Betthge and Dušana Todorović presented the IFF and its work to an international audience during the Seminar.

Activities – Committees, Forums, Networks
International Monodrama Forum IMF

Activities 2014 – 2016

Office Bearers
Mohamed Al Akhram (UAE), President
Annette DOFFIN (Germany), Vice President
Nina MAZUR (Ukraine/Germany), Vice President
Olga POZELI (Greece), Secretary
olga.pozeli@gmail.com

Members
Jolanta Sutowicz (Germany)
KIM Jeong-ok (Korea Republic)
Fray Paolo Maria DIOSDADO CASARAO (Philippines)
Alfira ARSLANOVA (Russia)
Pascal VANOU (Benin)
Steve KARRI (Luxembourg)
Antonina MIKHALTSOVA (Belarus)
Marija TANANA (Lithuania)
Kynilo BULIKIN (Ukraine)
Mentor ZYMBERAJ (Monogolia)
Tatjana AZMAN (Slovenia)
Kurt EIGELIPO (South Africa)
Seyed Asfand TAKATABAEI (Iran)
Bologzo N (Monogolia)
Erme ERDEM (Turkey)
Marianna KHITARYAN (Armenia)

Members of the IMF reported on their activities and projects i.e. their festivals, since the World Congress 2014 in Yerevan:
• The Ammono monodrama festival took place in Yerevan, May 2015, under the artistic direction of Mariana Mkhitaryan of the Armenian Theatre Workers Union.
• Under the artistic direction of Nina Mazur, the Vidiuna monodrama festival took place in Kiev as well as the town of Khmelnitzky, where it will be based for its 2016 edition because of better financial support.
• Luxemburgish hosted the Fundamental monodrama festival in June 2015 with Steven Kaner as artistic director.
• Also in June 2015, the Monoakt festival took place in Kosovo under the artistic direction of Mentor Zymberaj.
• Manja Tanana was the artistic director of Atspindys monodrama festival in Vilnius, Lithuania, in mid-October 2015.
• In Kaunas in Lithuania the Monobalija monodrama festival was held under the artistic direction of Alexandas Rubinovas.
• Saint Muse 12 International Theatre Festival organized Mono Days, an event dedicated to monodrama, as an integral part of the festival that included two separate trainings for the professional artists, conducted by Nina Mazur and Mentor Zymberaj.
• Special mention should be made of the workshops and other activities of Fray Paolo Maria Diosdado Casarao of the Philippines. With great commitment and under often difficult conditions, Fray Paolo - in the framework of the Manila Cultural Programme - travels to distant parts of the country to give workshops to women and people in detention centres.
• In February 2016, this report was presented at the 7th Fujairah International Monodramas Festival, embedded in the 1st Fujairah International Arts Festival.
• Thespis, the German biennial monodrama festival, happened, mid-November 2016. As in its last edition the festival was comprised of lectures and discussions in the format of a symposium. The 2014 edition of the festival had a section of monodrama for children and youth (Young Thespis), a field that offers great possibilities for development. More information is available from Olga Pozeli.
• In Paphos (Cyprus), in the framework of European Capital of Culture, a monodrama festival under the artistic direction of Ninas Tenglis is scheduled for mid-September 2017.

Fujairah International Monodrama Festival’s Digital Library of Monodrama project – to collect and house an online archive of mono dramas - is in the process of further development.

Seventy-Fourth International Monodrama Festival
Fujairah UAE, February 2016
Corinna Betthge, Tatjana Altmann, Le Quy Duong and Dušana Todorović were present alongside the IMF can present at festivals attended by ITI members, as well as the town of Khmelnitzky, where it will be based for its 2016 edition because of better financial support.

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Activities 2014 – 2016

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Fr’y Paolo Maria DIOSDADO CASARAO (Philippines)
Alfira ARSLANOVA (Russia)
Pascal VANOU (Benin)
Steve KARRI (Luxembourg)
Antonina MIKHALTSOVA (Belarus)
Marija TANANA (Lithuania)
Kynilo BULIKIN (Ukraine)
Mentor ZYMBERAJ (Monogolia)
Tatjana AZMAN (Slovenia)
Kurt EIGELIPO (South Africa)
Seyed Asfand TAKATABAEI (Iran)
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Activities – Committees, Forums, Networks

ITI Publication Committee IPC

Activities 2014 – 2016

Board
Alfira ARSLANOVA (Russia), President
Babul BISWAS (Bangladesh), Secretary
Mofidul HOQUE (Bangladesh)
Merce SAUMELL VERGES (Spain)
Yahya Ayed ALQAISI (Fujairah/UAE)
Olga KANISKINA (Russia)
Jose Laderas SANTOS (Philippines)
Philly EMBA (Uganda)
Adil DIEFALLA (Sudan)

Ramendu MAJMUDAR (Bangladesh), Honorary President

Activities 2014

A board meeting was held on 20 November 2014 in Yerevan, Armenia, and was presided over by Alfira Arslanova. At this meeting, the name of the “Communication Committee” was changed to “Publication Committee”.

The ITI Publication Committee established an Editorial Board to drive the publication of the “World of Theatre” in English. It comprises Alfira Arslanova (Russia) who will coordinate the project together with Ramendu Majumdar (Bangladesh); Mofidul Hoque (Bangladesh); Yahya Ayed Alqaissi (Fujairah/UAE); Merce Saumell Verges (Spain); Yulia Ardashnikova (Russia) and Babul Biswas (Bangladesh).

Activities 2015

The 2014 edition of “World of Theatre” was translated and published in Russian.

Four issues of ITI–Info Magazine were published, including reports on the 34th ITI World Congress.

Activities 2016

A board meeting was held on 22 February 2016 in Fujairah/UAE and was presided by Alfira Arslanova. The key decisions made were:

• The Dhaka seminar will held in July-August 2016 during the Monodrama Festival to be organized by Bangladesh Center of ITI.
• The website and database on publications will be completed March.
• The ITI Publication Committee meeting to be held in Moscow in April will centre on publications devoted to the social role of theatre as well as the theme of the 35th ITI World Congress “The Nature of Our Stage”
• To urge national ITI Centres to speed up the process of submitting articles to ensure that the World of Theatre publication may be launched on time.

The Dramaturgy Education Programme in the Philippines

Long-term Project

After the pilot project in 2009 started by Jasen Boko, the workshop series on Dramaturgy in the Philippines has taken place every year since 2012. Facilitators include Jasen Boko (Croatia), Andrea Zagorski (Germany), Ursula Wendenberg (Switzerland), General Secretary uwendenberg@itigerm.de

August Melody ANDONG (Philippines); Tatjana AZMAN (Slovenia); Jasen BOKO (Croatia); Sidohan BOURKE (Ireland); Fray Paolo Mata DIOSDADO CASUGAO (Philippines); Richard CRANE (United Kingdom); Boaz GAON (Israel); Svetislav JOVANOV (Serbia); Lia KARMA (Greece); Giorgos NEOPHYTOU (Cyprus); Heikki KUJANPAA (Finland); Gad KAYMAR (Israel); Stasa MHELECIC (Slovenia); Talia PURA (Canada); Abdus SELIM (Bangladesh); SHEN, Daniel Liang (China); Dag THLANDER (Sweden); Magdalena ZIRA (Cyprus); Constantina ZIROPOULOU (Greece)

Activities 2016

Playwriting and Dramaturgy Workshops

The playwriting and dramaturgy workshops are an important project line of the IPF, in order to reach out to various countries in the world, and to educate and train playwrights and young practitioners in the basics of dramaturgy, playwriting, and theatre arts. Members of IPF have conducted workshops in Bangladesh, India, Croatia, Slovenia, Serbia and the Philippines.
Activities – Committees, Forums, Networks
International Playwrights’ Forum IPF

Playwriting Competition 2016
Since the Congress in China, IPF has concentrated on dramaturgy workshops but is still engaged in competitions. Ursula Wunderland – Secretary General, advised the Philippine Centre of ITI to launch a “Global Playwriting Competition on Climate Change” 2015 in collaboration with UN organizations and IPF. Members of the jury were Iagaru R. Cruz of the Philippine (ITI Centre (Chair), Tobias Biancone DG ITI, and Andrea Zagorski, President IPF. The winner - Barbara Andelč of Slovenia – won 5000 US Dollars for her play, “A Continental Divide” and was awarded in Paris.

IPF Meeting of the Office Bearers June 2015, Berlin
On the occasion of the “Autorentheatertage Berlin” at the Deutsches Theater Berlin, Andrea Zagorski and Ursula Wunderland met at the German ITI Centre to prepare activities for the Congress 2016 and the IPF Board Meeting in Seoul.

IPF Board Meeting, October 2015, Seoul
Participants in this board meeting included Andrea Zagorski, Gim Chang-Iwa, Ursula Wunderland, August Melody Andong, Cho Jeong-min (Asatey Korea, International Relations Team Manager) and Kim Jin-man (Chair/Director of the Korean Duo Theatre Festival).

Activities 2016

Joint Committee and Executive Board Session, February 2016, Fujairah
Andrea Zagorski, President IPF, attended the meeting and informed about the planned projects for the Congress.

Philippine Dramaturgy Caravan
March 1-11, 2016. Dramaturgy Symposium in Metro Manila. This activity gathered international dramaturges and Filipino playwrights and theatre artists. Dramaturgy Workshop in the City of Bacolod. A text and playwriting workshop was held at the University of St. La Salle in Bacolod City. This workshop focused on the basic skills for playwriting and developing a play.

KURIS Theatre Festival 2016 in Bacolod will include Performances from West Visayas Theatre Groups with special participation from International Theatre Artists, ITI’s 5th International Playwright’s Forum, Dramaturgy Workshop and Women Playwright’s International 2nd Regional Readathon & Script Development Workshop.

Activities 2014 – 2016

Vision
At the 34th ITI World Congress in Yerevan it was communicated that Music Theatre NOW Committee functions as a network, the idea is to have a less formal structure and to expand the Network by attracting more artists and active members. The Music Theatre NOW Network seeks to initiate or coordinate activities in the world of music theatre and is conducting a worldwide competition called Music Theatre NOW for creators of new opera and music theatre, in collaboration with the German Centre of ITI. Prize winners are invited to present their work at international meetings of Music Theatre NOW.

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Guy COOLEN (Belgium), President
Laura BERMAN (Germany)
Beth MORRISON (USA)
Roland OUITT (Germany)
Axel TANGERDING (Germany)
Nick Rongjun YU (China)
Honorary Member: Danny YUNG (Hong Kong)

Music Theatre NOW Competition
Music Theatre NOW held its first meeting in 2008 at Radialsystem V in Berlin where 18 productions were presented. In 2013, the winners of the 2012 competition met in Jönköping Sweden at the Scenkonstbiennalen. In May 2016 the 14 winners of the 2015 competition – and in addition 4 further outstanding works – were presented in the frame of the Operadagen in Rotterdam. This event was hosted by the Music Theatre Now Network with an international panel accompanied by scientific lectures.

