

# International Theatre Institute ITI

## World Organization for the Performing Arts



## The Director General's Congress Report

35th ITI World Congress

14-22 July 2017, Segovia/Spain



United Nations  
Educational, Scientific and  
Cultural Organization

Under the patronage of  
**UNESCO**







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**The Director General's Congress Report**  
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**Words from the President ITI**

Dear ITI members, dear readers;

Over 140 pages of the Director General’s Congress Report invite you to browse, to look at and to read all things related to the ITI World-Congress.

The pictures and texts show you the cultural diversity that ITI represents. They demonstrate the diversity of persons of which ITI consists – long-term players, young practitioners, students, women and men - representatives of all the five UNESCO regions – Africa, the Americas, the Arab Countries, Asia Pacific and Europe.

In this extensive publication, which more pictures than any of its predecessors, you will be able to read what the Congress, and ITI as a whole, is all about.

I would like to thank all the persons that have contributed to this report. I know that the work that is behind the creation of it is humongous.

Since 2008, ITI has developed constantly and the Congresses have become events increasingly engaged in the performing arts. This publication is the proof. Please read and look, and show it to your colleagues, friends, authorities and funders.

Mohamed Saif AL-AFKHAM  
President ITI



## Words by the President of the Spanish Centre ITI

### 35th ITI Congress / Segovia 2017 Prof. Alberto García Castaño Congress Honorary President

The 35th World Congress of the International Theatre Institute (ITI) held in Segovia in 2017 was an unforgettable experience for all those who had the privilege of being present. The success of that meeting showed that the objectives of peace, tolerance and dialogue among peoples may be achieved with help from the performing arts, as it is expressed in the principles defended by the ITI since its creation in 1948.

Like a large family, under the common denominators of Theatre and Dance, we shared different artistic visions, debated our concerns and participated in diverse performing experiences, whilst being able, at the same time, to enjoy youth theatre projects and many other activities and initiatives. This encounter and gathering of the members of the organisation also allowed us to design new forward thinking strategies to implement over the next two years.

More than seven hundred participants from sixty countries from all the continents attended the event in the city of Segovia, a vibrant heritage centre. This was an event like none before due to the number of theatre and dance performances, workshops, lectures and master-classes that managed to attract the attention of visitors and residents of the city, drawing them into this festival of Performing Arts which sought to dissolve borders and release words of beauty, peace and mutual understanding into the wind.

Among the most significant points of the 35th Congress, one must emphasise staging the First University Theatre Festival that opened its doors to major participation by a young generation of artists who are to forge the future of

the Organization. The notable presence of Dance, at the same level as Theatre, may also be considered among the landmarks of this edition of the Congress.

On the other hand, our conversations showed how important it is to encourage performing arts teaching at all levels of education, particularly at universities where it is essential that the language of the arts is heard in a strong, clear, informed voice.

At that marvellous gathering, we all learned in a setting of harmony, love and solidarity; beyond flags, ideologies or religions; together under a common rallying call: "ACT! Performing Arts Transforming the World!"

For a few days, we were able to glimpse the reality of the elusive planet we all dream of, a harmonious world in which we shared the most beautiful things the things for which it is worth living.

Along with the ITI Spain Team, I feel thankful and honoured because life does not always provide us the opportunity to learn while facing major challenges and sharing them with other people, who sometimes appear to be far from our reality, but who in fact are very near.

Together, at this Congress, we have sent a beautiful message out to the world: "Performing arts are a fine contribution to Peace and harmony among all the peoples of the world."

Alberto García Castaño



**Foreword by the Director General ITI**

Dear ITI members, dear guests of the congress, dear readers;

Each ITI World Congress is always something special and unique. It starts with a commitment to a series of goals, then it continues with putting together the programme, and ends with organizing everything so that we are finally creating an event that serves the needs of ITI.

The main goals of the 35th ITI World Congress were: 1) to create an artistic congress, a Congress that focused on the artistic, educational and humanistic values of ITI; 2) to include Dance in the Congress and 3) to widely open the gates of ITI for students and young professionals of the performing arts. Furthermore ITI wanted to create a Congress that brings the members of ITI and guests from all over the world together, so that new visions can be developed, new projects take form, and new alliances can be achieved, in order to bring about a better future for performing arts communities all over the world.

Each ITI World Congress is an endeavour that always starts from scratch. An ITI World Congress is always at a different place, it is always hosted by another team, it is always based

in a different culture and different working attitudes, and it always faces different circumstances.

So for me personally, the Congress did not end with the organization of the Congress. It continues with putting together a Director General's Congress Report and it continues even more strongly in implementing the programmes and plans on a global and local level.

It is with great pleasure that I would like to present to you the essential texts and information about this Congress. But it is not only a book of texts, it is also a picture book.

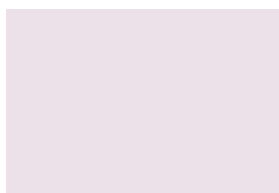
Well, dive into the universe of the 35th ITI World Congress in Segovia once more – the 160 pages are inviting you to do so.

With best regards

Tobias Biancone  
Director General ITI







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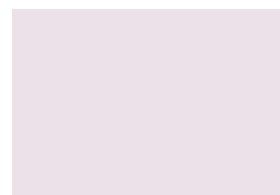
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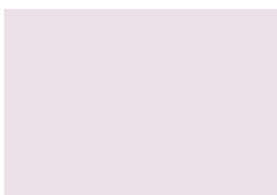
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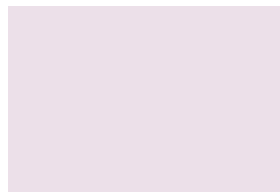
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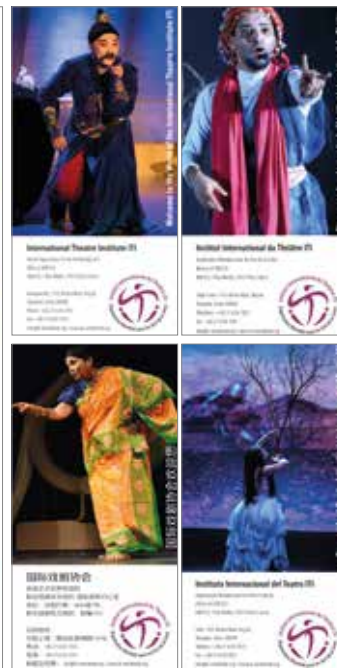
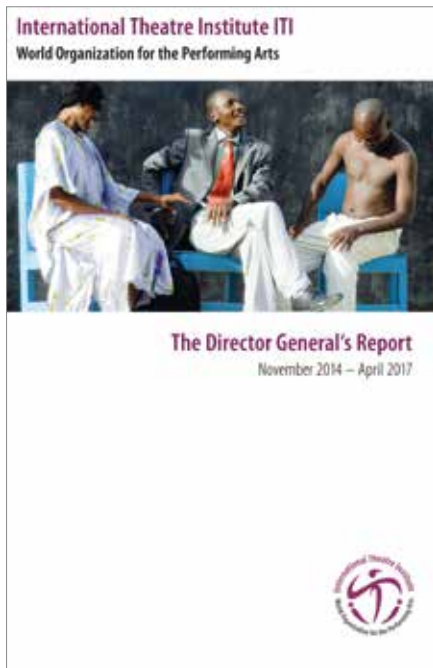


### The Main Partners of the Congress

The main partners of the 35th ITI World Congress are:

- Spanish Centre of ITI
- Municipality of Segovia
- General Secretariat ITI
- Executive Council of ITI
- Congress Task Force
- ITI/UNESCO Network for Higher Education in the Performing Arts
- International Dance Symposium Preparation Team

(The whole list of the teams, see page 156 of this Report).



**Publications for the Congress**

**The Director General 's Report  
November 2014 – April 2017**

Created by the Director General of ITI, together with the General Secretariat Team in collaboration with Futura Communications, Switzerland.  
During the 145th Executive Council Session in Moscow, the decision to not print the DG report has been taken. The digital version has been sent to all Centres, Cooperating Members, and Partner Organizations and has been distributed to all the Congress Participants on a Memory Stick Card. The Report is also available for download on the ITI website.  
*Available languages: English and French*

**Toolkit for ITI Centres  
Tools for opening and running a Centre  
Version 2/ 2017**

Created by the Director General of ITI, together with the General Secretariat Team, in collaboration with Futura Communications, Switzerland  
The digital version has been distributed to all the Congress participants on a Memory Stick Card. The toolkit is also available for download on the ITI website.  
*Available languages: English, French and Spanish*

**Flyer "What is ITI"**

Leporello flyer created by the General Secretariat ITI. The digital version has been distributed to all the Congress Participants on a Memory Stick Card. The Leporello is also available for download on the ITI website  
*Available languages: English, French, Chinese and Spanish*

**Overview Workshops**

Flyer created by the General Secretariat ITI and printed by the Spanish Centre. Distributed to all the Congress Participants in printed form.  
*Available languages: English, French and Spanish*

**Presentations**

Flyer created by the General Secretariat ITI and printed by the Spanish Centre. Distributed to all the Congress Participants in printed form.  
*Available languages: English, French and Spanish*

**Performance Programme**

Flyer created by the General Secretariat ITI and printed by the Spanish Centre. Distributed to all the Congress Participants in printed form.  
*Available languages: English, French and Spanish*

**Young Practitioners at the 35th ITI World Congress**

Leaflet created by the General Secretariat ITI and printed by the Spanish Centre. Distributed to all the Congress Participants in printed form.  
*Available languages: English, French and Spanish*

**Programme of the Student Festival**

Created and printed by the Spanish Centre of ITI.  
*Available languages: English, French and Spanish*



### Give-aways

#### Bag

Created and produced by the Spanish Centre, distributed to all delegates, artists and guests.

#### ITI & Congress Pins

Created and produced by the General Secretariat, distributed to all delegates, artists and guests.

#### T-Shirt

Created and produced by the Spanish Centre, distributed to all delegates, artists and guests.

#### Memory Stick Card

Created and produced by the General Secretariat, distributed to all delegates, artists and guests.



# 35th ITI World Congress – 14-22 July 2017, Segovia / Spain

## Congress Prologue – Student Festival: 14–16 July 2017

Day & Time	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	00	
<b>Thursday</b> 13 July	Arrival and registration for those who attend the Congress Prologue / Student Festival as participant or observer / General registration for main Congress participants															<b>Thursday</b> 13 July	
<b>Friday</b> 14 July	Opening	Welcome	Coffee/Tea Break	A Theatre of Things / Academy of the Arts Bern 4 Showings of 35 minutes Starts 11.00 / 11.45 / 12.30 / 13.15 h			Lunch Break	Theatre in a Chaotic World Panel Discussion		Coffee/Tea Break	Conference of Birds UL AGRFT Slovenia			Dinner Break	Festival Lounge		
Arrival and registration for those who attend the Congress Prologue / Student Festival as participant or observer / Early registration for main Congress participants																	
<b>Saturday</b> 15 July	Liuba Cid From the Body to the Mask / Jorge Gallego			Coffee/Tea Break	I Pledge Allegiance Georgetown University, USA		Lunch Break	Nadie Rey Juan Carlos University, Spain		Coffee/Tea Break	The Taming of the Shrew Shanghai Theatre Academy China		Dinner Break	The Old Tenant Accademy Teatro Dimitri Switzerland		Festival Lounge	
Early registration for main Congress participants																	
<b>Sunday</b> 16 July	India	Department of Theatre and Performance Studies	Coffee/Tea Break	The Balancing Act IAPAR, India		Lunch Break	Wayside Café Ateneo de Manila Philippines		Lunch Break	Judas Cape Town University South Africa		Discussion of Performances with participating institutions	The Bitter Shell Rey Juan Carlos University, Spain		Closing Moment	Dinner Break	Festival Lounge Closing Party
General registration for main Congress participants																	

## Main Congress: 17 to 22 July 2017

Day & Time	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	00					
<b>Monday</b> 17 July	General registration for main Congress participants (for delegates who do not want to take part in General Assembly Part 1)																					
	General Assembly Part 1			Coffee/Tea Break	General Assembly Part 1			Lunch Break	General Assembly Part 2		Coffee/Tea Break	General Assembly (if needed)			De Lorca su Bernarda Spanish Performance		Dinner Break	Congress Opening Night Performances Segovia Aqueeduct				
Creating and Making Theatre at the Intersections / Naum Panovski – Part 1																						
Fitzmaurice Voice Work for Actors / Alida Bevk – Part 1																						
Dance with Laura Segovia																						
<b>Tuesday</b> 18 July	Good Morning Dance Class	Congress Orientation with Committee Presentations			Coffee/Tea Break	ITI Centres Speed Dating			Lunch Break	Konstantin Raikin		Coffee/Tea Break	Beyond the Shows: The Challenges of ITI AKT - ZENT Theatre Training Beyond Limits			Madame Bovary Slovenian Performance		Dinner Break	Inauguration Dance Symposium Performances Segovia Aqueeduct			
		Meditative Playwriting / Janice Poon			Hombre de Maiz / Yahaira de Salazar			Theatre Improvisation and Physical Training / Daniel Bausch			Coffee/Tea Break	Character Design and Visual Dramaturgy / Irina Kruzhlina			El León y la Domadora Spanish Performance							
Creating and Making Theatre at the Intersections / Naum Panovski – Part 2																						
Fitzmaurice Voice Work for Actors / Alida Bevk – Part 2																						
*Round Table: The Franklin Method																						
Lunch Break																						
The act of public demonstration as natural instinct – Part 1																						
Dinner Break																						
Registration for participants																						
*Round Table: Clinical, Social and Educational Applications of the Performing Arts																						
<b>Wednesday</b> 19 July	Good Morning Dance Class	Committee Reunions Part 1 All parallel			Coffee/Tea Break	Committee Reunions Part 2 All parallel			Lunch Break	Paloma Pechero		Coffee/Tea Break	A Continental Divide; B. Anderlic			Young Practitioners Speed Dating		A Terrified Soul Anhui Chinese Performance		Dinner Break	Night of the Hearts Performance Segovia Aqueeduct	
		Xiqu Arts - Chinese Acting Showcase			Storyteller / Ada Francoy			Presentation & Photo Exhibition			Coffee/Tea Break	Lecture / Prof. Dionis Rufino			MCAR: Tools and partners for Artists Rights		Storytelling for Kids / Ada Francoy					
Ethnographic Sensibility for Acting / Israfeel Shaheen																						
Theatre as Bridge / Nube Sandoval & Bernardo Rey																						
Social Art Theatre / ITI Burkina Faso – Part 1																						
Dancing in the Woods																						
Dancing with the Senses and Imagination – Part 1																						
*Lectures A																						
Lunch Break																						
Looking again at shared spaces for Dance and Video Art																						
Thinking with the Feet: Philosophical Thoughts in Dance																						
Let's Get to Know Each Other																						
Street Performance: Illusion Party																						
Dinner Break																						
*Lectures A: A delectable London as the backdrop for musical decay in Kenneth MacMillan's 'The Judes Tree' / The stage as a mirror of a human's life / Architecture of the body - how do we build space?																						
<b>Thursday</b> 20 July	Good Morning Dance Class	Open Space Part 1			Coffee/Tea Break	Open Space Part 2			Lunch Break	Intangible Cultural Heritage: Stoomp. Javier Otero Enrique P. Velasco		Coffee/Tea Break	IPF 10 mins Play Reading			Little Happiness / I.C. Garguilo		10 Milliones Cuban Performances		Dinner Break	Dance Night Gala La Granja de San Ildefonso	
		Is Cultural Diversity under Threat? Constanza OSMANEC			Beyond Cultural Colonialism / Aneta BENDREYKO			Laboratory for Citizen's Creativity			Coffee/Tea Break	The Joy of Diversity / Marta Cantero			Renewed Illusions		Theatre in Prisons / Vito Minoia					
The act of public demonstration as natural instinct – Part 2																						
Social Art Theatre / Burkina Faso – Part 2																						
Dance at the Open Space / Nicolas Rambaud																						
AKT-ZENT Theatre of Silence / Schmalzer & Palmieri																						
Selected Choreographic Works																						
Dinner Break																						
*Lectures B: Dance between two bombs and the sniper fire / Dancing with senses and imagination																						
<b>Friday</b> 21 July	Good Morning Dance Class	Regional Council Meetings All parallel			Coffee/Tea Break	Moving towards Empathy / USA Theatre Conflict Zones & Heritage, Indigenous Cultures, Migration			Lunch Break	Home - Presentation of Cross Cultural Student Micro Performances			Coffee/Tea Break	Shame Israel / Palestine Performance			Dinner Break	Closing Night Dance Symposium La Granja de San Ildefonso				
		Dancing with the Senses and Imagination – Part 2			Coffee/Tea Break	Enter in the Dance, Enter in the Relation			Coffee/Tea Break	*Lectures C			Lunch Break	Kathak Taleem – Part 2			Coffee/Tea Break	Selected Choreographic Works				
*Lectures C: Space for Pedagogy and Performance in the city / Dance in Georgia																						
<b>Saturday</b> 22 July	General Assembly Part 3			Coffee/Tea Break	General Assembly Part 3			Award Ceremony	Reception			Free time for individual sightseeing, shopping, relaxing, enjoying...					Congress Gala Night Performances Segovia Aqueeduct					
<b>Sunday</b> 23 July	Departure of Delegates, Guests, Students, all Congress Participants																					

- Registration, Break
- Presentations
- Keynotes
- Open Space, Orientation, Speed Dating
- Performances
- Dance Classes
- Workshops
- Round Tables
- General Assembly, Reunions
- Press Conference
- Festival Lounge
- Dance Symposium Programme



The next generation in action

**Comments by the DG**

For the future of the International Theatre Institute the inclusion of young professionals is an important strategy. The risk of any association is to become a closed circle with gate keepers that do not let anybody in. And if an association falls into this trap, then it inevitably declines. This is true for ITI as a whole and it is true for any Centre as well. With almost being 70 years old, ITI needs to open up and include the young and active members of the performing arts. One might be afraid of the new ideas, the new approaches and the fresh viewpoints they bring in. But this is a necessary process. And if the members of ITI are open for new ideas and new forces, ITI will grow stronger and become larger.

The visions of the artists are changing along with the realities of the world and the expectations of the audiences. So, it is more than appropriate to include the newcomers with open arms and a high interest.

This is what happened at the 35th ITI World Congress. Thanks to the wise decisions of the Executive Council, the Centres and the General Secretariat, ITI was able to welcome:

- More than 50 young professionals attending the Congress and some of them showing performances during the Congress.

- More than 100 students taking part in the first Student Festival of the ITI/UNESCO Network for Higher Education in the Performing Arts with students from China, India, Philippines, Slovenia, South Africa, Spain, Switzerland, and USA.

The initiative was supported financially by individual Centres supporting the travel of young practitioners, the General Secretariat through travel and hosting support, the Spanish Centre, the Segovia Municipality (both by through hosting and logistical support) and also by the participating universities of the Network for Higher Education in the Performing Arts via travel support.

The inclusion worked thanks to the joint effort of all the members of ITI and was made a success thanks to the special efforts of the young professionals and students.

This was just the beginning, Let's continue to keep that attitude within ITI and within the Centre for the future.



**Monday 17 July**

**Ether/Real**

Tanmayee AMBEKAR, India  
Zubin KHETANI, India

**Die junge indische Dorf-Lehrerin (The young Indian village teacher)**

Anushka VAZE, India

**Tuesday 18 July**

**La Jeune fille qui tombe... tombe**

Yolane KOCHER, France

**Rupchan Sundorir Pala**

Sayik SIDDIQUEE, Bangladesh



**Wednesday, 19 July**

**100 Reasons**

Buddhi WEERASEKERA nd  
Niresha WEERASEKERA, Sri Lanka

**Meu Universo**

Jefferson FAGUNDES, Brazil

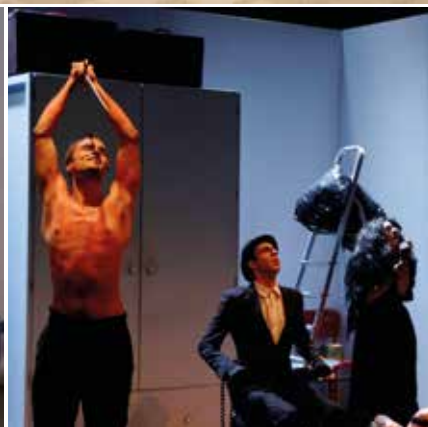
**Thursday, 20 July**

**The Hunting Reflection**

Hope NNENA ONWENU, Uganda

**Epic of Gilgamesh**

Amandine AUDINOT, France  
Giorgia CIAMPI, Italy



### Network for Higher Education in the Performing Arts

#### Introduction by the Director General ITI and President of the Network

The ITI/UNESCO Network for Higher Education in the Performing Arts is a joint initiative of UNESCO and ITI, together with universities, academies, higher education institutions and research institutions from every continent.

The Network follows the rules of UNITWIN that has been set up by the Educational Sector of UNESCO. It strictly abides by the goals of UNESCO and ITI regarding culture, education, gender equality, cultural diversity, improving the status of artists, intangible cultural heritage and other relevant issues.

The network reports biannually to UNESCO about its activities and results.

#### Work done so far

Thanks to the creation of the Network, members have started to collaborate on individual initiatives with one another through lecturing exchanges and so on.

The Network has already initiated different programmes:

- Student Festivals – as organized before the 35th ITI World Congress
- The creation of an International Ranking System based on existing Assessment and Evaluation Systems for Performing Arts Higher Education Institutions (decided at the first General Assembly)
- Mapping of Performing Arts Higher Education Institutions worldwide (decided at the first General Assembly)

#### Call for new Members

In an unofficial meeting between existing and potential members for the Network, it was apparent that more members would like to be part of the Network. This is why the network is open for applications. Please ask the General Secretariat for further information about the Network, the Charter, existing rules and the application form by contacting [info@iti-worldwide.org](mailto:info@iti-worldwide.org)



**List of all the members of the ITI/UNESCO Network for Higher Education in the Performing Arts**

- Yerevan State Institute of Theatre and Cinematography, Yerevan, Armenia
- University of Dhaka, Dhaka, Bangladesh
- Ecole Supérieur des Arts, Mons, Belgium
- Shanghai Theatre Academy STA, Shanghai, China
- University of Costa Rica, San José, Costa Rica
- IAPAR International Association for Performing Arts and Research, Pune, India
- Toho Gakuen College of Drama & Music, Tokyo, Japan
- Escuela Nacional de Arte Teatral ENAT, Mexico DF, Mexico
- Universidad Nacional Autónoma de México UNAM, Mexico DF, Mexico
- Universidad Autónoma de Nuevo Leon, Nuevo Leon, Mexico
- Ateneo de Manila University, Manila, Philippines
- Raykin Higher School of Performing Arts, Moscow, Russia
- University of Cape Town, Cape Town, South Africa
- Institut de Teatro, Barcelona, Spain
- University of the Arts, Zurich, Switzerland
- University of the Arts, Bern, Switzerland
- Accademia Teatro Dimitri, Verscio, Switzerland
- Academy of Theatre, Radio, Film & Television, Ljubljana, Slovenia
- University of Juba College of Art, Music & Drama, Juba, South Sudan
- Chulalongkom University, Bangkok, Thailand
- Georgetown University, Washington DC, USA
- Naropa University, Boulder, Colorado, USA

**Participating Member Universities at the Student Festival**

List of leaders of the Network participating at the first Student Festival:

- Derek GOLDMAN / Joanna RUF, Georgetown University, USA
- Manuela TRAPP, Bern University of Arts, Switzerland
- Ricky ABAD, Ateneo de Manila University, Philippines
- Geoffrey HYLAND, Cape Town University, South Africa
- Daniel Bausch, Accademia Teatro Dimitri, Switzerland
- Ales VALIC / Mija SPILER, ULAGRFT (University of Ljubljana, Academy of Theatre, Radio, Film and Television), Slovenia
- Vidyandhee Prasad VANARASE, IAPAR (International Association of Performing Arts and Research), India
- GONG Baorong/XU Jiali, Shanghai Theatre Academy, China
- Alberto GARCIA Instituto universitario de la danza "Alicia Alonso", Rey Juan Carlos Universidad, Madrid, Spain
- As guest: Asociación Paladio Arte

**Further members that attended the Student Festival without student participation:**

ARANA GRAJALES Thamer, AREVALO GOMEZ Epifanio, VALERO ROZO Yuly Andrea, ARBOLEDA ZAPATA Jhon Ferney, RET (Red Escuelas De Teatro Colombianas) Jean-Henri DRÈZE (Mons, Belgium)



Tobias BIANCONE, DG ITI and President of the ITI/UNESCO Network for Higher Education in the Performing Arts; Alberto GARCÍA CASTAÑO, President of the Spanish Centre ITI and Director of the Instituto Universitario de la Danza “Alicia Alonso”, leader of a member university of the Network, as well as host; Derek GOLDMAN, Co-Director of the Network and coordinator of the Student Festival and Daniel BAUSCH, Executive Council Member ITI and leader of a member university of the Network and coordinator of the Student Festival – all welcomed all the participants and guest of the Student Festival with a speech or a welcome address.



