REPORT
ON
THE FIRST CONGRESS
of the
INTERNATIONAL THEATRE INSTITUTE
(Held in Prague from 26 June to 3 July 1948)

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(As adopted by the First Congress).
REPORT ON THE FIRST CONGRESS of the
INTERNATIONAL THEATRE INSTITUTE

The summary record of the speech delivered by M. Konzl, Head of the Czechoslovak delegation to the First Congress of the International Theatre Institute, which is to be found on page 3 of the Report of 25 July, 1948, contains certain points which misconstrue the ideas expressed in that address. At the request of the Czechoslovak delegation, we set out hereunder the full text of the passage summed up in the second paragraph of the record, beginning with the words: "In Czechoslovakia the theatre is not a mere entertainment..."

"Our Theatres are developing into living centres of information and mutual understanding. Our public has learnt to appreciate the deeply human aspect of each character appearing on the stage; and to seek everywhere that real and noble humanity which the artistic efforts of all nations are endeavouring to bring into existence. Our theatres have always welcomed visits by theatrical companies from other countries. After the last war, in particular, the theatres of Prague threw open their doors to companies from abroad, in spite of the difficulties of travel and in the obtaining of visas and foreign currency. We warmly greeted Alexandrov's ballets, the Yugoslav Singers, Lon Schiller's Polish Company, the Arts Theatre Company from London with its repertory of Shakespeare and Shaw; we also gave a cordial welcome to the Swedish ballet and to a French company which staged a play by the Spanish poet Lorca. We cheered the performances by a Russian Company of the plays of Chekov and I myself attended the performance of "L'Ecole des Femmes" by Louis Jouvet and his company. Our Opera was equally ready to invite a French and a Polish orchestral conductor, thus showing traditional Slav hospitality, as well as our genuine desire to learn to know and to appreciate all the beautiful and noble things created by artists in all countries.

"We shall be delighted to enjoy again the best dramatic work of all the other nations. We have even constructed in Prague-Karlova a special experimental theatre for such visits. Article 6 of our new law relating to the theatre strictly defines the duties of the State in facilitating relations between the representatives of drama in your country and those in other countries. In the future we hope to add international theatre festivals to our already world-famous international festivals of music and film".
INTRODUCTION

A. CONGRESS HIGHLIGHTS

Jindrich HONZL, the President of the Czechoslovak Centre of the I.T.I., Julian Huxley, Director-General of Unesco, and J.B. Priestley, Chairman of the I.T.I.'s Provisional Executive Committee, welcomed about sixty delegates and official observers from twenty countries to the First Congress of the International Theatre Institute, held at Artists House, the spacious Prague building of the Czech Philharmonic Orchestra, from 28 June to 3 July 1948.... The morning of the 28th closed with the adoption of the I.T.I. Charter, subject to consideration of several amendments.... That afternoon, the second plenary session elected Mr. Priestley (United Kingdom) president of the Congress, and M. Salacrou (France) and M. Honzl (Czechoslovakia) vice-presidents. Eight voting delegations took part in these elections and in deciding all Congress business: Austria, Belgium, China, Czechoslovakia, France, Poland, Switzerland, United Kingdom. The President spoke briefly of the I.T.I.'s programme and invited all delegates and official observers to participate in the work of the Committees on Organization, Information, and Artists Abroad ....... The following two days were devoted to committee meetings and the drafting of programme reports for discussion at the plenary sessions on Thursday and Friday.... It was unanimously decided by resolution that English and French would be the I.T.I.'s working languages until the Second Congress....

B. THE 1949 PROGRAMME

The Committee on Organization urged each country to form immediately a National Centre of the I.T.I. (to include representatives of the principal activities of that country's theatrical life) and to establish in it a Theatre Information Bureau... Information Committee agreed that Centres should begin promptly to send I.T.I. Headquarters regular reports on new plays, new operas and new ballets, to be published by the I.T.I. in a monthly bulletin (French and English) which, it is hoped, will start appearing early this December. Proposals were made to stimulate visits and exchanges of drama students and to study the construction and reconstruction of theatre buildings.... The Committee on Artists Abroad recommended that Centres study practical ways to help exchanges of performing companies and that each Centre take steps to reduce transport expenses and to obtain exemption from taxes for non-profit distributing companies on tours abroad. These proposals form part of the three Committee reports (See p.p. 5-21) adopted by the Congress.
C. THE EXECUTIVE COMMITTEE.

The Committee, entrusted by the Charter with the task of applying the year's programme, consists of: Amand Salacrou (France); Erich Nikowitz (Austria); Maurice Huismann (Belgium); S.I. Hsiung (China); Jindrich Honzl (Czechoslovakia); Richard Ordynski (Poland); Emil Oprecht (Switzerland); Llewellyn Rees (United Kingdom). Paris was selected as temporary I.T.I. headquarters, outside Unesco House. The Belgian and Austrian delegations offered Brussels and Salzburg respectively as the site of the Second Congress, but the Committee is authorized to make a final choice. A budget of $28,000 was established, and the Chairman was requested to ask the Director-General of Unesco to recommend to the General Conference of Unesco that the I.T.I. be granted a subsidy of $25,000 for the year 1949. The difference between the Unesco subsidy and the I.T.I. budget will be covered by limited national contributions, proposed in December by the Executive Committee. Annual national contributions on a percentage scale will be decided by the Second I.T.I. Congress next year, to be applied towards the 1950 budget. Maurice Kurz, in charge of Unesco's Theatre Affairs, was named Secretary-General, effective on 1st January 1949. The Committee expects to meet in December to take final action concerning budget, programme, the Second Congress, etc.

NOTA BENE.

1. National Centres, either formed or in the process of formation, which have not yet signified acceptance of the I.T.I. Charter (see pp. 36-40) are invited to do so along the lines suggested on Page 35.

2. Centres, as well as theatre circles in countries where Centres are expected to be formed prior to the Second I.T.I. Congress next Summer, are hereby requested to forward all material meant for publication in the I.T.I. Bulletin to: International Theatre Institute, 19 Avenue Kléber, Paris (16) France. The first issue is planned for December 1. Therefore, contributions should be in by 22 October, and thereafter at least five weeks prior to publication, set for the first of each month. (For details, see pp. 12 - 17).
Summary Reports of the Opening Addresses
delivered at the First Congress of the International Theatre
Institute, (Prague, 28 June 1948)

M. HONZL, President of the Czechoslovak Centre of the I.T.I.,
felt that it was a great honour and pleasure to inaugurate the First
Congress of the International Theatre Institute in Prague. He ex-
tended a welcome to all delegates and to the Chairman and Vice-Chairman
of the Provisional Executive Committee, and a special welcome to Dr.
Huxley. All Czechs working in the theatre considered it as a hommage
to Czechoslovakia that Prague should have been chosen for the Congress.
He recalled the Czech traditions of tolerance, mutual understanding
and work, which had been started three hundred years ago in Bohemia
by Komenský, who had tried to stop the horrors of war by promoting
international understanding.