Music Theatre NOW Competition in 2008 started with 132 participants from 32 countries. Its increasing worldwide popularity and prestige helped to achieve 450 participants from 54 countries in the recent 2015 edition. The international jury for Music Theatre NOW 2015 comprised Sara Joan Fang (music producer for Singapore’s national performing arts centre, Esplanade – Theatres on the Bay), Guy Cohen (director of the production company ‘Muziektheater Transparant’ and artistic director of the international opera festival ‘Operadagen’ in Rotterdam), Joseph V. Melillo (executive producer of the Brooklyn Academy of Music), Ana Lara (Mexican composer and founder of the festival ‘Musica y Escena’) and Brett Bailey (South African playwright, designer and director, who continued his commitment from the 2012 jury).

Next Music Theatre NOW Meeting
The next Music Theatre NOW Meeting will take place in 2019. Productions that have premiered between July 2015 and June 2018 can be entered for the 2019 competition. Festival promoters and international theatre promoters are encouraged to host the next Music Theatre Now meeting in 2019. For more information concerning the competition, hosting a MTN meeting or further MTN activities, please contact the MTN project manager, Christian Grammel: mtnow@it-germany.de or through www.mtnow.org

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Activities – Committees, Forums, Networks
Music Theatre NOW Network MTNN

January 2015 – December 2015
Third International Music Theatre NOW Competition MTN 2015
• Worldwide call for applications and announcement of winners
• Received 450 applications from 54 different countries
• Internationally acclaimed jury (Brett Bailey, South Africa / Guy Coolen, Belgium / Sara Juan Fang, Singapore / Ana Lara, Mexico / Joe Melillo, USA)
• Various online jury meetings and in person meeting November 23/24 November, in New York, USA at the Brooklyn Academy of Music
• Announcement of 14 winning projects and 4 special mentions including invitations to the MTN meeting May 2016 in Rotterdam, Netherlands
• Official publication documenting the MTN 2015 competition

Board Meeting
25/26 May 2015 Operadagen Rotterdam
With Berman, Coolen, Morrison, Tangerding, Quitt and Yu - election of the new president Guy Coolen (Nico Schaafsma stepped down due to work related conflicts of interest)
• Reporting of progress in competition
• Plans for MTN Meeting 2016 in Rotterdam
• Layout of strategy for expanding MTN Internationally
• Meeting of the 18 winning projects of MTN 2015
• Public presentation of all works, conference, keynote speaker and round table discussions
• 180 registered visitors
• Live presentation of four winning projects (facilitated by Operadagen Rotterdam and Fonds Podium Kunst)

Board Meeting
24 May 2015 Operadagen Rotterdam
With Berman, Coolen, Morrison, Tangerding, Quitt
• Agreement of next MTN competition 2018 / 2019
• Planning of second meeting 2019 in Shanghai
• Discussion on partners for future MTN events

March 2016 – November 2016
MTN Archive
Deutsches Zentrum des Internationalen Theaterinstituts, Berlin / Mame Centre
• Editing of the MTN 2015 submissions for integration into Mame Centre archive
• Development of structure for online accessible archive

December 2016
Board Meeting
Deutsches Zentrum des Internationalen Theaterinstituts, Berlin
Berman, Coolen, Morrison, Tangerding, Quitt
• Evaluation of MTN 2015
• Preparations for MTN 2018
• Discussion of financial resources for upcoming MTN activities

Activities 2017
Online Board Meeting
18 January 2017
With Berman, Coolen, Morrison, Tangerding, Quitt
• Scheduling regular online and in person meetings in 2017
• Discussion on schedule for MTN 2018 including second meeting in Shanghai

Contacts
https://www.mtnnow.org
https://www.facebook.com/MusicTheatreNOW
Twitter: @MusicTheatreNOW
Sign up for the MTN Newsletter http://eepurl.com/7mSGb

Activities 2014 – 2016
Board Members
President: Jorge Z. ORTOLL (USA). President jorge.ortoll@ma-yitheatre.org
Christos GEORGIOU, Vice President (Cyprus) director@cytanet.com.cy
Carlos DURING (Mexico/Argentinia)
Zeca LIGIERO (Brazil)
Jesus QUINTERO (Mexico)
Philly JJAMBA (Uganda)
Matthias GEHRT (Germany)

No official board meeting has been held since November 2014 when the Cultural Identity and Development Committee (CIDC) was officially divided into three networks, of which this is one. Members have been working with collaborators and on their own. We seek to work actively with other committee members and each other.

Network – Heritage, Identity and Migration will be changed to “Indigenous Cultures”

Activities
Reports of individual members and their activities in relation to this network

Christos Georgiou (Cyprus)
• Participated in the annual Festival of Ancient Greek Drama with the Ministry of Education and Culture.
• Attended the 14th International Symposium on Ancient Greek Drama (held biannually), 1/12 July 2016, Nicosa, on the topic “Lament in Ancient Greek Drama” (More information to be found in the Report of the Cyprus Centre)

Zeca Ligiero (Brazil)
• Conducted research about an indigenous sacred clown called in Krah language “hotxual” (Western name: Ismael).
• Attended the 2015 Amerindian festive meeting in Central Brazil
• Staged a play about Koch Grunberg, a German ethnographer who searched for Amerindian languages. The piece was a collection of myths gathered by Grunberg, among them the famous myth of Makuanama
• Staged a play in Besançon, France. “Mariana, princesse turque d’Amazonie” based on research in afro-american culture from the Amazon area.
• Book: Theatre of the Oppressed at Universidade do Rio de Janeiro (UNIRIO). Portuguese Language
• Video: Diaspora and Performance Afro-Americanica
• Video: Ritual to Performance (this is a long work video about my research, including some rituals from Togo, Mozambique, Turquia, China (TI congress) and Turkey
• Performance Afro-Latina - filmed in Colombia, is in Spanish
• My current work: indigenous art and play (indio arte e joga) Art of Amerindian Play and Ritual
• Art, Politics and Pedagogy: an international
Activities – Network Heritage, Indigenous Cultures & Migration N-HIM

Carlos During (Mexico)

During moved to his native Argentina to work with indigenous tribes on the Argentine/Paraguay border. Summary of the 1st year of Theatre Indigenous Community in Argentina:
- The first intercultural meeting between the Teatro Tíon de Bolivia and the Eraxai’pi group of Argentina. A meeting between indigenous Aymahua, Qom, Quechua and Wichis.
- Pampa del Indio, a town located to the northeast of the province of Chaco in Argentina. Half of its population, estimated at 18,000 inhabitants, belongs to peoples Qom, who maintain their language and culture. Pampa del Indio is one of the largest agglomerates of indigenous populations in Argentina which has survived a permanent attempt at genocide. Pampa del Indio has a long history of struggles as well as a large number of heroes, testimonies, legends, traditions, stories and narratives that reveal the wealth of indigenous cultures that are part and parcel of the identity and the cultural diversity of the region. Numerous indigenous organizations, struggling by the cultural rescue, others by land, or by the production of the field, others such as Lapataa Nam Qompi, are working towards the disclosure of dances, legends, traditions, stories and songs primarily responding to the need to spread the cosmogony of the ancients, keeping alive the cultural identity and a spirituality that has survived the blackest pages of regional history.
- Objectives. The practice of indigenous performing arts is the best context for the recovery of the respect to the sacred, mystical, desire, enthusiasm and understanding of the processes and changes that are taking place in humanity. Explore how relations between different cultures of our continent have been, stimulate critical and constructive positions on the matter and encourage effective participation mechanisms for advancing the cause of peace in the world. The main goal then, is to create a community theatre able to entertain, have fun, and to reflect, to touch the sources of faith and spiritual life of people, and create new conditions to put into action the most legitimate aspirations of expression and creativity of the peoples of the community of Pampa del Indio.

Matthias Gehrt (Germany)

Since 2004 Matthias Gehrt has been a member of the German Centre of ITI. He took over the Schauspiel Direktion at the Theater Krefeld-Mönchengladbach at the beginning of the season 2010/11. He worked abroad, often in collaboration with the Goethe Institute. Between 1995 and 1999, he staged performances in Lagos / Nigeria and between 2000 and 2003 in Guatemala / Mexico. Further productions led him to England, Canada, Sri Lanka, India, and Israel.

List of events and activities:
- February / March 2016: Oedipus by Sophokles at the National-Theater of Ghana, in co-direction with Mawul Semo. An artist of the National Theater Ordipus Rev., and the Ghanaian culture is woven intricately into the otherwise global theme of the original play.
- July 2016: Orestes, invitation of Theatre Krefeld-Mönchengladbach at „International Festival for Ancient Greek Drama“ in Cyprus. The project started in 2015 to help Syrian directors to escape the war and give them a chance to work in German theatre. This project is now successfully terminated.
- March 2017: Outside the Door. At the invitation of the Israeli Goethe Institute, Matthias Gehrt is a guest at the Tmuna Theatre in Tel Aviv.
- Agamemnon, the Libation Bearers by Aeschylus, Theater Krefeld-Mönchengladbach, Germany.
- February 2017. Hermannäglich! Schauspiel-Direktor Matthias Gehrt develops an overall concept to take up the debate about refugees in the Krefeld citizenship. The invitation of the Schauspielhaus.
- Ongoing project „Theatre outside of Europe“ to present other cultures at the City Theatre Krefeld (ITI Israel) and ITI cooperation. In 2016, a play by Wolfgang Borchert will be presented in Tmuna Theatre (Israel) and in 2017, a play by Israeli playwright, David Grossmann, will be presented in Krefeld.
- Guest participant in the Ancient Greek Drama Festival 2016 in Cyprus with the play Oreste.

Jesus Quintero and Ramón Vergudo (Mexico)

- Created and presented three new pieces dealing with cultural change, guerrilla violence and migration for young audiences.
- Building student audiences with city and state agencies of Tijuana and San Diego, USA.
- Staged an 8th Festival in conjunction with ITI World Theatre Day in March 2015.
- Keen to explore themes such as: How do artists/companies living at international borders relate to each other? What are the possibilities of interaction / collaboration between artists / companies living at international borders, specifically in countries with significant social and cultural differences? Theatre from the border? Theatre about the border? Differences and similarities.
- Amicitiae in progress / Opening May 2017: Exploring stories from individuals who coexist in two territories, as well as family and social relationships at the Mexico-USA border.
- Amaquenteke: Vanessa’s grandmother just passed away. In her loss, she discovers a door that will keep them close. With her airplane models to fly, her help of the friends and her courage to fight for her life, she will travel a path full of dreams, inventions, changes and friendship that will reveal to her the true meaning of flying.