**Friday, 14 July**

**A Theatre of Things**

Bern University of the Arts, Switzerland  
 Expresa 1 Theatre, La Cárcel

**Conference of Birds**

ULAGRFT (University of Ljubljana, Academy of Theatre, Radio, Film and Television), Ljubljana, Slovenia  
 Expresa 1 Theatre, La Cárcel

**Saturday, 15 July**

**I Pledge Allegiance**

Georgetown University, Washington D.C., USA  
 Expresa 2 Space, La Cárcel

**Nadie**

Paladio Arte, Spain  
 Paladio Place

**The Taming of the Shrew**

Académie de théâtre de Shanghai, Shanghai, China  
 San Nicolas Church

**The Old Tenant**

Accademia Teatro Dimitri, Verscio, Switzerland  
 Expresa 1 Theatre, La Cárcel





### Sunday, 16 July

#### **The Balancing Act**

IAPAR (Association internationale des arts du spectacle et de la recherche), Pune, India  
Expresa 1 Theatre, La Cárcel

#### **Wayside Café**

Ateneo de Manila University, Quezon City, Manila, Philippines  
Expresa 2 Space, La Cárcel

#### **Miss Julie**

University of Cape Town, Cape Town, South Africa  
Expresa 1 Theatre, La Cárcel

#### **La Cascara Amarga (The Bitter Shell)**

Instituto Universitario Alicia Alonso, Madrid, Spain  
Performed in the galleries and yard of La Cárcel



**Welcome Workshop**

Derek GOLDMAN, USA & Daniel BAUSCH, Switzerland  
 Expresa 2 Space, La Cárcel, Friday 14 July

**Direction in the Performing Arts and Multidisciplinary Space. Design and Creativity**

Liuba CID, Spain  
 Expresa 1 Theatre, La Cárcel, Saturday 15 July

**From the Body to the Mask**

Jorge GALLEGO, Spain  
 San Nicolas Church, Saturday 15 July

**Contemporary Indian Theatre Practices**

Ajay JOSHI, India  
 San Nicolas Church, Sunday 16 July

**Ethnographic Sensibility for Acting: Reembodiment off Traditional Games in Multicultural Performance Situation**

Department of Theatre and Performance Studies University of Dhaka, Dhaka, Bangladesh  
 San Nicolas Church, Sunday 16 July

**Panel Discussion: Theatre in a Chaotic Word**

Expresa 2 Space, La Cárcel. Saturday, 15 July

**Closing Moment**

Expresa 2 Space, La Cárcel, Sunday 16 July



# Official Opening of the Congress



**Speech of Alberto GARCÍA CASTAÑO  
President of the Spanish Centre of ITI**

Distinguished Delegates, members of the ITI Executive Council, Mayor of Segovia, Mayor of La Granja, dear Rector of the Rey Juan Carlos University, dear Rector of IE, dear friends everybody, because I believe that today is a source of deep satisfaction for me, because, as I often say to my students, all of the family is gathered here today, a large part of the family and that is something that does not happen every day.

Today, I am deeply moved because we have had the chance to offer the members of ITI the possibility of coming together here in Spain. And that is something that is important, something that is very important, on a personal level, and it is something that is very important for Spanish people. It is very important at a time when culture is undergoing great difficulties in our country. That is why the presence here today of all of you and the fact that Spanish artists feel that they are not alone and that they form part of the great global family is in itself a great message for all our society.

Twenty-five years ago, I was entrusted with a complex project in Spain when it was decided to create the first university institute dedicated to the performing arts. The first one and the only one; there is no other in Spain with these characteristics. Dance, theatre, these have been our passion, and according to a friend, passion gives rise to the exception. We have dedicated ourselves to this project with passion and with love. Just three years ago, we made our first foray into the ITI. Spain had been absent from the organisation for some time and we attended the Congress that took place in Armenia to see what was happening in the ITI, who was in the ITI and how we could join and serve the international community from there. At that time, I never even remotely thought that three years later we would all be gathered here. I believe that being able to form part of this organisation has been an enormous experience for us, an unforgettable

experience. An organisation that fights for peace, that fights to promote human principles, is exactly what we had been seeking for a long time and which we have found in the ITI. Building a new ITI in Spain has not been, and is not, a simple task. We are starting to lay the foundations.

One year ago, I asked the Director General Tobias Biancone, what do of ITI members need or expect? He told me only two things, "passion for art and a vocation of service". In other words, "passion for art and vocation of service" and that has been the cornerstone for building a new ITI in Spain. We are not a large organisation from an economic point of view, now we do not have major financial resources, but we do have many people with great passion and with a great vocation of service. I believe that this is the most important thing. Working with your heart, working with your soul and dedicating yourself day by day and that, I believe, is what we are achieving.

There are not only artists in our organisation, there are many young teachers from the University and there are many professors of chemistry, physics, medicine and mathematics that have joined our struggle to ensure that the performing arts do not only occupy their place within the area of higher education and the academic world, but also for them to be a commitment for the future. Given that it is an ethical and moral commitment of all of us to leave a legacy for our children. And what better legacy than our cultural heritage. I believe that this is where the essence of our work lies. From the work that we attempt to do every day and for which we count on the help of all of you.

Welcome to Spain, welcome to this wonderful city of Segovia and I welcome you with all my heart to the Spanish Centre of ITI.

Thank you very much.



### Speech of Clara LUQUERO

#### La Alcaldesa of Segovia (Mayor)

Rector of the IE University, Rector of the Rey Juan Carlos University, President of ITI/UNESCO, Director General of ITI/UNESCO and other members of the board of this institution, director of the Alicia Alonso University Dance Institute, and the Accidental Mayor of Real Sitio de San Ildefonso, participants of this Congress, good morning to all.

Someone once wrote that the theatre and the performing arts were the mirror of the world in which human beings live. I think that, more than that, theatre is the mirror where we can see ourselves to see further and deeper, who we are? Who do we dream to become? What we would not like to ever happen to us. For one week we are going to share these questions, these concerns, these wishes. Talent and commitment, innovation and respect to our best memories. Creative risk, dreamy judgement. Welcome to this city which today I represent. La Entradilla has received you, our ancient dance recovered from tradition by our Segovian musicologist Agapito Marzuela. Professor Marzuela accompanied the Guernica to the Spanish Hall of the Paris universal exhibition in 1937. I bring this detail to this opening because today in 2017 some actions are developing which remind us what Picasso's Guernica has meant to the history of the world's evolution. For what it means to art, for what it treasures and symbolizes. A canvas which deals with the urgency for peace, the urgency for respect. This morning in Segovia begins an event which talks about peace in a world full of struggles. About equality in a world full of intolerance. And it is going to be done through culture, through theatre, through imagination and progress. As this "Act!" reminds us, the motif of the 35° ITI World Congress. All of this exists when men and women of goodwill gather together to define supportive and generous strategies. All of that is always present in theatre, in that way from the most remote

times, in that way in any place in the world always.

La Entradilla tells us about that gift which we bring us today, for choosing our city to celebrate this congress. As Mayor and in the name of all the people of Segovia which I represent here today I give you the most enthusiastic welcome to a city declared by UNESCO Cultural Heritage of Humanity, to a city which is a cultural miracle for all, for all men and women and for all generations to come. Know that you are home. Welcome and have a good Congress!

#### Deputy Mayor María Jesús FERNÁNDEZ ORTEGA (in representation of the Mayor of Real Sitio de San Ildefonso)

The deputy Mayor welcomed the delegates of ITI and wished them all the best.



**Speech of Javier RAMOS  
Rector of the Rey Juan Carlos University**

Honourable Mayor of Segovia, Honourable Provisional Mayor of Real Sitio de San Ildefonso, President and Director General of the International Theatre Institute, Vice-Presidents and Members of the Institute's Staff, Honourable Rector of IE University, dear Alberto, responsible for having Dance and Art at the University, dear Delegates of the 35th ITI World congress, participants to this impressive site of Segovia at the university. If I may I am going to tell you a personal anecdote, six months ago I had to take an important decision in my life, which I believed would have effect on many people, thousands of people and the decision was important, at that moment I had to choose a stability, a contribution to society in the field of science and decide if I would change my life, disrupting my comfort zone, and decide if would dedicate to be at the service of a great community, an university of 40.000 people. I will tell you what I did at that moment, I thought, and when I did not find the solution I escaped, I escaped to the city of Segovia, I came to think, to think along with the people I love, in these case my family, and here I found the solution, or at least, here in Segovia I came to a reflection, which I like to think is changing the lives of thousands of people; many times we have to make sacrifices, we have to think big, as it is said in English, dream big, we have to come out of our comfort zone to change the world, to be better.

As the Mayor would say, or as we saw at the presentation of ITI, we have to look for peace, for justice, for the transmission of culture, of the highest human values. And for that there are only two ways or at least in my experience, there are two ways of doing it, one is to work jointly with people with the highest ethical standards and also have the same goals as ours, and the other is finding a moment for reflection in an environment which promotes a civic way of thinking and working jointly to find those same goals. Well, that is what

we do, what we will do during this week in Segovia, to search for what art is, and culture, taking into account the different nationalities, were telling the Delegates we have during this week for the 35th World congress, working together for a common goal, which is the human beings reach the highest levels, reach culture, art, to the most genuine expressions of wisdom and human quality. I can only wish to all of to enjoy this surroundings, which for me have represented surroundings for reflection, of personal growing, that you make the most of the relations with the different Delegates and of all the events which this great Congress have prepared for you.

Thank you.



**Speech of Salvador CARMONA  
Rector of the IE University**

Good morning. Buenos días. I'm going to speak in Spanish. President of ITI, Mayor of Segovia, Rector of the Rey Juan Carlos University, ITI authorities.

It is a real pleasure for me to welcome you to this university and to this Monastery of Santa Cruz. Please allow me just a couple of minutes to tell you about the University and the Monastery. The Monastery of Santa Cruz was built in the 15th century on a previous 11th century Romanesque monastery. It is a National Monument and it has been the host to some extremely interesting historical events in Spain, such as when the Catholic Monarchs began to have the first contacts relating to what would later be known as the discovery of America. IE University is a very young institution. We started out in 2007 based on what was previously the IE Business School. The university attempts to develop an integral education of the individual. Based on that integral education, we work on a series of fundamental values, the first of which is internationalisation. At this Segovia campus, 80% of our students come from other countries, and in total, 60% of the students on our campuses are international. Furthermore, 60% of our teaching staff come from abroad. The second value that we advocate, a fundamental value, is humanism. In this regard, and in line with that internationalism and humanism, we welcome all of you here to this Congress and this campus.

The third of our values is the promotion of an entrepreneurial character. Our students must not only learn to set up a new company, but they must also be able to develop innovation and initiative in the work that they do for others.

Fourthly, we pay close attention to technology. We have equipped our facilities with top-level technology in order to ensure that we provide an education in this type of environment.

Last, but not least, we try to imbue our students with an ethical character. The defence of all these five values of the University have raised our University, despite its young age, to the 25th place in the employability ranking of the International New York Times.

I would once again like to express my gratitude to ITI for placing its trust in us by holding this event here. I would like to assure you that we will do our utmost to guarantee a friendly atmosphere and I am sure that in our facilities your congress will be able to achieve its objectives with the greatest possible success.

Thank you very much.



**Speech of Mohamed Saif AL-AFKHAM  
President ITI**

Distinguished Ms Clara LUQUERO, La Alcaldesa de Segovia  
Distinguished Mr Salvador CARMONA, Rector of the IE University

Distinguished Ms María Jesús FERNÁNDEZ ORTEGA, Deputy Mayor of the Real Sitio de la Granja de San Ildefonso,  
Distinguished Ms Mar SANCHO. Cultural Politics Director Castilla and León Community

Distinguished Mr Javier RAMOS, Rector of the Juan Carlos University

Dear Alberto GARCIA CASTAÑO, President of the Spanish Centre of ITI

Dear Executive Council Members of ITI

Dear Tobias BIANCONE, Director General of ITI

Dear ITI Members from all over the world,

Distinguished Guests, colleagues and friends,

Ladies and gentlemen,

It is a great pleasure and honour for me to welcome you here to the Opening of the 35th ITI World Congress in Segovia and La Granja, in Spain.

For a week this place is become the performing arts capital of the world. It was a joint effort of all the organizations of the speakers that you heard, and from ITI to plan and schedule this Congress, probably the biggest Congress in the history of ITI. I would like to express my gratitude to all the persons and institutions that were involved in making this happen.

Unfortunately, this large congress is not the congress with the biggest budget ever. That means your understanding and flexibility is necessary to make it a creative Congress. It will be a joint effort of all the organizers and you, the ITI Members and friends, if this Congress should be a successful Congress. Inform yourself, ask and most important – lend the organizers a hand when they are desperately needing it.

From the bottom of my heart, I welcome you once more. I wish you a motivating, inspiring and peaceful congress. A congress where you can meet your friend and create new friendships.

We are all in the same boat. The boat called ITI. It is the boat that should safely and proudly move into a good future for the world, for the performing arts and artists, working for a better world, working for a world rich in culture and a world in mutual understanding and peace.

Thank you very much





**Speech by Tobias BIANCONE**  
**Director General ITI**

After more than one year of preparation it is a very great pleasure to see you all here in Segovia, at the opening of the 35th ITI World Congress.

All of you know that an idea, a vision, is necessary for achieving anything in life. What is true for your life is also true for the International Theatre Institute ITI, the world's largest organization for the performing arts.

It is obvious that we cannot leave the vision the world follows to the people who deal in war, crisis, turmoil and greed; to those who deal only with their own interests, and the interests of their own groups, in mind and do not include everybody.

For creating a culturally rich and peaceful world, we need strong visions for culture, for the arts, for the performing arts – theatre, dance and music theatre. And we need strong visions for the education of the arts.

It is my experience that visions are essential. And it is also my experience that what we envision can finally be attained – if we persist.

We succeed, especially if the vision is for the benefit for the individual, for society and for mankind.

What do we need to do if the barriers of life are stopping us? What we need to do is to give power to our vision, rekindle our vision, especially if we create the barriers ourselves. We have to be aware that realizing a vision in our life needs a lot of steps, one by one, until we will see the result.

There is nothing wrong with thinking big. That is why we need to have a wide scope for our visions.

I would like to invite you now to use your imagination to create visions.

Imagine that in your neighbourhood the children are able to learn to act in their school. Imagine that anybody who wants

to learn to act can learn to act, independent of their age, social status, gender, belief and ethnicity.

Imagine that in your city you have a multitude of stages for theatre and dance where artists can perform.

Imagine that all over the world such venues exist, safe places where theatre and dance can inspire the people.

Imagine what the effect would be if education in the performing arts would be accessible to all people all over the world.

Imagine how the use of theatre and dance could bring hope to zones of conflict and help to create an everlasting peace.

Imagine a world that is rich in many, many different kinds of cultures. Imagine a world where people recognize the value of culture and the performing arts.

And last but not least: Imagine how it would feel for you and for your friends and for everybody if the world existed in peace.

Well, I am convinced that is the direction that we have to go in. We have to develop visions and strategies to make this world a better place for everybody. Rich in culture. Rich in mutual understanding. Peace. For all the people.

Let's do it together. Let's discuss strategies and visions for culture, the performing arts and education in it in the coming days. Let's get inspired and motivated by the performances, workshops, presentations, keynote speeches, lectures and by the dialogue we conduct with each other.

Thank you for being here.

I wish you "bon voyage" on your way through the Congress and on your way to realising your visions and our common visions.



**The President’s Appreciation of the Achievements of ITI and its Members 2014-2017**

*This speech was read by Emilya Cachapero, Vice-President of ITI for the Americas.*

Distinguished guests, dear colleagues and friends  
 This is a historical event because never in the history of ITI, were there so many Centres and Cooperating Members present at an ITI World Congress: 61 Centres and 6 Cooperating Members. Amazing. And never has there been so many delegates, artists, educators and guests attending a Congress: More than 600.

For me this means that there is a very high interest in ITI and a splendid commitment to our organization.

With this speech, I am continuing the tradition that was initiated by my predecessors. I will talk about the achievements of ITI in the last three years, I will talk about what results ITI members all over the world have achieved.

ITI is very rich in culture and activities. Just have a look into the Director General’s Report 2014-2017: World Theatre Day celebrations all over the globe, International Dance Day celebrations all over the globe. Conferences, festivals, showcases – all kinds of events organized by you, the members of the ITI Centres and the members of the Committees, Forums, Networks and Groups of ITI.

All these events have been created by you and your colleagues and friends. And together all these activities show ITI to be a joint effort within a culturally rich organization. An organization that is building bridges over borders, and striving to unite us all as a cultural organization.

For the last three years major challenges have had to be solved.

One of the major challenges was the cancellation of the Congress in Manaus. We live in a troubled world. As you have experienced, the political situation in Brazil has changed. Literally, from one day to the other, the government officials in Brazil were not allowed to keep their promises. That means

no money for the Congress, and with no money no security for the delegates. Which meant for the Executive Council that each delegate and artist that would have attended the Congress would be at risk. Under these circumstances there was no other possibility as to cancel the Congress. This was a huge disappointment, a loss of energy and money for everybody. The feedback that ITI received has however helped towards strengthening ITI. An avalanche of encouraging words was received which affirmed each member is full behind ITI. This assuring and supportive reaction was very much appreciated. I would express my gratitude to all of you for this. One of the initiatives that we received was from the Spanish Centre and the result is that we are here, and celebrate the 35th ITI World Congress in Segovia.

On behalf of ITI I also would like to thank Marcio Souza and his team for the humongous amount of work they did in preparation for the Congress and for ITI. Let’s hope that ITI will go to Manaus one day to make the dream of Marcio Souza and his team come true.

The other challenge was the relocation of the headquarters from Paris to Shanghai. Just to let everybody know, ITI still has an office at UNESCO. As a matter of fact, ITI is now even closer to UNESCO and the move has been well respected by Irina Bokova, Director-General of UNESCO, and by the UNESCO Assistant Director-Generals: Francesco Bandarin, Assistant Director-General for Culture, and Eric Falt, Assistant Director-General for Information and External Relations.

The staff from Paris decided not to move with ITI to the new location. This meant for the Director General that he had to build up a new team from scratch. Obviously that was not an easy task and he had a lot of untold problems to handle, both in Paris and in Shanghai. His goals to put the workload of the General Secretariat less on him but on the team, took some time. I guess at the beginning he was burning the midnight oil very often. For quite a while he had to reduce the travels



and could not meet all the demands from Centres to attend events, festivals and meetings.

But finally he has built up a dedicated and strong team. One of the persons who deserve a special mention is Chen Zhongwen, the Director of Collaborations, who assists the Director General in his work. As she already established a school in Shanghai before, she was the right person for establishing the office of the Headquarters in Shanghai. Tang Yiming, Malory Domecyn, Tom Johnson and Chen Simin are now part of this efficient team that is very dedicated to serving ITI and its members, so that ITI can become stronger and can expand its sphere of influence all over the world.

Some of the achievements of the Headquarters are: the ITI website has been launched with a new design and is available in English, French, Chinese, Spanish and Arabic. Russian is in development. Also the websites for the Congress, World Theatre Day and International Dance Day have been renewed. The Newsletter of ITI is now sent out regularly, and since 2017 has also been made available in French.

The headquarters did find sponsors for International Dance Day 2015 and 2017 in Shanghai, and for 2016 in Paris; for World Theatre Day 2015 in Fujairah, 2016 in Guangzhou and 2017 at UNESCO in Paris.

The team prepared the Toolkit for ITI Centres in English, French and Spanish, which will help to open new Centres and strengthen the existing Centres.

I would like to thank the Director General and his team for their dedicated work.

The Executive Council has met seven times since the Yerevan Congress. All of them were actively contributing to the development of ITI and were there to assist the DG in his difficult tasks. Additional to all the tasks the Executive Council members had for their own Centre, they worked in different working groups and task forces, in preparing the Congress, changing the ITI Charter, overseeing the finances, organizing Regional Council meetings, and on many other

issues that were of importance for ITI. Their expertise, their work for ITI and their friendship made the Executive Council a dedicated group. I would like to acknowledge them all for these efforts.

If you browse through the 260-page thick Director General's Report 2014-2017 you will be amazed at what is going on. 46 Centres and 14 Committees reported what they achieved. It is simply astonishing. The Networks, Forums, and Committees are, together with the Centres, strong pillars for our international activities. Together with the Centres they are building bridges, they are promoting mutual understanding and peace, they are spreading the artistic values inherent to the performing arts, they work towards educating people in the professions of the performing arts, and they use theatre, music and dance to bring hope into conflict zones. They are using the arts for social change. Browse through the DG's Report and you will be amazed at what ITI members are doing.

ITI is the world's largest organization for the performing arts. Founded by UNESCO in 1948 it has overcome many rough times. The power that is inherent to theatre, dance and music – the values that these art forms represent – is making our organization strong. But if it is stronger now, it is always thanks to the members of ITI, the work of individuals and the joint-work of groups.

A lot has been done. A lot has to be done. We only can win if we follow our common goals, we only can win if we do it together. We only can win if we are there for the members of the performing arts, locally, regionally and globally.

I would like to express my gratitude to each of you for your achievements, for supporting ITI and for keeping the values of ITI in your heart and in your life.

Thank you very much.



**Commemoration of ITI Members Who Passed Away (2014-2017)**

The Commemoration was presented by a video with music, followed by the president asking the delegates to stand up for a minute of silence.

**Fernando MIER Y TERAN, Mexico**

Great Mover for the Performing Arts in Mexico, Leader of Tampico Congress

**José SOLE, Mexico (1929-2017)**

Former Director General of Mexican Centre of ITI, Stage Actor, Director, Playwright

**Dario FO, Italy (1926-2016)**

World Theatre Day 2013 Message Author, Playwright, Theatre Director

**Radu BELIGAN, Romania (1918-2016)**

World Theatre Day Message Author, former President ITI, Honorary President ITI, Comedian, Director

**André-Louis PERINETTI, France (1933-2017)**

Secretary General of ITI-Worldwide, Theatre Director

**Martha COIGNEY, USA (1933-2016)**

Honorary President of ITI, Former President of ITI-Worldwide and of ITI-U.S.

**Fuad AL-SHATTI, Kuwait (1933-2016)**

Former President of the Kuwaiti Centre of ITI and former member of ITI Executive Council

**Refik ERDURAN, Turkey (1928-2017)**

Former President of the Turkish centre of ITI. Playwright, columnist and writer.

**Arnold WESKER, United Kingdom (1932-2017)**

Honorary Member of the International Playwright Forum, World Theatre Ambassador

**Syed Shamsul HAQ, Bangladesh (1935-2017)**

Honorary President of the Bangladesh Centre of ITI. Poet, lyricist and writer.

**Reoti Sharan SHARMA, India (1924-2017)**

Former General Secretary of Indian Centre of ITI, Playwright

**Tankred DORST, Germany (1925-2017)**

World Theatre Day 2003 Message Author. Playwright and storyteller.

**Nicos SIAFKALIS, Cyprus (1934-2017)**

Actor and director. Director of the International Institute for Ancient Greek Drama & Theatre.

**Trisha BROWN, USA (1936-2017)**

Dancer, Choreographer and Artistic Director. International Dance Day 2017 Message Author



**Welcome to the Centres, Cooperating Members and Guests**

CHEN Zhongwen read the list of all the Centres, Cooperating Members and Guests that were present at the General Assembly and asked them to stand up when they were named.

**Flag Ceremony**

As the President of the Armenian Centre of ITI which organized the 34th ITI World Congress in Yerevan in 2014 was not present, Mohamed Saif AL-AFKHAM, President ITI worldwide, presented the flag to the President of the Spanish Centre Centre, the host Centre for the 35th ITI World Congress.



### Comments by the DG

The Executive Council of ITI decided to put most of the importance on the artistic part of the Congress. This decision was unanimously taken at the first meeting after the Yerevan Congress. The artistic values are the most important issue for ITI. Just when one looks at the number of evening and late night performances, the keynote speeches, and even at the open space performances of the young professionals and the students' performances during the prologue of the Congress, ITI reached this goal in an excellent way.

All the performances were of high quality, some of them can be considered to be the highlights of the Congress.

The gratitude is on all the persons that made it possible. It was for sure a joint effort of all the key players, from the choice of the performances to the performers themselves.

Well, there is still space for improvement. From my viewpoint the decision to have a Dance Symposium as part of the Congress was not a wise decision after all. It is clear that the organizers had a good intention in trying to organize the symposium and they wanted to do their best. But it did not function, also due to the two locations: La Granja and Segovia.

It is my firm conviction that ITI has to continue to include dance and it has to plan the next Congress with dance. But everything should preferably be at one, at the main location: the performances, the workshops, the keynotes and round tables. Only by doing this performing artists specializing in theatre, dance and music theatre can discuss together, can build bridges between each other and also can inspire each other.

I am sure ITI can do even better for the next Congress, independent where it will happen. Important is – let's create an artistic next congress.