The great theatre tradition of Czechoslovakia was another
reason why Prague should have been chosen. The Czech theatre had
originally been inspired by Shakespeare, to whose genius and knowledge
of man tribute had been paid in the festivals of 1864 and 1906. In
Czechoslovakia, the theatre was not a mere entertainment, but a school
of humanity. It was also a living centre of international understand-
ing, as foreign companies were always welcome and frequently visited
Czechoslovakia. Difficulties of transport and currency had prevented
foreign companies from coming in recent years, but it was hoped that
they would return in the future and a law has recently been devised,
stating that it is a cultural obligation of the State and local
authorities to stimulate the exchange of plays and artists. It is
also intended to include music and films in the programme of inter-
national exchanges.

M. Honzil thanked the Czech Ministers of Foreign Affairs,
National Education and Information for their help in the organization
of the Congress. He hoped that all delegates would enjoy their visit
to Prague and would appreciate the democratic spirit of the Czech
people. He ended his speech by wishing the Congress every success.

Mr. PRIESTLEY called upon Dr. Julian Huxley, Director-General
of UNESCO to speak.

Dr. HUXLEY expressed his intention of not keeping the Congress
from its work, but wished to say how happy he was to have been able to
arrange his tour of Eastern and Central Europe so that he could attend
the opening session and say a few words from the UNESCO viewpoint.
UNESCO had an overwhelmingly large task, dealing not only with problems of the theatre, but also with those of pure and applied sciences, arts in general education, mass communication, museums, educational reconstruction and many other fields. It was therefore impossible for it to do everything itself. It needed the help of other bodies to carry out the work, notably National Commissions and international organizations representing its different fields of interest. Some among such latter organizations already existed, e.g. the International Council of Scientific Unions and the International Bureau of Education. And these had agreements with UNESCO and co-operated in its work.

Where such organizations did not exist, UNESCO helped in their creation, as it had done in the case of the International Council of Museums and the Hylean Amazon Institute. In the field of the Theatre, no international organization existed and the project to create the I.T.I. had been before UNESCO since the days of the Preparatory Commission; it had been decided to go ahead at the First General Conference and a Meeting of Theatre Experts had been held in 1947, when the Provisional Executive Committee was created. UNESCO had provided that provisional body with a limited secretariat and had also paid the expenses of about a dozen delegates from war-devastated countries to help them attend the present Congress in Prague a city which had been chosen because it was an important centre of cultural life and also because it was at the crossroads of East and West, North and South.

It was the task of the present meeting to adopt a Charter for the I.T.I., a Budget, etc., and it was then hoped that a formal agreement would be concluded between the I.T.I. and UNESCO. If, as could be expected the Unesco General Conference in Beirut agreed, UNESCO would continue to give some help to the newly created I.T.I. It was hoped, however, that the I.T.I. would become entirely independent by the end of 1949 or at latest 1950. After that, grants might be given for special work to be done for UNESCO by the I.T.I., but general support could not be expected. UNESCO welcomed the activity of the Provisional Committee and the Congress, in creating an organization which would free Unesco from many pieces of work which could better be carried out by specialists. As an Englishman, he was proud of the initiative of his compatriot, the Chairman of the Provisional Committee.

International understanding could be promoted by the exchange of plays and performing companies, and the I.T.I.'s Bulletin would help to further the free flow of ideas. Moreover, he was sure that the international clearing-house of information on the theatre would raise the technical quality of the theatre everywhere. Under its Constitution, UNESCO aimed at the general spread of culture and the I.T.I. would help it in this task by stressing the importance of the theatre as an art and an organ of society. He was therefore sure
that the I.T.I. would be of the greatest value to dramatic art throughout the world and also to Unesco in carrying out its work in certain fields.

Mr. PRIESTLEY then addressed the Meeting. As Chairman of the Provisional Executive Committee he had the pleasant task of thanking the Czech Government for its hospitality, for the use of the magnificent building in which the Congress was meeting and the kindness and courtesy it had shown in providing accommodation for delegates and observers of the Congress. It was a great pleasure for all those connected with the International Theatre Institute to know that it was to be born in the beautiful city of Prague with its fine theatrical traditions. He also thanked UNESCO for its advice and technical assistance and for grants which had enabled a few delegates and observers from war devastated countries to attend the conference.

He was particularly grateful to Dr. Huxley for his image of the I.T.I. as an infant; there was a United Nations fund for starving children and he hoped that the United Nations and Unesco would ensure that this particular baby did not starve.

In a world threatened by gigantic conflicts, it might seem a small thing to establish an international theatre institute, but he did not agree with that point of view. Any international organization crossing frontiers was at least one thread in the fabric of a world society. The attempt to link theatres together and to ensure that people enjoyed the best of the world's dramas showed a movement towards international understanding.

The particular nature of the theatre compelled those concerned with it to deal with real human beings concretely and intimately. The kind of monsters to be found in political speeches and articles had nothing to do with the theatre. From the theatre, people could learn how others were living, thinking and feeling. For success in the theatre, it was necessary to have knowledge of common human nature, to have sympathy with it and faith in it. Mr. Priestley hoped that the International Theatre Institute would be inspired by that same knowledge, sympathy and faith.

In conclusion, Mr. Priestley noted that the Ministers of Foreign Affairs and of National Education were present, remarking that this was typical of the interest taken by our Czech hosts in the work at hand.
FIRST CONGRESS

PRAGUE

28 June - 3 July, 1948

AGENDA

Monday 28 June:

Sessions: 10 a.m. and 3 p.m.

1. Opening Addresses by:
   (a) M. Jindrich Honzl, Chairman of Czechoslovak Centre of I.T.I;
   (b) Dr. Julian Huxley, Director-General of Unesco;
   (c) Mr. J. B. Priestley, Chairman of the Provisional Executive Committee of I.T.I.

2. Adoption of Final Draft Charter

3. Election of Congress President and two Vice-Presidents

4. Programme Report (presented by Chairman of the Executive Committee)
   (a) General remarks on the scope of work of the present Congress.

5. The Committees:

   A. Organization Committee (including Charter Sub-Committee) consists of:-
      (a) members of Provisional Executive Committee;
      (b) President and Vice-President of Congress;
      (c) one delegate of each Centre not represented.

   B. Information Committee (including theatre musical scores, choreographies, etc.), consists of those persons, delegates or observers, officially accredited to the Congress.

   C. Committee on Theatre Artists Abroad (including spoken and musical theatre and ballet) consists of those persons officially accredited to the Congress.

Tuesday 29 June:

Sessions: 10 a.m. and 3 p.m.

10 a.m. ) Separate Meetings of the three Committees.
3 p.m. )

The Programme Report is divided into three parts, and it is suggested that each be used as a basis for discussion by the appropriate Committee.
Wednesday 30 June: Sessions: 10 a.m. and 3 p.m.

10 a.m. } Separate Committee Meetings
3 p.m. }

Thursday 1 July: Plenary Sessions: 10 a.m. and 3 p.m.