Activities – Network Heritage, Indigenous Cultures & Migration N-HIM

Ancient Greek Drama, Cyprus

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- ¿Quién le teme a Esfínterpalaparos? Espínterpalaparos (Scarcecrow), a child soldier since he was taken from his family, faces his own conscience and fears embodied in Viker, his ultimate enemy, to cope with life as a fighter. Only the memories and love of his mother can help him survive.
- Los niños de Morotila. Playwright: Victor Hugo Rascón Banda. Directed by: Ramón Vergudo. The voices of 456 children that arrived to Mexico during Spain’s civil war make themselves present to tell us the story of their displacement, their identity crisis, the separation from their families and the cultural differences.
- Programs with audiences (Birational School for Audiences TH). Each year, 20 applicants are selected and awarded with complimentary tickets to a selection of theatrical shows, provided by city, state and federal arts and culture organizations from Tijuana and San Diego.
- Festival THT: Regional theatre festival with participation of 9 theatre companies. A unique event that stands out from other theatre festivals in the city by featuring mainly local companies in its artistic program.
- Festival Muestra Interpresas. A three-day experience consisting in workshops, master classes, socialization activities, student exchanges, and staging a play in the city’s second largest professional stage. Artistic and technical achievements are recognized by locally renowned artists.

Joeal Ortiz (USA)

- The company serve as Executive Director, Ma-Yi Theater, produced 4 new pieces dealing with the lack of diversity in casting choices in US theatres; a children’s piece with specifically Asian American pre-teen hero and heroine, monodrama/comedy about Imelda Marcos, a drama of an US Muslim soldier fighting in Iraq, and a comedy.
- Since Oct. 2014, we have been preparing for the 5th CAATA Conference/ Festival (Consortium of Asian American Theatre Artists, I am a founder and serve on the Board). The fifth edition will be hosted by the Oregon Shakespeare Festival (October 2016 Ashland), to elevate national awareness of existing excellence of Asian American theatre artists.
- Ma-Yi is actively involved with AAPAC (Asian American Performing Arts Coalition), which addresses the ongoing casting injustices on US stages where the demographic of the stage actors has no semblance to the demographic realities of the ethnic make-up of the nation.

Phillip Jamba, Uganda

[Information to be found in the Report of the Centre of Uganda]
Activities – Committees, Forums, Networks

Network Theatre in Conflict Zones NTCZ

Activities 2014 – 2017

Office bearers

President: Alexander Stillmark (Germany)
Secretary: Fabio Toldelli (Italy)
Members: David Diamond (USA), Ali Mahdi Nouri (Sudan), Djana Milošević (Serbia)

The decision of the EC of ITI in Yerevan to confirm the proposal of the members of CIDC to divide the committee into three independent parts has proven to be a success. Since Yerevan, we piloted the new structure. It is NPG’s goal to have the three groups more visible and profiled, and for cooperation with other ITI committees to be easier. We continue to keep each other informed of our projects, always seeking cooperation between us, so that in practice, we continue the spirit of CIDC.

Vision

Our answer to the challenge of the double face of globalization is: “The destiny of man is the man” (Brecht).

Mission

Our goal is to create a network of theatre artists that work in conflicts zones, especially in the European Mediterranean area and the closest region of Near East and Africa, and we’re looking for partners worldwide.

Activities 2015

The Arc Of Theatre

Started a cooperation between ITI Germany and Italy: ACAR and “Theatre in Conflict Zones Network”. This project should support theatre people from refugee countries. In January 2015, we organized the work of 2 directors from Syria in Germany.

Metamorphosis-Project

In Tunis, Aug. / Sept. 2015; ITI Italy (workshops, round table about Theatre in conflict zones at the Astragali Teatro in Palestine, Iraq, Syria and other areas in conflict.)

Roma-Project

2015-2017, ITI Italy – The performance was played on 8 April in Lecce (Italy), which is the “Day of Roma and Sinti culture” and was played again until 2017. Presentations of the book Walls - Theatre and War by Fabio Toldelli, were made in order to raise awareness on theatre in conflict zones through the work of Astragali Teatro in Palestine, Iraq, Syria and other areas in conflict.

Round Table about Theatre in conflict zones at the 25th Romanian Theatre Festival, Nov. 2015 in Bucarest with Alexander Stillmark and Fabio Toldelli

Activities 2016

Oedipus by Sophocles

ITI Italy, Matthias Gehrt, artistic director of Theater Kreifeld-Morchengladbach; at the National-Theater GiMANA in co-direction with Mawuli Semeso (Artistic director of the National Theatre Ghana (February - March)

Orestia

ITI Germany - Matthias Gehrt, “ORESTIA”, Invitation of Theater Kreifeld-Morchengladbach at International Festival for Ancient Greek Drama, Cyprus (July)

Ellen Stewart International Award

Spoleto (Italy) – ITI Italy – ITI U.S. Award Ceremony of Ellen Stewart Award (July)

Activities 2017

Women! Echo, Daphne, Io and the Others

ITI Italy – a project supported by Anna Lindh Foundation with artists from Tunisia, Turkey, Bulgaria, Burkina Faso and Italy promoting the resistance of women against the violence

Planned Activities after ITI World Congress 2017:

Ongoing projects:
Metamorphosis-Project

Site-specific interventions in open spaces

In South Italy and in Brazil with actresses and actors from 5 countries (May - September)

My Unknown Enemy

(Serbia) to bring actors from countries in conflict together.

Centre OTE Theatre In Conflict Zones

ITI Sudan (Khartoum, Sudan)

Upcoming Projects:
Sirens – A Female Myth To Overcome Conflict

ITI Burkina Faso and ITI Italy - October November

Board meetings:
November 2015 in Bucharest: Stillmark and Toldelli
February 2016 in Bucharest: Stillmark, Toldelli, Osnell, Ninella

Alexander Stillmark (President) and Fabio Toldelli (Secretary), March, 2017

Activities – Committees, Forums, Networks

New Project Group NPG

Activities 2014 – 2016

Mission

New Project Group (NPG) is a laboratory for artists to work internationally, while retaining their individual identities. This is a project in the making of a theatre project, the creative process, rather than the end result, by retaining intercultural dialogue and emphasizing cultural diversity. The purpose of the NPG project is to develop international exchange and the exchange of ideas during the creative process. Unlike other committees, the primary goal and function of the NPG is to create a work of theatre to be presented at the World Congress. And we are looking for partners worldwide. The NPG is a laboratory for new exchange under the auspices of ITI to try new ways of working that can expand our Congress programming and to provide an outlet for artists to create new work within the ITI framework. NPG serves three distinct audiences:

• Practitioners: A globally diverse and intergenerational group who are interested in actively participating in the collaborative creation of new work. There is a particular focus on the inclusion of talented young practitioners who wish to share methodology with each other.

• Congress Attendees: The work is shared with delegates with the intention of showcasing new ways of working. NPG believes that art-making is an essential component of Congress programming. Also, a case study detailing the development and planning of the project is presented at an open meeting during the Congress.

• Host Community: Community engagement is built into the structure of each project and has included involving local students actively in the project, offering acting and technique workshops for students and open dress rehearsals with time for the audience to interact with the artists.

Note: NPG has not submitted a report for the Segovia Congress. It’s future existence will depend on the decision of its members.
Activities – Committees, Forums, Networks
Theatre for Social Change Network SCN

The huge tent of Janakaraliya (Theatre of the People) in Sri Lanka. Performances in the tent.

Activities 2014 – 2016

Members
President: Cecile GUIDOTE ALVAREZ (Philippines)
Assigned as Secretary: Parakrama NIRELLA (Sri Lanka)

Activities 2014
December
Organized the ‘Puravesi Balaya’ (Power of Citizens’) Movement and drew together artists of all formats in Sri Lanka subjected to oppression by the political hierarchy that was in power at that time, on a single platform.

Activities 2015
January
Initial steps were taken to form an organization of Theatre Artists who committed themselves to change the oppressive political powers.

February
Established the National Federation of Theatre Artists, Sri Lanka. The organization consists of Sinhala, Tamil and Muslim artists including artists residing in the provinces adversely affected by 30 years of communal conflicts and war.

April
Supported Inter Act Art (IAA) to organize the 4th International Theatre Festival in Colombo through the National Federation of Theatre Artists, Sri Lanka.

May
Initiated networking of all artists living across the country through Janakaraliya Theatre Of the People.

July & August
1. Visited Kolkata to participate at the Biyayaon 4th International Theatre Festival and during that period visited Sanjoy Ganguli of “Jana Sanskriti” and Ashish Ghoshwantrav of “Janya Chetana” who are working with theatre activities for social change.
2. The Annual Journey of Janakaraliya with the Mobile Theatre started on 25 July at Chilaw and continued theatre activities in the district till 22 October. Performances were followed by Forum discussions with people gathered to watch dramas. A day was devoted for the Tamil and Muslim artists who are living in the district to perform during the festival.

Activities 2016
January
Started rehearsals of the new play, “The Travelling Circus of Refugees”, a collaborative production of Janakaraliya and Mind Adventures Theatre Group of Colombo. The drama discusses the need for conflict-free social environments for personal development. It could be performed in both interior and exterior performing spaces. The play will be produced in Sinhala, Tamil and English. We are planning to perform the drama in Sri Lanka as well as India, Afghanistan, Pakistan, Nepal and Bangladesh with the intention of congregating several different Asian Drama Groups working towards positive social changes through drama and theatre.

February
Joint Meeting in Fujairah/UAE, of Theatre in Conflict Zone Network, the Network – Heritage, Indigenous Cultures & Migration and Theatre for Social Change Network represented by Alexander Stillmark NTCZ, Jorge Ortoll N-HIM and Parakrama Nirella SCN. It was decided that all these 3 networks should communicate and interact with each other constantly.

Activities 2016 – 2017

Activities 2014 – 2016

The Young Practitioner’s Committee is an ITI network and forum to discuss and agree on action points regarding the next generation of performing arts in a digital world that is constantly changing.

Our starting points are the connections between the arts, life and society on the one hand, and, on the other, the interdisciplinary nature of art which seeks to connect music, theatre, dance, words, silence, nature, painting, sculpture, science, community, research and traditions as a holistic expression of a united essence and creation.

We have been raising questions, brainstorming and generating ideas about how to bring the arts, and particularly, theatre and performance, closer to ordinary people, and how to overcome systemic limitations, censorship and economic challenges in doing so.

We are in the process of building an internet website to provide a platform for exchanging and exposing ideas about styles, practices and functions of the arts, and to facilitate online performance creation.

We are in conversation with different ITI committees, national centres and EC members about future collaborative projects.

The YPC plans to create an active group of international artists from all disciplines during the next Congress, beginning with a ritual-based workshop that will lead to the first united performance creation.

The YPC intends to change its name to „The Next Generation Group”.

We look forward to a creative and vibrant year.

Activities 2016 – 2017

The Young Practitioner’s Committee YPC

Activities 2016
January
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Joint Meeting in Fujairah/UAE, of Theatre in Conflict Zone Network, the Network – Heritage, Indigenous Cultures & Migration and Theatre for Social Change Network represented by Alexander Stillmark NTCZ, Jorge Ortoll N-HIM and Parakrama Nirella SCN. It was decided that all these 3 networks should communicate and interact with each other constantly.