**Monday, 17 July**

**De Lorca su Bernarda**

Spain

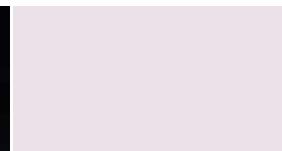
La Cárcel, Sala Ex.Presa 1

**Congress Opening Night**

Segovia Acqueduct

**Programme:**

- Suite Napoli
- Cautivos del Destino
- A Rich Man's Frug
- La Vida Breve
- Pas de deux Don Quixote & Toreros Scene
- Suite



**Tuesday, 18 July**

**El León y la Domadora**

Spain  
IE University, Aula Magna

**Madame Bovary**

Slovenia  
Sala Ex.Presa 2, La Cárcel

**Inauguration Symposium Gala**

Spain  
Segovia Acqueduct

**Programme:**

- Ritmos
- The Scientist
- Bachiando
- Muerte del Cisne
- Historias
- Balada para un loco
- Bach Flamenco





**Wednesday, 19 July**

**A Terrified Soul**

Anhui Huiju & Jingju Theatre Company / China  
IE University, Aula Magna

**Street Performance: Illusion Party**

Spain  
La Granja de San Ildefonso (street)

**Night of the Hearts**

Segovia Acqueduct

**Programme:**

- The New-Cracker: The Magic of the First Kiss



### Thursday 20 July

#### 10 Millones

Argos Teatro / Cuba  
Sala Ex.Presa 2, La Càrcel

#### 10 Minute Plays Reading

Organized by the International Playwrights' Forum – IPF  
With Poon Sze Wan, Parc Jaewan, Amit Zarka, Marijana Verhoef & Vijay Padaki  
IE University

#### Selected Choreographic Works

Canonigos Theatre, Royal Site of San Ildefonso

#### Programme:

- Un año de amor  
Nicolas Rambaud
- Sense of surface  
Elis Kristoffersson
- The urban danscape  
Parimal Phadke
- The noise of silence  
Oubaoui Cheikh

### Spanish Night Gala

Magic Nights Stage, Royal Site of San Ildefonso

#### Programme:

- La Boda de Luis Alonso
- Póker Flamenco
- Pensando en ti
- Puerta de Tierra
- Fuga Gitana
- Him & Her
- Treboada



### Friday, 21 July

#### Home – Presentation of Cross Cultural Student Micro Performances

Created and performed by the participants of the Student Festival / Congress Prologue  
La Càrcel

#### Shame

Murad HASSAN and Adi MOORE  
Israel & Palestine  
IE University, Aula Magna

#### Closing Night Dance Symposium

Magic Nights Stage, Royal Site of San Ildefonso

#### Programme:

- Carillón
- Memento Mori
- Duetto & Vals Lago de los Cisnes
- Lorquianos
- In Memoriam
- Gotan



**Saturday, 22 July**

**Congress Gala Night**

Segovia Acqeduct

During the Gala Night the following speakers addressed the audience:

- Clara LUQUERO, Maire de Ségovie
- Mohamed Saif AL-AFKHAM, Président de l'ITI
- Alberto GARCIA CASTANO, Président du Centre espagnol
- Tobias BIANCONE, Directeur Général de l'ITI

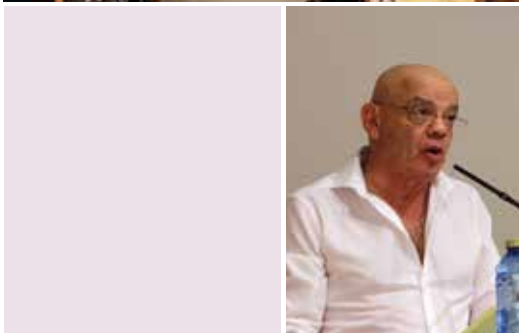
**Programme:**

- La Muerte del Cisne
- Rapsodia
- Don Quixote Pas de Deux
- Ónira
- Alas Negras
- Cisne Negro Pas de Deux
- Zapateado de Sarasate
- Giselle II Act / Giselle Acto II



### Comments by the DG

For me a keynote speech can be a strong source of inspiration and it can open the door to new aspects of professional life. With three keynote speeches during the Congress the delegates were offered new vistas on the arts. I consider the viewpoints of Konstantin RAIKIN, Paloma PEDRERO and Javier OTERO GARCÍA & Enrique PÉREZ VELASCO as important that is why you find the full texts in this report.



### Konstantin Raikin

Conference hall  
Tuesday, 18 July

### Theatre Will Save Us

I grew up in a theatre milieu. I am from a theatre family. My parents, my elder sister, my uncle – all of them are actors. For many decades, my father was perhaps the most famous and beloved actor in our country. He suffered from a heart condition. Throughout his whole life he battled health issues, but theatre would often save him. When he entered the stage, the pain would abate, he would be overflowing with vitality, looking incredibly striking and tireless.

For almost fifty years, my father had been the Artistic Director and principal actor of his company. During his shows, he had almost never left the stage, enduring enormous physical strain, and throughout his whole career – until his last days, when he was already quite an elderly man – he had appeared in at least twenty performances a month.

At the age of 16, I also entered the theatre and since then I have been doing theatre for my entire conscious life. For more than 45 years I have performed on stage, for over 40 years I have taught acting and worked as a director, for over 30 years I have been the Artistic Director of a major drama theatre company in Moscow. Not only has my whole life been connected with theatre, but I could even say that theatre is the essence of my life. I perceive the entire world around me from the theatrical point of view: dramatic structure, acting, set design, sound and lighting score, etc.

On the whole, my perception is based on Shakespeare's formula "All the world's a stage", which is also true if you reverse it: "Stage is the entire world." The entire world fits into this tiny little box. Exploring the laws of theatre, we get to

understand the most important laws of life, human society, psychology and the interconnection between the spiritual and the material, creative work and production, egoism and collectivism, dictatorship and democracy, love and duty, elements and reason, etc., etc.

Due to their susceptibility, i.e. their agile emotional structure, people who work in theatre – first of all, actors – carry reflections of all the modern human problems and phenomena. As Hamlet said, "They are the abstract and brief chronicles of the time: after your death you were better have a bad epitaph than their ill report while you live."

This is truly so. I love actors. I love the actors' milieu. Of course, I am speaking, first and foremost, about good actors from good companies, where a constructive and creative element prevails over the destructive element, where centripetal forces triumph over centrifugal forces. I certainly understand that nothing human is alien to them – they might be prone to egoism, jealousy, envy, but normally these feelings are obvious in them as they are in children, expressed naively and openly and, what is most important, are so easily suppressed when the performance begins and the creative, collective, unifying feeling of comradeship comes into force, subduing everything else.

At that point all personality traits, which may get in the way of that collective creativity, retreat and wither away. It does one a lot of good to be an actor – of course, an actor in a good theatre company, but perhaps we don't need to repeat this every time. For the most fastidious people, I could clarify once again that for me a good theatre company is the one (irrespective of its style or trend) where creativity clearly prevails over everything else. Thus, being an actor is wonderful and beneficial: you benefit a lot from standing in front of a full house, feeling that you have a grip on the audience. It is power through art. The most supreme, divine



power over people which is caused not by their fear of some physical or political force, but by their love, admiration, interest, and inspiration.

It happens when the audience members lovingly surrender themselves into slavery to talent, artistry, the charm of an actor, director, or production. These are the most acute feelings of human understanding and unity. These are the moments of happiness which you remember throughout your life. In fact, this is what makes life worth living. One might feel pity for the people who do not work in theatre and who are not even playgoers. These people are the majority and they are not aware of these moments of happiness. Luckily they do not realize how unhappy they are and therefore they might think they feel quite happy. However, I am absolutely positive that in the arts no one else enjoys such an enormous success as theatre actors. I am speaking about theatre in a broad sense – ballet, opera, stand-up, drama – performing arts.

Writers, painters, sculptors, even film actors could never cause a hurricane of gratitude similar to the one caused by a theatre actor, who, right here and right now, in front of the audience, creates something which takes people's breath away, which makes their hearts beat faster, which brings tears to their eyes. Perhaps only sportsmen who, also in front of the audience, triumphantly score a goal, break a record or win a decisive fight, happen to enjoy a similar kind of success. This success is invigorating for an actor. It provides strength, self-confidence - it nourishes the soul. Even considering the colossal nervous and physical strain, a sine qua non of acting, what a generously compensating energy refill an actor receives during these ovations! And what great metamorphoses happen to the members of the audience! In my theatre, I often watch performances from an open window which is located over the auditorium – in the back wall facing the stage. This gives me a chance to see the entire audience. How great is the difference between the

people when they enter the theatre right from the street, from their everyday life, and the same people, watching the performance which is playing powerfully and exactly the way it should! Now they are taking their seats: normally, they sit in pairs – husband and wife, two friends, two girlfriends, etc. At the beginning they chat and crack jokes, sometimes quite loudly so that other people could hear them, they shout to someone they know who is sitting in the other end of the house, they wave at him, take pictures...

On the whole, the audience is segmented, fractured, mottle, just an assembly of people. However, the show begins. The silence comes. The silence of universal attention. The divine, unifying silence of theatre. Now all the people in the house are together. The audience is no longer segmented. It turns out that all of them are very similar. And very close to each other. And all of them become one - the whole house becomes one.

Now we are hearing a dialogue between the hero and the heroine. He is on the proscenium near the left stage portal, she is near the right stage portal. Twenty metres divide them. First he speaks, then she speaks. And the audience, like a tamed monster with a thousand heads, simultaneously turns its thousand heads in the direction of the actor who is now speaking. He says – a thousand heads are turned to the left. She speaks – a thousand heads are turned to the right. Thus people are following this verbal ping-pong, although with the twenty metre distance it is already tennis. For those who are sitting in the first rows, this is an exercise for the neck muscles, for the back rows – an exercise for the eye muscles. It is worth noting that no one is embarrassed about being like everyone else. In fact, every person now is in accordance with his or her own spiritual interest. Yet how beautiful they are in their unity! It is so because – at this moment – every audience member, working with his or her heart and soul, expresses the best qualities of his or her individuality,



because it is not the sheep-like sameness of the crowd, but a supreme unity of the spirit of a large number of very different people. And it turns out that in their best expressions people are very similar.

This is how theatre is doing its great deed, working its magic, making its miracle! And how interesting the audience members look, if you are watching them from the direction of the stage! Sometimes I peek at them from behind the scenes, through a crack in the portal, or some other way. I see how, in the darkness of the house, under the influence of theatre magic, they lose their usual masks. How, in a childishly divine manner, their faces become silly, how they sprawl because of surprise and compassion, reflecting everything that happens on stage! Indeed, in order to start liking people, one should just peek to see how they watch a good, powerful theatre performance.

It goes without saying that theatre is a kind of chamber art compared to film and especially television. It is just a germ, but a very strong one. It is capable of having an impact on the spiritual and intellectual atmosphere of the city where it is situated. I often tour Russia with my one-man shows. I visit lots of various towns, big, mid-sized, and small. When I come to some small Russian town for the first time, by the look of the audience coming to see my show, I can tell precisely whether this town has a theatre company or not.

I can determine this by the ability of the audience to understand quickly the grammatically correct literary Russian language, which is delivered from the stage. That is the language I use in my performances. Unfortunately, nowadays casual speech of common Russian people is in most cases very different from literary speech. It is more primitive and rude, therefore the audience of the town, where there is no drama theatre, finds it difficult to switch from their language to the way I speak – especially if there is humour in my speech and I speak quickly. They are clearly lagging behind me.

Yet if the town has a theatre, even a mediocre one, the audience can sometimes watch Russian classical plays and listen to good Russian language; thanks to that, audience members perceive this speech and start applying at least some of it in their everyday life; other people in this town, even if they are not playgoers, hear these words and expressions. Thus, circular ripples of a rudimentary culture of speech spread over the surface of the weedy pond filled with ditch-water of the primitive everyday vocabulary and raise the general level of understanding. I feel much easier working in a town where there is a theatre.

Theatre as the hearth and home of spiritual and intellectual life has always been in demand in Russia, and in the turbulent years it often became a lifesaver for those who tried to keep warm in its proximity. Not far from Moscow, in the Tula region, there is the remarkable Museum Polenovo. It was created around the estate of the outstanding Russian artist Vasily Polenov. According to the museum staff, this house and the estate survived in its time only because the great artist was also a famous theatre lover, who energetically and consistently advocated theatre among the inhabitants of the local villages – peasants and their kids.

In the revolutionary years, when aggression towards the landowners was kindled among the common people, and poor village dwellers were instigated “to throw the red cock”, i.e. to put the nobility’s houses on fire and “rob what was robbed”, according to the Bolshevik’s formula, in Polenov’s estate all these destructive moods would be smashed against the rehearsals of one more production, which local peasants were preparing under the guidance of the artist. They were so carried away with theatre work that it would not even occur to them that they could try to destroy or rob the house of their theatre supervisor. Thus, Theatre saved the House.

Another example. The most northern theatre in the world





is located in the Russian city of Norilsk, which is above the Arctic Circle. This city is the most northern city in the world. Nickel is mined there. Once, Norilsk was also the place of exile for Stalin's political prisoners. It was in this atmosphere that an amateur theatre was born, which was later reorganized into a professional theatre, and all this happened up unto 1941 – twelve years before Norilsk got the status of a city. That means that the theatre is twelve years older than the city. Some of the great political prisoners took part in the creation of this city, such as Lev Gumilev, son of the famous poet, princess Olga Benois, who became the set designer for the prison camp theatre; among the actors were Evdokia Urusova, also born a princess, an actress of Ermolova Theatre, Georgy Zhzhenov, and Innokenty Smoktunovsky, who subsequently gained international fame. "In the zone", i.e. in the prison camp, theatre festivals would take place every year and the nominees would be given awards. On the whole, the history of this theatre is amazing and once again it proves the idea that sometimes theatre emerges under the most difficult life circumstances as an irresistible creative need for spiritual unity and salvation. The amazing record of Norilsk theatre continues today.

A few years ago the theatre burnt down as a result of a fire. The city was left without its theatre. Then the local authorities of Norilsk made a decision to build the new theatre as soon as possible. In half a year the theatre was built from scratch, furnished with top-notch equipment, and opened. I brought my one-man show to this opening.

When I spoke to a representative of the authorities, he told me: "We cannot survive without our theatre. Nothing can replace it. Nothing – not a disco, not a club, not a restaurant, not a movie theatre. Nothing else can give us such a feeling of shared festivity and unity. My parents introduced me to our theatre as a child. I remember how we and all the audience members would arrive a half an hour earlier, so that after the fierce cold and polar night we could enter the

warm, brightly lit house, go to the cloakroom to leave our fur-coats, felt boots, hats, mittens, warm socks – everything that we had to wrap ourselves in – and finally put on our fancy evening shoes; women would also need to comb their hair and adjust their makeup; then, 'all dressed up', after walking in a beautiful foyer, seeing smartly dressed friends and talking to them without haste, we would all enter the auditorium in anticipation of joyful impressions, which would warm our hearts and bring us all together." Indeed, theatre has a unique ability to unify people and, at the same time, what it gives them is not the feeling of sameness, but the acute sense of supreme spiritual kinship.

Curiously, on the low mundane level, people seem to discover lots of irreconcilable differences between one another, they quarrel and fight, but on the high level of spiritual ascent they appear to be very similar and even dear to each other. Therefore the true living theatre is the great peacemaker.

For many years we toured Ukraine annually with my company. We mostly visited Kiev and Odessa. We brought there practically all of our productions. I could say that we had never enjoyed so much success before. The emotional, passionate Ukrainian theatre audiences would give us such ovations that sometimes we did not know what to do with that. We were good friends with many of our Ukrainian colleagues. Some of them were truly great actors.

Ukraine has always been famous for its good actors, strong theatre traditions, and has always been perceived as a part of the common theatre space, which it shared with Russia.

Then, as it is known, political relations between our countries became strenuous, conflicted, and even hostile. We began to hear about Ukrainian Russophobia, about the attempts to ban the Russian language, about the reassessment of many historical events, denial of our common historical values, etc. It was very painful to me to follow this, because a large part of my life was connected to Ukraine, I knew and loved this



country, my wife is Ukrainian, our daughter knows and loves the Ukrainian language etc. At some point of the deepening political conflict, I bitterly thought that I would probably never go to Ukraine again and would never perform there again. At the same time, I could not but feel pain remembering those wonderful passionate audiences in Kiev and Odessa, which had received us with such admiration so recently, as it seemed...

And just a few months ago, I received an unexpected invitation from the Russian embassy in Ukraine to perform my poetic one-man show in Kiev and Odessa during the days of the Russian language in conjunction with the celebration of Pushkin's birthday. I was to perform in Kiev in a theatre with 1500 seats and in Odessa in a theatre with 1000 seats. I accepted the invitation, although I worried a lot.

I understood that I was bringing my work to an unfriendly country (to put it mildly) and was trying to guess how the audience was going to greet me. In fact, I was not even sure whether people would come. A week before my arrival, I found out that both shows had been sold out. I was still worrying, but now my hope was getting stronger. My hope was built on the emotional memory, which must have remained after our many tours, it was built on the poetic heights of the Russian language which the majority of the population of Kiev and Odessa spoke, and finally, it was built on my own acting skills and experience.

I am pleased to say that what I saw was beyond my expectations. Rarely or, perhaps, never have I felt such an emotional engagement of the heart, such a unanimous understanding, inspiration and gratitude of the audience. I was standing amidst that storm of ovations and thinking that culture was smarter than politics. And theatre, despite all of its seemingly intimate scale, is the strongest means of restoring humanity, the strongest cure for hatred and hostility.



**Javier Otero Garcia & Enrique Perez Velasco**

Thursday, 20 July  
Conference hall

STOOMP: a creative tool for the preservation of performing arts as an essential element of the World's Intangible Cultural Heritage.

Good morning...! We are here today to give a message of hope... The hope of a chance of lastingness for our traditions, our rituals, our languages and our expressions in the performing arts. Nowadays you can see all museums loaded with paintings, sculptures, and photographs from any age of our existence... You can also watch cinema, video and television from the earliest times, to this very present... We can even enjoy the music of ancient civilisations, or the songs of any culture, or actually an original classic and all its versions, interpretations, and arrangements...

And yet... Why is so difficult to enjoy an original performance of Kutiyattam Sanskrit theatre? Why is so tough to understand the theatrical roots of Aalst Carnival in East Flanders? Why can't we easily appreciate the artistic expression of Al-Ayyala's popular performance in Oman? And finally... Where our job does as stage directors goes? All those processes we run thru, all the techniques we create in situ to take an actor to where we want, and the decisions we take while shaping our expressive language in the theatre, who can preserve that? How can we document that?

Well... We are proud to show you today how we tamed the beast of information technologies to serve in the persistence, the continuance, and perpetuation of the performing arts. It all started in 2003, when UNESCO adopts the Convention to preserve, safeguard and ensure respect to the intangible human heritage of communities, groups and individuals. This convention also aims to raise awareness at the local,

national and international levels of the importance of such heritage, to guarantee mutual appreciation, and to provide for international cooperation and assistance.

So... what is this Intangible Cultural Heritage?

From now on ICH, means the practices, representations, expressions, knowledge, skills—as well as their associated instruments, objects, artefacts and cultural spaces—that communities, groups and in some cases individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Such heritage is manifested in the domains of:

- Oral traditions and expressions
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and
- The universe
- And traditional craftsmanship among others...

Let's review a few examples of what UNESCO has considered to be Intangible Cultural Heritage in the realm of Performing Arts:

Kunqu Opera is one of the oldest forms of opera still existing in China, with its origins dating back to the Song dynasty (10 to 13th centuries). It has distinguished itself by the virtuosity of its rhythmic patterns and has exerted a dominant influence on all the more recent forms of opera in China. Kunqu combines song, recital, body movement and dance with 2 major types of dance and an endless variety of movements to express specific emotions. Al-Barah is a Bedouin musical tradition from the Dhofar Mountains in southern Oman.

It takes the form of a warlike dance performed to drums and



the chanting of poetry in a local tribal dialect. Al-Barah is performed in a half circle formed by ten to thirty men and women. As they chant and clap, two male dancers holding daggers perform codified dance movements, brandishing their daggers above shoulder level.

The dancers' steps are uncomplicated, but coordination with other performers and the music requires considerable skill. Each tribe has its own characteristic form of al-Barah, possessing different drum rhythms and dance movements. It is performed outdoors, on occasions such as weddings, circumcisions and religious feasts.

The Caribbean Festival of Arts, CARIFESTA, started in 1952 and is still being celebrated today, has assumed a pre-eminent place among the elements that define and give expression to the uniqueness of the Caribbean reality. Like other significant institutions that symbolize a Caribbean commonality, the Festival reinforces their unity in the midst of our splendid diversity.

Chhau dance is a tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes. It has three distinct styles two of them using masks and its origin is traceable to indigenous forms of dance and martial practices. Its vocabulary of movement includes mock combat techniques, stylized gaits of birds and animals and movements modelled on the chores of village housewives. Chhau is an integral part of the culture of these communities. It binds together people from different social strata and ethnic background with diverse social practices, beliefs, professions and languages.

However, increasing industrialization, economic pressures and new media are leading to a decrease in collective participation with communities becoming disconnected

from their roots. Kumiodori is a Japanese performing art found on the Okinawa islands. It is based upon traditional Okinawan music and dance, but also incorporates elements from mainland Japan, like Nogaku or Kabuki, as well as from China. Kumiodori dramas recount local historical events or legends, accompanied by a traditional three-stringed instrument. The physical movements of the performers evoke those of a pythonesse at traditional rituals of ancient Okinawa.

All parts are performed by male actors, and techniques unique to Okinawa can be seen in the methods of hair-dressing, costumes and decorations used on stage. The need to strengthen transmission motivated Kumiodori performers to establish the Traditional Kumiodori Preservation Society, which trains performers, revives discontinued dramas, and carries out performances on a regular basis. In addition to classical works that emphasize themes of loyalty and filial duty, new dramas have been produced with modern themes and choreography, but retaining the traditional Kumiodori style. Kumiodori plays a central role in preserving ancient Okinawan vocabulary as well as transmitting literature, performing arts, history and ethics.

These are examples of what UNESCO, along with the State Parties involved, has considered as part of the ICH. Now... what the UNESCO Convention do with ICH? The Convention has established „safeguarding“ as measures aimed to ensure the viability of ICH including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission —particularly through formal and non-formal education— as well as the revitalisation of the various aspects of such heritage. Among the measures adopted by the convention we find the following as the most prominent: The approval of a general policy to promote the function of ICH in society and to integrate safeguarding of such heritage into planning programmes. The designation or establishment



of territorial competent bodies for the safeguarding of ICH. The encouragement and promotion of scientific, technical and artistic studies, as well as research methodologies with a view to effective safeguarding ICH, in particular the ones in danger. And finally the adoption of appropriate legal, technical, administrative and financial measures aimed at:

The creation of institutions for training in the management of ICH and the transmission of such through forums and spaces intended for its performance or expression. And also to establish documentation and ensure access to ICH while respecting customary practices. Then... what kind of means do we have to accomplish those safeguarding measures? And at what level of detail they accomplish it? Moreover, how accessible are those means? UNESCO has developed two major lists to gather ICH entries and records:

The List of Intangible Cultural Heritage in Need of Urgent Safeguarding (USL), which is composed of intangible heritage elements that concerned communities and State Parties consider require urgent measures to keep them alive. And The Representative List of the Intangible Cultural Heritage of Humanity which is made up of those intangible heritage elements that help demonstrate the diversity of this heritage and raise awareness about its importance. Entries in any of the list are subject to a set of criteria determined by the Convention, and in their records they include images, photographs, documents, and audiovisual material like documental, video recordings of performances, interviews and so on...

In the realm of performing arts, we know for sure that the best media to document a representation or performance is the audiovisual material... However, how can a video recording document the codified dance movements of the Kunqu Opera and their linked emotions —which are actually difficult to understand by the occidental people? ... Would you need to use a written document along with the video recording to understand and comprehend them?

Or what about the codified movements of an Al-Barah's performance? How a sole video can document the unique performance techniques of Kumiodori musical theatre? In fact... how a two dimensional moving image can capture the many layers behind a person's acting, or dancing? What feelings are driving them? What is the source of his/her motivation? And more importantly... what exactly does he/her wants to say?

Well yes... it is said that an image's worth a thousand words, then a video should worth a million words, but obviously it is no enough to store the depth of performing, nor acting or dancing... And here is where information technologies should come to our aid! What if you could slice a segment of time of a video and attach a written content to that slice? What if that slice of time can be accessed just by searching for the content you attached to it? Even better... wouldn't be nice if you could also attach other kinds of media to that slice of time, such as an image, an audio recording, a pdf file...?... With that, your whole video will end up with a bundle of information, searchable and accessible at any time that will definitely increase the communicative capabilities and expand the very meaning of the audiovisual content itself. That is the concept of video annotations: Chunks of data and information linked to specific fragments of time in a video. And that is the core of our tool:

STOOMP is a web application that will let you fragment a video, and link it with a body of content that supports the comprehension of what such fragment represents. ...That's why we believe STOOMP is the best choice when it comes to safeguarding performative elements of ICH's lists.

Designed from its very roots upon the criteria of good safeguarding practices developed by the convention, the project STOOMP is currently in the process of becoming part of UNESCO's programs for the safeguarding of intangible cultural heritage. Taking into account these guidelines, and



apart from the video annotation concept, STOOMP has two other main features for its safeguarding duties, so here is how we tamed the beast to our favour:

First of all the videos uploaded to STOOMP will enjoy the highest security standards and the most rigorous policy in copyrighted material and intellectual property rights, along with the best technology in safety and reliability of today's cloud storage. Meaning that the content you provide is strongly protected, safely guarded, and consistently accesible at any time anywhere in the world.

Second, STOOMP takes into account the power of communities and team work by offering a platform for content exchange, shared knowledge development, and interpersonal communication. What does this means?... well let's say you can upload a video and request video annotations to another STOOMP user whose you give editing permissions for.

Or you can create a team including all involved in a project and start uploading videos and annotating them altogether. You can also moderate the annotations of others or comment on them, thus creating a shared knowledge base for the content itself.

This is an invaluable feature for researchers and examiners in the performing arts, mostly because along with the annotation concept, it reduces the inherent subjectivity of the audiovisual content hence making the data appropriate for scientific research.

These are the three main features of the STOOMP Project:

- Video Annotations
- Secure Storage and Access Protection
- and Collaborative Workflow

I t started two years ago founded by Javier Otero and me and with the support of the Video Dance Heritage UNESCO

Project, the Alicia Alonso Institute and the Rey Juan Carlos University.

Right now the project is in the first of two years of review by the ICH Convention to make it into the Best Safeguarding Practices Programme, and we strongly believe it will make it there and start fulfilling the hope for a better place to properly safeguard and protect our traditions, our rituals, our artistic languages, and our expressions in all areas of the performing arts.