Plenary Sessions

10 a.m. } Report of Organization Committee
( Report of Charter Sub-Committee
( Election of Executive Committee

3 p.m. } Report of Committee on Theatre Artists Abroad
( Adoption of Charter as amended.

5 p.m. Meeting of the Executive Committee

Friday 2 July: Plenary Sessions: 10 a.m. and 3 p.m.

Plenary Sessions

10 a.m. Report of Information Committee

3 p.m. General discussion on new proposals submitted by Austrian Centre

5 p.m. Meeting of the Executive Committee

Saturday 3 July:

11 a.m. Meeting of the Executive Committee.
REPORT OF THE COMMITTEE ON ORGANIZATION

The Committee on Organization held three meetings, on Monday, Tuesday and Wednesday the 28, 29 and 30 June, 1948, and was composed as follows:

Chairman: Mr. Emil OPREČEJT (Switzerland);
Vice-Chairman: Mr. Maurice HUISMAN (Belgium);
Rapporteur: M. Guy de Lacharrière (France);
Alternate Rapporteur: Miss Rosamond GILDER (U.S.A.)
Delegates: Messrs. Wilhelm SCHMIDT (Austria)
Erich NIKOWITZ (Austria), alternate;
S.I. HSIUNG (China);
Jindrich HONZL (Czechoslovakia);
Armand SALACROU (France),
Guy de LACHARRIERE (France),
alternate;
Richard ORDINSKI (Poland);
Llewellyn REES (United Kingdom);

Observers: Miss Rosamond GILDER (U.S.A.);
Mr. Warren CARO (U.S.A.), alternate.

The Committee on Organization unanimously adopted the following resolutions, regarding:

1. the work of the Plenary Assembly of the Congress;
2. the main functions, the composition, and the structure of the National Centres;
3. the place of the Second Congress, as well as the Institute's permanent headquarters and its budget;
4. messages of thanks to Unesco and to the Government of Czechoslovakia.

I. Recommendations regarding the work of the Plenary Assembly of the Congress.

The Committee on Organization recommends that the Plenary Assembly adopt the following agenda for its work:

1. Presentation of the Reports of the Committee on Organization and of the Charter sub-Committee, and adoption of the amended Charter of the Institute;
2. Presentation of the Reports of the Committee on Theatre Artists Abroad and of the Committee on Information.

3. Election of the Executive Committee.

II. Recommendation regarding the main functions, the composition and the structure of the National Centres.

1. **Purpose of the National Centres**

   The Committee on Organization recommends that a National Centre should above all be at the service of the theatre, in accordance with the purpose of the International Theatre Institute, as defined in Article I of the Charter:

   "To promote international exchange of knowledge and practice in theatre arts."

2. The Committee recommends that National Centres should be formed as soon as possible in all countries.

3. The Committee recommends that an Information Office should at once be set up in each National Centre, and that it should function regularly.

4. The Committee recommends that direct relations should be established between the National Centres, the I.T.I. being kept informed of all direct exchange of correspondence or documentation between the Centres.

**COMPOSITION**

5. The Committee on Organization recommends that each member country of the I.T.I. should undertake to set up a National Centre including, so far as possible, representatives of the main branches and tendencies of theatrical life in that country.

6. The Committee recommends that the Congress take note of the statements in which the delegations of Austria, Belgium, the United States of America, France, Great Britain and Poland have described the circumstances in which their National Centres were, or are being, set up.

**STRUCTURE**

7. The Committee recommends that a National Centre should consist of:

   (a) A National Commission composed of representatives of theatrical life and tendencies in the country concerned.
(b) A secretariat or a secretary, to assist the Commission.

8. The Committee recommends that the National Commissions should:

(a) Approve the annual report on the work of the Centre and determine the views of the country concerned on the questions to come before the Congress;

(b) Appoint the delegation sent by the Centre to the annual Congress;

(c) Be responsible for carrying out the programme adopted by the Congress, in co-operation with the I.T.I. and the Centres in the other countries.

(d) Be responsible for drawing up for the I.T.I., before each Congress, the annual report on the work of the Centre.

9. The Committee recommends that the National Centres' annual reports, whose value to the I.T.I. it desires to emphasize, should reach the I.T.I. prior to the Congress and before a given date.

10. The Committee recommends that the name of the secretary of each National Centre should be communicated as soon as possible to the I.T.I., which will transmit it to the various Centres, in order that the latter may know forthwith to whom correspondence and documentation should be addressed.

11. The Committee recommends that each Centre should organize its Secretariat as quickly as possible, since in its absence the Centre's services will be unable to function regularly or effectively.

III. The Committee on Organization recommends that the following questions should be referred to the Executive Committee, when it has been constituted:

1. The question of the place of the Second Congress of the I.T.I.

2. The question of the site of the permanent head- quarters of the I.T.I.

3. The question of the budget of the I.T.I. for 1949, the Executive Committee to be responsible for making proposals to the various Centres, should contributions from those Centres be required.
IV. The Committee recommends that the Plenary Assembly convey to Unesco and to the Government of Czechoslovakia the warm thanks of the First International Theatre Congress.
REPORT OF THE COMMITTEE ON INFORMATION

The Committee on Information was composed as follows:

Chairman:  Dr. YUI SHANG-YUEN (China)

Rapporteurs:  Mlle Jeanne LAURENT (France);
Mr. Leonard SCHACH (Union of South Africa);

Delegates:  Dr. W. RUSS (Austria),
Messrs. Bernard HERZMANSKY (Austria);
  René HAINAUX (Belgium);
  Peter KANVAS (Czechoslovakia);
  Ota ORNEST (Czechoslovakia);
  Jar POLZORNY (Czechoslovakia),
  René FAUCHOIS (France);
  M. HOLIKOWSKI (Poland);
  Mrs. J. J. HAWKES (United Kingdom);
  Kenneth RAE (United Kingdom);

Observers:  Messrs. Guy MANTON (Australia);
  Jean GASCON (Canada);
  Sam RESEKOW (Denmark);
  Jussi SNEILMAN (Finland);
  Verner VEISTAJA (Finland);
  H. W. PLEITNER (Netherlands);
  Warren CARO (U.S.A.).

The Committee on Information held its first meeting on 28 June, 1948. At its second meeting on 29 June, at Mr. J. B. Prestley's suggestion, it divided itself into two sections:

(a) The Chairman, Dr. YUI headed the work of the First Section to discuss the interchange of students.

(b) On a proposal of Mr. RAE, Miss Laurent headed the Second Section to discuss the interchange of information.

SECTION FOR VISITS AND EXCHANGES BY THEATRICAL STUDENTS

As a contribution to the general purpose of the Institute to bring about closer personal contacts between peoples and particularly to help the younger generation of the theatrical world, the sub-committee for Visits and Exchanges by theatrical students recommends that:
I. Among the duties of National Centres should be:

1. (a) to compile lists of existing endowments, official and unofficial, for foreign theatrical students of all kinds within their countries,

   (b) to name all national Dramatic Schools and Academies and University Departments specializing in dramatic art and to discover the facilities which they could offer to foreign students,

   (c) to do all in their power to facilitate the visits and exchanges of individuals,

2. (a) to promote the provision of funds to enable their own nationals to study overseas and

   (b) to promote the provision of fellowships and other endowments to enable foreign students to work in their own countries, particularly for students from war-devastated countries.