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The YPC intends to change its name to „The Next Generation Group”.

We look forward to a creative and vibrant year.

Activities 2016 – 2017

The Young Practitioner’s Committee YPC

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New Artistic Projects

Comments

The International Theatre Institute ITI is open for new initiatives and collaborations. It has to be aware of what it represents and what potential it has. At its core, ITI is an artistic organization based on the values inherent to the performing arts – theatre, dance and music theatre in all their forms.

To be strong, ITI has to associate itself with other organizations to form strong alliances, but not just through a Memorandum of Understanding. The alliance should result in projects that benefit the performing arts community and the audience.

At the moment, the General Secretariat is evaluating the possibility of reviving Theatre of Nations. But such a revival cannot just mean taking up the festival that once existed; it has to bring something new. This is the essential point that is being taken up at the moment, parallel to exploring the collaboration of a sponsor.

Two new initiatives are announced here: the creation of a network within ITI for stage directors and the development of a forum that deals with traditional forms in the performing arts. One is not quite ready to be launched at the Congress, but they will be developed further.

The International Stage Art Network is a collaboration between ITI and the Central Academy of Drama in Beijing. Its main aims are to inspire the different professions and disciplines of the Stage Arts through competitions, exhibitions, conferences and publications with the accent placed on the innovative aspects of these disciplines.
**Goals of the Stage Directors’ Network**

The goals of this Network are educational, artistic and humanistic and include the following proposals:

- To create a project group within ITI that takes care of the needs of stage directors. The project group attracts high profile stage directors and focuses on the quality of directing.
- To exchange knowledge and knowhow between stage directors.
- To impart knowledge and technical expertise to newcomers and students through workshops and internships.
- To deliver workshops for young directors and students in stage directing.
- To invite stage directors to work at a theatre in another city or country and stage a play with the actors of that location.
- To create international projects with different stage directors, actresses, actors, dancers, choreographers and stage these at ITI Congresses, Theatre of Nations Festivals, Conferences or other international occasions.
- To create conferences with documentary presentations of the work of the members of the network (video, multimedia, small scenes, etc.) and host discussions (question & answer periods) about the work.
- To give beginner and professional stage directors the opportunity to observe how a stage director employs cultural identity to create a play.
- To develop stage directors in community theatre who can work with non-professional participants and use their art in conflict zones.

**Preamble**

At the final press conference of the Xiamen Congress, then President Manfred Behlharz asked the Director General: “Why is there no Stage Director Committee in ITI? If the playwrights have their forum, why not the stage directors?” Then the Swedish stage director Mathias Lafoole approached the DG with the same question. After that many more persons approached the General Secretariat after that meeting about this idea. For this reason, the Director General surveyed numerous ITI members about such a forum or network. He found an enthusiastic response in Fabio Tolledi and Giorgo Zorcu from Italy, Mathias Lafoole from Sweden, as well as from Wang Xiaoying and Wu Xiaoxiang, two stage directors of China. Vice President for Asia Pacific, Ji Guoping, voiced a strong interest in supporting such an initiative.

**First Meeting**

The first meeting of an interested group took place in December 2015 in the new ITI headquarters in Shanghai. The participants were Fabio Tolledi and Giorgo Zorcu (both ITI Italy), Wang Xiaoying and Wu Xiaoxiang (both China), Hakob Ghazanchyan and Sona Mkrtchyan (both from Armenia) as well as the General Secretariat members Chen Zhongwen, Aktina Stathaki, Tang Yiming and the DG. They discussed the goals and possible first events and actions. Hakob Ghazanchyan, president of the Dramatic Theatre Committee DTC, stated that he will continue to work for the development of the DTC but believes that a network for stage directors is something that should be developed.

**New Artistic Projects**

**Stage Directors’ Network SDN (in development)**

**First Event in Italy**

On the initiative of Fabio Tolledi, president of the Italian Centre of ITI, Wu Xiaoxiang (stage director of the National Theatre in Beijing) has stayed for two weeks in Lecce giving workshops to three different target audiences. They introduced theatre people to the Chinese way of acting.

**Second Event in China**

- A second, small and high quality event will be held in China. The idea is to host six international and local directors whose works will be presented with videos, photographs, etc. Each director will be introduced by someone, followed by the presentation of her/his work, after which there is a question and answer period with the audience.
- The presentations with each director should last 1 ½ hours with the project running over two afternoons.
- There will be a performance of a work by one Chinese director and one director from abroad.
- Another director from abroad can lead a workshop for a week before or after the presentations.
- The audience would consist of professionals who have an interest in knowing how other colleagues work as well as theatre students.
- There should be ample time for discussion between the stage directors, and also between the stage directors and audience members.
- The event is planned for the second half of 2016, with further events at other locations in the future.

**Contact:**

Fabio Tolledi fabio.tolledi@unisalento.it or Tobias Biancone t.biancone@iti-worldwide.org
New Artistic Projects
Traditional Performing Arts Forum TPAF

On 27 March, World Theatre Day, the Chinese Centre of ITI/China Theatre Association organized the first Forum for Traditional Theatre/Performing Arts. The title of the conference was “Asian Traditional Theatre Forum”.

Theatre came into existence from religious rituals. The celebration of World Theatre Day is a ritual, but it is also a great occasion for theatre exchange. This edition of World Theatre Day is themed on traditional theatres, therefore, all artistic events are centred on this particular field. The forum attracted 19 scholars and experts from Asian countries and regions. Each of them presented their papers introducing the traditional theatre forms in their countries. Most of the experts used multimedia to illustrate their theatres, which was very informative and impressive.

During the intensive presentations by 17 speakers, a colourful collage of the great diversity of Asian traditional theatres was shown to the participants. The papers submitted by the experts were compiled into a voluminous book, which is a valuable asset of this forum.

The participants of the Forum from Asia voiced a strong interest in forming a committee or forum to take care of the traditional performing arts forms, especially in Asia where they are still very popular and are shown in villages. It was evident to the participants that there is such a need in their region, so the idea will be developed further by the participants, the General Secretariat ITI and by the Chinese Centre of ITI.

On the initiative of Professor Xi Xiang, President of the Central Academy of Drama in Beijing CAD, the Director General of ITI started to explore the possibility of a collaboration between both institutions. During their discussions, it became clear that both parties wanted to inspire the professionals and students in the Stage Arts. They wanted to create opportunities for the stage artists from all over the world to show their productions, their ideas and the innovative strides they have made in their art. Currently, a worldwide competition for the different disciplines is being planned with rules to be created, jury members appointed and venues for the exhibition and ceremony being explored.

New Artistic Projects: International Stage Art Network iSTAN – Collaboration

On the initiative of Professor Xi Xiang, President of the Central Academy of Drama in Beijing CAD, the Director General of ITI started to explore the possibility of a collaboration between both institutions. During their discussions, it became clear that both parties wanted to inspire the professionals and students in the Stage Arts. They wanted to create opportunities for the stage artists from all over the world to show their productions, their ideas and the innovative strides they have made in their art. Currently, a worldwide competition for the different disciplines is being planned with rules to be created, jury members appointed and venues for the exhibition and ceremony being explored.

First iSTAN Summit in Beijing
General Information
Established in October 2015 in Beijing, iSTAN, the International Stage Art Network, is a joint venture between ITI and CAD, the Central Academy of Drama of Beijing. It is a network that concentrates on the artistic values of the stage arts and innovation in the stage arts. iSTAN Stage Art Summit was the first event that showed what iSTAN intends to accomplish. From 27 to 29 October 2016, a series of activities were held on the Campus of CAD. The event included keynote speeches, workshops and lectures, as well as the presentation of the first iSTAN Lifetime Achievement Award.

iSTAN Board Members, stage art specialists from nine countries (China, Cuba, France, Italy, Russia, Slovenia, Switzerland, UK and USA) and guests, including the ITI Executive Board participated in this three-day event in Beijing.
New Artistic Projects: International Stage Art Network iSTAN – Collaboration

Opening Ceremony
The Opening Ceremony of the event was held on 27 October in the Experimental Theatre of the Central Academy of Drama. The ceremony was moderated by Tobias Biancone. He introduced Mohamed Al-Afkham (president ITI) and Xu Xian (president CAD) delivered speeches during the ceremony. Both of them expressed their congratulations on holding this inaugural iSTAN event.

iSTAN Board Meeting and Specialist Meeting
Board members of iSTAN from five different regions (South America, Africa, Arab, Europe, and Asia-Pacific) and China, plus the president and the vice-president of iSTAN, attended the board meeting. One of the most important issues of the meeting was the way of how to promote the Network in the different regions of the world and how to attract more stage artists, specialists, and students to join in the Network. The specialists meeting offered all the stage art specialists from China and aboard a chance to get acquainted with each other.

Workshops and Lectures
12 workshops or lectures were held during the 3-day event. Specialists from nine countries shared their ideas with the audiences, mostly stage art students, covering almost all the fields of the stage arts: stage design, make-up, sound design, light design, multimedia, set design, stage technique, cultural heritage, etc. More than 500 students participated into the workshops or lectures.

iSTAN Lifetime Achievement Award
The annual Academy Award held by Central Academy of Drama is the top theatre award in China. This year, the 6th Academy Award adds one special part to it: the iSTAN Lifetime Achievement Award, to highlight the importance of stage art within the performing arts. iSTAN Lifetime Achievement Award was presented to Gunilla Palmstierna-Weiss, a Swedish stage artist who has dedicated her life to the stage arts and influenced the performing arts through her extraordinary achievements with her designs for the stage.

The Vice-president of ITI, Ann Mari ENGEL, made a presentation on Gunilla Palmstierna-Weiss’ achievements during the Summit. The President of ITI presented the iSTAN Lifetime Achievement Award. Mathias Lafolie, Cultural Counsellor of the Swedish Embassy in Beijing, accepted the Award on behalf of Gunilla Palmstierna-Weiss.

Future Projects of iSTAN
The General Secretariat of iSTAN has decided to launch the 1st iSTAN Competition in 2017. It is agreed that the first Competition will concentrate on two categories of stage design: make-up and costume design. Contact: CHEN Zhongwen, chen.zhongwen@ti-worldwide.org
In the past two years, the educational activities of ITI have increased. While the members of FTTE (Forum for Theatre Training & Education) are continuing their work, and while AKT-ZENT The Research Centre of ITI is progressing in creating a “World Theatre Training Library” and doing work on a global level, two new initiatives are beginning new educational actions under the ITI umbrella:

- The ITI / UNESCO Network for Higher Education(s) in the Performing Arts and
- a series of Conferences under the heading of “How to Bring Theatre to People”

Information about the newly named Forum for Theatre Training & Education can be found on page 133, in the section of the Committees, Forums, Networks and Groups. The information about the other activities may be found in this chapter.
ITI/UNESCO Network for Higher Education in the Performing Arts

After ending the partnership with the ITI/UNESCO Chair, the new Network was launched and approved by UNESCO’s Educational Sector and by the UNITWIN Programme for Networks and Chairs.