**Paloma PEDRERO**

Friday, 21 July  
Conference hall

**The Meaning of Theatre (for me)**

Good morning, dear colleagues, in first place I would like to thank the beautiful city of Segovia and its authorities for their generous hospitality. And to thank all the organisers, and they are a lot and very meaningful, the immense effort they have done in gathering all of us here in this 35th ITI World Congress. Very special thanks to the Executive Council which, after looking the candidatures presented they resolved to grant me the Title of World Theater Ambassador. As you will understand for me this is a great honour, and a great responsibility, to represent the Spanish theater in the world. Something that I will try to do with total humbleness and courage which life circumstances can offer me. Thanks to all of you for having me here.

Now it's time for me to tell you something about myself and mi theatrical career path. And I have written something for you. These lines could have had another content and another form, because when you reach certain age there is a lot to tell, and in different tonalities. Therefore in order to write this I grabbed a thread randomly and I pushed forward. Of course, from the truth. Always from within truth and commitment. And I hope that something from what it is expressed in these words becomes essential to me, to my way of living and the way I represent theater to the eyes of others. So now I start. Let's see, we artists are complicated people. Experts say neurotic people. I give you a medical definition which seemed very appropriated to me. I says: "Psychological disorder which is characterized by an intense interior conflict. The neurotic person has poor control of his/her affective life and of his/her pulsations and instincts. Never is satisfied in his/her desires, many times repressed by conscience or the environment which surrounds him/her. Anxiety takes over

his/her existence and abusively employs the mechanisms for defending the Self".

Well, yes, I agree with it. Because in fact, our illness is the illness of all human beings but multiplied by ten. It is the illness of having ourselves the feeling of being unable to love and be loved. This feeling is very early in almost everybody. From birth, I think. At least I remember it from the time I have memory. A feeling of an unbearable indifference united to the acknowledgement of the unfairness of the world. Since I can remember, maybe I was three years old, a thousand questions crowded my little head. Why people killed each other? Why did men command if women resolved everything? Why some children could not bring their lunch to school? Why animals were being mistreated? At home we used to see football on television and bull fights. And I was always in favour of the bull. Also with the teams with less possibilities for winning. That is to say, from very young I started to practice rebellion. And very soon I turned to action. My family, a humble and unstructured family, did not expect a great professional career for me. Neither, poor them, were used to the realm of culture and theaters. But, I don't know how, I treasured two or three books which I read frequently. One day, a salesman came to my home's door and left in the hands of my sister, a collection of classical novels. My mother yelled at her, and said she could not afford it and that when the man comes back he would have to take back the books. The man never came back. And exactly one year later, my parent decided to place the books on the shelf of the family room, and she did not take the box to the trash just in case. That was my first earthly Paradise. Letters, stories, characters. New words. Thoughts. Although neither no one took me to the theater, during weekends nor Christmas holidays I used to organize with my brother and my cousins small performances for my family. Births, choreographies, funny improvisations. I directed them with authentic passion and they could not stop the laughter. "The audience has to



laugh, not ourselves”, I demanded to the young performers. Without ever seeing in live, I had theater imbued in my skin. It was the moment of light. Because I did those “artistic” scenes before my family’s eyes because it was the moment in which I felt gazed at, admired. That is to say that I did theater in order to be loved. Time passed by and I became an adolescent, and I started to do theater in school. Every March I went to the School of Pilar, only boys’ school during that time, to rehearse some texts which we would perform on June, at the school year’s closing. At 15, I fell in love for the first time with a boy also 15, with whom I performed on stage. I fell in love rehearsing a scene of a friend, Luis Matilla, called “Post-mortem”, a futurist text in which two adolescents happened to know each other at a funeral home, they discovered the despicable business with the dead of the small-time traders, and they decide then to escape with their dead parents to search for liberty in some other place where they could bury them. The Young couple fell in love during their journey, as we performers fall in love along the way. My first love was born out of the stage. And the desire to become an actress was beginning to grow. But it was not going to be easy. At seventeen, due to the economical problems at home, I went to work in a hospital as Clinical Assistant. In the hospital Maternidad in Madrid. Eight hours a day every day. Without any academic title. There I learned a lot, I felt fear many times, I encouraged the pregnant women and I discovered, also, that that was not my place in the world. So at night I used to go to the university where I was studying Sociology and Marxism. During the weekends I used to rehearse with my theater troupe called “Cachivache”, children plays which we used to perform during popular events for a very modest price. At 18 you can manage everything, if the motor, the desire is as strong as was mine. Easily I could see the need I had to apply for dramatic art classes, studies which I could combine with my social anthropology studies and the Gregorio Marañón Hospital.

Nine years later, at 26, I could punch for the last time in the clock which controlled my life. I renounced to the fixed salary, to the raise in salary every three years, and to security. A security which made myself unhappy, and I threw myself to the madness of dramatic art. Of living in the thin rope, but very near the skies. When I left the hospital something marvelous had happened to me. I had written my first play called “The Call of Lauren”/ La Llamada de Lauren”. A play that without ever imagining it, turned me into a theatrical writer. Recognition came to me immediately. And the play started to be translated and being performed in some countries other than Spain. But the most incredible thing was the unexpected success. It was the discovery of the fact that playwriting for me was a fluid, joyous, and elevated act. Never, nothing, was ever so easy for me. Playwriting was, that one indeed, my place in the world. My Paradise. So I started abandoning performing, although it will always be in my nostalgia, and I started to dedicate to elaborate stories, characters, conflicts... dramatic texts where I could communicate with the world from within TRUTH. Say to others: look, this is what I feel, this is what I think, and this is me. Do you want me now? Many years after making this questions to myself, I realized not, that people do not love you more because of you write better or because you do other incredible things, they only admire you more. This anagnórisis, this my self realizing such a simple truth, made me realize also that I was the one that had to love myself.. Because yes indeed, because I was worth it; as much as everyone who are able to love essentially. So I stopped writing for the love of the people and started to write to be able to love.

Since many years ago, I write for LOVE. To GIVE. To transmit to others my trust in human beings. To transform them and transform this pitiful world which hosts us.





Theater, thus, has been, and is for me an arm charged with flowers, as the firearm of the Portuguese Revolution; a way for understanding life. A way of living life. Because life and theater are the same for me. I would not be able to be here without practicing this gift from the gods. A gift I was given, I believe, with only one condition: To humbly share it. To give to those who did not have it. To know that I did not own it.

Theater has given me everything. From being a needy and sad girl, a disoriented adolescent, a Young woman without a future, I turned to be a creature full of projects for which I only needed a paper and a pen. With that I wrote plays, which then I performed with my conspiratory performers, which after I would publish with generous publishers, and which later travelled all over the world. And there, wherever my plays travelled, there I was, invited by companies and theaters. There I knew many places, different cultures, and new people. Theater gave me friends, the best of the existence. Cherished friends with whom I have shared dreams and parties. Theater has given me also incomes top ay a house, food and clothing. In order to have and to educate a beautiful daughter.

And no, it has not been a path of roses. You know that to write in Spain it still means to cry, which used tos ay our Larra; you know that rulers do not appreciate very much their fighting artists, that the right of authors are not being respected, that people are a Little bit reluctant to enjoy non comercial plays or funny plays; that sometimes things dont come as you have wished they would and that failures are always loyal friends of fatigues. You also know that creative processes become more intricate with age. Those first plays which I used to write so fluidly do not exist. Today my processes are much slower and hardworking. But also, they are much more mine. Today I do not write a line that I do not want tos ay. And, as I have told you, today I only write when I feel that I have something

substantial tos ay to others. For others. This transformation made me change my path.

Since Twenty years ago I teach performnig and dramaturgy workshops tu socially excluded persons. Homeless people, wth mental or physical illness, persons in risk of suffering violence, marginal or expelled from their countries. Destroyed persons.

Ten years ago I founded an ONG called "Fallen from the sky", from which we do theater a joyful tool against exclusion. In this momento I direct a workshop for refugees and immigrants. With students from 15 different countries. Today "Fallen from the sky" is my strategic center of action.

Firstly, we have to teach the students, mixing them with professional actors and artists, after that we begin with the investigative work about a thing that would end with rehearsal and the show. With Caidos del Cielo (fallen from the sky) we put in practice We have performed IN THE great main theaters of Madrid. We have won important prizes. My Fallen from the sky, which in any moment could be anyone of us, is my goal to write. To direct plays, to struggle to find spaces and resources. Because with the, I have discovered the truly power of the scenic arts. The theater, which is the highest social art among all the arts, it is a source of cure. Of redemption. To work with your body, your voice, your emotions and your soul, as the only instrument, which regenerates and gives light. To work being aware that you are nothing without others, that the only way to grow is by helping your partner. That to perform is to travel with your consciousness, it is a miracle that human beings can achieve in the stage.

I assure you that only from the moment when we are aware that we are here to do something, to transform, to be in one



another. To be in peace and harmony, we will achieve a fairer and better world. A world with more feminist and primary values. Where construction and creation are an essential part to our identity.

A world in which all of us can find our place, from which we become more free and generous. It does not matter if it is a baker shop or a spaceship. A theater for all of us. This sacred place where breathing becomes easier. Our place in the world.



### Comments by the DG

The educational part of the Congress was rich and diverse. With over 30 workshops, 4 round tables and 15 presentations, the ITI delegates, Congress guests and local people had a multitude of educational events to choose from.

A full workshop programme was introduced to the ITI World Congresses in 2011 in Xiamen/China for the first time.

In Segovia, thanks to the initiative of General Secretariat, backed by the Executive Council and made possible by the Spanish Centre and many individual ITI members, including the workshop leaders, the idea of using the Congress as a serving platform for educating and informing ITI members were taken up once more – with great success.

The feedback that I received from most of the people who participated in workshops/round tables, to the educators that lead said workshops or presented their works, has been appreciative, even enthusiastic.

Knowledge transfer is important for ITI. A Congress is an excellent place to make such a transfer. Knowledge transfer

is not only important for the person who learns, it is also of value to the person who gives out his or her knowledge.

From my viewpoint ITI should consider to do so further in the future. For a future congress it is important to evaluate what is needed and wanted by the participants. Fine scheduling of the educational offers, the avoidance of placing workshops in faraway places, promoting the educational activities well and selecting excellent educators are key for making the educational part of a Congress valuable.



**Workshops**

**Monday, 17 July**

**Fitzmaurice Voice Workshop for Actors (Part 1)**

Alida BEVK, Slovenia  
IE University

**Dance with Laura Segovia**

Laura SEGOVIA: Universit  IE, Spain  
IE Creativity Center, Casa de la Moneda



**Tuesday, 18 July**

**Fitzmaurice Voice Workshop for Actors (Part 2)**

Alida BEVK, Slovenia  
IE University

**The Franklin Method**

Vincent MAHIQUES, Spain  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**The Act of Public Demonstration as Natural Instinct (Part 1)**

Ruby EDELMAN, Spain  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Mediative Playwriting**

Janice POON, Hong Kong  
IE University

**Hombre de Maiz**

Yahaira DE SALAZAR, Venezuela  
IE Creativity Center, Casa de la Moneda

**Theatre Improvisation and Physical Training**

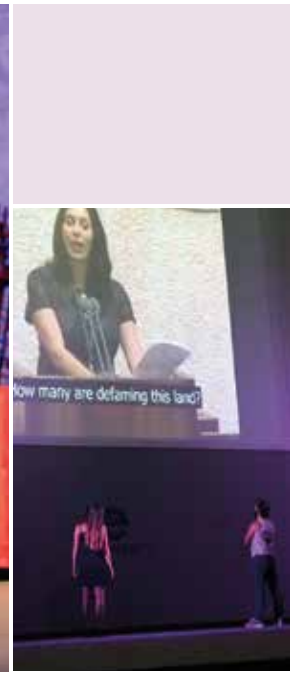
Daniel BAUSCH, Switzerland  
IE University

**Character Design and Visual Dramaturgy**

Irina KRUSHILINA, Russia  
IE University

**EnACT Theatre Transformation**

Rama MANI & Maryane PERRONE, France  
IE University



**Wednesday, 19 July**

**Xiqu Arts – Chinese Acting Showcase**

LIU Ping, LONG Hong, LONG Jing, LIU Jing, China  
IE University

**ACAR: Tools and Partners for Artists Rights**

Ann Mari ENGEL, Suède & Thomas ENGEL, Germany  
IE University

**Storytelling for Kids**

Ada FRANCOY, Spain  
IE University

**Dancing in the Woods**

Caroline BILLEN, Belgium  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Dancing with the Senses & Imagination (Part 1)**

Jakub MARGOSIAK, Poland  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Ethnographic Sensibility for Acting**

Israfeel SHAHEEN, Bangladesh  
IE University

**Theatre as Bridge**

Nube SANDOVAL, Colombia  
IE University

**Social Art Theatre (Part 1)**

Hamadou MANDÉ, Burkina Faso  
IE University



**Thursday, 20 July**

**Is Cultural Diversity under Threat?**

Cornelia DÜMCKE, Germany  
IE University

**Kathak Taleem (Part 1)**

Gargi MALKANI, India  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Theatre-Jazz, Focusing on Acting**

Isabel ARANCE, Spain  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**The Act of Public Demonstration as Natural Instinct (Part 2)**

Ruby EDELMAN, Spain  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Dance at the Open Space**

Nicolas RAMBAUD, Spain  
Plaza del Azoguejo

**Howlround: World Theatre Map**

Vijay MATTHEW & Jamie GAHLON, USA  
IE University

**AKT-ZENT: Theatre of Silence**

Christine SCHALMOR, Germany & Riccardo PALMIERI, Italy  
IE University

**Social Art Theatre (Part 2)**

Hamadou MANDÉ, Burkina Faso  
IE University



**Friday, 21 July**

**Moving Towards Empathy**

Emilya CACHAPERO, US Centre of ITI  
IE University

**Dancing with the Senses & Imagination (Part 2)**

Jakub MARGOSIAK, Poland  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Enter in the Dance, Enter in the Relation**

Francois VEYRUNES, France  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso

**Kathak Taleem (Part 2)**

Gargi MALKANI India  
Anteroom of Royal Glass Factory, Real Sitio de San Ildefonso





**Round Tables**

**The Joy of Diversity**

Marta CANTERO & Belen MARTIN, Spain  
IE University

**Clinical, Social & Educational Applications of the Performing Arts**

Amador CERNUDA, Polina SMIRNOVA and Vicent MAHIQUES, Spain  
Library of Royal Glass Factory, Real Sitio de San Ildefonso  
Tuesday 18 July

**Looking Again at Shared Spaces for Dance & Video Art**

Celia FERNANDEZ CONSUEGRA, Victor M. BARBERA HERNANDEZ and Alma LLERENA, Spain  
Library of Royal Glass Factory, Real Sitio de San Ildefonso  
Wednesday 19 July

**Thinking with the Feet: Philosophical Thoughts in Dance**

Carlos ROLDAN, Spain  
Library of Royal Glass Factory, Real Sitio de San Ildefonso  
Wednesday 19 July

**Theatre Conflict Zones & Heritage, Indigenous Cultures, Migration**

Jorge ORTOLL, USA; Alexander STILLMARK, Germany; Fabio TOLLEDI, Italy  
Université IE  
Friday 21 July



## Lectures

### **A Derelict London as the Backdrop for Moral Decay in Keneth MacMillan's the Judas Tree**

Maria Cristina DE LUCAS OLMOS, Espagne

### **The Stage as a Mirror of Human's Life**

Chuluunbat BATGEREL, Mongolie

### **Architecture of the Body: How Do We Build Space**

Grzegorz KABUDA, Pologne

Library of Royal Glass Factory, Real Sitio de San Ildefonso  
Mercredi 19 juillet

### **Dance Between Two Bombs & The Sniper Fire**

Georgette GEBARA, Liban

### **Dancing with Senses & Imagination**

Jakub MARGOSIAK, Pologne

Library of Royal Glass Factory, Real Sitio de San Ildefonso  
Jeudi 20 juillet

### **Space for Pedagogy & Performance in the City**

Parimal PHADKE, Inde

### **Dance in Georgia**

Levan KHETAGURI, Géorgie

Library of Royal Glass Factory, Real Sitio de San Ildefonso  
Vendredi 21 juillet



### Comments by the DG

The Humanistic Part of the Congress is not only the part that bears that designation such as the meetings of the three Networks that evolved out of the Cultural Identity and Development Committee (CIDC), namely the Network Heritage, Indigenous Cultures, Migration (N-HIM), the Social Change Network (SCN) and the Theatre in Conflict Zones Network (TCZN).

The interest of the Congress delegates in these three Networks was intense and the plans are proof that many people are interested to use the artistic values that are inherent in the performing arts. Sometimes an elitist viewpoint may enter into our minds and arrogance may be shown by disregarding the value of the use of the performing arts for the development of a person or a community. For me this is a wrong attitude.

One of the strengths of ITI was and is the fact that the world needs a bridge (at that time it was the Iron Curtain that was hindering artists from one side to show their art on the other side). As everybody can observe: this world we live in at the moment needs bridges. That is why I am glad that the initiatives are getting stronger.

But if you look at the picture of Congress you will find that the humanistic part is also you and me and everybody. It is for example: How we show respect to each other. How we deal with each other. How we contribute to the success of a Congress. How we participate in ITI. How we share our knowledge. How we contribute to performing arts with your abilities.

The fruits we can yield at the end maybe just friendship. Something extremely valuable.



**Presentations**

Tuesday, 18 July

**Beyond the Shows: The Challenges of ITI**

Alain CHEVALIER & Marine LIARD, Belgium

Université IE

**AKT-ZENT World Theatre Training Institute: Theatre Training Beyond Limits**

Christine SCHALMOR, Germany & Riccardo PALMIERI, Italy

Université IE

Wednesday, 19 July

**Social Values Through Storytelling**

Ada FRANCOY, Spain

Université IE

**Presentation (Book presentation, short lecture and photo exhibition)**

Manu MEDINA & Juan Carlos GARGIULO, Spain

Université IE

**Dionis Rufino Lecture**

Dionis RUFINO, Spain

Université IE

**Pequeñas alegrías / Little happiness**

Juan Carlos GARGIULO, Spain

Université IE

**Beyond Cultural Colonialism - Intercultural Theatre Work**

Anina JENDREYKO, Switzerland

Université IE

**Weaving the City's Theatrical Net: Laboratory for Citizen's Creativity**

Clara LUQUERO, Mariée SANTIAGO, Maite HERNAN GOMEZ, Spain

Université IE

**Renewed Illusions: Motivational Presentation**

Manuel FEIJOO, Spain

Université IE

**Ethic and Aesthetics of Theatre in Prison and its Educational-Inclusive Role**

Vito MINOIA, Italy

Université IE



### Comments by the DG

Bringing the delegates, newcomers, long-term members, the young, the old, people from different professions, countries, regions and areas of the performing arts into communication can be considered the essence of an ITI World Congress. Four main events were especially created to bring the delegates into communication.

The first of these was the Congress Orientation, primarily for newcomers, but also for all the delegates generally. Together with the Congress schedules, leaflets, brochures, etc. this presentation with a Question and Answer section gave delegates the tools to navigate himself/herself through the congress. What should be implemented in the next congress is a “twinning” system – meaning each newcomer is assigned a long-term member that he or she can address if she needs further information.

Second was Speed Dating. The ITI Centres Speed Dating is a new activity to an ITI Congress. While the Regional Council bring together the Centres of a region, this Speed Dating gave Centres the opportunity to know what Centres in other regions are doing and the chance to collaborate with one or more Centres that have similar goals, activities and interests. Thirdly, and following directly from the above was the Young Practitioners Speed Dating. This was first introduced at the Xiamen Congress and is a useful activity for the young which should definitely be continued.

The final activity tailored to encourage communication between Centres was the Open Space. The Open Space is a place where people can voice their viewpoint on ITI. It was my intention that the Segovia Congress’ Open Space should be a creative playground where new visions are voiced that would lead to new activities and projects: a kind of “Think Tank” that could lead to discussions about the artistic values that ITI represents. That was one of the results of the Open

Space that has given ITI some very valuable information that will be implemented in its future strategic plans.

### Congress Orientation

Congress orientation is a nice tool to introduce to newcomers and everyone what is happening during the Congress.

### ITI Centres’ Speed Dating

For the first time at an ITI World Congress: Speed dating for Centres. One member of a Centre can exchange individually with someone from another Centre information about activities. Under the leadership of Emily CACHAPERO this event has been extremely well received.

### Open Space

The Open Space is a place to discuss what ITI is doing, what ITI should do, etc. It is open to newcomers and “old hats” as well. For this Congress the participants of the Open Space assembled with each other in groups and did a SWOT Analysis.

The Executive Council and the General Secretariat are grateful for the participation and will follow up the viewpoints and ideas in their work.

### Young Practitioners’ Speed Dating

Since the Xiamen Congress in 2011 the Young Practitioners are organizing a Speed Dating Session with continuous success.



Assemblée générale

### General Assembly Report

This report has been sent to all the member Centres which have the right to vote on 20 November 2017 and has been approved.

Monday, 17 July & Saturday, 22 July 2017

#### List of the ITI Centres with the right to vote

(Centres who paid the contributions up to the last Congress 2014, according to the ITI Charter. List of the name of the country and delegate with the right to vote)

Algeria - Cheikh OKBAOUI

Austria – Franz Eugen DOSTAL

Bangladesh – Nasir Uddin YOUSUFF

Belgium Flanders – Guy COOLEN

Belgium Wallonia – Valérie CORDY

Burkina Faso - Hamadou MANDE

China –JI Guoping

Croatia - Zeljka TURCINOVIC

Cuba - Antonia FERNANDEZ

Cyprus - Minas TIGKILIS

Czech Republic - Martina PECKOVÁ ČERNÁ

Egypt - Hazem SHEBL

Estonia - Anu LAMP

Finland - Hanna HELAVUORI

Fujairah/UAE - Mohamed Saif AL-AFKHAM

Georgia - Levan KHETAGURI

Germany - Thomas ENGEL

Ghana - Akosua ABDALLAH

Greece –Emmanouil KOUTSOURELIS

Hungary - Anna LAKOS

India - Vidyandhee SUDHEER VANARASE

Indonesia - Katia ENGEL

Israel - Gad KAYNAR

Italy – Roberta QUARTA

Ivory Coast – Abdoulaye OUEDRAOGO

Japan – Shuji SOTA

Korea – CHOI Chy-Rim

Kosovo – Elmaze NURA

Latvia – Brigita SILINA

Macedonia FYROM - Ivana KOCEVSKA

Mexico - Isabel QUINTANAR

Mongolia - Boloroo NAYANBAATAR

Morocco - Latefah AHRARRE

Nigeria - Taiwo AFOLABI

Oman - Imad ALSHANFARI

Philippines - Jose Laderas SANTOS

Russia – Olga KANISKINA

Saudi Arabia - Ibrahim Q. ASSIRY

Sierra Leone - Elvira M.J. BOBSON-KAMARA

Slovakia – Vladislava FEKETE

Slovenia - Staša MIHELČIČ

Spain - Alberto GARCIA CASTANO

Sri Lanka - Jerome DE SILVA

Sudan - Ali MAHDI NOURI

Sweden - Ulricha JOHNSON

Switzerland - Claude GRIN

Togo - Julien Y. MENSAH

Uganda - Jessica KAAHWA

USA - Teresa EYRING

Venezuela - Yahaira SALAZAR

Vietnam - LE TIEN Tho

Zimbabwe - Lloyd NYIKADZINO

#### Proxy Votes

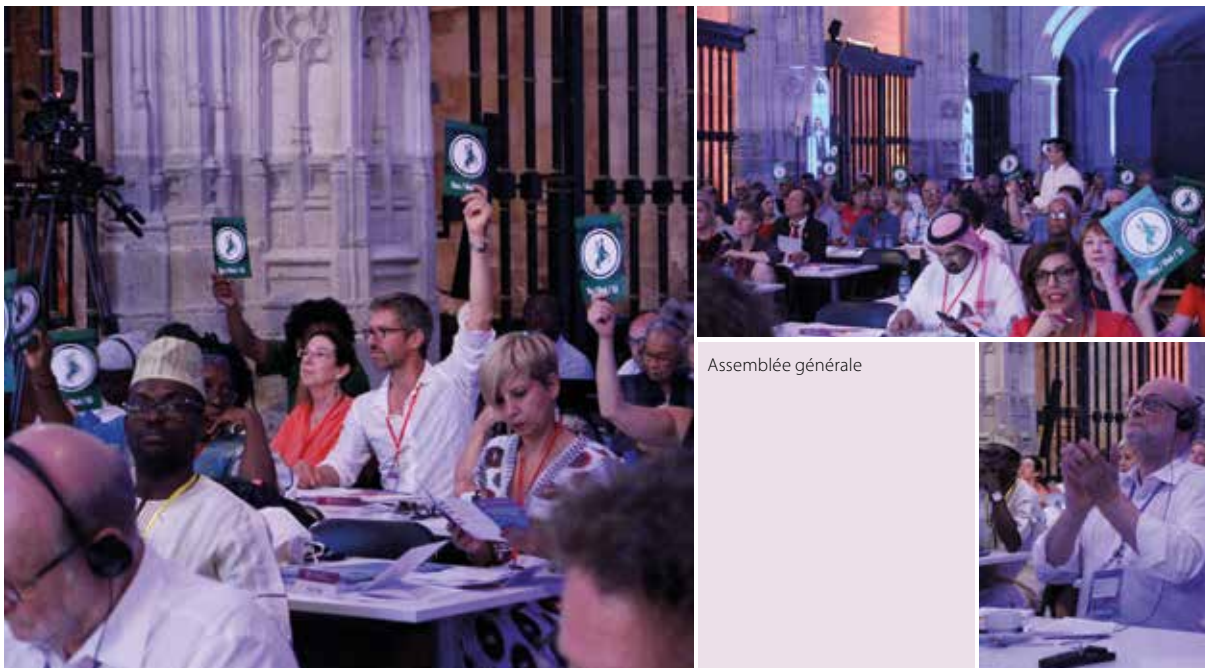
(Centres who give their right to vote to a member who is present. A delegate can only have one proxy vote.)