II. The Congress should recommend UNESCO to award one or two of its fellowships to theatrical students.

III. In all awards the Sub-Committee recommends that first thought should be given to students concerned in the more technical fields, Directors, Scene-designers, etc.

SECTION ON INTERCHANGE OF INFORMATION

PREAMBLE:

In an endeavour to achieve practical results, this Section has modified its Agenda and has decided at the outset to study the present situation obtaining in the various National Centres. (For details, see pp 29—34).

From this discussion it appears that the various Centres have limited financial resources and administrative staffs. As a result it is difficult to commission work from them which they cannot perform satisfactorily.

1. Therefore the Section recommends that the regular information sent by the National Centres to the I.T.I., consist of the following:
PRIMARY INFORMATION

(a) a brief résumé, including the title of the play and the name and address of the author or composer of each new national play, opera and ballet,

(b) lists of actors in the play, of the director, scene designer, costumer, etc.

(c) name of the manager (producer)

(d) name and address of the commercial agent dealing with the play in question,

(e) list of new translations: name of play, author, translator, name of theatre;

SECONDARY INFORMATION

(f) in the case of a revival or a translation, a brief résumé,

(g) a brief résumé of the critical treatment of the play by all types of newspapers and journals and polls of public opinion where available,

(h) photographs of the decor and actors in scenes from the play,

(i) wherever and whenever possible, recordings of a theatrical nature should be sent or made available to the Institute,

(j) the time of each act

Further,

2. (a) The Section recommends the publication of a monthly bulletin in the compiling of which all the Centres will co-operate. It will be necessary to publish the information set out above in paragraph 1 a - e in each issue.

In order to make the bulletin of greater practical value, the Section hoped that all extra information necessary for managers would also be added, in accordance with the questionnaire set out in the Annex for each new production.

(b) Further, the Section recommends the immediate setting up of an editorial board to prepare for the publication of a comprehensive theatrical review to be published, it is suggested, twice yearly.
Further,

3. The Section recommends that each Centre undertake to provide, to the best of its ability, the information set out on page 55-6 of the English version of the I.T.I. brochure and on page 56-7 of the French version.

Finally,

4. The Section, bearing in mind a problem that is of primary importance at the moment, namely, the construction and reconstruction of theatre buildings, strongly recommends that in the field of information, the work of the I.T.I. should be focussed this year on this problem and that the I.T.I. should immediately appoint an expert on theatre architecture who will receive information on this subject from all Centres, will collect further information from all available sources and will put this information, in a vital and practical way, at the disposal of all Centres and interested individuals.
ANNEX.

Information to be supplied on each new theatrical production:

1. The name and address of the author or composer.

2. The title of the work.

3. A description of the subject from the psychological, philosophical or social point of view.

4. A summary of the work in a few lines, act by act.

5. A few typical excerpts from the dialogue that are best calculated to express the thought underlying the work and that reveal its dramatic or comic nature, the rhythm of its style, and its particular emphasis.

6. The number of its male and/or female characters.

7. A list of its scenes and the name of the scenic artist.

8. Some indication, possibly, as to the music accompanying the scenes.

9. The address of the theatre,
   The address of the author's society or of the agent entitled to negotiate.
   The name and address of the publisher, if the work has been published.
   If the work has not been published, the means of obtaining access to the manuscript should be stated.

10. A list of the countries or agents that have already negotiated with the author.

11. Rate of author's royalty.

12. Deposit for manuscripts.


ADDENDUM

At a meeting held in Paris on July 19, 1948, the I.T.I.'s Editorial Committee set forth the following points regarding the
contributions of National Centres to the I.T.I.'s monthly bulletin, to be published recto-verso in French and English:

Each country, listed in alphabetical order, would be entitled to:

(1) a section on new productions (one page for each new production of primary importance; one half-page for new productions of secondary importance, based on each Centre's estimate) illustrated by a few original drawings with a view to giving some idea of the style of the production, and which the Centre would procure from the designer himself;

(2) a section on revivals;

(3) a section on information concerning theatre artists touring abroad;

(4) a section on information of general interest, briefly worded for insertion in the Bulletin upon request of the Centres;

(5) a section on new books about the theatre, giving the names of the author, publisher, cost of the book, etc.
REPORT OF THE COMMITTEE ON THEATRE ARTISTS ABROAD.

The Committee on Theatre Artists Abroad was composed as follows:

Chairman: Dr. Arnold SZYMANSKI (Poland);

Vice-Chairman: Mr. van OVERBEEK (Belgium);

Rapporteurs: Messrs. Jean DARCANGE (France);
Stephen THOMAS (United Kingdom);

Delegates: Messrs. Erich NIKOWITZ (Austria);
Andréj BAGAR (Czechoslovakia);
Benoît-Léon DEUTSCH (France);
Niklaus AESCHBACHER (Switzerland);
Tyrone GUTHRIE (United Kingdom);

Observers: Messrs. Guy MANTON (Australia);
Soliman NAGUIB Bey (Egypt);
Clarence DERWENT (U.S.A.);
Geoffrey Whitworth (Preparatory Committee of the International Federation of Amateur Theatres).

The Committee met on Monday, 28 June at 4.30 p.m. and subsequently held six working meetings, reaching the following conclusions:

I. INFORMATION

The National Centres co-ordinate information and disseminate it.

The Committee considered all the suggestions made by the Committee of Experts. It agrees that the Centres should try to obtain with the least possible delay the information set out in Annex D of the I.T.I. brochure. This technical information, to which should be added information on international theatre life, will provide material for a periodical bulletin, to be published by the I.T.I. and sent to all the National Centres. The Committee considers this bulletin to be so essential that it hopes it may start publication as soon as possible, the intervals at which it is issued being fixed at a later date.

As regards the National Centres, the Committee considers that the preparation of a monthly bulletin, desirable though this may be, would be too burdensome, and it recommends that countries unable to incur such expenditure should secure in one of their theatre papers or reviews, say one page, to be devoted to the work of their Centre.
The Committee agrees that each Centre should organize a Documentation Office which would contain a collection of works of general interest concerning theatres and artists in all these countries. The Committee thinks, on the other hand, that an Office of External Relations would be too heavy a charge on the finances of the National Centres and that the Centre should itself be responsible for facilitating personal contacts and in particular for assisting foreign theatrical persons visiting or on tour in the country.

The Committee considers that only the Centres themselves are in a position to study the practical methods to be applied to facilitate exchanges of theatrical companies of similar status. These methods can, in general, be applied to university dramatic clubs, to schools of dramatic art, and possibly, also to amateur companies, in so far as these three classes of organization are recognized by the National Centres.

II. ASSISTANCE

It seems to the Committee that in each National Centre assistance should be extended on two different levels, depending on whether it was a case of assisting national theatre companies or foreign companies.