After an event at AFTA in Paris, organized by AKT-ZENT Research Centre of ITI and a conference and workshops conducted by the ITI Network for Higher Education in the Performing Arts at the last Congress in Yerevan, the members of the Network met in Shanghai in December 2015 for their first General Assembly. The event was organized and hosted by the Shanghai Theatre Academy STA, assisted by the General Secretariat of the International Theatre Institute ITI.

The members decided on charter changes, the procedure for accepting new members, the leadership, the membership fee (500 RMB = 68 Euros = 77 US Dollars), the strategy and priorities and the acceptance of three new members: The Yerevan State University of Cinematography and Theatre (already welcomed as member during the Congress), the Tokyo League of Theatre Schools and the Naropa Institute of Cinematography and Theatre (already accepted officially).

All members were invited to attend the next ITI World Congress in Manaus, Derek Goldman and Israfeel Shaheen plan to conduct a workshop there.

Most of the time was dedicated to the projects for the Network:
• Vidyanidhee Varanase, India, is leading a project about art and entrepreneurship.
• Geoffrey Hyland, South Africa, is interested in how we can get the students together and how we can share the work of the students e.g. a theatre festival in Cape Town, South Africa.
• Israfeel Shaheen, Bangladesh, proposes to develop a project with his students: they will run small companies of five persons for a year around the country and want to cooperate with more schools from and connect students to other countries.
• Anatoly Polyankin and Dmitry Trubotchkin, Russia, propose to create a register of acting schools in the world, a project of moving seminars, and a new information centre on the Internet. The Information Centre will gather and publish information from all the other networks, this way we will get attention from all the other networks.
• Hartmut Wickert, Switzerland, Learning Europe, will submit a project that is not based on dramatic literature, but of a topic that may be interpreted by theatre students in their own way based on their experience and culture.
• William Sun, China, proposes to continue the Intercultural Performance Studies, like summer and winter schools at Shanghai Theatre Academy.
• Gong Baorong, China, is leading a programme for an Evaluation and Assessment System for Theatre Schools in China and worldwide.

All members were invited to attend the next ITI World Congress in Manaus. Derek Goldman and Israfeel Shaheen plan to conduct a workshop there.

If you know a theatre university, theatre department or a higher education institution that could be part of this Network, please forward the information of the institution or the person that could have an interest to:

Contact
CHEN Zhongwen, chen.zhongwen@iti-worldwide.org or Dmitry TRUBOTCH-KIN, trubotchkin@gmail.com

Introduction
The General Assembly of ITI appointed at the 33rd ITI World Congress in Xiamen 2011, AKT-ZENT - ITI Research Centre to conduct the project “The World Theatre Training Library”.
Since 2017 AKT-ZENT changed status to the World Theatre Training Institute as a result of its profile as a research centre in theory and practice.

The on-going research has been concentrated on the education and training of theatre teachers as fundamento of innovation and research for training exercises and methods world-wide.

The implementation of pilot programmes leading to an academic M.A. degree included the development of a full-range curriculum in accordance with the Bologna system.

Alongside all this, various formats of post-graduate courses for theatre teachers are in development with partners in Russia and Brazil.

The most recent research opens the subject of ‘spherical education’ and the format of hybrid education. The online learning platform gives access to students and professionals world-wide.

Activities
Research Travels
The artistic director Dr. Jurij Alschitz and his Team of Teachers continue their research of training methods in various countries world-wide by visiting training programmes and productions.

Methodological Research
The year 2015 was dedicated to the curriculum development for a course of studies towards an M.A. degree, with the research led by the programme director, Christine Schmalor. 2016/17 creation of the Hybrid Theatre Platform with the so-called “Exercise 40 days for 40 years” by Dr. Jurij Alschitz. A new educational format based on wave and resonance theory.

2017 online start of https://hybrid-theatre-training.org

International Master Programme for Teaching Professional Theatre Practice
2015-16 with teachers and students from Estonia, Finland, Germany, Greece, Jordan, Palestine, Russia/ Korea, Switzerland. Directed by Dr. Jurij Alschitz, and an International Team of teachers.
4. Brazilian Postgraduate Programme for Theatre Teachers Sao Paolo
The first semester was held 11 January to 6 February 2016. The second took place from the 4-23 July 2016. Projected in development: Brazilian Institute for post-education for teaching professional theatre.

5. Seminars for Teachers and Directors
International Directors’ and Trainers’ Colloquium
Art.dir. J. Alschitz
3rd - 8 of January 2015, Berlin, Germany: “The actor on the post-dramatic stage”
3 - 7 of January 2016, Berlin, Germany: “The Theatre of the Sphere - approaching the Haku-Methoud”

“Education Plus for Acting Teachers”
International seminars: Artistic Director J. Alschitz
17 – 22 of March 2015 Berlin, Germany: “Theatre of the 4th dimension”
31 of October - 6 of November 2015 Berlin, Germany: On-going “International Laboratory of Jurij Alschitz” for acting teachers organized by the Russian Theatre Union STD.
9 -14 of November 2015 Berlin, Germany: “Homo Creativus - Turning the Tide on Teaching Theatre Practice”

6. Laboratories for Actors
Development and practice of new exercises for the World Theatre Training Library
9 - 17 of November 2016, Berlin, Germany: “The View of the Shaman”
18-25 of April + 5 - 12 of May 2017, Berlin: “The Vertical of the Role” practical part of the first hybrid education programme.

7. Methodrika, International Festival for Theatre Training Methods
Established 2001 under the patronage of ITI-TECOM / FTTE

8. Acting and Directing Seminars in cooperation with various institutions
(selection)
Feb/March 2015
• Azerbaijan State University of Culture and Arts, Baku: Seminar “Ensemble and Personality”
• April + Oct. 2015 Pescara, Italy: “Hortus Conclusus. The Art of destruction for the creation” Part 1 + 2. Centro di Pedagogie e Formazione Teatrale, Pescara, Italy
• Didactica teatrale, educational project in 5 parts, 2015/2016

Feb 2017
Workshop and lecture by Dr. Jurij Alschitz at the Tower Hall Theatre Foundation / ITI Sri Lanka

9. Publications
Jurij Alschitz: 45 Questions of one Role, in Russian, GITIS press, 2015
Jurij Alschitz: Training per sempre, Dino Audino, 2015

Summary and Overview of the Scientific Research
The World Theatre Training Institute AKT-ZENT / ITI works exclusively for the innovation of theatre training methods. All seminars, master-classes, or lectures in any country of the world are considered as part of the permanent World Theatre Training Laboratory.

Over the past two years, the artistic director Dr. Jurij Alschitz and his team have spent time researching and exploring through practical case studies how the development of theatrical education in a new era of global information revolution should be determined, in order to comply with our rapidly evolving society and the emergence of a new type of artist. Conventional teaching methods and curricula are becoming obsolete and need total reconsideration. With the curriculum development for an M.A. degree for theatre teachers the ITI research centre is working now on the practical exploration and evaluation. With the the Exercise 40/40 Dr. Jurij Alschitz proposes a completely new approach to theatre education in general.

The subject of ‘Spherical Education’ gains more and more importance. In the times of hypertext and with the notion of the fractal, wave and resonance theory, new methodologies for acting and directing are developed, specifically for the training of a different psychophysical condition of the artist. Training on time and space with the “Theatre of the 4th dimension”, changing the actor’s perception with the “Haiku-Method”, training units according to fractal geometry a.o. are providing completely new tools for the profession.

All research laboratories are giving birth to the exercises and methods to be published in the World Theatre Training Library.

With the hybrid platform for theatre the AKT-ZENT opens a new format of training and worldwide distribution of methodology.
How to Bring Theatre to the People Conferences

The participants of the preparatory meeting in Shanghai: Members of ITI, Shanghai Theatre Academy and Modern Drama Valley.

Shanghai: Members of ITI, prepartory meeting in The participants of the How to Bring Theatre to the People Conferences Educational Projects of ITI

The starting point is that no people and no practice were for the benefit of the people and the theatre arts. After three days’ meeting the participants decided to create a first event, preferably in the Jing’an District, in Shanghai.

The event should include:
• Presentations from all parts of the world where theatre educators and theatre practitioners were working in the field – Latin America, Europe, Asia, Arab Countries and Africa are to be included. Visual presentations would be important to demonstrate to the other participants the different ways of tackling the issue. Know-how transfer was the key word.
• Workshops for theatre professionals
• Round table discussions between the theatre educators and practitioners with each other and with the audience
• Performances created through the initiative of “How to Bring Theatre to People”.

A date to organize the conference with late 2017 being preferred is to be decided.

The starting point is that no people and no practice should be excluded from the “How to Bring Theatre to People” conferences.

This first event should serve as a pilot project for other congresses on the same subject to be held wherever the need and possibility exists.

Contact
Chen Zhongwen chen.zhongwen©iti-worldwide.org

To make it clear: UNESCO and ITI are working closely together. Since the management left from Paris, ITI is in close contact with UNESCO in Paris and also with the National Commission of UNESCO in China.

The UNESCO Assistant Director-General for Culture, Alfredo Pérez de Arminán, wrote a strong message for International Dance Day 2015 and underlined the importance of ITI and also stressed that it was ITI that created International Dance Day.

In December 2015, the Director General of ITI and his assistant, Chen Zhongwen, visited UNESCO Assistant Director-General for Culture, Francesco Bandarin, and discussed important issues with him: the development of the ITI/UNESCO World Arts Capital, the ITI/UNESCO Network for Higher Education in the Performing Arts as well as the ITI Congress in Segovia, International Dance Day and World Theatre Day for which ITI received the patronage of UNESCO.

The advice received will be implemented in future collaboration with UNESCO.

ITI participated in the 9th International Forum of NGO’s in official partnership with UNESCO in Beijing/China, 27-28 July 2015 which was organized under the leadership of Davide Grosso from the International Music Council. The International Forum was held under the title “Rapprochement of Cultures - One Humanity - Beyond Diversities”. The event, organized by the NGO-UNESCO Liaison Committee in close cooperation with the UNESCO Secretariat, and with the support of the Chinese National Commission for UNESCO, falls within the framework of the International Decade for the Rapprochement of Cultures (2013-2022), for which UNESCO is the lead agency. Because of the many topics that will be addressed – education, science, cultural diversity, heritage, information technologies, youth – the Forum is of interest for all NGO partners of UNESCO. It is also open to participation by other institutions and representatives of Member States. ITI participated in its function as the main partner of UNESCO for the Performing Arts, with a shortened version of “China Dream”, written by Sun Huizhu and Fei Chunfang (Faye) and directed by Sun Huizhu.

What is the “rapprochement of cultures” all about?