Kuwait – giving the proxy vote to Saudi Arabia – Ibrahim Q. ASSIRY

Congo Republic – giving the proxy vote to Burkina Faso – Hamadou MANDE

Syria – giving the proxy vote to Sudan – Ali MAHDI NOURI

Yemen – giving the proxy vote to Fujairah/UAE – Mohamed Saif AL-AFKHAM



Assemblée générale

South Africa – giving the proxy vote to India – Vidyandhee SUDHEER VANARASE

**Quorum**

There were 52 Centres with the right to vote and 5 proxy votes = 57 votes. The Quorum is 29, according to the Charter.

**Majorities (per Charter of ITI)**

- The needed majority for a decision for agenda, reports, contributions scale, motion, declaration and similar issues is the majority plus one vote: 30 votes
- The needed majority for an Executive Council member is the majority: 29 votes
- The needed majority for a Charter change is 2/3 of the assembled delegates who have a right to vote: 38 votes

**Rapporteurs**

Jean-Henri DRÈZE, Belgium Wallonia, for the French version  
 Nick AWDE, United Kingdom, for the English version

**Counter of the Votes**

Baroloo NAYANBAATAR, Mongolia  
 Yahaira SALAZAR, Venezuela

**Election of the Honorary President for the Congress**

Alberto GARCIA, President of the Spanish Centre

**Election of the President and Vice Presidents for the Congress**

Mohamed Saif AL-AFKHAM for President, Emily CACHAPERO, Ann Mari ENGEL, Ji Guoping and Hamadou MANDÉ for Vice Presidents

**Approval of the Agenda for the General Assembly**

This Agenda was approved by the General Assembly



**Lundi 17 juillet 2017** (*Matin et après-midi*)

**A) Welcome to the Congress: Official Opening of the Congress**

Lively introductory music came from a female/male duo, dressed in traditional costume of Castilla and Léon, playing a shawm (*dulzaina*) and snare drum.

A video presentation followed: an overview of the International Theatre Institute, its structure, General Secretariat and other ITI figures, its new Shanghai base and goals, with special mention of World Theatre Day and International Dance Day.

**1. Welcome addresses**

CHEN Zhongwen, Director for Collaborations of ITI, introduced the following who delivered welcome speeches:

- Mr Salvador Carmona, Rector of IE University, bid the Congress welcome while highlighting its international and humanist character, values that the University shares with ITI and which inform its core streams of entrepreneurship, technology and ethics. He framed this within the University's setting of the Convent of Santa Cruz la Real which comprises the campus and includes the Gothic church which forms the main conference hall, in addition to the chapter house and refectory, both also converted to conference halls. Declared a World Heritage Site by UNESCO in 1985, the City of Segovia is also celebrated for its cathedral, Alcázar palace and Roman aqueduct. Mr Carmona emphasised the holistic and technological approaches of the University and hoped that its friendly environment would be rewarding for all.
- Ms Clara Luquero, Mayor of Segovia, bid the Congress welcome and said that the performing arts are the mirror of the world. She added that it is necessary for all to keep an eye on the future, to think of the urgency of peace, and she pointed to the relevance of Guernica in reflecting the

problems faced by the world today. She said that all were to feel at home in Segovia.

- Ms María Jesús Fernández, Deputy Mayor of La Granja de San Ildefonso, reinforced these words of welcome. Situated in the mountains above Segovia, La Granja de San Ildefonso was host to the 5th International Dance Symposium (co-organised by the International Dance Committee of ITI and the Spanish Centre) during this World Congress.
- Mr Javier RAMOS, Rector of the Rey Juan Carlos University, recalled how he had recently decided to 'escape' to Segovia in order to work on his vision of changing lives, to get people out of their comfort zones, to think of working for peace, justice and human values. He said he saw one focus of this drive as being very much in art and culture – and the performing arts.
- Mr Alberto García, President of the Spanish Centre, said that it gave him great satisfaction on this day to feel part of a great family of artists. The cultural event about to commence represented an important message for the artistic community of Spain. He recalled how three years previously the Spain Centre had communicated to ITI its desire to share its passion for sharing culture. In order to realise this event, the Centre drew on the experience not only of many artists but also teachers, researchers and producers.
- Mr Mohamed Saif Al-Afkham, President of ITI, said that for the period of the Congress Segovia was the world's capital for the performing arts and he extended his gratitude to all those who had worked on what was the biggest ITI World Congress to date. On the other hand, he added, this Congress did not enjoy the biggest budget. Mr Al-Afkham therefore asked for the understanding of all in





Ouverture du Congrès



this respect, and that people should ask themselves how important the event is for us, and to understand that we are all in the same boat, namely the International Theatre Institute, and that we are sailing into a golden future for the performing arts and culture and into a world of mutual understanding and peace.

- Mr Tobias Biancone, Director General of ITI, said that it was necessary for all to make the greatest efforts to realise these important goals. He stressed a world of peace thanks to the theatre and dance represented here. He urged a powerful vision of education in the arts, a vision that is essential yet requires many steps to realise. Use your imagination, promote diversity everywhere, nurture the need to create safe spaces all over to the world for theatre and dance to inspire people, to make them accessible to all. He asked all to imagine a world existing in peace – we can realise this with our common vision.

*(The speeches can be found in this report.)*

## 2. Welcome to the Centres, Cooperating Members and Guests

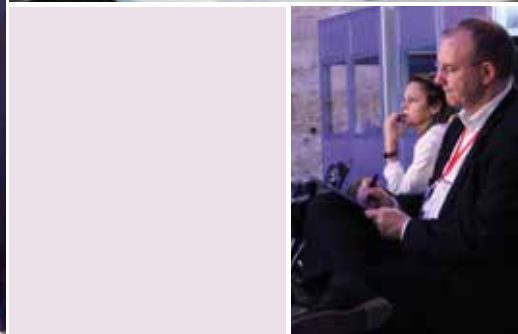
Ms Chen Zhongwen introduced the different Centres and Cooperating Members and Guests present at the Congress, with each being invited to rise from the floor to present themselves to the assembly.

## 3. Flag Ceremony

As is the tradition of each ITI Congress, at the inauguration of the General Assembly, the flag of the International Theatre Institute is presented in a handing-over ceremony to the President of the organising Host Centre by the President of the outgoing Host Centre – in this case Armenia.

In the absence of Mr Hakob Ghazanchyan, Director of the Armenian Centre, Mr Mohamed Al-Afkham assumed the role

of handing over the flag to Mr Alberto García of the Spanish Centre and the Mayor of Segovia Ms Luquero to applause from all.



**B) Statutory Part of the Congress: Beginning of the General Assembly**

**Comments by the DG**

The General Assembly is the most important meeting of the Statutory Part of our Congress. It is an essential activity that ensures the organization of ITI is in alignment with the legal structure of the organization as described in the Charter and Rules and Guidelines. The General Assembly is for the heads of delegations, in accordance with how and why the Assembly was conceived in the first place.

The General Secretariat provided all the documents necessary so that the chairpersons could go through the agenda in an efficient way. A General Assembly is administrative, not artistic, in nature. For the General Secretariat, a huge part of the Congress preparation is taken up by the General Assembly.

With having such an artistically rich Congress, such as the one in Segovia, it should be evaluated in future whether the General Assembly should not be separated out and done just with the head of delegations, independent of the Congress, for instance during a day at UNESCO.

Nevertheless, most parts of the General Assembly went through quickly and efficiently in Segovia.

There is only one point that needs to be addressed for future Congresses: the election of the Executive Council. From my viewpoint, something went wrong at the past three Congresses with the elections. Here are a few points that need to be addressed and changed in the future:

- Why are less and less candidates elected into the Executive Council? For example in Yerevan 16 of 20 were elected, in Segovia 13 of 20.
- How can an appropriate representation of all the regions

in the Executive Council be secured?

- How can the General Assembly be better acquainted with the candidates before the election?
- How can the need of two election rounds be circumvented or avoided?

The Regional Council meetings were held during the Congress because it made sense. It might be necessary in the future that at each Regional Council meeting one member of the General Secretariat could attend to give general information about ongoing projects.

Some aspects of the Statutory obligations of the Congress went very well, some parts need improvement. Since entering the office ITI abandoned a lot of unnecessary heavy administrative processes. ITI advanced with its modernisation but needs to do more and administration should be lean management.

(The comments about Committees, Networks, Forums and Project Groups can be found on page 113)



#### 4. Speech of the President of ITI

##### Appreciation of the achievements of ITI and its members 2014-2017

- Mr Mohamed Al-Afkham thanked the Spanish Centre and Hosts for their speeches of welcome and the Opening Ceremony. He asked the assembly to make the workings of the Congress as smooth and as speedy as possible so that it would be both enjoyable and efficient.
- Ms Emilya Cachapero, Vice President of ITI, listed the major events and challenges that have marked the period between the two ITI World Congresses of Yerevan 2014 and Segovia 2017.
- Concerning the cancellation of the 2016 World Congress in Manaus, Brazil, Ms Cachapero said that the crisis in Brazil meant that was no option but to cancel that Congress. ITI acknowledged that this had incurred loss of money on all sides, in particular for the Brazil team, but also that the Members were behind ITI in taking such a difficult decision. There was applause from all for the Brazil team, who were not able to attend, for their efforts.
- Concerning the relocation of the Secretariat from Paris to Shanghai, Ms Cachapero reported that ITI has retained a base in the main UNESCO building and that the two organisations have grown closer. The move to China went well and, since the majority of the staff chose not to make the move, Mr Biancone has built a new team there from scratch.
- A big thanks was extended to Ms Chen Zhongwen for her efforts in this process, and there was applause for her and the rest of the Secretariat staff.
- There followed a presentation of several developments by the new staff: the redesign of the ITI website, with versions in the UNESCO languages English, French, Chinese, Spanish, Arabic and Russian currently in development; the expansion and development of World Theatre Day and International Dance Day; and the new Toolkit in English, French and Spanish to help both new

and existing centres.

- Ms Cachapero then noted how the activities and meetings of the Executive Council and working groups over the period have risen to the challenge. She stressed the productive collaboration of the Executive Council and the work of the Secretariat in order to foster cooperation with the national Centres in the goals and vision of ITI.

#### 5. Commemoration of ITI Members Who Have Passed Away (2014-2017)

Homage was made with a video presenting those who have passed away recently. All present then stood to pay their respects with a minute of silence.

#### 6. Statutory Organisation

Mr Tobias Biancone assumed the role of coordinator of the statutory share of the activities of the General Assembly.

##### 6.1 Verification of delegates' credentials and the right to vote

Present were 52 Centres who had the right to vote in this General Assembly, plus 5 Centres who had assigned their votes in their absence, resulting in a total of 57 eligible votes. Accordingly, the number required for a simple majority was 29 votes. For the two thirds required for Charter changes this was 38 votes.

##### 6.2 Establishment of the quorum (for the duration of the Congress)

The quorum was establishing by taking into account the present participants in the statutory meetings of the General Assembly: 29.

##### 6.3 Election of the Honorary President for the Congress

This function was confirmed to be held by Mr Alberto García.



#### 6.4 Election of the President and Vice-Presidents for the General Assembly

These functions were confirmed, by transfer, to the members of leaders of the Executive Council (to the President and the four Vice Presidents).

#### 6.5 Election of two rapporteurs (one English-speaking and one French-speaking) and two counters of votes

Nick Awde and Jean-Henri Drèze were elected by respective applause as the English-speaking and French-speaking rapporteurs. Boloroo Nayanbaatar of the Mongolian Centre and Yahaira Salazar of the Venezuelan Centre were elected by voice vote as the vote counter.

#### 6.6 Adoption of the Agenda for the General Assembly

Vote: After the verification of the ballots, the agenda was approved by the majority.

#### 6.7 Election of the Chairperson for the Executive Council Elections (a delegate not from a candidate Centre)

By transfer, this function was entrusted to the Vice President for Europe, Ms Ann Mari Engel of Sweden.

#### 6.8 Election of the Jury for the Executive Council Elections (three delegates who are not from a candidate Centre: one Head of the Jury, and two Members)

Mr Eugen Dostal of the Austria ITI Centre was elected President of the Jury.

Ms Jessica Kaahwa of the Ugandan Centre and Mr Ramendu Majumdar of the Bangladesh Centre were elected Members.

*Note: As there was a recounting of the Election of the Executive Council two new members were elected during the Saturday Session of the General Assembly: Olga Pozeli from Greece and Boloroo Nayanbaatar from Mongolia. They were assisted by Ms Jessica Kaahwa from Uganda.*

### 7. Approval Charter Changes & Contributions Scale

#### 7.1 Charter Changes

*(This document was sent to all Centres in September 2016)*

Ms Engel was encharged with the coordination of changes to the ITI statutes. It was noted that for almost 70 years the statutes have needed to be amended on several occasions, and at this point the necessity has arisen to make the following changes.

Minor changes:

- The mentioning of having additional regional and international offices;
- The term 'performing arts' to replace 'theatre';
- The clarification of 'conference' and 'general assembly'.

Major changes:

- Clarification made to widening the definition of what constitutes a cooperating member;
- Changes to the conditions of exclusion, namely if you do not abide by the Charter a Centre may be excluded as a member.

The assembly was then asked to offer remarks and comments on the presentation of these amendments. The assembly was also reminded that consultation by of the national Centres with Executive Council on changes to the statutes had been subject to a three-month period of advance warning.

Remarks and comments from the assembly then followed:

- The Mexican Centre questioned the actual powers of the Centres vis-à-vis the activities of the ITI in controlling protocol and expansion of members. The Japanese Centre reiterated this concern.
- Ms Engel replied that this would need to wait until the next Congress but that the existing term 'with endorsement' in the Charter already assigns greater consultation to the Centres.
- Linked to this question of consultation at Centre level, the Cypriot Centre posed the question about the political implications of a Turkish Cyprus Centre being established.
- Ms Engel and Ms Cachapero acknowledged that that this



was a question of both power and of courtesy.

- The Philippines Centre expressed their wish that the national Centres be better informed of the different collaborations that ITI carries out with national artists and organisations. They were reminded of the fact that the statutes provide information and possibly support from national members, but that the decision to collaborate with ITI rests with the Executive Council.
- The Mexican Centre requested that the national Centres have the power to propose new Centres.
- The Indian and Bangladesh Centres said that new groups accepted for participation at the Congresses needed to have the obligatory support of the national Centres via consultation prior to each Congress.
- Ms Cachapero said that there should be changes to the guidelines to reflect this and that discussions should aim at making changes to the Charter for the next Congress.
- Mr Al-Afkham called for further attentiveness to the preparations and procedures concerning changes to the Charter for each Congress which would also help ITI adapt and attract more people.
- The Philippines Centre acknowledged that in light of Ms Engel’s clarifications it was clear that there exists a need and acceptance for necessary expansion but that introducing courtesy does not have to wait – operational guidelines in dealing with the Secretariat should be in operation as of now.
- Ms Engel agreed, adding that ITI had a living Charter and that expansion was not to imply ‘stepping on’ the national Centres.

*The Charter changes were approved with 1 abstention. (2/3 majority is reached)*

### 7.2 Approval of the Contributions Scale

Mr Biancone stated that contributions are based on the

UNESCO/UN scale and he invited any issues to be put up for discussion at the next meeting of the Executive Council.

The Bangladeshi Centre asked for clarification on the amount of the contribution for Saudi Arabia. Mr Biancone replied that this was a small centre that has just started and discussions on its contribution would start once it received funding from the country’s authorities.

The Mexican Centre pointed out that whatever the explanations, it is best to pay its contribution, Mr Biancone reiterated that the percentual amount are calculated as the contributions that countries pay UNESCO and to the United Nations.

The Philippines Centre sought a point of clarification that certain situations or national circumstances should be taken into account in order to more accurately define contributions. Mr Biancone replied that that with regard to the calculation of contributions, the statutes are legally binding but he added that this can be reflected in future Charter changes.

*Vote: The Contribution Scale was approved: with Yes 41, No 0, Abstention 2.*

### 8. Approval of the Reports

#### 8.1 Report of the Director General – including Centres and Committee Reports 2014-2017

Mr Biancone reminded the assembly that a hard copy would be provided upon the request of a Centre.

*Vote: The Director General’s Report 2014-2017 was approved unanimously.*

#### 8.2 Finances First Part: Accounts 2014-2016

Mr Hamadou Mandé, member of the Executive Council and the Burkina Faso Centre, indicated the relevant parts of the financial report where could be found expenses, income and explanations. The expenditure categories are: staff costs, offices, communication, travel/accommodation, the Paris headquarters.



The Philippines Centre asked that new funding requests, for example to international organisations interested in sustainable development, should be added to ITI's objectives. Mr Al-Afkham agreed and said the Executive Council would consider this.

*Vote: The Accounts 2014-2017 were approved: with Yes 47, No 0, Abstention 2*

### 8.3 Treasurer's Report 2014-2016

Mr Mandé thanked all the collaborators who had allowed him to carry out this task. He highlighted the main areas of significant expenditure, namely moving expenses, development costs in new premises, overheads related to management and general operating expenses. He pointed out the financial support that has enabled the development of the websites, the realisation of a number of projects, including the World Congress in Segovia. He recommended the assembly to approve ITI's financial report.

*The Treasurer's Report was approved: with Yes 46, No 0, Abstention 1*

Mr Al Afkham then opened the floor to comments.

- The Israeli Centre asked about the financial implications of the move of the Secretariat from Paris. Mr Biancone replied that at present ITI is keeping office in the main UNESCO building in Paris. A member of the International Music Council is assisting ITI in handling mail and other issues.
- With the future of the Paris base in mind, it could be important and strategic to consider a part-time worker there and also to develop a more proactive relationship with UNESCO. Here Mr Biancone noted that for the time being UNESCO is in fact supporting ITI.
- Ms Engel thanked Mr Mandé and said that ITI has balanced the budget for a long period of time. This sound financial management has meant that for the first time financial support would be available to committees to apply for

funding. She stressed that this was not much but hugely significant. This was met with applause from the hall.

- The Mexican Centre extended an invitation to all to attend the events it was organising to celebrate ITI's 70th anniversary.
- The Philippines Centre also extended an invitation to all to participate in their events.

### 8.4 Discharge of the Executive Council and General Secretariat

*Vote: The Discharge of the Executive Council and the General Secretariat was approved: with Yes 49, No 0, Abstention 1.*

### 8.5 Finances Second Part: Budget 2018/2019/2020

Mr Biancone outlined the main points of the budget and asked the General Assembly to empower the Executive Council to decide on the changes that the current negotiations might entail.

Mr Al Afkham asked if there were any comments.

The Cypriot Centre asked if the sponsorships listed had come or are yet to come.

Mr Biancone said that these were already paid but that there was a need for further funders for the 70th Anniversary celebrations in 2018 and to help make the Theatre of Nations be born again – a large sponsor would be needed to take the festival to different cities like "Theater der Welt" (Theatre of the World) in Germany. Without funds this would not be possible. It therefore was important that the assembly should vote to give the Executive Council the power to adapt the provisional budget according to the results of current and future negotiations.

Mr Al Afkham said that the greenlight should be given to the Executive Council to work on the budget for the years 2018-2020.

*Vote: The Power to decide on the Budget 2018/2019/2020 was granted to the Executive Council: Yes unanimously.*



### 9. Election of the Executive Council

The election was postponed – approved by voice vote – with the election of the Executive Council to take place at the end of the day's session.

### 10. Approval of the Re-Election of the Director General

(Re-elected by the Executive Council, 140th Executive Council Session, January 2015, Fujairah/UAE)

In order to fulfil this point of the agenda, the President of the General Assembly requested Mr Biancone to leave the hall so as to allow the members of the assembly to express their points of view and observations freely and without hindrance.

Mr Ali Mahdi Nouri, Secretary of ITI, asked the General Assembly to confirm the vote made by the Executive Council at its 140th Executive council Session of January 2015 in Fujairah/EAU, which confirmed Mr Biancone for a new mandate as Director General of the International Theatre Institute.

*Vote: Mr Tobias Biancone has been re-elected as a Director General: Yes, unanimously with applause.*

Mr Tobias Biancone was re-elected Director General of the International Theatre Institute.

He re-entered the hall and expressed his thanks to further applause.

*Break for lunch.*

#### On a point of order:

The President of the Assembly General asked Mr Ramendu Majumdar, Bangladesh, honorary president of the ITI Publications Committee and main editor, to present the latest edition of the publication *The World of Theatre*. The presentation was received with applause.

The scheduled order of the Agenda was then restored:

### 9. Election of the Executive Council

#### 9.1 Election Procedures (presentation)

Ms Engel outlined the procedure by which this election should be carried out.

- The election of the Executive Council was to be carried out in two rounds, namely: the first round concerning the candidature of the new members; and the second round concerning the candidature of the previously elected members.
- It was confirmed that there were 57 votes present or by proxy, which would bring a simple majority of 29 votes.
- The Executive Council is composed of a maximum of 20 seats.
- A total of 24 new Candidate Centres and Candidate Centres standing for the second term presented themselves alongside 11 Outgoing Candidate Centres standing for re-election, all of whom had sent confirmation of their application and information about themselves to the national Centres within the prescribed deadlines.
- It was noted that this election involves candidatures from national Centres and not individual candidatures.

The 24 new Candidate Centres and Candidate Centres standing for the second term were:

Cheikh OKBAOUI, Algeria  
 Guy COOLEN, Belgium Flanders  
 Antonia Mercedes FERNÁNDEZ VERGARA, Cuba  
 Levan KHETAGURI, Georgia  
 Vidyanidhee VANARASE, India  
 Mahdy SHAFIEE, Iran  
 Fabio TOLLEDI, Italy  
 Shuji SOTA, Japan  
 GIM Changhwa, Korea Republic  
 Elmaze NURA, Kosovo  
 Ivanka APOSTOLOVA, Macedonia FYROM  
 Alberto GARCÍA CASTAÑO, Spain  
 LE QUY Duong, Vietnam



The 11 outgoing Candidate Centres standing for re-election were:

- Hamadou MANDÉ, Burkina Faso
- Ji Guoping, China
- Andromachi DIMITRIADOU-LINDAHL, Cyprus
- Mohamed Saif AL-AFKHAM, Fujairah/UAE
- Joachim LUX, Germany
- Cecilia GUIDOTE-ALVAREZ, Philippines
- Alfira ARSLANOVA, Russia
- Tatjana AŽMAN, Slovenia
- Ali MAHDI NOURI, Sudan
- Daniel BAUSCH, Switzerland
- Derek GOLDMAN, U.S.A.

Each took to the podium to make their case for election.

## 9.2 Election of the Executive Council – first and second rounds

Those candidates were elected in the first round:

- Vidyanidhee VANARASE, India
- Fabio TOLLEDI, Italy
- Alberto GARCÍA CASTAÑO, Spain
- LE QUY Duong, Vietnam

Those candidates were elected in the second round:

- Hamadou MANDÉ, Burkina Faso
- Ji Guoping, China
- Mohamed Saif AL-AFKHAM, Fujairah/UAE
- Joachim LUX, Germany
- Alfira ARSLANOVA, Russia
- Tatjana AŽMAN, Slovenia
- Ali MAHDI NOURI, Sudan
- Daniel BAUSCH, Switzerland
- Derek GOLDMAN, U.S.A.

*(Note: This is the name list of the elected Executive Council members for 2017-2020. It includes the correction that had to*

*be done after the re-counting of the voting sheets was done, in agreement of the General Assembly on Saturday, 22 July 2017.)*

## 11. Approval of International Projects

(Projects were to be submitted by June 30, 2017.)

### 11.1 Art Speaks for Peace

A project integrating a cultural diplomatic initiative to break the impasse of territorial dispute, submitted by the Philippines Centre.

*Vote: The project was approved unanimously. Yes 41, No 0, Abstention 0*

### 11.2 Passage 23°E: Theatre and Theatricality from the Baltic to the Aegean

Submitted by the German Centre.

*Vote: The project was approved. Yes, 41, No 0, Abstention 1*

### 11.3 International Conference on Theatre for Social Change, 2018

Submitted by Janakaraliya Cultural Foundation of Sri Lanka (Co-operating Member of ITI) and the Social Change Network (SCN) of ITI.

*Vote: The project was approved unanimously.*

### 11.4 Yuri Lyubimov International Theatre Award

A joint project by the Lyubimov Foundation and the International Theatre Institute, submitted by Ms Katalin Lyubimova (Yuri Lyubimov Foundation, Mr Anatoli Vassiliev [World Theatre Ambassador and World Theatre Day Message Author 2016] and Mr Tobias Biancone).

*Vote: The project was approved unanimously.*

### 11.5 First Ngoujel Prize of Young Theatre Critics

Submitted by the Congo Republic Centre of ITI.

Mr Biancone said ITI was not in a position to commit to subsidising the costs of this project. With this change the





project was put to vote.

*Vote: The project was approved with this change. Yes 40, No 0, Abstention 1*

#### **11.6 Prospects of Partnering in Theatre Arts Training and Performance of Uganda Youth and Children Theatre**

Submitted by the Ugandan Centre.

*Vote: The project was approved unanimously.*

#### **12. Approval of New Partner Organisations of ITI**

According to Article II, B. Admission, 2d of the Charter of ITI, the Executive Council may accept international organisations as fully fledged members. The Executive Council submits new Partner Organisations for approval of the General Assembly. Information was distributed.

##### **12.1 International Music Council (IMC)**

Represented by Silja Fischer, General Secretary of IMC.

The International Music Council is the world's leading membership-based professional organisation dedicated to the value of music in the lives of all peoples. IMC's mission is to develop sustainable music sectors worldwide, to create awareness about the value of music, to make music matter throughout the fabric of society and to uphold basic music rights in all countries.