(a) As regards national companies, these will obviously have access to all the documents on technical subjects that are available in the countries where they are going to play. Moreover the National Centre may recommend these companies to the countries where they are invited. The Committee considers that each Centre could usefully intervene with its own Government to support requests for grants-in-aid which would be submitted for the purpose of the exchanges provided for within the framework of the I.T.I.

(b) As regards foreign companies, which will naturally have access to all the information they need, the Committee recommends that this information should be as precise as possible, and that it should bear especially on technical matters and or the question of audiences, which are always of particular importance in tours abroad. The methods employed to find suitable theatres for companies performing abroad will necessarily vary according to circumstances and from country to country; National Centres should however point out to their members the need for giving performances in the large provincial towns, and should make every effort to help them achieve this purpose.
It emerged in the course of this discussion that the most important question, on which the mechanism of the exchanges partly depended, was the reduction of taxes and travelling expenses. The Committee considers it essential that the Institute, through the National Centres, should take steps, with the authorities concerned, to reduce transport expenses and secure exemption from the following taxes:

(a) entertainment tax  
(b) double income tax  
(c) transportation tax  
(d) entry and head taxes  
(e) federal tax and all other taxes affecting theatrical performances.

The Committee therefore, in attempting to find useful arguments in favour of securing these various reductions, has tried to define the meaning of the term "non-profit making". It does not seem possible to secure any substantial concessions from governments as regards taxes and journeys, if the tours are undertaken on a commercial basis.

The Committee voted the following motion:

**MOTION**

1. The Companies documented by the I.T.I. shall have no obligation vis-à-vis the Institute.

2. Companies that have obtained not only information but also assistance from a National Centre shall not, in the case of tours undertaken under the aegis of the I.T.I., be entitled to the use of any sums over and above those required to cover the companies' total expenses.

3. Any sums over and above those so required shall be employed only as directed by the inviting Centre and the invited Centre.

The Committee considers that it would be premature, at present, to ask that in each member country a theatre should be reserved exclusively for foreign companies.

The Committee agrees with the suggestion made by the Committee of Experts that there should be an enquiry to ascertain the view taken by the law in each country as regards the employment of foreign artists.
III. GENERAL QUESTIONS

(a) With regard to the various obstacles - impresarios, rights in regard to royalties, etc. - mentioned by the Committee of Experts, the Committee does not consider it has sufficient documentation to solve these important questions. The Committee therefore requests that the National Centres and the Executive Committee should study these problems and report on them to the next Congress.

(b) Having considered the suggestion that a Theatre Festival should be organized, the Committee advises against any attempt to regulate it. It thinks that the organization of programmes should be left entirely to the National Centres in the host countries, and that the I.T.I. should not try to influence their choice. The Committee suggests however that the programme should be drawn up in close co-operation with the Executive Committee.

(c) After considerable discussion, the Committee voted the following motion:

MOTION

Since there will, at least at the outset, be considerable inequalities as regards the means available to the different member countries of the Institute for their work, the permanent office of the I.T.I. shall possess a complete list of the projects for exchanges between the National Centres, and shall see to it that approximate parity is observed between the various countries.

......

The Committee, having closed its work with this Report, expresses the hope that theatrical tours abroad will be able to prove the effectiveness of the I.T.I. as soon as possible, thus showing that musical and dramatic arts are the best servants of Peace.
LIST OF DElegates AND OFFICIAL OBSERVERS

AUSTRALIA:

Guy MANTON,
University of Sydney, New South Wales - Telephone
M.W. 2541. - University Lecturer - University
Dramatic activities; British Drama League
(Australia); Playwrights Advisory Board, Sydney,
Australia.

Barbara MANTON,
University of Sydney, New South Wales - Telephone
M.W. 2541. - University Dramatic Activities;
British Drama League (Australia); Radio Actress,
Australia.

AUSTRIA:

Wilhelm SCHMIDT,
Vienna I, Dorotheergasse 7 - Telephone R 29012 -
Chairman of the Austrian Theatre Union - Member
of the Burgtheatre's company in Vienna; Professor
at the Conservatory of the City of Vienna.

Didier ASLAN,
Vienna III, Konzerthaus, Lothringerstrasse 20,
Telephone: U. 17318 - Actor; Chairman of the
Austrian Cultural Society.

Bernhard HERZMANSKY,
Vienna I, Dorotheerum, Telephone: R. 26480/1 -
Publisher; Publishers' Association, Vienna;
Chairman of the AKM; Music Publisher.

Leopold KOPKA,
Vienna I, Dorotheergasse 7 - Telephone R 22118
Austrian Theatre Union.

Robert MICHEL,
Vienna VII, Lerchenfelderstrasse 9 - Telephone B 32635
Vice-Chairman of the Playwrights Association; French
and Czech translator.

Erich NIKOWITZ,
Vienna I, Dorotheergasse 7 - Telephone R 29012 -
Actor at the Josefstadt Theatre in Vienna.
Wolfgang HUSS,
Musikergewerkschaft, Vienna VIII, Albertg, 35 -
Telephone A22535 - Conductor, composer of film and
stage music.

BELGIUM

Maurice HUISMAN,
24, rue St. Bernard, Brussels - Telephone 373005
Manager of the Belgian National Theatre.

René HAINAUX,
24 rue St. Bernard, Brussels - Telephone 373006
Delegate of Belgian Theatre Institute.

H. van OVEREKE,
28 Avenue des Arts, Brussels - Telephone 124142
Professor of Drama at Royal Conservatory of Ghent
Playwright; Director, outdoor productions.

CANADA

Jean GASCON,
16 rue de Birague, Paris IVe - Telephone ARC 1426
Actor.

CHINA

YUI SHANG-YUEN,
National Academy of Dramatic Arts, Ta-Kwang Road, Nanking
Playwright, Producer,
Director of the National Academy of Dramatic Arts, Nanking
Member of Chinese National Commission of Unesco
Chairman of Chinese Centre of I.T.I.
Chairman of the Committee on Information at First Congress
of I.T.I.

S.I. HSIUNG,
Wediting Library, Nanchana, China
Iffley Turn House, Oxford, England - Telephone 7110
Playwright - translator.

Nancy Yang KUO, Mrs.
73 Lane 532 Yu-Yuan Road, Shanghai, China.
66 Queensborough Terrace, London, W.2., England
Playwright - Founder of the Drama Arts Club in Chongru
Member of the Chinese Centre of I.T.I.
CZECHOSLOVAKIA

Jindrich HONZL,
Praha, Narodni divadlo, Narodni trida - Telephone 43451
Director of Drama at the National Theatre Prague
Vice-President of the First Congress of the I.T.I.

Andrej BAGAR,
Bratislava, Narodne divadlo - Telephone 7234
Actor, Stage-manager; Manager of National Theatre in
Bratislava; Chairman of the Arts and Culture Institute
in Slovakia.

Peter KARVAS,
National Theatre "Nouvelle Scene",
Bratislava, Kollarovo Nam. - Telephone 7429
Playwright, New Stage of Slovak National Theatre.