The International Decade for the Rapprochement of Cultures (IDRC) builds on the strong momentum created by and the achievements of both the International Decade for a Culture of Peace and Non-Violence for the Children of the World (2001-2010) and the International Year for the Rapprochement of Cultures (2010).

The current surge of flaring conflicts, acts of violence and intolerance demands urgent actions. Peoples and nations have to join forces for the development of a universal global consciousness free from stereotypes and prejudices. The International Decade for the Rapprochement of Cultures is to be understood as a commitment for addressing this pressing need to take into account and clearly demonstrate new articulations between cultural diversity and universal values.

The “rapprochement of cultures” implies that international security and social inclusion cannot be attained sustainably without a commitment to such principles as human dignity, conviviality and solidarity which are the corner stones of human coexistence, in all faiths and secular ideologies. (Source: UNESCO website)
UNESCO and ITI

The Basic Goal

The idea to create a World Performing Arts Capital is based on the UNESCO World Book Capital. Ljubljana was the World Book Capital in 2011 and Tatjana Azman, the President of Slovenian Centre of ITI and Executive Council member, communicated the idea of creating such a Capital during an Executive Council Session in 2011. Thereafter, the General Secretariat with the assistance of Cecile Guidote Alvarez campaigned at UNESCO and achieved the unanimous approval of the project during the General Assembly in 2013. It was stipulated in the UNESCO resolution that the administration of procedure for the call, selection and evaluation the Capital is done by ITI, meaning that the World Performing Arts Capital is a title bestowed by both UNESCO and ITI to a city in recognition of the quality of its programmes to support and promote the performing arts and education in the performing arts as well as the humanistic factor for bridge-building and developing character in this sector.

Experts Meeting

An experts’ meeting was held on 9 and 10 November 2015 in Shanghai to discuss the criteria for choosing the Capital: time schedule, launching the call, jury work, accompanying activities of the Capital, etc. The experts present were Danny Yung (Hong Kong, honorary president of the Music Theatre NOW Network of ITI), Kim Yun-Chiel (South Korea, honorary president of the Critics Association), the ITI Executive Council Members Tatjana Azman (Slovenia) and Apostolos Apostolidis (Cyprus). From the General Secretariat Tobias Biancone, Chen Zhongwen and Aktina Stathaki participated in the meeting. A member of UNESCO who was invited to Shanghai could not attend due to the General Assembly that happened at the same time at UNESCO in Paris. Cecile Guididote Alvarez (Philippines, ITI Executive Council Member), Wolfgang Schneider (Germany, honorary president of ASSITEJ), Hans-Georg Knopp (former leader of Goethe Institute international and of the Haus der Kulturen, Berlin) were not able to attend and will be consulted in the process of creating the call.

Meeting with Francesco Bandarin, UNESCO Assistant Director-General for Culture

In December 2015, the Director General ITI and Chen Zhongwen, Assistant of the DG and Director for Collaborations, met Francesco Bandarin to discuss different issues. One of them was the World Performing Arts Capital. He underlined that we should include a member of his team in the creation of the criteria and the call to cities over the world. Having UNESCO in the name confirms that the project is following the UNESCO goals and programmes. The DG stressed that this was the idea of the collaboration in the first place and that ITI will follow his advice. The Capital will be mainly of benefit for the performing arts and its artists.

Next Steps

The experts’ group and the General Secretariat are preparing a proposal for the criteria for the call. After that they will meet with UNESCO and include their ideas before the call will be launched.

Contact: Tobias Biancone, tbiancone@iti-worldwide.org

UNESCO and ITI

UNESCO Artists for Peace

ITI is proud to have two UNESCO Artists for Peace. The Earthsavers (led by the ITI Spokesperson for UN and UNESCO, Cecile Guidote Alvarez) from the Philippines is showing with her activities and project on how theatre and the arts in general can be used to allivate poverty, to care for the climate and to create a bridge with the arts for mutual understanding and peace.

Ali Mahdi Nouri from Sudan is a strong voice for promoting the arts in the Arab world and is using the arts to bring mutual understanding in conflict zones. He is leading workshops all over the world, for example in the US, in the Netherlands and in Japan.

Cecile Guidote Alvarez and Ali Mahdi Nouri are well connected with UNESCO and with Irina Bokova, Director General of UNESCO as can be seen in the pictures here. They are participating regularly in the events in Paris, convened by the Director General of UNESCO.

Seoul is one of the cities that showed interest in becoming a World Performing Arts Capital.
After the Yerevan Congress, the main focus of the General Secretariat was to relocate the office to Shanghai. In Paris the costs were increasing due to ending the contracts with all the staff, and for paying indemnities according to the law of France. From January 1st UNESCO did not offer the space for free to most of the NGOs in the “Batiment ONG” at 1 Rue Miollis. ITI had to pay rent (2000 Euros/month). As it was clear that ITI had moved the management to Shanghai, it was decided that ITI would rent a smaller room in the better-equipped Bonvin Building, thus reducing the monthly rent to 500 Euros. Thanks to the Shanghai Municipality ITI was able to relocate to Shanghai. The authorities are covering mainly the salaries, the operational costs and the rent. The Shanghai Theatre Academy is assisting ITI in matters of employment, resident and work permit and in all legal aspects that concern finances, contracts and the related procedures. The system of handling contracts, employment, health insurance, other insurance, taxes and other administrative issues is similar to the one of France. In addition to the financial assistance that ITI received through the Shanghai authorities, there was a budget for relocation that covered one-time costs, i.e. moving the material of staff to Shanghai, moving the essential office material of ITI to Shanghai, the renovation for the new office, office furniture, and office machines and material.

Shanghai Theatre Academy staff from different departments (administration, legal affairs, financial bureau and international relations) were of great assistance for the procedures in China. From ITI General Secretariat, Chen Zhongwen and Guo Ping and in Paris, Renaud Mesini dealt with the accounts, budgets, etc.

With a bigger budget for the headquarters, ITI will be able to advance well into the future and increase the short- and long-term efforts to strengthen and enlarge the organization of ITI for the benefit of the Centres, Regional Councils, Committees, Forums, Networks, Project Groups and all ITI members, performing artists, the performing arts, for UNESCO and society.

Gratitude goes as well to the following members for their financial support, their in-kind support, their material support and their pro-bono assistance:

- François L. Meynot, France
- Futura Communications, Switzerland
- Alba Informatiche, Switzerland
- Central Academy of Drama, China
- My Phat Academy, Vietnam
- ATEC Asia Theatre Education Centre, China

And the following ITI Centres for hosting members of the General Secretariat, paying hotel and many times also the travel:

- Chinese Centre
- Fujairah UAE Centre (two Executive Council Sessions)
- Manaus Municipality / Brazilian Centre
- Italian Centre (Regional Council Session)
- Mongolian Centre
- Russian Centre (Executive Council Session)
- Slovenian Centre (Executive Council Session)
- US Centre (Preconference and TGC Conference)

Events

- For International Dance Day 2015 in Shanghai: Shanghai Theatre Academy
- For International Dance Day 2016 in La Villette: Paris Shanghai Theatre Academy, China; Fosun Foundation, China
- For International Dance Day 2017 in Shanghai: Shanghai Theatre Academy, China; Fosun Foundation, China; Shanghai International Dance Center Development Foundation and Shanghai International Dance Center, China; China Dancer Association Shanghai Dance School
- For World Theatre Day 2015: Fujairah Culture and Media Authority and Fujairah UAE Centre
- For World Theatre Day 2016: Cultural Bureau of Guangzhou, China Theatre Association / Chinese Centre
- For World Theatre Day 2017 in Paris at UNESCO: HanHai Foundation, China
- For ISTAN Event 2016 in Beijing: Central Academy of Drama and HanHai Foundation, China

And many more unnamed sponsors, supporters and sponsors.
In the 140th Executive Council Session the members discussed the further development of the Charter of ITI. It was decided that the Charter should be modernized and adapted to the needs of the Performing Arts of today, step by step. The Working Group consisted of Ann Mari Engel (Sweden) – Vice President for Europe and of Aposotolos Apostolides (Cyprus) – Treasurer of ITI, as well as the Director-General of ITI. The main changes consisted in:

1. Putting accent on the fact that ITI is an organization for the Performing Arts – as already mentioned in the Charter since its beginning;
2. Clarifying the difference between the terms “Congress” and “General Assembly”; and
3. (in) changing the definition of what is a Cooperating Member in formulating the text in alignment with the UNESCO Convention for Cultural Diversity.

In the 143rd Executive Council Session the changes of the charter were discussed, the input was integrated and the proposal for the changes was finalized.

At the beginning of September 2016 the Charter with the changes that were approved by the EC will be sent in English and French to all Centres for discussion and input. The final proposal will be submitted at next ITI World Congress for approval by the General Assembly.
The Structure of ITI Worldwide

Organization of ITI: The Structure of ITI Worldwide

The Structure of the Organization
For quite a long time the structure of the organization did not change. The Charter of ITI was overhauled once in the late nineties but since then it has been changed only when it was needed due to legal demands or to demands from its members. More information about it in the chapter “Legal Aspects of ITI”, page 130.

The structure of ITI:
• General Assembly (with Centres as the sole voting members, assembled during the ITI World Congress)
• Centres (with own Charters in alignment with the goals of ITI)
• Co-operating Members (internationally working in alignment with the goals of ITI)
• Project Groups (Committees, Forums and Groups, with an own structure, office bearers, president, chairperson, spokesperson, general secretary, etc.)
• Working Groups (mainly short term working groups organized with members of the Executive Council and experts)
• Executive Council (with a president, vice-presidents, secretary and treasurer and other members of the Executive Council)
• General Secretariat (with the Director General and its staff)

ITI also has Honorary Presidents, Honorary Members and the World Theatre Ambassadors that are using their position to promote ITI on a voluntary basis.

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ITI also has Honorary Presidents, Honorary Members and the World Theatre Ambassadors that are using their position to promote ITI on a voluntary basis.