*Vote: The new partner organization was approved unanimously.*

##### **12.2 European Federation of Professional Circus Schools (FEDEC)**

Represented by Donald B. Lehn, President of FEDEC.

FEDEC is an international network started in Europe of 58 members – 44 secondary, vocational and higher educational circus schools and training programmes, and 14 organisations – involved in information, research and circus arts advocacy, located in 24 countries across the world.

*Vote: The new partner organization was approved unanimously.*

##### **12.3 World Mime Organisation (WMO)**

Represented by Marko Stojanovic, President of WMO.

The World Mime Organisation is an international association founded in 2004 with the aim of bringing together mime artists, both professional and amateur performers as well as educators, institutions, theatres, festivals, formal and informal groups and audiences with an interest in mime.

*Vote: The new partner organization was approved unanimously.*

The President of the General Assembly then thanked all the participants and adjourned the session until the following Saturday.



**Saturday, 22 July 2017 (Morning only)**

**C) Presentations**

Mr Mohamed Al-Afkham outlined the agenda for the day and its timing.

**13. Executive Council**

**13.1 Presentation of the new Executive Council members 2017-2020**

**13.2 Acknowledgement of the outgoing Executive Council members**

Ms Emilya Cachapero said that acknowledgement of the outgoing Executive Council members would not be possible because she wished to carry out a recount of the votes because the results contained anomalies in total votes received relative to the quorum, i.e. the total votes considered admissible – the difference between the results obtained by the candidates was very small. She said that this was a step not usually done at ITI but that it was commonly done elsewhere and so all should feel confident in this decision.

Mr Al-Afkham said that the recount would be done in the afternoon and that the results would be communicated in the evening of the same day.

Ms Cachapero asked for new eyes and proposed that there be a new jury drawn from Centres who were not in the election to make the second count. The Mongolian, Greek and Ugandan Centres were proposed and their delegates Boloroo Nayanbaatar, Olga Pozeli and Jessica Kaahwa agreed to take up the positions. Mr Al-Afkham then asked the General Assembly to agree.

*Vote: There came unanimous agreement for the new jury and the new process.*

*(Note: The acknowledgement of out-going Executive Council members was done during the Award Ceremony. There was no Presentation of the new executive Council members during the Congress.)*

**14. Brief Presentation of the Planned Activities of all Committees, Networks, Forums, and Project Groups 2017-2020**

All the reports were approved by the Executive Council in its 146th Executive Council Session during the Congress and presented.

**14.1 Action Committee for Artist Rights – ACAR**

Summarised by Mr Thomas Engel and Mr Thomas Irmer, who proposed making a resolution for a UN Plan of Action and building up stronger communication networks about ACAR-related issues.

**14.2 Dramatic Theatre Committee – DTC**

It was announced that the Committee no longer exists.

**14.3 Forum Theatre Training and Education – FTTE**

Summarised by Mr Hamadou Mandé, who said that the committee was working on four main projects: developing specialists for community theatre; masterclasses; art education in schools; and to produce a document for best practice in theatre education.

**14.4 International Festival Forum – IFF**

Summarised by Mr Le Quy Duong, who gave a video presentation of performing arts in Vietnam and introduced the team of cultural delegates from the country. He announced the intention to develop a platform for international festivals, and to organise an ITI festival for the 70th anniversary in Da Nang. He concluded by saying that he looked forward to seeing everyone in Vietnam in 2018.

**14.5 International Dance Committee – IDC**

Summarised by Ms Marcia De La Garza, Vice-President IDC, who reported that the board had grown to 10 members. She outlined plans for International Dance Day and the International Message, forthcoming festivals, and how the



committee's outreach is continuing to develop and expand.

#### **14.6 International Monodrama Forum – IMF**

Summarised by Ms Olga Pozeli, who welcomed 10 new members and outlined the challenges for monodrama worldwide. She detailed the new SoloAfrika Festival of Monodrama created in Cape Town, South Africa by Mr Kurt Egelhof of the South African Centre.

#### **14.7 International Playwrights' Forum – IPF**

Ursula Werdenberg, General Secretary, Switzerland, announced the result of the forum's elections, with a new president Mr Gad Kaynar-Kissinger. There had been no International Playwriting Competition in two years but this was balanced by a focus on workshops, the creation of five regional groups and establishing an archive.

#### **14.8 Music Theatre NOW Network – MTNN**

Ms Engel announced that since no one was present on behalf of the Network, information would be distributed instead.

#### **14.9 Network for Heritage, Indigenous Cultures and Migration – N-HIM**

Summarised by Mr Jorge Ortoll and Mr Matthias Gehrt, who reported that N-HIM (Network – Heritage, Indigenous Cultures and Migration) had only two members present because others had been denied visas. N-HIM would therefore concentrate on creating meetings where all could be present – communication is a goldmine for the network. Germany is addressing the issues faced by religious minorities in an Iraq project.

#### **14.10 New Project Group – NPG**

Ms Emilya Cachapero announced that the group has announced that it has disbanded. The model is unsustainable due to finance and the group has decided to align with young practitioners.

#### **14.11 Social Change Network - SCN**

Summarised by Ms Cecilie Guidote Alvarez, who described the network's actual and proposed projects, emphasising outreach to vulnerable groups, global peace initiatives with UNESCO patronage, and an international conference entitled Theatre of Renaissance for Humanity in a Green Society to be held in Sri Lanka, 2018.

#### **14.12 Theatre in Conflict Zones Network – TCZN**

Summarised by Mr Fabio Tolledi, who announced that the network had produced important results at this congress, with many people in attendance. He outlined new upcoming projects and conferences, and noted that the network's structure is now streamlined. He said that TCZN is linking with ACAR on the Visa No Visa and Passport for Artists projects.

#### **14.13 Traditional Performing Arts Forum - TPAF**

Ms ENGEL announced that since no one was present on behalf of the committee, information would be distributed instead.

#### **14.14 Network of Emerging Arts Professionals – NEAP (formerly Young Practitioners Committee)**

All the Young Practitioners came up onto the stage. Coordinator Mr Taiwo Afolabi announced the name change from YPC to NEAP and the creation of a new board. He proposed a network to develop projects and residences with the Centres.

#### **14.15 ITI Publications Committee – IPC**

Ms Alfira Arslanova, President of the IPC, informed that the committee will continue to publish the website, evaluate "The World of Theatre" publication and other publication projects for ITI.

*(Note: The World Theatre Training Institute AKT-ZENT and iSTAN – International Stage Art Network are collaboration projects of ITI.)*



*The information about the projects are sent out over email and Newsletters to the ITI community. The information is also part of the Congress Report.)*

#### 15. Approval of the ITI Programmes 2017-2020

Submitted by the Executive Council and Director General. Mr Mohamed Al-Afkham put forward 23 programmes for approval, noting that others which were proposed had already been implemented during the period 2014-2017. He noted that in the humanistic world ITI must continue to be a leader.

*Vote: The programmes were approved unanimously.*

#### 16. '2018 – The Year of ITI – 70th Anniversary of ITI 2018' Presentation of the plan and concrete projects

Mr Biancone proposed a celebration for the whole year, and said that a range of different ideas had been put forward. Prague was an interesting centre for events because this was where the first Charter was approved. Dance and theatre events could take place in UNESCO, Paris, although this would be dependent on funds. The Vietnamese Centre had called on networks and committees to consider Da Nang as a meeting point for all in 2018. A commemorative logo in English, French and Spanish was being asked for. Further research into the history of ITI was commencing. Mr Biancone urged everyone to join in raising ITI's profile.

The Vietnamese Delegation from Da Nang was then welcomed to the stage for the Flag Ceremony. There followed applause from all the General Assembly.

#### 17. Next Congress

Mr Biancone said there existed a variety of options. He saw great positivity in looking at the countries of Africa for the next Congress, noting Burkina Faso as an option, although difficult to travel to, presents no difficulty for visas. He stressed however that it was open to all to propose a host country.

#### D) Motions and Declarations

##### 18. Approval of Motions and Declarations

(Motions and Declarations had to be submitted by July 20, 2017)

Ms Engel introduced the Motions and Declarations and called for votes.

##### Declarations

**Declaration 1:** Demand for a UN Plan of Action for the safety of artists and the safe promotion of the arts.

Submitted by Ms Engel, ACAR President, Sweden Centre, and Mr Thomas Engel, ACAR Coordinator, Germany Centre. The EC recommended to approve.

*Vote: The Declaration 1 was approved unanimously.*

**Declaration 2:** That the 35th World Congress expresses its support for Israeli theatres and artists in their protest against the restriction of their freedom of artistic expression in general and the exclusion of Prisoners of the Occupation from the Acco Festival in particular.

Submitted by ACAR and the Israeli Centre. The EC recommended to approve.

*Vote: The Declaration 2 was approved unanimously.*

##### Motions

**Motion 1:** For the establishment of a particular status for the international cultural organisation facilitators.

Submitted by Mr Jean Léopold Nguoulou, Secretary General, Republic of Congo ITI Centre.

The EC proposed to approve the final proposition, concerning the working process regarding approvals, at the next General Assembly.

*Vote: The final proposition of Motion 1, concerning the working process regarding approvals was approved. Yes 35, No 0, Abstention 1*



**Motion 2:** hat the ITI General Secretariat reinforce that each Centre reinforces the position and presence of emerging arts professionals in their delegations and activities during each Congress.

Submitted by the Nigerian and Zimbabwean Centres.

The EC proposed that this is to be interpreted as a recommendation and will be taken into consideration for the next Congress.

*Vote: The Motion 2 was approved as a recommendation. Yes 42, No 0, Abstention 0*

**Motion 3:** Call to the European Union to find a new procedure for visas that will make it possible for artists from all over the world to participate in our international congresses, festivals and meetings. Submitted by the European Regional Council. The EC recommended to approve.

*Vote: The Motion 3 was approved unanimously.*

**Motion 4:** That ITI should decide that the publication *The World of Theatre* should be published every second year, independent of the date of the ITI World Congress.

Submitted by the Austrian Centre, supported by the Bangladesh and Russian Centre. The EC recommended that the publication committee make the decision regarding the future and frequency of the publication of *The World of Theatre*.

*Vote: The Motion 4 was approved with the recommendation of the Executive Council, unanimously.*

**Motion 5:** That letters of support should be sent to the chancelleries especially in Africa, that the equality of opportunity for all should be respected, that UNESCO be requested to write letters to ambassadors, in particular those of the European Union based in Africa, seeking solutions to the problems of obtaining visas for artists, that there be financial support for the functioning of the financial office. Submitted by the African Regional Council. The EC said that

it was difficult for it to approve the motion because of the letter writing process, which had been done already but needed to be reinforced. The question of budget also made it difficult for the EC to make a fixed decision.

The EC proposed to make this a proposal.

*Vote: The Motion 5 was approved as a proposal to the Executive Council. Yes 42, No 0, Abstention 0*

**Motion 6:** To firstly celebrate and support the historic peace agreement in Colombia, and secondly to reaffirm our commitment to the reconciliation of Colombians to the post-conflict process.

Submitted by the Colombian Centre. The EC noted that this was an important motion and EC recommend to approve only the second part of the proposal.

*Vote: The second part of the Motion 6 was approved unanimously.*

**Motion 7:** New Member suggestions – to get a better view of the theatre of the hosting country Spain; to start an ITI migrant centre or association; to keep foreign and cultural ministries of member countries more informed about ITI events as well as the press; to better know each other and have more performances at the congresses.

Submitted by New Members. The EC suggested to regard these as recommendations.

*Vote: The Motion 7 was approved as a recommendation, unanimously.*

**Motion 8:** For the establishment of an individual artists' platform to help recruit artistic workshop leaders, programming and foster collaboration among theatre makers.

Submitted by Ms Irina Kruzhilina. The EC recommended to consider this a request for participation. Ms Kruzhilina agreed and asked all those interested to contact her for more details.

*Vote: The Motion 8 was approved as a request for participation, unanimously.*



**Other proposals and presentations:**

Ms Engel then introduced other proposals as an information for the General Assembly.

**1. Call to create an ITI LGBT working group**

Proposed by Ms Ulricha Johnson, Director of the Sweden Centre, who asked ITI to investigate the level of members’ interest.

**2. World Theatre Map**

Members of USA-based Howlround presented the World Theatre Map, an online user-generated directory and real-time map of the global theatre community at [www.worldtheatremap.org](http://www.worldtheatremap.org). The site was demonstrated and currently involves 3,000 active theatre practitioners.

**3. Theatre in Prisons**

Presented by Mr Vito Minoia, President of the National Theatre in Prison Coordination Institute and also President of IUTA, who delivered an official Message from the International Association of Theatre Universities - IUTA. He outlined a brief summary of the sector’s history and recent work. The IUTA’s next conference will take place in Moscow in 2018.

**4. Call to create awareness for visa issues**

Presented by Mr Matthias Gehrt who proposed setting up a committee to look at visa issues and in particular to develop the global artist’s passport in order to challenge the perceptions of ministries and governments across the world.



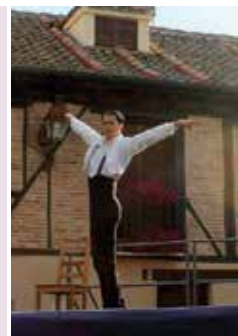
### E) Closing Statements

#### 19. Closing Statements by the Director General of ITI and the President of ITI

- As Director General, Mr Biancone stressed that theatre, dance and the performing arts equal power. ITI is built by artists for artists and he urged all Members to ask themselves what the artists would do. He concluded with the declaration that theatre has no borders.
- As President, Mr Al-Afkham urged everyone to make ITI bigger and better through its activities. He extended ITI's thanks to the host city of Segovia for helping to make the Congress such a success. And with this he brought the final session of the General Assembly of the International Theatre Institute's 35th World Congress to a close.

Followed by the Award Ceremony and the reception offered by the Spanish Centre of ITI

*Submitted to the Centres with a right to vote for approval on 20 November 2017*



## Finances

### Accounts/ Budget

All the documents for the Accounts 2014-2016 have been distributed and submitted to the General Assembly during the 35th ITI World Congress. The Budget 2017 has as well been distributed. Both documents include explanations. (The documents can be sent to an ITI Centre on request.)

The Accounts 2014-2016 have been approved by the General Assembly.

The budget of 2017 has been presented and has been approved by the General Assembly. The Power to decide on the Budget 2018/2019/2020 was granted to the Executive Council by the General Assembly.

### Treasurer's Report 2014 to 2017

Following the decision made at the 34th ITI World Congress in Yerevan, the General Secretariat concentrated on the preparatory work of relocating the Headquarters from Paris to Shanghai. After a lot of arduous administrative work, the General Secretariat officially relocated from Paris to China and open its office 1 April 2015, while keeping an office at UNESCO in Paris. The Shanghai Municipality, through the Shanghai Theatre Academy as a trustee, paid a total amount of € 154,788 for the relocation costs, which included the transportation of ITI material, the furniture for the office, the equipment for the office (computers, printers, etc.) and the renovation of the existing location to suit the needs of ITI.

Following the agreement, the Shanghai Municipality has paid the funds necessary for the salaries with the social charges, rent, office cost, travel, office management based on the ITI's yearly proposal. The budget has to be under € 670,000 and should be exhausted by the end of each year.

ITI received for 2015 a total amount of € 520,477; and for 2016 a total amount of €596,799. For 2017 the same budget is €

670,000. Thanks to such a great generosity, ITI withstood and overcame a testing period, and is now well settled down in Shanghai/China.

The Director General of ITI has used the opportunity provided by the new location to build up a new team, develop ITI worldwide and increase ITI's global visibility.

To achieve these goals, the Director General has taken the following steps:

- The ITI website has been newly launched in multiple languages: English, French, Chinese, Arabic and Spanish.
- Additionally, the websites of International Dance day, World Theatre Day, and Congress have been created.
- To supplement these endeavors ITI has also created a video which gives an overview of ITI, various editions of ITI documentations, and different brochures have also been produced.

With the backing of this financial support, the DG could set up an efficient team to continually improve the services for all ITI members. The amount of income through membership contributions has increased in the period since the Yerevan Congress: 2015 the amount of membership contributions was € 53,659, for 2016 € 99,114 (higher amount due to back contributions being paid, planned Congress in Manaus and 9 new Centres).

The list of achievements based on this ample financial support are impressive:

- The World Performing Arts Capital has taken its first steps.
- The Network for High Education in the Performing Arts, a joint venture of ITI and UNESCO with Performing Arts Universities and Academies from all over the world, organized their first General Assembly at Shanghai.
- The International Stage Design Network iSTAN was launched in Beijing.





- The Educational working group for a Conference “How to Bring Theatre to People” had the first meeting.

This financial support has enabled the General Secretariat to create a budget to fund to encourage young practitioners to join the ITI network, to bring with them the enthusiasm of youth as well as bringing new perspectives from a younger generation to the ITI family. The financial support will allow the General Secretariat to create a budget for support of the ITI Committees and their projects and needs. What's more, this adequate financial support, when implemented in conjunction with the Spanish Centre and Segovia Municipality, has ensured that the General Secretariat is able to create a big Congress with an abundance of workshops, presentations and international performances.

The most important point regarding our move is that relocating to Shanghai/China has helped to attract project sponsors:

- For international Dance Day 2015, a total amount of € 84,096 was given by sponsors for the celebration and conference in Shanghai
- For International Dance Day 2016, a total amount of € 230,871 was donated for the celebration at La Villette Paris.
- For International Dance Day 2017, a total amount of € 2000,000 was given for the 3-day celebration in Shanghai.
- For World Theatre Day 2017, a total amount of € 200,000 was received for the celebration at UNESCO in Paris.

Thanks to the sponsors ITI has been able to build up some reserves! Here, I would like to give thanks for the Contributions of the Centres and Cooperating Members. It is apparent that some of you are fighting with a lack of finances and yet your commitment is unquestionable.

I would also like to give thanks to all of you who gave your trust to the Director General and Executive Council

Members, and had the bravery to support us in this wise decision to relocate to Shanghai. Today, two and a half years after moving, we are able to say: locating to Shanghai/China has given, and will continue to give ITI more possibilities to expand and to become stronger.

ITI succeeded in ending the financial years 2014, 2015 and 2016 without any deficits.

I recommend the General Assembly to approve the accounts 2014 to 2016 and give the Executive Council the power to take the proposed budgets for 2017 and 2019.

Hamadou Mandé, Vice President and Treasurer ITI worldwide



**Contributions Scale**

**Comments / Commentaires**

The Contribution Scale of the Centres of ITI is historically based on the Contribution Scale of UNESCO which in itself is based on the scale of the United Nations. It is calculated according to the gross national income of a country.

**Centres (90)**

<b>Category 1 / Catégorie 1</b>	<b>114000USD</b>
USA / Etats-Unis	
<b>Category 2 / Catégorie 2</b>	<b>28500€</b>
Germany / Allemagne	
<b>Category 3 / Catégorie 3</b>	<b>6500€</b>
Japan / Japon	
<b>Category 4 / Catégorie 4</b>	<b>5800€</b>
<b>Category 5 / Catégorie 5</b>	<b>4600€</b>
<b>Category 5b / Catégorie 5b</b>	<b>3000€</b>
Italy / Italie	
China / Chine	
<b>Category 6 / Catégorie 6</b>	<b>2350€</b>
Finland / Finlande	
Korea Republic / République de Corée	
Netherlands / Pays-Bas	
Sweden / Suède	
Switzerland / Suisse	
Chinese Taipei / Taipei Chinois	
<b>Category 7 / Catégorie 7</b>	<b>2000€</b>
Belgium Wallonia / Belgique Wallonie	
Belgium Flanders / Belgique Flandre	
(each 1000€)	
Denmark / Danemark	
Iraq / Irak	
Iran	
Russia / Russie	
Spain / Espagne	
Turkey / Turquie	
<b>Category 8 / Catégorie 8</b>	<b>1750€</b>

<b>Category 9 / Catégorie 9</b>	<b>1650€</b>
Ireland / Irlande	
<b>Category 10 / Catégorie 10</b>	<b>1300€</b>
Czech Republic / République Tchèque	
Fujairah/UAE / Fujairah/EAU	
Israel / Israël	
South Africa / Afrique du Sud	
<b>Category 11 / Catégorie 11</b>	<b>900€</b>
Algeria / Algérie	
Argentina / Argentine	
Brazil / Brésil	
Croatia / Croatie	
Greece / Grèce	
Hungary / Hongrie	
Mexico / Mexique	
Philippines	
Romania / Roumanie	
<b>Category 12 / Catégorie 12</b>	<b>700€</b>
Austria / Autriche	
Bangladesh	
Egypt / Egypte	
Iceland / Islande	
<b>Category 13 / Catégorie 13</b>	<b>500€</b>
Armenia / Arménie	
Azerbaijan / Azerbaïdjan	
Bosnia and Herzegovina / Bosnie-Herzégovine	
Cuba	
Cyprus / Chypre	
Estonia / Estonie	
India / Inde	
Indonesia / Indonésie	
Kosovo	
Kuwait / Koweït	
Latvia / Lettonie	
Luxembourg	
Macedonia FYROM / Macédoine ARYM	
Monaco	



Mongolia / Mongolie  
 Oman  
 Serbia / Serbie  
 Slovakia / Slovaquie  
 Slovenia / Slovénie  
 Sri Lanka  
 Vietnam  
**Category 14 / Catégorie 14** **250€**

Botswana  
 Colombia / Colombie  
 Faroe Islands / Îles Féroé  
 Georgia / Georgie  
 Jordan / Jordanie  
 Mauritania / Mauritanie  
 Morocco / Maroc  
 Nigeria  
 Palestine  
 Puerto Rico  
 Saudi Arabia / Arabie Saoudite  
 Senegal / Sénégal  
 Sierra Leone  
 Sudan / Soudan  
 Syria / Syrie  
 Venezuela  
 Yemen / Yémen

**Category 15 / Catégorie 15** **100€**

Benin / Bénin  
 Burkina Faso  
 Cameroon / Cameroun  
 Central African Republic / République Centrafrique  
 Chad / Tchad  
 Congo Democratic Republic / République Démocratique du Congo (Congo Kinshasa)  
 Congo Republic / République du Congo (Congo Brazaville)  
 Ghana  
 Ivory Coast / Côte d'Ivoire  
 Mali  
 Niger

Togo  
 Uganda / Ouganda  
 Zimbabwe

**Special Category / Catégorie spéciale** **0€**

created because the Ruler of Sharjah has supported ITI with a substantial sum in 2007 / créée parce que le souverain de Sharjah a soutenu l'ITI avec une somme substantielle en 2007  
 Sharjah/UAE / Sharjah/EAU

#### **Cooperating Members / Membres coopérants**

Scale from 200 € to 1000 € depending of the kind of organization or institution.

Échelle de 200 € à 1000 € selon la nature d'organisation ou de l'institution.

- 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, Russia
- 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 Theatre Institute, Sri Lanka
- Professional Association of Canadian Theatres, Canada
- 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



### Charter Changes

During the General Assembly on Monday, 17 July 2017, it was noted that for almost 70 years the Charter of ITI has been amended on several occasions, and at this point the necessity has arisen to make the following changes.

Minor changes:

- The mentioning of having additional regional and international offices;
- The term 'performing arts' to replace 'theatre';
- The clarification of 'congress' and 'general assembly'.

Major changes:

- Clarification made to widening the definition of what constitutes a cooperating member;
- Changes to the conditions of exclusion, namely if you do not abide by the Charter a Centre may be excluded as a member.

*The Charter changes were approved by the General Assembly with 1 abstention. (2/3 majority is reached)*

The 2017 version will be available in English, French, Chinese and Spanish on the ITI website.



## Membership Overview

### Centres

Algeria  
Argentina  
Armenia  
Austria  
Azerbaijan  
Bangladesh  
Belgium Flanders  
Belgium Wallonia  
Benin  
Bosnia and Herzegovina  
Botswana  
Brazil  
Burkina Faso  
Cameroon  
Central African Republic  
Chad  
China  
Chinese Taipei  
Colombia  
Congo Dem. Republic/Congo Kinshasa  
Congo Republic / Congo Brazaville  
Croatia  
Cuba  
Cyprus  
Czech Republic  
Denmark  
Egypt  
Estonia  
Faroe Islands  
Finland  
Fujairah/UAE  
Georgia  
Germany

Ghana  
Greece  
Hungary  
Iceland  
India  
Indonesia  
Iran  
Iraq  
Ireland  
Israel  
Italy  
Ivory Coast  
Japan  
Jordan  
Korea Republic / South Korea  
Kosovo  
Kuwait  
Latvia  
Luxembourg  
Macedonia FYROM  
Mali  
Mauritania  
Mexico  
Monaco  
Mongolia  
Morocco  
Netherlands  
Niger  
Nigeria  
Oman  
Palestine  
Philippines  
Puerto Rico  
Romania  
Russia  
Saudi Arabia  
Senegal

Serbia  
Sharjah/UAE  
Sierra Leone  
Slovakia  
Slovenia  
South Africa  
Spain  
Sri Lanka  
Sudan  
Sweden  
Switzerland  
Syria  
Togo  
Turkey  
Uganda  
U.S.A.  
Venezuela  
Vietnam  
Yemen  
Zimbabwe



### 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, Russia
- 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 Theatre Institute, Sri Lanka
- Professional Association of Canadian Theatres, Canada
- Seoul International Dance Competition, South Korea
- Short+Sweet, 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



## Director General & Executive Council 2017-2020

### *Director General*

Tobias BIANCONE  
Suisse  
Director General of ITI worldwide  
Ex officio member

### *Executive Council*

Mohammed Saif AL-AFKHAM  
Fujairah/EAU  
President of ITI worldwide  
Executive Council and Executive Board member

Derek GOLDMAN  
USA  
Vice-President for the Americas  
Executive Council and Executive Board member

Fabio TOLLEDI  
Italy  
Vice-President for Europe  
Executive Council and Executive Board member

Ji Guoping  
China  
Vice-President for Asia Pacific  
Executive Council and Executive Board member

Hamadou MANDÉ  
Burkina Faso  
Vice-President for Africa  
Executive Council and Executive Board member

Alfira ARSLANOVA  
Russia  
Treasurer of ITI worldwide  
Executive Council and Executive Board member

Ali MAHDI NOURI  
Sudan  
Secretary of ITI worldwide  
Executive Council and Executive Board member

Tatjana AZMAN  
Slovenia  
Executive Council member

Daniel BAUSCH  
Switzerland  
Executive Council member

LE QUY Duong  
Vietnam  
Executive Council member

Alberto GARCIA CASTANO  
Spain  
Executive Council member

Joachim LUX  
Germany  
Executive Council member

Vidyanidhee Sudheer VANARASE  
India  
Executive Council member

Antonia FERNANDEZ  
Cuba  
Associate Executive Council member



**Comments by the DG**

The change of discussing the International Projects from the last part of the General Assembly to the first was a good move. It has given the delegates the possibility already to connect with those who launched an International Project during the Congress. Unfortunately, kind of International Projects sneaked in afterwards, and the person launching it, expected that it would be approved at the last session of the General Assembly which was detrimental to the Project as there was no time to translate it to French.