Jean KOPECKY,
Narodni divadlo, Prague - Telephone 43451
Dramatic advisor of National Theatre in Prague.

Ota ERNEST,
Realist Theatre, Prague XVI, Telephone 41265
Director of Realist Theatre in Prague.

DENMARK

Sam BESEKOW,
The Royal Theatre, Copenhagen - Telephone 4665
Actor, Director and Manager.

Hans Henrik KRAUSE,
Theatre "Riddersalen" Copenhagen - Telephone Fasan 1516
Actor.

EGYPT

Soliman NAGUIB Bey,
88 Rue Kasr el Aini, Cairo - Telephone 46655
Manager of the Royal Opera
Actor; Playwright

FINLAND

Jussi SNEELMAN,
Snellmanstr. 27, Helsinki, Telephone 31446
Chairman of the National Theatre Committee

Verneri VEISTAJA,
Helsinki, Kikonk; 17, h.234
Secretary General of the Union of Finnish
dramatic art societies.
FRANCE

Armand SALACROU,
1 bis Avenue Foch, Paris, Telephone Passy 2309
Playwright,
Vice-President of the First Congress of the I.T.I.
Chairman of the Executive Committee of the I.T.I.

Jean LARCANTE,
14 rue du Dobropol, Paris, Telephone Etoile 0186
Director; Secretary General of the National Union
of French Actors.

Benoit-Léon DEUTSCH,
24 Blvd Poissonnière, Paris 9e, Telephone Pro 8942
Manager of Théâtre des Nouveautés;
Chairman of the Union of Paris Theatre Managers.

René FAUCHOIS,
12 rue Henner, Paris, Syndicat des Auteurs
Chairman of the Playwright's Union - Playwright

Guy de LACHARRIÈRE,
122 Blvd Murat, Paris,
Head of Unesco French Delegation,
Ministry of Foreign Affairs - Telephone Inv.0375

Jeanne LAURENT, Mlle
55 rue Saint-Dominique, Paris,
Head of the office of Spectacles and Music

Maurice YVAIN,
1 Place d'Estienne d'Orves, Paris, Telephone Tri 3979
Composer

HUNGARY

Ferenc HONT,
Budapest, Rakoczi ut 21 - Telephone 139719
Theatre Manager, Director
Writer - dramatic sciences
Manager of Madách Theatre - Telephone 423380
Head of Institute of Dramatic Sciences, of Institute
of Filmology and Institute of Dramaturgy.

Paul JAKO
Budapest V, 34 rue Pannonia, Telephone 402688
Actor; Director of Theatre Madách - Telephone 428140
Secretary General of Theatre Union.
JUGOSLAVIA

Zdenko STAMBUK,
Prague III, Mostecké 15 - Telephone 40778
Diplomatic advisor at Yugoslav Embassy in Prague
Arts and Culture Committee for Yugoslav Government

NETHERLANDS

H.W. PLEITTER,
Daendelshaas 69, The Hague
Head of Co-ordinating Office of the Dutch Theatre

NORWAY

Hans LUIHN
Social Attaché, Norwegian Legation, Prague, Karmelitská 14

POLAND

Arnold SZYFMAN,
Warsaw, Panstowowy Teatr Polski, Karasia Nr. 2 - Telephone 88050
Theatre Manager
Founder and Manager of Polski Theatre in Warsaw since 1913
President of the Committee on Theatre Artists Abroad at
First Congress of the I.T.I.

Richard ORDYNSKI
Warsaw, Polna 3 A m. 70
Director

Mieczyslaw RULIKOWSKI
Rue Gorna 42, Grodzysk-Mazow near Warsaw
Man of letters - theatrologist

Natalia SZYDLOWSKA-LWOW
Ministry of Culture, Warsaw, Rakowiecka 4, Telephone 40962
Stage Manager of Polski Theatre in Warsaw
Stage Manager of "Teatr Studio" Experimental Theatre and of
"BAJ" Puppets Theatre in Warsaw.

SWEDEN

Allan RINGHEIM,
Press Attaché at Swedish Legation, Prague IV, Úvoz 13
Telephone 47078

SWITZERLAND

Emil OFRECHT
Chairman and Administrator of Schauspielhaus, Zeltweg 5, Zurich
Telephone 243000
Chairman of the Committee of Swiss Theatre Managers
Chairman of the Committee on Organization at First Congress of the I.T.I.
SWITZERLAND (Continued)

Niklaus AESCHBACHER,
Conductor at Municipal Theatre in Bern - Telephone 22232

Alexandre GIRARDET, Swiss Legation, Prague
Swiss diplomatic representative in Prague.

UNITED KINGDOM

J. B. PRIESTLEY,
B, 4 Albany, London, W.1. Telephone Regent 6150
Playwright - novelist
Chairman of the I.T.I. Provisional Executive Committee
President of the First Congress of the I.T.I.

Tyrone GUTHRIE,
23 Old Buildings, Lincoln's Inn, London, W.C.2. Telephone
Holborn 6029
Director and Author

Jacquetta HAWKS, Mrs.
Author.

Kenneth RAE,
Secretary of British Centre of I.T.I.,
9 St. Martin's Court, London, W.C.2. Telephone Temple Bar 4650
Secretary of the Joint Council of the National Theatre of
Great Britain.

Llewellyn REES,
Drama Director, Arts Council of Great Britain, 4 St.James' Square,
London, S.W.1. - Telephone Whitehall 9737
Actor

Stephen THOMAS,
The British Council, 3 Hanover Street, London, W.1.
Director.

U.S.A.

Warren CARO,
Executive Secretary of the Theatre Guild
23 W. 53, N.Y.19, N.Y. - Telephone CO56170
Executive Director of Theatre Guild Television Dept.
Theatrical production executive.
U.S.A. (Continued)

Clarence DERWENT,
President Actors Equity Association, 45 West 47th St., N.Y.C.
Chairman of New York Experimental Theatre,
Member of Governing Board of American National Theatre and
Academy.

Rosamond GILDER, Miss
63 West 44th Street, N.Y.18 - Telephone MU 74680
Secretary of American National Theatre and Academy
Director U.S. Committee for the I.T.I.

UNION OF SOUTH AFRICA

Leonard SCHACH,
c/o Little Theatre, Capetown
Director.

Preparatory Committee of
International Federation of Amateur Theatre

Geoffrey WHITWORTH,
Chairman British Drama League
Governor of the Shakespeare Memorial Theatre at
Stratford-on-Avon.
INFORMATION ON NATIONAL CENTRES

1. AUSTRIA
   Name of Centre: Austrian Centre of the International Theatre Institute
   President: Prof. Wilhelm SCHMIDT
   Secretary: Erich NIKOWITZ
   Address: VIENNA I, Dorotheergasse 7

2. BELGIUM
   Name of Centre: Belgian Theatre Institute
   President: National Commission for the Theatre
   Secretary-General: R. HAINAUX
   Address: 24 rue St.Bernard, BRUSSELS
   Financial resources: Subsidy from the Ministry of Education 100,000 Belgian Francs
   Private resources: 350,000 Belgian francs.