Executive Council 2014-2017
(In alphabetical order)
Mohamed Ali AL-ARSHAM, Fujairah/United Arab Emirates - President
Ali MAHDI NOURI, Sudan - Vice-President
Emilya CACHAPERO, USA - Vice-President
SUN William Huezhu, Shanghai Theatre Academy, China - Vice-President
CHEN Zhongwen, China - Administration ITI
Tobias BIANCONE, Switzerland – President
José SOLE, Mexico - Consultant for Resources (mandate, May 2015 to July 2015)
Marcio SOUZA, Brazil - Consultant for Development (mandate, May 2015 to July 2015)
Susanne WOLTER, Germany – Consultant for Events (mandate, May 2015 to July 2015)

Executive Board 2014-2017
Mohamed Ali AL-ARSHAM, Fujairah/United Arab Emirates - President
Apostolos APOSTOLIDES, Cyprus - Treasurer (until Spring 2017)
Emilya CACHAPERO, USA - Vice-President Americas
Hamadou MANDE, Burkina Faso – Vice-President Africa
Tobias BIANCONE, Switzerland – Director General, ex-officio
Tobias BIANCONE, Switzerland – Director General, ex-officio

General Secretariat
UNESCO Office Paris (personnel until 31 March 2016):
Tobias BIANCONE, Switzerland – Director General
Petya HRISTOVA, Bulgaria/France – Director for Communication and Events (until 31 March 2015)
Barbara STENBACK, Germany – Director for Administration (with maternity leave until late 2014, in the office until 31 March 2015)
Renaud MÉSZIN, France – Accountant and Purchasing Officer (April 2015 to June 2017)
Renau MÉSZIN, France – Accountant France (mandate, since 1 April 2015)
Nancy CHEN Siren, China – Project Officer (since June 2017)
Angel CONG Yan, China – Project Officer (29 Nov. 2016 to 30 March 2017)
Sara NOURI – Intern (October 2016 to January 2017)
Liu LONG, CHEN Yangxi, China – Interns (July 2016 to August 2016)
Mirja MAI TZEYER, Switzerland – Intern (May 2016 to July 2016)

World Theatre Ambassadors
Vigdis FINNNBORG OTTIR, Iceland
Santiago GARCA, Colombia
Girish KARNAD, India
SHANG Changrong, China
Robert STORURG, Georgia
Wisle SOYIKA, Nigeria
Anatoli WASILEV, Russia

Honorary Presidents
Manfred BEILHARZ, Germany
Radu BELIGAN, Romania
Neville SHULMAN, United Kingdom
Riaja Sinikka RANTALA, Finland
Nikos SHAFLAS, Cyprus
DONG Wei, China
Derek GOLDMAN, Georgetown University, USA – Director
Sun William Huozhu, Shanghai Theatre Academy, China – Director
Jeffrey SICHEL, USA – Vice-President
Tobias BIANCONE, Switzerland – President
CHEN Qiangwen, China – Administration ITI
XU Jili, China – Administration

More Many Movers
Together with many unnamed members of ITI these persons were the main “movers” of the organization in the last three years.

Open to the Performing Arts Community
ITI is and should be an open organization that includes people from the performing arts communities all over the world. The members of ITI follow the goals of the organisation and they select their leaders, coordinators, chairperson, etc in a democratic way - locally and globally.

Next Election
The next election of the Executive Council and of the Office Bearers of the Project Groups (Committees) is scheduled for the 35th ITI World Congress.

Regional Councils
Office bearers (to be found in the Reports of the Regional Councils, page 46 to page 49)

ITI/UNESCO Network for Higher Education in the Performing Arts
GONG Xiaowong, Shanghai Theatre Academy, China – Director
Andrea PACIOTTO, Italy – (mandate, November 2015)

Regional Councils
Office bearers (to be found in the Reports of the Regional Councils, page 46 to page 49)

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ITI/UNESCO Network for Higher Education in the Performing Arts
GONG Xiaowong, Shanghai Theatre Academy, China – Director
Andrea PACIOTTO, Italy – (mandate, November 2015)
Organization of ITI
Executive Council & Executive Board Sessions

140th Executive Council Session
20-22 February 2015, Fujairah/UAE

Present:
Mohamed Saf Al-AFKHAM
Ann Mari ENGEL
Emilia CACHAPERO
Ji Guoping
Hamadou MANDÉ
Apostolos APOSTOLIDES
Ali MAHDI NOURI
Alfira ARSLANOVA
Tarjana AZMAN
Daniel BAUSCH
Carlos CELDRAN
Le QUI Nguyen
Joachim Lux
Fabio TOLLEDI
Marcio SOUZA
Wang LING
Tobias BIANCONE
Petra KRISTOVA

Main topics of the session:
- Relocation
- Finances: ITI French staff payment, budget 2015 with the ITI programme 2014-2016
- ITI development: new centres, regional councils
- WTD and IDD: activities 2015, selection procedure 2016
- Proposal of a Theatre of Nations Festival in Shanghai
- Projects in China in collaboration with Shanghai Theatre Academy and Central Academy of Drama, Beijing
- ITI's patronage and support on Fuga Perpetua and Theatre to People” in Shanghai
- ITI/UNESCO-ITI office in Paris and relationship with UNESCO/ITI/UNESCO-ITI Office for Higher Education in Performing Arts, ITI/UNESCO World Performing Arts Capital
- Presentation of the Young Practitioners’ Committee YPC
- ITI development: Centres, Regional Councils, Committees
- 35th ITI World Congress in Manaus, Brazil: date, theme, accommodation, flights, visa issue

141st Executive Council Session
5/6 November 2015, Shanghai/China

Present:
Mohamed Saf Al-AFKHAM
Ann Mari ENGEL
Emilia CACHAPERO
Ali MAHDI NOURI
Apostolos APOSTOLIDES
Ali MAHDI NOURI

Main topics of the session:
- Relocation: registration
- Finances: ITI French staff payment, budget 2015 with the ITI programme 2014-2016
- ITI development: new centres, regional councils
- WTD and IDD: activities 2015, selection procedure 2016
- Proposal of a Theatre of Nations Festival in Shanghai
- Projects in China in collaboration with Shanghai Theatre Academy and Central Academy of Drama, Beijing
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- ITI/UNESCO-ITI office in Paris and relationship with UNESCO/ITI/UNESCO-ITI Office for Higher Education in Performing Arts, ITI/UNESCO World Performing Arts Capital
- Presentation of the Young Practitioners’ Committee YPC
- ITI development: Centres, Regional Councils, Committees
- 35th ITI World Congress in Manaus, Brazil: date, theme, accommodation, flights, visa issue

142nd Executive Council Session
25 April 2016, Paris local time 13.00h

Present:
Mohamed Saf Al-AFKHAM
Ann Mari ENGEL
Emilia CACHAPERO
Hamadou MANDÉ
Apostolos APOSTOLIDES
Tobias BIANCONE

Main topics of the session:
- Relocation: registration
- Finances: ITI French staff payment, budget 2015 with the ITI programme 2014-2016
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- Presentation of the Young Practitioners’ Committee YPC
- ITI development: Centres, Regional Councils, Committees
- 35th ITI World Congress in Manaus, Brazil: date, theme, accommodation, flights, visa issue

142d Executive Council Session
21 February 2016, Fujairah/UAE

Present:
Mohamed Saf Al-AFKHAM
Ann Mari ENGEL
Emilia CACHAPERO
Hamadou MANDÉ
Apostolos APOSTOLIDES
Tobias BIANCONE

Main topics of the session:
- Relocation: registration
- Finances: ITI French staff payment, budget 2015 with the ITI programme 2014-2016
- ITI development: new centres, regional councils
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- ITI/UNESCO-ITI office in Paris and relationship with UNESCO/ITI/UNESCO-ITI Office for Higher Education in Performing Arts, ITI/UNESCO World Performing Arts Capital
- Presentation of the Young Practitioners’ Committee YPC
- ITI development: Centres, Regional Councils, Committees
- 35th ITI World Congress in Manaus, Brazil: date, theme, accommodation, flights, visa issue

20-22 February 2015, Fujairah/UAE

Present:
Mohamed Saf Al-AFKHAM
Ann Mari ENGEL
Emilia CACHAPERO
Ji Guoping
Hamadou MANDÉ
Apostolos APOSTOLIDES
Ali MAHDI NOURI
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Main topics of the session:
- Relocation
- Finances: ITI French staff payment, budget 2015 with the ITI programme 2014-2016
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- ITI/UNESCO-ITI office in Paris and relationship with UNESCO/ITI/UNESCO-ITI Office for Higher Education in Performing Arts, ITI/UNESCO World Performing Arts Capital
- Presentation of the Young Practitioners’ Committee YPC
- ITI development: Centres, Regional Councils, Committees
- 35th ITI World Congress in Manaus, Brazil: date, theme, accommodation, flights, visa issue

11/12 June 2015, Manaus/Brazil

Present:
Mohamed Saf Al-AFKHAM
Marcio SOUZA
Hamadou MANDÉ
Apostolos APOSTOLIDES
Ali MAHDI NOURI

Main topics of the session:
- Relocation
- Finances: budget situation in Shanghai
- Working Groups and Task Forces of EC: Congress Task Force, Working Groups on WTD and IDD, etc.
- ITI Network: Centres, Regional Councils, Project Groups/Committees
- WTD and IDD 2015
- Communication within ITI and with the performing arts communities on a local and global level
- Relocation
Organization of ITI
Executive Council & Executive Board Sessions

Main topics of this session:
- 135th ITI World Congress: Urgent issues on Manaus Congress Cancellation, new Congress location proposals, travel funds problems, Congress Report
- International Dance Day 2016 in Paris
- Information about the staff in Shanghai: Essential requirements for ITI staff, ending contract with the ITI Event Manager, etc.

143rd Executive Council Session
4-5 June 2016, Ljubljana/Slovenia

Present:
Mohamed Saif AL-AFKHAM
Ann Mari ENGEL
Hamadou MANDE
Emiliya CACHAPERO
Ali MAHDI NOURI
Apostolos APOSTOLIDES
Alfira ARLANNOVA
Tatjana AZMAN
Daniel BAUSCH
Carlos CELDRAN
Cecile GUIDOTE ALVAREZ
Fabio TOLLEDI
Joachim LUX
Fabio TOLLEDI
PANG Jinlai for JI Guoping
Marcio SOUZA
Carlos CELDRAN
Daniel BAUSCH
Tatjana AZMAN
Alfira ARSLANOVA
Apostolos APOSTOLIDES
Ali MAHDI NOURI
Emilya CACHAPERO
Ali MAHDI NOURI
Apostolos APOSTOLIDES
Tobias BIANCONE

Main topics of this session:
- Information about the staff in Shanghai: Essential requirements for ITI staff, ending contract with the ITI Event Manager, etc.
- International Dance Day 2016 in Paris
- Finances: Accounts 2014 and 2015, Budget 2016
- Personnel: Employment strategy and state of affairs
- Legal Aspects: Charter changes
- Cancellation of Manaus Congress: situation, and plans of the Regional Council
- Letters from the Cyprus Centre of ITI, answer presented during next EC session

144th Executive Board Session
10-11 December 2016, Segovia/Spain

Present:
Mohamed Saif AL-AFKHAM
Ann Mari ENGEL
Hamadou MANDE
Emiliya CACHAPERO
Ali MAHDI NOURI
Apostolos APOSTOLIDES
Alfira ARLANNOVA
Tatjana AZMAN
Daniel BAUSCH
Carlos CELDRAN

Main topics of this session:
- Toolkit for ITI Centres in development and will be presented during next EC session
- Agenda of the 144th Executive Council Session
- Reimbursement of ticket costs to Manaus: should be paid to Centres by the end of 2016
- 70th Anniversary of ITI in 2018: proposals by Le Quy Duyong
- Participation of the Young Practitioners’ Committee