The increased number of the International Project that were submitted and their content show to me that ITI members are keen to include global participation and thus bring added value to ITI.

**International Project 1**

**ART SPEAKS FOR PEACE: Integrating a Cultural Diplomatic Initiative to Break the Impasse of Territorial Dispute**

Proposed by the Philippine Centre of ITI

Nature of Project: Launching of the Global Peace Movement "Not by Force but by Art" under the patronage of UNESCO.

It is a Music Theatre Arts Peace Concert to be hosted in the Philippines with artists from claimant countries of the conflicted West Philippine Sea/ China Sea. It will serve as a platform for recharging memories of affinity, friendship even kinship in the region to lower the decibel of confrontational dialogue and aggressive behaviour to mitigate and possibly prevent the conflagration of armed conflict in the disputed area. The dynamic application of a performance arts fest/ media event can collectively appeal to stop violence against mankind and Mother Earth by popularizing information and appreciation among the public to impact on regional consciousness and generate the will to adhere to an ASEAN Code of Conduct and acceptance of the United Nations Law of the Sea. It is a cultural diplomatic initiative underscoring





the dictum “Not by Force but by Art” - we can collaborate and utilize the oceans as a global commons and protect the waters that bind us. The United Nations celebrates Ocean Day on the 8th of June 2017. A call for Action has been signed in New York. This Art Speak Festival for Peace will be complemented with a special International Educational Cultural Forum for Peace and Sustainable Development with distinguished cultural leaders in the region. It could be held in October for the triangulated observance of the month: the United Nations, World Food Day, Anti-Poverty Day including Dia del Galeón, a historic vessel for trade and cultural exchange.

Please see attached letter and personal blessing given by Director-General, Dr. Irina Bokova to the President of the Philippine Centre of the International Theatre Institute (ITI) and Social Change Network of ITI-CIDC, Cecilia Guidote-Alvarez gifted with a UNESCO Medal of Peace, director of Earthsavers Ensemble honoured as Artists for Peace. (See next page) Arts is the catalyst for interaction and people to people strategy. The universal language of the arts can bond and link people together considering the rising tension among contending parties with regard to islets in the West Philippine Sea-China Sea. The artist’s selection will be drawn from the roster of UNESCO Artists for Peace and ITI nominated artists from relevant countries. The planned music peace theatre gathering can heal like a “Balm in Gilead” to help fertilize the ground for more conciliatory political rhetoric in determining a reasonable, ethical resolution of clashing interests. Effective communications can inform, sensitize and motivate all involved to refrain from the use of violence and to care for a peaceful resolution of disputes. We must draw the lesson from history that war is insanity. Artists can be harnessed as a creative army to combat poverty, prejudice, exclusion, isolation and ignorance that breeds armed conflict. We must remember that justice, equity, truth, tolerance and freedom are essential ingredients to live in peace.

Art Speak for peace is a conscientizing force that touches the heart to impact on global public opinion and pressure political leaders to negate armed conflict. We are in the UNESCO led decade of cultural rapprochement, an auspicious critical time to ease tensions underscoring the value of harmonious connectivity in the Asia-Pacific region. Accordingly, the Philippines holds the chairmanship of ASEAN in 2017 for the opportune task of steering dialogue towards regional cooperation in promoting culture of peace and sustainable development. Guest artists from conflicted areas in the world would be welcome to open the pathway in recognizing the crucial cohesive, transformative role of culture in binding the social fabric of nations in generating trust and international understanding to prevail on earth.

#### **Project Contact**

Cecile GUIDOTE ALVAREZ, [alvarezheherson@yahoo.com](mailto:alvarezheherson@yahoo.com)

*Vote: The International Project 1 was approved unanimously.*



## International Project 2

### Prospects of Partnering in Theatre Arts Training and Performance of Uganda Youth and Children Theatre

Proposed by the Uganda Centre for ITI

Uganda has the highest young population in the world with 73% of the population under 30 years of age.

**Project Description:** The Uganda Centre for ITI proposes collaborative theatre training in skills of theatre making, marketing and performance for the youth and children in Uganda as a way of fostering theatre appreciation and continuity. This theatre project aim at engaging the rural-urban youth and children, with the view that intercultural theatre collaboration is a rich source for dialogue between cultures and countries, hence an adequate way to promote theatre culture.

**Problem Summary:** True, there is a remarkable visibility of theatre's presence in Uganda, but this is concentrated in Kampala - Uganda's capital and that there is no effort to include the rural youth and children in theatre practice as the State's attention is in favour of advancement of sciences studies. The impact of which is a steady decline of youth exposure to conventional theatre practice.

**Justification:** To turnaround this steady undermining of theatre we are opting to undertake a grassroots approach of reactivating theatre practice through collaborative efforts with local and international partners to counteract the lack of funding, professionalism, cultural and religious biases, political suspicion and public ignorance of theatre's potential as social barometer.

**Objectives:** To establish a strong and broadminded youth theatre practice.

**Contribution:** To popularize theatre making and performance.  
**Scope:** Work with 400 talented youth and children in 3 years in 18 districts.

**Strategy:** The project shall be low budget, paying operational expenses only.

**Time Frame Work:** the project is set up for 3 years and conducted in 4 phases.

**Human Resource:** Technical (music, dance and drama directors & designers)

**Sustainability:** The project envisions setting up local effort for fund raising as well as marketing of the performance productions.

**Expected Challenge:** The initial operational costs. Indicative Budget: First year operational funding sought is: \$26,125.00.

(Detail breakdown to be forwarded upon request)

### Project Contact

Uganda Centre for ITI, P.O. Box 11909, Kampala.  
itiuganda2015@gmail.com

*Vote: The International Project 2 was approved unanimously.*



### International Project 3

#### Passage 23°E. Theatre and Theatricality from the Baltic to the Aegean

Submitted by the German Centre of ITI

The socio-political upheavals of the 1980s and 90s have rigorously changed a whole continent and led to the creation of a "New Europe", which was restructured geopolitically and economically. So far, the geo-cultural consequences of this process have not been analysed thoroughly.

The project Passage23°E aims to develop a Europe oriented innovative information and knowledge space to generate and link information about current cultural developments, concentrating especially on the field of theatre and theatricality.

A vivid exchange of ideas about and experiences with important artistic, socio- and cultural-political contexts as well as theoretical and historiographical aspects of theatre shall be fostered within this project. By doing so, PASSAGE 23°E shall contribute to the discussion of the terms "Europe" and "European Culture".

In the long-term Passage 23°E shall lead to the establishment of a shared information and documentation format concerned with actual and historic dimensions of Central, Central Eastern and South Eastern European theatre cultures – a format for encounters and discussion for artists, pedagogues, researchers, politicians who concern themselves with cultural and educational policies and journalists as well as for a wider interested public.

Not least, the project wishes to intensify the cooperation with and among Central, Central Eastern and South Eastern European centres of the International Theatre Institute. So far the project has been communicated with the following

institutes: Bosnian Centre of ITI, Croatian Centre of ITI, Estonian Centre of ITI / Estonian Theatre Agency, Finnish Centre of ITI / T.info, Hellenic Centre of ITI, Hungarian Centre of ITI, Macedonian Centre of ITI, Romanian Centre of ITI, Serbian Centre of ITI, Slovak Centre of ITI / Theatre Institute Bratislava.

Other institutions active in the field of information and documentation of theatre as well as theatre studies and practice from Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Finland, Georgia, Greece, Hungary, Latvia, Lithuania, Poland, Romania, Russia, Slovenia and Slovakia have already been involved in the actions taken in the frame of Passage 23°E.

We want to invite and encourage further institutions, especially further Centres of the International Theatre Institute, to become an active part in the development of this project.

#### Project Contact

Project Webpage: [passage23e.iti-germany.de](http://passage23e.iti-germany.de)

Project Coordination: German Centre of the International Theatre Institute

*Vote: The project was approved. Yes, 41, No 0, Abstention 1*



#### International Project 4

##### International Conference on Theatre for Social Change – 2018

Submitted by Janakaraliya Cultural Foundation of Sri Lanka (Cooperating Member of ITI) and the Social Change Network (SCN) of ITI

An international conference on „Theatre for Social Change“ (TSC) is proposed to be held in Sri Lanka, to further the understanding of how theatre can contribute to social change.

Sri Lanka, similar to many other parts of the world, is going through a period of intense and tumultuous change: It's emerging out of a protracted conflict, burdened still by structural inequality and struggling to deal with its ethnic and religious diversity as well as the legacies of conflict. Thus, it makes Sri Lanka an interesting location for theatre networks to gather and share their experiential knowledge. Not only would international theatre groups working on similar issues have a lot to offer their Sri Lankan counterparts, but the rich theatre scene in Sri Lanka will also attract many scholars in the field of applied theatre practice.

There is all round consensus that Theatre for Social Change (TSC) in very general terms operates on the cutting edge between performing arts and socio-cultural intervention. Like many other political and applied theatre practices, TSC seeks to understand more clearly the way the world survives and behaves. However, there is need to contemplate on whether theatre at present is missing anything in its conceptual focus in understanding affairs of the world.

In such global context, it is proposed this project of the International conference on Theatre for Social Change – 2018 would deliberate upon the following broad issues:

1. Community theatre from now to the future; based on experiences in Asia, Africa and Latin America

2. Understanding ‚Theatre‘ in terms of ecological issues at local and global levels
3. Defining ‚Theatre for Social Change‘; theory and practice through Berthold Brecht - Dario Fo – Augusto Boal and beyond
4. Role of Theatre in deconstructing extremist ideologies; consumerism, sexism and patriarchal values, racism and extremist nationalisms, religious fundamentalism
5. Theatre for total human wellbeing; theatre for a sustainable world system

##### Project Contact

Parakrama Niriella, Janakaraliya Cultural Foundation, Sri Lanka  
 janakaraliya@gmail.com, www.janakaraliya.org Facebook:  
 Janakaraliya-Cultural-Foundation

*Vote: The International Project 4 was approved unanimously.*



## International Projects 5

### **Yuri Lyubimov International Theatre Award A joint project of the Lyubimov Foundation and the International Theatre Institute (ITI)**

Submitted by Katalin Lyubimova (Yuri Lyubimov Foundation, Anatoli Vassiliev (World Theatre Ambassador and World Theatre Day Message Author 2016) and Tobias Biancone (DG ITI)

The Yuri Lyubimov Foundation and ITI are proposing to establish the Yuri Lyubimov International Theatre Award as a continuing international project. The aim of the project is to promote excellence of creation and artistic courage that are so important when we aspire for the future and evolution of theatre all over the world.

The yearly award is presented in Moscow, Russia, to an outstanding theatre personality every year, about a week before the 30 September, the birthday of Yuri Lyubimov.

Yuri Lyubimov (30 September 1917 – 5 October 2014) was a Soviet and Russian stage actor and director associated with the internationally renowned Taganka Theatre, which he founded in 1964. He was one of the leading names in the Russian theatre world. Lyubimov eschewed Soviet drama for the more imaginative worlds of poetry and narrative fiction, he also worked on classic drama texts, which he broke apart, reconstituted and presented from a pronounced critical perspective. Under Lyubimov, the theatre rose to become the most popular in Moscow, with Vladimir Vysotsky and Alla Demidova becoming its emblematic actors.

Lyubimov's productions were banned by the Communist authorities. In 1984, he was stripped of Soviet citizenship. Thereupon he worked abroad before returning to the Taganka Theatre in 1989. His staging of Eugene Onegin - his tribute to Pushkin whom he venerated all his life - premiered in the Taganka on his 85th birthday to much critical acclaim.

Lyubimov staged over 100 dramas and operas. „People tried to stick me with the label of political theatre. But that's wrong. I was engaged in an aesthetic, in the expansion of the palette — what shades could be added in working with space and style,” he says.

The life of Yuri Lyubimov is a life dedicated to theatre and the arts. He always showed his artistic convictions and integrity and continued to work for his goals when he could not work in his country anymore and had to migrate to other nations where he was able to work and show his performances.

Yuri Lyubimov always strived for excellence of creation and highest quality of his productions. That is why such a prize should bear his name.

The jury will consist of members proposed by the Yuri Lyubimov Foundation and ITI. The rules have to be developed. If approved by the General Assembly of ITI, the Award will be announced during the celebration of Yuri Lyubimov's centenary on the 30 September 2017, in Moscow. The first Award will be given in 2018.

#### **Project Contact**

For Katalin Lyubimova, Anatoli Vassiliev and Tobias Biancone. [t.biancone@iti-worldwide.org](mailto:t.biancone@iti-worldwide.org)

*Vote: The International Project 5 was approved unanimously.*



### International Project 6

#### 1st Ngoujel Prize of Young Theatre Critics

Submitted by the Congo Republic Centre of ITI

- A. Name of the Event: 1st Ngoujel Prize of Young Theatre Critics
- B. Nature of the activity: Competition
- C. Beneficiaries: ITI Centres, the populations of the acceding countries, and especially young people.
- D. Areas of interest: artistic (everything starts with a show, in this case a theatrical performance.), Educational (written tests), Humanist (drawing of a raffle for the benefit of all competitors), but also Emulative (Competition at the individual level, competition of educational structures and even at the local level), Productive (generating inputs through participation fees).
- E. Characteristics of the activity: The basic principle of the competition is the pre-publication of a questionnaire aimed at young people (up to 25 years old), focusing on the substance and form of a given performance.
- F. Purpose of the suggestion: To experiment in at least two countries other than the Republic of Congo.
- G. Objectives of the partnership: In the short term: To verify the universality of the activity in 'guinea pig' countries, to carry out the activity in at least one city of these countries, to gauge the impact of the competition on the youth and also its profitability for the organizers. In the medium term: Increase the number of 'guinea pig' countries and, in some cases, organize competition in an inter-city or even a national format. In the long term: To establish a network partnership for the management of the activity and to give it priority, if not the monopoly, to the ITI network. Establish a stable financial resource for partners in the organization.
- H. Project Implementation Plan:
1. To find, in Segovia, voluntary countries to host for the experimentation of the competition in 2017 – 2018.
  2. (Task of the ITI) Grant travel and subsistence allowance, to enable the delegate(s) of the Republic of Congo to train the local organizers and, if possible, supervise the organization of the competition.
  3. (Task of project promoters) to convince the public authorities of the host countries and formally cooperate with them.
  4. (Task of the ITI Centres of the selected countries) Support the action of the project promoters and attract the interest of other virtual partners (schools, universities, associations, cultural spaces, etc.).
  5. To find sponsors in each country to ensure the awarding of prizes to winners and incentives to all competitors.
  6. Organize the competition on the basis of the rules of procedure used in the Republic of Congo.
- NB: The competition was first tested in Pointe-Noire in 2011, thanks to a grant from UNESCO, with the support of the ITI General Secretariat. There were two other editions in Pointe-Noire (2012 and 2015) and one in Kinkala (2014). In the absence of sponsors and State commitment, competition was still limited to a few schools. In this year 2017, the government has officially marked its commitment to the activity. Hence, the project to organize the competition in a national formula in 2018.
- I. Project management:
- Designer: Mr Jean Léopold Ngoulou Tel. : +242 05 553 39 68 Email: ngoujel@hotmail.com Pointe-Noire, Republic of



Congo Legal manager: Association L'Arche de Ngoujel. Such.  
: +242 06 846 43 85 Email: larchedenou@gmail.com

#### J. Funding:

Pre-financing: L'Arche de Ngoujel, partners of the ITI network, and other partners. Funding: Government and other virtual sponsors.

#### K. Main expected results (for the cooperation requested from the ITI):

1. Intensification of the visibility of the Centres through the organization of the competition and its financial repercussions.
2. Establishment of a reliable financial resource for the Centres for the pre-financing of the competition and other projects.
3. Guarantee, for the General Secretariat of the ITI, of the receipt of the statutory contributions by the Centres

#### L. Project Benefits and Key to Happiness

1. In essence, the present project consists in networking an already experienced and approved activity (ITI and the Congolese State).
2. The more competitors, the more the activity generates

entries (and therefore participation fees). It has self-financed more than 70% during the experimental editions of Pointe-Noire.

3. The more sponsors (to deal with competitors and other expenses), the more the participation fees are released to the organizers.
4. Availability of several archival documents: Rules of procedure, press clippings, recommendations of authorities, conventions signed by educational structures and other administrations

*Vote: The International Project 6 was approved précisant that. Yes 40, No 0, Abstention 1*



**Comments by the DG**

That we added three Partner Organizations to the existing ones was an important step for the close collaborations with organizations that have similar goals. For clarification, according to the Charter of ITI Partner Organizations can participate in the General Assembly and in project of the Committees, Networks, Forums and Project Groups of ITI. As an example, in the past, World Dance Alliance participated in the International Dance Committee, and the International Theatre Critics Association has participated in the ITI Publication Committee (formerly called Communication Committee).

The plan for 2018 is to create a meeting with all the Partner Organizations. With the new Partner Organizations, the General Secretariat drafted for each one a Memorandum of Understanding (MoU) to closer define the collaboration.





### New Partner Organizations

#### International Music Council (IMC)

Represented by: Silja FISCHER, General Secretary IMC

Description: The International Music Council (IMC) is the world's leading membership-based professional organisation dedicated to the promotion of the value of music in the lives of all peoples. IMC's mission is to develop sustainable music sectors worldwide, to create awareness about the value of music, to make music matter throughout the fabric of society, and to uphold basic music rights in all countries. IMC was founded in 1949 at the request of the Director-General of UNESCO as a non-governmental advisory body to the agency on musical matters. It is based at UNESCO headquarters in Paris and functions today independently as an international NGO official partner of UNESCO. In the course of its existence, IMC has developed into a highly influential network advocating for appropriate policies and practices aimed at strengthening the work of its members and partners worldwide. IMC's network is present in 150 countries on all continents, with national music councils and international, regional and national music organisations as well as specialised organisations in the field of arts and culture. IMC members of honour are chosen among the world's outstanding professionals, educators, performers and composers. Through its members, IMC has direct access to over 1000 organisations and 200 million persons eager to develop and share knowledge and experience on diverse aspects of musical life. IMC is represented by a Regional Music Council in each of the following 5 regions: Africa, The Americas, Asia Pacific, Europe and the Arab World. Their mission is to contribute and develop regional programmes and to support activities that are specifically tailored to the needs of IMC members and partners in the region. [www.imc-cmi.org](http://www.imc-cmi.org)

Benefits: ITI is collaborating with IMC since a long time, especially when supporting initiatives that were initiated by UNESCO as the Status for the Artist or the 2005 Convention on Cultural Diversity. IMC is an organization that has a similar structure. IMC has similar projects in the field of Music. ITI includes music for instance in the Music Theatre NOW Network. A closer collaboration is resulting in an intense common strategy for UNESCO activities. Joint projects are of benefit for both organizations.

*Vote: The International Music Council was approved as a new Partner Organization of ITI unanimously.*



**European Federation of Professional Circus Schools (FEDEC)**

Represented by: Donald B. LEHN, FEDEC President

Description: The FEDEC is an international network (that started in Europe) of 58 members – 44 secondary, vocational and higher education circus schools and training programmes, and 14 organisations involved in information, research and circus arts advocacy, located in 24 countries in Europe and all over the world. Founded in 1998 at the instigation of the first vocational circus arts schools, the FEDEC is committed to supporting the development and evolution of training, teaching and creation in the field of circus arts.

Since it was founded, it has worked with European support networks for the development and evolution of training, teaching, creation and employment in the field of formal and non-formal education (LLL-Platform), arts education (EYCO, ELIA and AEC) and circus professional sector (CIRCOSTRADA). Its 58 members are key players in their countries, developing training systems and contributing to the structuring of various levels of education. Thanks to its member federations and partner members, FEDEC is a platform which represents over 500 schools and centres (44 for secondary, vocational and higher education training, continuing training and e-learning, and 350 leisure and youth circus centres). [www.fedec.eu](http://www.fedec.eu)

Benefits: Even if this organization is based in Europe and has Europe in the name, it is actually an international organization and very active. In some countries, the Circus Arts are part of the performing arts, for example in Cuba. In the recent part the education in the Circus Arts include more and more elements in the performing arts. Furthermore, important theatre stage directors (example: Robert Lepage) and choreographers (example: Mourad Merzouki) are

integrating elements of the Circus Arts in their work. A closer collaboration is for ITI and FEDEC a win-win proposition.

*Vote: The European Federation of Professional Circus Schools (FEDEC) was approved as a new Partner Organization of ITI unanimously.*



### World Mime Organization (WMO)

Represented by: Marko STOJANOVIC, President World Mime Organisation (WMO)

Description: World Mime Organisation (WMO) is an international association established in 2004 with the aim of bringing together mime artists, professional and amateur, educators, institutions, theatres, festivals, formal and informal groups and audience appreciating mime.

WMO is dedicated to the survival of the art of mime and mime artists in the new social, economic, media and technological international environment. We are successfully implementing socially responsible and sustainable projects dedicated to empowering challenged youth such as children and teenagers with hearing impairment through our "Music of Silence" Project teaching them mime and other stage arts and crafts WMO was officially registered as a non-governmental and non-profit organization in Serbia by Ofer Blum and Marko Stojanović. WMO created World Mime Day which is held every year on 22 March, the birthday of Marcel Marceau. The goals of the World Mime Organisation are (excerpt of the Charter):

- Creating a worldwide network of mimes (World Mime Network) and mime enthusiasts;
- Bringing together mimes and other artists – professionals, amateurs, educators, fans, audience;
- Bringing together the institutions that focus on mime and other arts and non-verbal communication – companies, schools, festivals, theatres, media, production companies, and other legal entities and informal groups;
- Promoting and re-establishing mime as a mainstream art-form
- Defining and protecting the rights of mimes
- Representing joint interests of WMO members before international, state, and other bodies and organizations for art, culture, and sports; participating in preparations of regulations that are of interest for WMO members

and providing opinion on drafts and proposals for such regulations;

- Taking necessary action to improve and popularize mime and art, especially the dramatic and audio and visual arts and non-verbal communication;
- Organizing and providing professional assistance to its members in improving their work;
- Establishing international cooperation in accordance with the adopted international policy of the WMO;
- Organizing and ensuring the functioning of a unified information system for the purposes of mime and providing required information to its members through its own information system in the country and abroad;
- Planning and organizing international competitions, festivals, and additional education and events in the country and abroad [www.worldmime.org](http://www.worldmime.org)

Benefits: The artistic, educational and humanistic values of the mime are inherent in the goals of ITI. A collaboration with World Mime Organisation and the development of joint-projects is of benefit of both organisation. WMO and ITI are following the same goals. So having WMO as a partner is a win-win situation for both.

*Vote: The World Mime Organizations (WMO) was approved as a new Partner Organization of ITI unanimously*



**Overview Partner Organizations of ITI**

**International Partner Organizations**

- UNESCO
- AICT-IACT - International Association of Theatre Critics
- AITA-IATA - International Amateur Theatre Association
- AITU-IUTA - International University Theatre Association
- ASSITEJ - International Association of Theatre for Children and Young People / ASSITEJ
- ATI - Arab Theatre Institute
- ETC - European Theatre Convention
- FEDEC - European Federation of Professional Circus Schools FEDEC
- FIA - International Federation of Actors
- FIRT-IFTR - International Federation for Theatre Research
- IDEA - International Drama/Theatre & Education Association
- IMC - International Music Council

- OISTAT - Int'l Organization of Scenographers, Theatre Architects and Technicians
- SIBMAS - International Society of Libraries and Museums for the Performing Arts
- UNIMA - International Puppeteers Union
- WDA - World Dance Alliance
- WMO - World Mime Organization
- Theatre Without Borders

**Partner Organizations in China**

- Shanghai Theatre Academy STA
- China Theatre Association CTA
- Central Academy of Drama Beijing
- International Stage Art Network iSTAN



### ITI Programmes 2017-2020

Submitted by General Secretariat and Executive Council

#### 1. Establishment of the Office in Shanghai / re-establishing an Office in Paris

The continuing work to establish the office in Shanghai and building up a team has to be continued.

Parallel to the establishing of the office in Shanghai, the Executive Council has to evaluate the possibility of having staff in Paris again. The evaluation should include the viewpoint of funding and legal issues for re-establishing an office in Paris.