3. BRAZIL
   Name of Centre: Brazilian Centre of the International Theatre Institute.
   President: Daniel da Silva Rocha
   General representative: Joracy CAMARGO
   Address: Av. Almirante Barroso 97 - RIO DE JANEIRO

4. CHILE
   Name of Centre: National Centre of Chile
   c/o Mr. Agustín Siré,
   Address: c/o Experimental Theatre University of Chile, Santiago of Chile.
5. **CHINA**

   Name of Centre: Chinese Centre of the I.T.I.
   Chairman: Dr. YUI SHANG-YUEN
   Address: National Academy of Dramatic Arts, Ta-Kwang Road, NANKING

6. **CZECHOSLOVAKIA**

   Name of Centre: Czechoslovak Centre of the I.T.I.
   President: Jindrich HONZL
   Vice-President: Andrej BAGAR
   Secretary: Ota ORNEST
   Address: Mšo, PRAGUE IV, Hradčanske, Nam.5
   Financial resources: Ministry of Education
                       Ministry of Information

7. **FRANCE**

   Name of Centre: National Centre of the Theatre
   President: Armand SALACHOU
   Secretaries of the Board of Directors: Raymond COGNIAV - Maurice YVAIN
   Temporary address: Ministry of Foreign Affairs,
                     Quai d'Orsay, PARIS VII, France.
   Financial resources: Government subsidy.

8. **ITALY**

   Name of Centre: Italian Centre of the I.T.I.
   Address: c/o Mr. A. Bрагаглия
            91 via Sistina, ROME

9. **POLAND**

   c/o Mr. Arnold SZYFMAN
   Teatr Polski,
   Karasia Nr. 2.
   WARSAW.
10. **SWITZERLAND**

c/o Mr. Emil OPRECHT  
Schauspielhaus,  
Zeltweg 5,  
ZURICH

11. **UNITED KINGDOM**

Name of Centre: The British Centre of the I.T.I.

President: The Viscount Esher

Secretary-General: Kenneth RAE

Address: 9 St. Martin's Court, London, W.C.2.

Financial resources: £1,500 for 1948-9

12. **U.S.A. (Provisional Centre)**

Name of Centre: United States Centre of the I.T.I.

Co-Chairmen: Clarence Derwent  
Moss Hart

Director: Rosamond Gilder

Address: 63 West 44th St. New York, 18 N.Y.
The following Centres have submitted data concerning their formation:

**AUSTRIAN CENTRE**

The Austrian Government first called representatives of the Theatre Union, playwrights, drama critics and a few other personalities of the theatre world to a general discussion, at which the Union expressed its wish to form an Austrian Centre of the I.T.I. and asked that all the professional organizations be represented.

Following this first meeting and owing to the difficult situation in which the Austrian theatre found itself, it was decided to hasten the formation of the Centre by calling an official assembly. A Centre was thus formed which includes representatives of all the professional groups, one delegate of the Vienna Municipal Council as well as a delegate from governmental agencies and delegates from the Austrian provinces.

The Centre, with the Government's approval, also drafted a Charter for purposes of internal organization.

**BELGIAN CENTRE**

**Organization:** The Belgian Theatre Institute functions under a Committee of Experts appointed by the Minister of National Education, and, in principle, represents all branches and tendencies of the theatre world in Belgium. Its administrative staff consists of a Secretariat that numbers four people and a few volunteer assistants.

**Activities:** A Theatre Documentation Office is in full operation since 1945. It is devoted to the purchase of books related to the theatre (in all languages), the sorting out of periodicals and technical theatre magazines (in all languages), the classification of documents and special inquiries. This documentation is circulated by two different offices; one answers questions concerning theatre in foreign countries and keeps foreign circles informed about the theatre in Belgium; the other, which conducts a more important activity, strives to contribute to the expansion of dramatic arts within the country.

**FRENCH CENTRE**

The French National Commission of Unesco entrusted Mr. Armand SALACROU with the task of setting up the French Centre of the I.T.I. and adopted his proposal to form the Centre with the following representation:
(1) Four high officials from the Cultural Relations Department of the Ministry of Foreign Affairs and the Direction of Arts and Letters from the Ministry of Education.

(2) Sixteen members elected by the Unions and the major theatre associations (Fédération du Spectacle, Société des Auteurs, playwrights' union, S.A.C.E.M., actors' union, managers' union, directors' union, etc.).

(3) Following the election of these twenty members, the sub-committee for Arts and Letters of the French National Commission of Unesco designated ten members with respect to professional knowledge and experience.

The French Centre of thirty members was formed on April 5th, 1948, and its Constitution was approved by the permanent Committee of the French National Commission of Unesco.

POLISH CENTRE

A large part of the tasks for which the I.T.I. will be responsible in the future is now being undertaken in Poland by the Ministry of Culture and Fine Arts through its Office of Co-operation with Foreign Countries, and with the assistance of the cultural attachés of Polish diplomatic staffs.

The important part which the theatre has always played in Poland on a cultural plane gives reason to foresee that a good understanding of the I.T.I.'s aims will preside over the activities of the Polish Centre. Participants in the Centre: members of artistic and technical professional unions, playwrights' association, the Society of "Gens de lettres", theoreticians and theatre historians.

BRITISH CENTRE

The history of the formation of the British Centre is as follows:

On the return of the experts from Paris in August 1947 they approached numerous organizations including the Arts Council of Great Britain, the British Council, the League of British Dramatists, British Actors' Equity Association, the Society of West End Theatre Managers etc. to solicit their support for the establishment of a National Centre. The response was in general sympathetic but the only two who were prepared immediately to offer financial assistance were the Arts Council and the British Council. The Minister of Education was then asked to appoint a committee for the British Centre and names were recommended to him for this purpose. These names, which were all accepted and appointed, included the secretaries of organizations such as Equity and the League of
British Dramatists, the Drama Directors of the Arts Council and the British Council, the President of the British Drama League, distinguished producers and playwrights and a representative of the Ministry of Education.

The number of the Committee is not limited and may be added to from time to time. The Chairman is the Viscount Esher.

The Committee were fortunate in being allowed to share an office and the services of a secretary with the Joint Council of the National Theatre and Old Vic so that until additional finance is obtained they can operate on a limited budget. It is hoped that as soon as the value of the Centre is apparent, additional subscriptions will be forthcoming from other organizations to supplement the grants of the Arts Council and British Council.

UNITED STATES CENTRE (Provisional)

Nature of Centre: The United States Centre of the I.T.I. has been set up under the aegis of ANTA (American National Theatre and Academy). It consists of representatives of every one of the national organizations relating to the Theatre: the Trade Unions, the Societies of Authors, of Agents and of Managers, educational and non-commercial theatre groups, and theatre leaders interested in the movement. Each organization has been asked to select its own representative to sit on the committee so that, through its own appointee, it can be kept in close contact with the work of the committee and can co-operate with it in its overall aims.