145th Executive Council Session
28 October 2016, Central Academy of Drama, Beijing/China

Present:
Mohamed Saif AL-AFKHAM
Ann Mari ENGEL
Hamadou MANDE
Emiliya CACHAPERO
Ali MAHDI NOURI
Apostolos APOSTOLIDES
Tobias BIANCONE
CHEN Zhongwen

Main topics of this session:
- Toolkit for ITI Centres in development and will be presented during next EC session
- Agenda of the 144th Executive Council Session
- Reimbursement of ticket costs to Manaus: should be paid to Centres by the end of 2016
- 70th Anniversary of ITI in 2018: proposals by Le Quy Duyong
- Participation of the Young Practitioners’ Committee

Main topics of the session:
- 35th ITI World Congress in Segovia: events and activities, theme, communication, logistic issues (hotel, visa, transportation, etc.), and setting up a Congress Task Force
- Clarification about the decision process for the location of 35th ITI World Congress
- Personnel: ending the contract of the ITI Events Manager; new contracted staff members
- Finances: Cash Flow 2016 and Budget 2017, Manaus Congress flight ticket reimbursement, contribution report
- Communications: New ITI website, ITI Newsletter, social media, etc.
- 70th Anniversary of ITI, 2018: The Year of ITI
- ITI Centres and Regional Councils: Newly created Toolkit for ITI Centres; new Centres, activities and plans of the Regional Council
- Letters from the Cyprus Centre of ITI, answer Apostolos Apostolides
Theatre and Dance Partner Organizations

Comments

After 2008 ITI organized regular meetings for all Partner Organizations, until 2012. Due to the work overload for relocation, there was not enough time to organize a meeting at UNESCO with all Partner Organizations in the past two years.

That does not mean that there is not a close connection with some of them. Due to the fact that all of us are involved in theatre, theatre education or dance and dance education, meeting during conferences, invitations to conferences and congresses made it possible that with some of them the collaboration is going strong. Nevertheless it is important that these reunions are continued. And they will in the year to come.

AICT-IACT - International Association of Theatre Critics
www.aict-iact.org

AITA-IATA - International Amateur Theatre Association
www.aitaia.org

AITU-IUTA - International University Theatre Association
www.aitu-iuta.org
www.facebook.com/groups/131721440191868

ASSITEJ - International Association of Theatre for Children and Young People / ASSITEJ
www.assistej-international.org
www.facebook.com/ASSITEJ.

ATI - Arab Theatre Institute
www.atithetre.ae
www.twitter.com/arabtheaterinst

ETC - European Theatre Convention
www.etc-cte.org
www.facebook.com//etc.etc5
www.twitter.com/europeantheatre

FIA - Int’l Federation of Actors
www.fia-actors.com
www.facebook.com/pages/FIA-International-Federation-of-Actors
www.twitter.com/FIA_actors
www.youtube.com/channel/UCUf8pH12Ng99PBH16w

FIRT-IFTR - Int’l Federation for Theatre Research
www.firt-iftr.org

IDEA - Int’l Drama/Theatre & Education Association
www.idea-org.net

OISTAT - Int’l Organization of Scenographers, Theatre Architects and Technicians
www.oistat.org
www.facebook.com/oistat

SIBMAS - International Society of Libraries and Museums for the Performing Arts
www.sibmas.org
www.facebook.com/sibmas
www.twitter.com/sibmas_org

UNIMA - International Puppeteers Union
www.unima.org
www.facebook.com/pages/UNIMA-Internationale
www.twitter.com/UNIMAInter
www.youtube.com/channel/UC71VBpM1r8Eo6GW5h0JUrsw/ feed
www.flickr.com/groups/unima_pictures

WDA - World Dance Alliance
www.worlddancealliance.net
www.wda-americas.net
www.wda-ap.org (Pacific)
www.facebook.com/WorldDanceAlliance

Theatre Without Borders
www.theatrewithoutborders.com
ITI is an initiative to bring about a world that is rich in culture and the arts, especially the performing arts – theatre, dance and music theatre in all its diverse forms. And ITI has always benefited by the initiative of some of its outstanding members – in its early stages and now. These are the members passed away, all of them were pioneers of ITI and/or extraordinary theatre personalities:

- Fernando Mier y Teran Garza, Mexico
- Martha Coigney, USA
- Fuad Al-Shatti, Kuwait
- Sir Arnold Wesker, United Kingdom - World Theatre Ambassador of ITI
- Reoti Sharan Sharma, India
- Refik Erduran, Turkey
- José Sole, Mexico
- André-Louis Périnetti, France
- Nikos Siafkalis, Cyprus
- Syed Shamsul Haq, Bangladesh
- Dario Fo, Italy - World Theatre Day Message Author
- Tankred Dorst, Germany - World Theatre Day Message Author

ITI is missing their presence, their voice and their actions that they had brought to ITI.

May they rest in peace.

- José Sole (1929-2017)
- André-Louis Périnetti (1933-2017)
- Nikos Siafkalis (1934-2017)
- Martha Coigney (1933-2016)
- Reoti Sharan Sharma (1924-2016)
Dear Colleagues, dear friends,

After almost three years, it is time to reflect what happened with ITI. To be honest, there was a time when I did not know how the General Secretariat could stay alive and active. The dark clouds of having no funds for paying salaries were casting shadows on the work at the headquarters in Paris. The issue was discussed in the Executive Council and the two-fold proposition – to find a donor or a location that pays the organizational costs, mainly the salaries and the office infrastructure, was decided. The search for a donor had a partial success in finding funds in Sharjah through Sheikh Dr. Sultan bin Mohamed Al-Qasimi, World Theatre Day Message Author 2007, and through the initiative of the current President of ITI, Mohamed Al-Afkham, who received additional funds in Fujairah from Sheikh Hamad bin Mohamed Al-Sharqi and from Sheikh Dr. Rashid bin Hamad Al-Sharqi and from the Fujairah Culture and Media Authorities.

The funds received from these eminent personalities pushed away the dark clouds and on behalf of ITI, I would like to express my gratitude to both rulers and to Mohamed Al-Afkham.

Hong Kong, Macao and Shanghai were the cities where I was looking for the possibility of hosting ITI. ITI was following the examples of the Partner Organizations OSTAT (Scenographers) and ASSITEJ (Theatre for Children and the Young) which found cities that pay salaries and infrastructure. The interest of Asia to give us the possibility of offering the funds for the management and the location, was quite high. Due to the initiative of Professor Lou Wei, Chairman of the Shanghai Theatre Academy, and Weng Tichi, Vice-Mayor for Education and Culture of Shanghai, as well as the chairman of the Jing’an District, Sun Jaming, a solution was found with the Shanghai authorities.

On behalf of ITI, I would like to express my gratitude to Professor Lou Wei, Vice-Mayor Weng Tichi and District Chairman Sun Jaming, as well as to all the persons in Shanghai and in China who are caring for ITI and played a part in the relocation.

My deep gratitude goes also to all the Executive Council members. Before all, I would like to thank the President, Mohamed Saif Al-Afkham for his guidance and care. Then, having four Vice-Presidents actually makes my job easier – all of them are in contact with me and give me excellent advice: Ann Marie Engel, Emilya Cachapero, Ji Guoping and Hamadou Mandé. Thanks a lot. In these thanks, I would like to include Ali Mahdi Noui, the Secretary of ITI, and Apostoles Apostolides, the Treasurer of ITI. My huge thanks go to Executive Council members Alfrida Arianova, Tatjana Arzjan, Daniel Bausch, Carlos Cedrón, Cecile Guidote-Alvarez, Le Quy Doung, Joachim Lux, Mario Souza and Fabio Tolledi. With each and every one of the Executive Council I am in close communication, and discuss with them ITI related themes – from publications to committees, from artistic to humanitarian issues, from Congress to educational issues, from Theatre of Nations to the new Stage Directors Network, from future Congresses to structural issues.

I also would like to express my gratitude to my Paris staff: Petra Hristova, Zoé Simard and Barbara Steinbeck for their continuing assistance. Their decision not to relocate to Shanghai is fully respected. Their dedication to and engagement with ITI is appreciated. I would like to include in the thanks also Renaud Mesini, our accountant in France who assisted ITI in all the complicated issues of ending the contracts and who continues to help us when we have an event in Paris or when we have to deal with accounts in France. Thanks go also to Susan Plattner who assisted the Headquarters to find new staff.

Huge thanks go to my new staff who are working with me in Shanghai. Above all, I would like to thank Chen Zhongwen. She returned home to Shanghai after living and studying in Paris for eight years. Her understanding of Chinese culture and especially of the Chinese way of dealing with daily issues, saves the way to work here as she understand how things are done or not done here. As she developed already an educational institution in Shanghai in the past she brings the know-how of how to establish an organization like ITI. Her dedication to ITI is an asset.

I would also like to thank all the staff working at 1332 Xinchu Road: Tang Yiming, he is integrating well and is a real multitasker; Guo Ping, who deals with the accounting in a perfect way; Malory Doreyn who works for ITI as a communication officer; and makes sure that French speaking ITI Members can read this report in their language; Tom Johnson who is a fast learning, intelligent person who makes sure that the DG’s and the General Secretariat’s texts are correctly put together, clear and easy to understand.

Last but not least, I would like to thank all ITI Members. ITI is like a beautiful empty vase. Each one of you, as an ITI Member is putting in the flowers that creates the “bouquet of flowers” which makes us aware of the rich performing arts culture in this world. Your dedication to the performing arts and for ITI makes it beautiful and valuable. By creating your events and by doing your actions under the banner of ITI, you are bringing the importance of ITI to the audience, to the people. By your actions you make the world a culturally rich world, you bring people of all walks of life together, you are building bridges, and step by step you create mutual understanding and peace in your sphere of influence.

And this two last UNESCO and ITI values – mutual understanding and peace – are essentially needed in the world we live in today.

Expression of Gratitude

Dear Colleagues, dear friends,

After almost three years, it is time to reflect what happened with ITI. To be honest, there was a time when I did not know how the General Secretariat could stay alive and active. The dark clouds of having no funds for paying salaries were casting shadows on the work at the headquarters in Paris. The issue was discussed in the Executive Council and the two-fold proposition – to find a donor or a location that pays the organizational costs, mainly the salaries and the office infrastructure, was decided. The search for a donor had a partial success in finding funds in Sharjah through Sheikh Dr. Sultan bin Mohamed Al-Qasimi, World Theatre Day Message Author 2007, and through the initiative of the current President of ITI, Mohamed Al-Afkham, who received additional funds in Fujairah from Sheikh Hamad bin Mohamed Al-Sharqi and from Sheikh Dr. Rashid bin Hamad Al-Sharqi and from the Fujairah Culture and Media Authorities.

The funds received from these eminent personalities pushed away the dark clouds and on behalf of ITI, I would like to express my gratitude to both rulers and to Mohamed Al-Afkham.

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