Functions: The United States Centre has set up a small office and secretariat - all on a volunteer basis. In the office itself, a library of reference books relating to theatres of other countries has been established. Although only a few weeks old, the Centre has published a Newsletter containing information on foreign theatre events. By correspondence and direct contact, the Centre has tried to be of service to other Centres and to theatre people the world over and at the same time it is accumulating the information on the American Theatre needed to answer the Theatre Inquiry of the I.T.I. and to carry out any plans and projects established by the I.T.I.
SPECIAL ANNEX

Form-Letter for Membership in the International Theatre Institute

(Date)

To the Secretary-General,
International Theatre Institute,
19, Avenue Kléber,
PARIS 16e, France.

Dear Sir,

In the name of the ______Centre of the International Theatre Institute, constituted on ______ and located at ______, I am pleased to inform you that the I.T.I. Charter, as adopted on 1 July 1948 by the First Congress, has been endorsed by our National Centre thereby signifying its act of membership in the International Theatre Institute. This action is taken following the decision of ______ on ______.

I submit, herewith enclosed, full particulars on the ______Centre, including its members and officers, secretariat, ______statutes, etc.

Sincerely yours,

(Full name and position of the appropriate authority).
CHARTER OF THE INTERNATIONAL THEATRE INSTITUTE

(As adopted by the First Congress)

Since theatrical art is a universal expression of mankind, and possesses the influence and power to link large groups of the world's peoples,

We, the undersigned, representing the National Centres of the Theatre in our respective countries, have decided to form an autonomous international organization to be known as the INTERNATIONAL THEATRE INSTITUTE.

ARTICLE I

Purpose.

1. The purpose of the Institute is to promote international exchange of knowledge and practice in theatre arts.

ARTICLE II

Functions.

1. To achieve this purpose the Institute will provide an International Centre for the collection and dissemination of all types of theatrical information and the convenient handling of all types of international theatrical exchange and to issue such publications as may facilitate these ends.

ARTICLE III

Membership.

1. The Institute will invite each country to establish a national centre, representative of that country's theatrical art, to assist in carrying out the functions of the Institute. Each National Centre will be known as (name of country) Centre of the INTERNATIONAL THEATRE INSTITUTE.

2. A Centre may be composed of sub-Centres or branches, for reasons of regional convenience or professional needs. But the Institute will recognize no more than one Centre in each country.

3. A Centre ceases to be a member of the Institute:
(a) by resignation;
(b) by expulsion, after a three-quarters majority vote of the Congress;
(c) by neglecting to pay its annual dues.

ARTICLE IV

Constitution

The International Institute shall be directed by an Executive Committee and a Secretariat, in accordance with the objectives and decisions of the International Congress.

ARTICLE V

International Theatre Congress

A. Composition

1. The Congress shall consist of representatives officially designated by National Centres. Each Centre shall appoint not more than three delegates and three alternates, and may be accompanied by technical advisers and by such other experts as the Congress may deem necessary.

B. Functions

1. The Congress shall pass on the Draft Constitution before its official adoption.

2. The Congress shall determine the plans and policies of the Institute.

3. The Congress shall approve of the expenditures of the current year and shall vote the budget of the next calendar year.

4. The Congress shall elect the members of the Executive Committee.

C. Voting

1. Decisions shall be made by an absolute majority on the first two ballots. A majority shall be a majority of the Centres present and voting. No centre shall vote by proxy. Each Centre shall have one vote.

D. Procedure

1. The Congress shall meet annually in ordinary session; it may meet in extraordinary session at the call of the Executive Committee or at the request of half the total number of member Centres.

2. At each session the place of the next meeting shall be chosen by the Congress.
3. The Congress shall, annually, elect a President and other Officers and adopt rules of procedure.

4. The Congress shall set up special and technical committees and such other subordinate bodies as may be necessary for its purposes.

**ARTICLE VI**

**Executive Committee**

A. **Composition**

1. The Executive Committee shall consist of nine (9) Centres elected by the International Theatre Congress. Each shall designate one official delegate to represent the Centre on the Committee.

2. In addition, there shall be invited four (4) *ex-officio* members without voting powers:

   (a) President of the Congress sitting in an advisory capacity;

   (b) Delegate of the Centre in whose country the current Congress is taking place;

   (c) Delegate of the Centre in whose country the next Congress will take place;

   (d) Representative of the Institute's founder, the United Nations Educational, Scientific and Cultural Organization.

3. The elected Centres shall serve for a term of three years, and shall be eligible for re-election. At the first election nine Centres shall be elected, of whom one-third shall retire at the end of the first year and one third at the end of the second year, the order of retirement being determined immediately after the election by the drawing of lots. Thereafter three Centres shall be elected each year.

4. In the event of the death or resignation of one of its members, the Executive Committee shall authorize that member's Centre to appoint a substitute for the duration of the term.
B. Functions

1. The Executive Committee shall be responsible for the execution of the programme adopted by the Congress.

2. The Executive Committee shall elect its officers from among its members.

3. The Executive Committee shall meet in regular session at least twice a year and may meet in special session if convoked by the Chairman on his own initiative or upon the request of four (4) members of the Committee.

4. The Chairman of the Executive Committee shall present to the International Theatre Congress the annual report of the Institute's Secretary-General on the activities of the Institute, which shall have been previously submitted to the Committee.

**ARTICLE VII**

Secretariat

A. Composition

1. The Secretariat shall consist of a Secretary-General and such staff as may be required.

   (a) The Secretary-General shall be appointed by the Executive Committee and his appointment shall be approved by the International Theatre Congress.

B. Functions

1. The Secretary-General shall be responsible, under the general supervision of the Executive Committee, for the execution of the Institute's programme as approved by the International Theatre Congress, and for the appointment of the staff of the Secretariat.

2. The responsibilities of the Secretary-General and of the staff shall be specifically international in character. In the discharge of their duties they shall not seek or receive instructions from any National Centre or from any authority external to the Institute. Each National Centre of the Institute undertakes to respect the international character of the responsibilities of the Secretary-General and of the staff, and not to seek to influence them in the discharge of their duties.
ARTICLE VIII

Finance

1. The Congress shall annually approve a budget, and apportion financial responsibility among the National Centres.

2. The Institute, with the approval of the Executive Committee, may receive gifts, bequests and subventions directly from Governments, official and private institutions and organizations, and private persons.

ARTICLE IX

Amendments

1. Proposals for amendments to this Charter shall become effective upon receiving the approval of the International Theatre Congress by a two-thirds majority.

2. The text of proposed amendments shall be received by the National Centres at least three months in advance of the next meeting of the Congress.

ARTICLE X

Period of Function

1. The Institute's duration is unlimited.

2. The Institute will cease to function if, at any time, three-fourths of the total number of Centres so express their desire in writing to the Secretary-General. In this event, the Executive Committee shall be authorized to declare the Institute dissolved.

3. This Charter shall come into force after adoption by the First International Theatre Congress, and shall then be subject to acceptance by new members, who shall signify such acceptance in their letters of application for membership.