#### 2. Centres, Cooperating Members, Committees/Project Groups

Strengthening development, including opening new Centres. A face-to-face survey has to be done with the Centres to find out what they need and want from the Executive Council and the General Secretariat. Means to communicate with Centres, such as the "Behind the Scene Newsletter" has to be evaluated. Guidelines for Cooperating Members and how they can benefit from ITI has to be evaluated.

#### 3. Establishing and strengthening Regional Councils on all continents

Establishing Regional Councils in all continents and organize reunion(s) for Africa, the Americas, Arab Countries, Asia and Europe, as well as smaller regions where it makes sense.

#### 4. Re-evaluating the form of ITI and its membership

Not only what the Centres and its members need from ITI are important, a Strategic Planning group has to look into the form of ITI and see as it fits the needs of the performing arts communities and their members all over the world, and the needs of the world. (Many organizations (and businesses) are extinct as they were not aware of the needs and developments in society.)

#### 5. Promotion of diversity in the structure of ITI

Promotion of the diversity of gender, geographical, ethnical and age representation in all bodies of ITI.

#### 6. Working Group to create criteria for the form of an ITI World Congress

A Working Group (may include non ITI-members as experts) are putting the criteria for the form of a Congress. The Working Group submits the work to the Executive Council for discussion and approval. Then an open call is made for candidates for the next ITI World Congress.

#### 7. Creation of an artistic 36th ITI World Congress

Establishing an Executive Council task force, information for members, information for global and local performing arts communities, put accent on artistic & educational projects and international collaboration.

#### 8. Campaign to open up ITI for young practitioners

Campaigning for including the young in Centres, Committees/Project Groups and eventually in the Executive Council and in large attendance of future ITI World Congresses. Invite young practitioner to Executive Council sessions, according to the needs and financial possibilities.

#### 9. Improvement of communication within ITI

Communication assistance by the General Secretariat for Executive Council/Board, Executive Council Working Groups, Regional Councils, Committees/Project Groups. Improve the communication between General Secretariat/Executive Council and Regional Councils, Centres, and Committees/Project Groups. Evaluate how the General Secretariat can better assist Committees/Project Groups and Regional Council in their communication to their members and the performing arts communities and field they are active. Evaluate of a regular briefing for Centres. Survey asking the Centres what they need and want from GS and EC.



**10. Improvement of communication to the performing arts associations & members locally& globally.**

Website, newsletter, meeting with the ITI Partner Organizations, participation at festivals, conferences, speeches of President, Vice-Presidents, EC Members and DG on behalf of ITI worldwide. Arrange a meeting for the leaders of the Partner Organizations in Shanghai and/or Paris/UNESCO.

**11. Artistic work in ITI**

Discussing the artistic work within ITI and how it can be achieved. Evaluate if it needs a Working Group for this or if that should not be discussed with all the EC members and GS members. Discuss how to select new World Theatre Ambassadors and World Dance Ambassadors, promote them, invite them in events.

**12. Continuing the work to modernize the Charter of ITI**

Putting together a working group with specialists in ITI and external specialists to create a Charter that reflects the needs of the performing artists and minimizes unnecessary administration.

**13. Create Theatre of Nations**

Members of the Executive Council and experts in creating a new concept for Theatre of Nations (not just another festival, but something unique, as it was in the beginning: a) creating the concept; b) parallel to it create a foundation with ample funds for having the Theatre of Nations not only in rich locations but also in interested and interesting locations which are not able to find the funds.

**14. 2018 – The Year of ITI. 70th Anniversary of ITI**

Together with the GS create a Working Group of the EC to coordinate the activities of 2018, including Centres, Committees/Project Groups in the activities. Creation of a

logo, of a communication concept. Make it a joint initiative of all the Centres, Regional Councils, Cooperating Members and ITI members.

**15. World Theatre Day and International Dance Day**

Establish procedure for authors, promotion of the message, creation of events, if possible a main event at UNESCO in Paris, in Shanghai or in collaboration with a Centre in its country. Include the proposals of the Centres and Committees/Project Groups. Have the message of the author no less than two months before the event.

**16. Strengthening Dance in ITI**

In collaboration with the ITI International Dance Committee and Partner Organizations.

**17. Strengthening the relation with UNESCO**

World Performing Arts Capital, UNESCO/ITI Network for Higher Education in the Performing Arts, Status of the Artist, advocacy for the performing arts for UNESCO, UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (including to designate a representative of ITI for this convention), etc.

**18. UNESCO/ITI World Performing Arts Capital**

Establishing of an office in Shanghai, in coordination with UNESCO, design of selection criteria with experts, launch of the first call, selection of international jury, selection of the first capital, coordinate with ITI network and activities, etc.

**19. Educational work in ITI**

Development of a joint strategy and collaboration of all the educational efforts in ITI (AKT-ZENT ITI Research Centre, Forum for Theatre Education and Training, Network for Higher Education in the Performing Arts, etc.). Develop the Conference Series “How to bring Theatre to People”.



#### **20. Assist the Network for Higher Education in Performing Arts**

Activities after the ITI World Congress, second general assembly and conference, second student festival, etc.

#### **21. Humanistic work of ITI**

Presence of ITI at international conferences and events, connecting them to the Project Groups of ITI. Initiate one or more big international events on the theme of respect for the performing artist(s) and performing arts; indigenous cultures, migration and heritage; theatre for social change and theatre in conflict zones.

#### **22. Cultural diversity in a country and its representation within ITI**

Research and evaluation of how the diverse cultures of a country are represented in ITI and how ITI can include in its activities as much cultural diversity of a country as possible.

#### **23. Free intellectual and cultural exchange**

Follow up the political decisions regarding culture and international trade negotiations, join forces with other culture organization to defend free intellectual and cultural exchange.



### 2018 – The Year of ITI – 70th Anniversary of ITI

As decided during the General Assembly the year 2018 is called "The Year of ITI – 70th Anniversary of ITI." That means that celebration activities on a global, regional and national level will be organized.

For this year and for the anniversary events, the General Secretariat created a special logo.

#### List of the global celebrations:

- Peace Event, Manila, Philippines, April
- World Theatre Day Event at UNESCO in Paris, with all the five message authors, 27 March
- iSTAN, International Stage Art Network, biannual summit, award ceremony and exhibition, 24 May
- Music Theatre NOW Educational Event, Shanghai
- Educational Event for Africa, Ouagadougou, Burkina Faso, June
- Birthday Celebration during Festival, Da Nang, Vietnam, June / July
- Celebration Event in Prague, Czech Republic, in September
- Celebration Event in Mexico, November
- Hainan Event, Grand Finale, Hainan, China, November

(State of affairs December 2017. More information to be found on the ITI Website soon.)

#### Anniversary Logo in your language

The General Secretariat offers to the ITI Centres to create the logo in their language. If you want the logo, please send an email to [info@iti-worldwide.org](mailto:info@iti-worldwide.org) and attach a Word file with the text in your language.

#### Creation of a Special Calendar on the ITI Website

Please let us know if you are organizing a Celebration events or if you are organizing festivals, conferences, workshops, seminars, a showcase, etc. that are part of ITI's initiative of celebrating the 70th Anniversary.

Please send the information well in advance to [info@iti-worldwide.org](mailto:info@iti-worldwide.org) so that we can put it on the ITI Website and also make the ITI members aware of it on the ITI Newsletter.

#### Vive ITI!

2018 is the year of ITI. Let's celebrate it, include artists and audiences, and increase the visibility of ITI.





### Comments by the DG

It was a pleasure to see how the Committees, Networks, Forums and Project Groups have evolved and how strong and dedicated the participation in almost all the committees is. In fact, I could observe a quantum leap in commitment.

For this I would like to express my gratitude to all the office bearers, leaders, members and delegates who were part of this. Congratulations.

The work of the Committees, Networks, Forums and Project Groups is at the core of ITI. Through their work ITI is able to do valuable international cross-cultural exchange. If done well it increases the attractiveness of ITI. If excellently managed it will increase membership in the Centres, and for ITI as a whole. If valuable results are achieved, a Committee, Network, Forum or Project Group is doing valuable work for the benefit of the area it works in – for the artists and the people. I am convinced if a Committee, etc. of ITI achieves a leading position in its field of activity it will be highly appreciated by the communities of the performing arts all over the world.

Once more congratulations to all who made this quantum leap possible.

Two of the “committees” ceased to exist. The New Project Group and the Dramatic Theatre Committee. I know that the members of both project groups did a brilliant job and were doing activities that ITI appreciated a lot. For me it looks like the part of work of both project groups did in the past are being integrated in the existing working groups. At this point I would like to express my gratitude to those who have relentlessly worked in either of these two groups.

A vision, a mission, clear goals, strong leadership/coordination, membership, openness for new members, good administration, finances are some of the key issues for Committees, Networks, Forums and Project Groups. If any of the ITI committees have questions or need assistance they should write to the General Secretariat of ITI.

There are two plans for 2018 at the Headquarters of ITI in

Shanghai: One is to create a Toolkit for Committees, Networks, Forums and Project Groups of ITI, the other is to arrange a meeting for the leaders/coordinators either in Shanghai, Paris or at another appropriate place.

During the Congress, Committees Members met to discuss about future projects and collaboration and to welcome new members.

### Overview of the ITI Committees, Networks, Forums & Groups

#### Artistic Project Groups

International Dance Committee - IDC  
 International Festival Forum - IFF  
 International Monodrama Forum - IMF  
 International Playwrights' Forum - IPF  
 International Stage Directors Network - SDN  
 Music Theatre NOW Network - MTNN  
 Network of Emerging Arts Professionals - NEAP  
 Traditional Performing Arts Forum - TPAF

#### Educational Project Group

Forum Theatre Training & Education - FTTE

#### Humanistic

Action Committee for Artist Rights - ACAR  
 Network for Heritage, Indigenous Cultures & Migration - N-HIM  
 Social Change Network - SCN  
 Theatre in Conflict Zones Network - TCZN

#### Research, Documentation and Promotion

ITI Publications Committee - IPC



### International Dance Committee IDC

#### Vision

We believe that the experience of dance is the most universal embodiment of the human spirit. We are connectors and doers in a collaborative environment who foster the art of dance in all of its past, present and future forms.

#### Mission

The International Dance Committee, IDC provides a framework for international dialogue and cooperation for the global dance community to: create, showcase, teach, learn, preserve, and elevate dance; strengthen the cultural, social, political and educational relevance of dance worldwide, and promote dance as an evolving, vibrant art form.

#### Aims

- To further the study, practice and appreciation of all dance genres and traditions by people of all ages, capabilities, cultures and nationalities.
- To champion the innovation and preservation of the art of dance.
- To help facilitate partnerships, mobility and exchanges between dance artists around the world.
- To support dance artists to gain a better footing in their artistic, social and professional status.
- To combat all forms of racism, as well as social or political discrimination.
- To promote dance globally as a milestone of cultural identity and diversity, and to recognise it as a bridge between peoples that serves to encourage peace and friendship across the world.

#### Key Activities

- International Dance Day - Assisting ITI in the selection of the international message author, celebrating the day with one main event involving said message author, as

well as actively participating in worldwide events initiated by ITI Centres and other institutions and initiatives.

- aDvANCE Insider, e-publication
- Hosting International Dance Symposiums
- DANCE CATALYST campaign
- Connecting with dance centres, dance houses, dance presenters and others, to strengthen the impact of IDC in the dance field and facilitating cooperation with nearly 100 national Centres of ITI.
- Connecting one-on-one with dance professionals and practitioners worldwide to invite new talents, skills, and expertise to IDC.
- Fuel the creation and realisation of projects that advance IDC's mission and goals.
- Promote the archiving of precious dance documents to provide access, through dance libraries, to all.

#### Future Plans

- Events International Dance Day and Message (2018-2020)
- 6th International Dance Symposium in Jerusalem, Israel (2019)
- ChoreoLab during 36th ITI World Congress
- New Proposals Network for Rescue and Preservation of Worldwide Dance Heritage (Launch)
- Gala of Nations (Launch)
- Global Marketing aDvANCE Insider, e-publication DANCE CATALYST, campaign



**Board Members / Members**

Alberto GARCÍA CASTAÑO, President, Spain  
 Marcia DE LA GARZA, Vice-President, Mexico/USA  
 Ruby EDELMAN, Vice-President, Israel  
 JUN Hong Jo, Vice-President, South Korea  
 Gloria GARCÍA ARAMBARRY, General Secretary, Puerto Rico  
 Luis LLERENA, Spain  
 Andromachi DIMITRIADOU LINDAHL, Cyprus  
 Nicolle VIEIRA, Brazil  
 Beatriz DURANTE, Argentina  
 Bernarda JORGE, Dominican Republic  
 Oscar TORRADO, Spain  
 Honorary Presidents  
 Kerstin ANDERSEN, Denmark  
 Patricia AULESTIA, Mexico  
 Keith BAIN, Australia

**Contact**

For more information about the International Dance Committee (IDC) please connect with:  
 Alberto GARCÍA CASTAÑO: [director.universidad.danza@hotmail.com](mailto:director.universidad.danza@hotmail.com) and  
 Gloria GARCÍA ARAMBARRY: [gloria.garcia@urjc.es](mailto:gloria.garcia@urjc.es)



### International Festival Forum IFF

#### Vision, Mission and Goals

- To support all Centres of ITI and performance artists, especially young practitioners from all over the world to have equal opportunities and freedom of expression;
- to make international collaborative and tour-able productions with artists from different cultural and traditional backgrounds;
- to value the traditional heritage; to appreciate the cultural diversity;
- to connect original talents; to enrich the theatrical imagination; to protect creative identities;
- to make theatre belong to all people around the world;
- IFF is a great platform for all ITI Centres and other members to come closer to one another through the context of international collaboration in the performing arts;
- to build the Festival Network for all National Centres of ITI in order to create more opportunities for theatre artists from different cultural backgrounds to share professional skills and creative work with each other

#### Future plans

In association with Da Nang City Council, Vietnam, Le Quy Duong, is currently in the process to prepare the 1st ITI World Performing Arts Festival in 2018. The Festival will be a great platform for all ITI Centres and performing arts practitioners all over the world to present their outstanding creative works and sharing professional experience in the years in which ITI celebrates its 70th Anniversary. This first festival would be just a platform IFF to organize the ITI World Performing Arts Festival every two years in different countries, regions and continents with a plethora of different themes, contents and forms. We hope this will fulfil our desire to grant a sufficient platform and an official voice to ITI artists so they can engage with global issues.

The 1st ITI World Performing Arts Festival to be held during the autumn time 2018 in Da Nang City, Vietnam. The exact dates will be decided in coordination with the in Da Nang City and ITI Executive council. The Call for papers will go after it, during the autumn 2017. The website launching is planned by the end of 2017.

Invitation: all the IFF members and ITI Centres are invited to introduce 5 productions from their country that they would like to be considered for selection together with the performances publicity photos, reviews, videos, slides.

The Organizer will provide: accommodation (free standard accommodation for max 20 people during 7 days for each production), living expenses, and free ground transport for all participants, free technical supplies for all productions, both indoor and outdoor.

The 1st ITI World Performing Arts Festival contact: [lequyduong@lequyduong.com](mailto:lequyduong@lequyduong.com)

#### Board Members / Members

LE QUY Duong, President, Vietnam  
 Emmanouil KOUTSOURELIS, Vice-President, Greece  
 Hazem SHEBL, Vice-President, Egypt  
 GIM Changwa, Vice-President, South Korea  
 Dušana TODORVIĆ, General Secretary, Serbia



**Contact**

For more information about the International Festival Forum  
please connect with:  
LE QUY Duong: [lequyduong@lequyduong.com](mailto:lequyduong@lequyduong.com)  
Dušana TODOROVIĆ: [dusana.todorovic@gmail.com](mailto:dusana.todorovic@gmail.com)

**Facebook:**

[www.facebook.com/IFFcommittee](http://www.facebook.com/IFFcommittee).



### International Monodrama Forum IMF

#### Vision

To promote and celebrate monodrama, a play with one actor in every region of the world as a financially viable and yet an innovative and entertaining form of theatre.

#### Mission

To harness networks and expertise within and beyond ITI, to build databases, undertake research, distribute information, archive material, develop knowledge and technical skills in pursuit of our vision.

#### Aims

- To develop international and national networks for monodrama shows.
- To encourage and support experimental and innovative artistic research in the field.
- To organize professional training for actors, directors and other theatre professionals working in monodrama.
- To inform and educate theatre critics specializing in monodrama.
- To organize workshops, master-classes and other projects in order to contribute to the creative process.
- To organize meetings, conferences and symposia, in the framework of monodrama festivals, on the art of monodrama.
- To facilitate theatre people in countries facing language, cultural or other restrictions.
- To protect and safeguard national traditions and world cultural heritage.

#### Key Activities

Promoting monodrama festivals around the world and integrating our aims within these, or using these as platforms to pursue our aims.

#### Future Plans

- Cape Town Monodrama Festival (South Africa, 4 - 9 September 2017)
- International Festival of Monoperformances (Visaginas, Lithuania, 10 - 15 October 2017)
- International Monodrama Festival (Pafos, Cyprus, 23 - 30 October 2017)
- Fujairah International Monodrama Festival (UAE, January/ February 2018)
- International Festival of Monoperformances Vidlunnya (Ukraine, 6 - 15 June 2018)
- Fundamental International Monodrama Festival (Luxembourg, June 2018)
- International Festival of Monodrama MonoAKT (Kosovo, June 2018)
- Thespis (Kiel, Germany 10-16 November, 2018)

#### Board Members

Mohammed Saif AL-AFKHAM, President, Fujairah/United Arab Emirates  
 Minas TINGILIS, Vice-President,  
 Annette DOFFIN, Vice-president, Germany  
 Nina MAZUR, Vice-présidente, Ukraine  
 Boloroo NAYANBAATAR, Vice-President, Mongolia  
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 Olga POZELI, Secretary, Greece



**Members**

- KIM Jeong-ok, South Korea
- Fray Paolo DIOSDADO CASURAO, Philippines
- Fray Robert Tian SIONG SO, Philippines
- Alfira ARSLANOVA, Russia
- Abdulla RASHEED, Fujairah/United Arab Emirates
- Pascal WANOU, Benin
- Steve KARIER, Luxembourg
- Minas TINGILIS, Cyprus
- Alexander RUBINOVAS, Lithuania
- Maria TANANA, Lithuania
- Antonina MIKHALTSOVA, Belarus
- Colin WATKEYS, United Kingdom
- Mentor ZYMBERAIJ, Kosovo
- Kurt EGELHOF, South Africa
- CHOI Chyrim, South Korea
- Seyed Ashraf TABATABAIE, Iran
- Boloroo N, Mongolia
- Emre ERDEM, Turkey
- Marianna MKHITARYAN, Armenia
- Irin Pervin LOPA, Bangladesh

- Katia ENGEL, Indonesia
- GIM Yena, South Korea
- Lucian BULATHSMHALA, Sri Lanka
- Nikhil GADGIL, India
- GIM Ghanghwa, South Korea
- Ebraheim ALQAHOUMI
- Abdul Chafoor ALBALOSHI, UAE
- Jessica KAAHWA, Uganda
- Jerome L. DE SILVA, Sri Lanka

**Contact**

For more information about the International Monodrama Forum IMF please connect with: Olga POZELI: [olga.pozeli@gmail.com](mailto:olga.pozeli@gmail.com)



### International Playwrights' Forum IPF

#### Vision

We are committed to promoting playwriting and playwrights internationally and also to strengthen young playwrights worldwide.

#### Mission

We are involved in projects and networking for and with playwrights, dramaturges and translators all over the world. We are interested in worldwide exchange, and in educating young playwrights, dramaturges, and theatre practitioners.

#### Aims

- To get plays on stage.
- To get plays translated.
- To network and disseminate information to playwrights all over the world.

#### Key Activities

- International playwriting competitions
- Playwriting and dramaturgy workshops
- Long-term project in the Philippines and workshops in Europe and Asia in order to reach out to various countries in the world in order to educate and train playwrights and young practitioners in the basics of dramaturgy, playwriting and theatre arts.

#### Future Plans I

- Philippines, Bacolod, February 2018 (long-term project since 2012)  
Local responsible leader: August Melody Andong
- Sri Lanka, Colombo, 21-27 March 2018,  
Local responsible leader: Rathna Pushpa Kumari
- Pune, India, IAPAR, November 2018, (date will be announced)
- Local responsible leader: Vidyanidhee Vanarese (Prasad)

#### Future Plans II (open to further ideas)

- Collaboration of IPF with the Korean International Duo Performing Arts Festival
- Creating 5 regional IPF Groups
- Building up an IPF Drama Archive

#### Awards for the Winners of the 10 Minutes Plays Competition

Unfortunately, the IPF could not offer a prize money to the winners. But as a result of the readings at the congress we have got the following interesting offers: We are very happy to announce that:

1. Lucian Bulathsinghala (Ceo) Authors Composers & Performers Organization of Sri Lanka, has offered to publish the plays in English.
2. Cécile Guidote-Alvarez, Manila, Philippines, will broadcast the plays in Filipino language (Tagalo) at her private, local Radio Broadcasting Company in Manila.

#### Office Bearers

Gad KAYNAR-KISSINGER, President, Israel  
GIM Chang-hwa, Vice-President, South Korea  
Rathna Pushpa KUMARI, Vice-President, Sri Lanka  
Stasa MIHELČIĆ, Vice-President, Slovenia  
Ursula WERDENBERG, General Secretary, Switzerland

#### Members

August Melody ANDONG, Philippines  
Tatjana AZMAN, Slovenia  
Jasen BOKO, Croatia  
Siobhan BOURKE, Ireland  
Fray Paolo CASUARO, Philippines  
Richard CRANE, UK  
Boaz GAON, Israel  
Svetislav JOVANOVIĆ, Serbia





Lia KARAVIA, Greece  
 Giorgos NEOPHYTOU, Cyprus  
 Heikki KUJANPAA, Finland  
 Talia PURA, USA  
 SHEN Daniel Liang, China  
 Dag THELANDER, Sweden  
 Magdalena ZIRA, Cyprus  
 Constantina ZIROPOULOU, Greece  
 Andrea ZAGORSKI, Germany  
 Márcio SOUZA, Brazil

**New IPF Members** (since 2017)

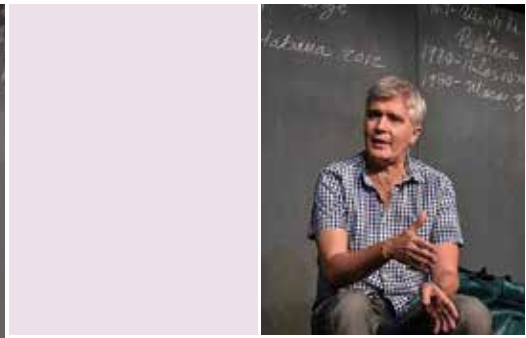
Sadhana AHMED, Bangladesh  
 Yvon Lewa-Let MANDAH, Congo Republic  
 SANG Rhee Jae, South Korea  
 Priyanthi WAIJAYANTHIMALA, Sri Lanka  
 Ajay JOSHI, India  
 Vladislava FEKETE, Slovakia  
 Gherardo VITALI ROSATI, Italy  
 Armit ZARKA, Israel  
 Marijana VERHOEF, Germany  
 Jeffrey STANLEY, USA  
 Saeed Reza KHOSHSHANS, Iran

**Contact**

Ursula WERDENBERG: [Uwerdenberg@gmx.net](mailto:Uwerdenberg@gmx.net)

**Facebook:**

[www.facebook.com/ITI-International-Playwrights-Forum-273508366155435/](https://www.facebook.com/ITI-International-Playwrights-Forum-273508366155435/)



#### International Stage Directors Network SDN

As a parallel to ITI's Playwrights' Forum, a network for directors is being developed. The proposed goals of the network include:

- To promote the interests of stage directors and to focus on the quality of directing.
- To exchange knowledge and know-how between stage directors.
- To impart knowledge and technical expertise to newcomers and students through workshops and internships.
- 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 the ITI World Congresses, Theatre of Nations Festivals, Conferences or other international occasions.
- To create conferences with documentary presentations of the work done by the members of the network and host discussions about the work.
- To give beginners in stage directing 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.

#### Contact

For further information contact the General Secretariat:  
[info@iti-worldwide.org](mailto:info@iti-worldwide.org)



### Music Theatre NOW Network MTNN

#### Vision

The Music Theatre NOW Network is committed to the artistic development of music theatre worldwide. From experimental projects to productions in opera houses we embrace all forms of music theatre, including hybrid theatrical forms where music is a crucial and indispensable aspect of the performance.

#### Mission

Music Theatre NOW Network's main task is to ensure the dissemination of information about music theatre and audience education. The MTN Network takes a special interest in music theatre outside of the Western European tradition and in contemporary work which reflects these other traditions.

#### Objectifs

- To raise awareness of music theatre around the globe.
- To facilitate the production and presentation of music theatre.
- To stimulate cooperation and exchange of productions among producers and presenters.
- To preserve and communicate the diversity of newly created works.

#### Key Activities

- International competition by Music Theatre NOW for the most interesting music theatre productions of the past years.
- MTN meeting where the winning productions are shown on video and discussed.
- Web archive of New Music Theatre.

#### Future Plans

- Improve competition MTN 2018 based on previous experiences.

- Establish regular activities for the MTN network.
- Strengthen the international aspects of MTN by holding the 2019 outside of Europe.
- Building up the MTN archive based on nearly 1000 applications until now
- Major event in Shanghai

#### Board Members

Guy COOLEN, President, Belgium Flanders  
 Ana ABLAMONOVA, Lithuania  
 Laura BERMAN, Switzerland  
 Beth MORRISON, USA  
 Axel TANGERDING, Germany  
 Roland QUITT, Germany  
 Nick Rongjun YU, China  
 Shuang ZOU, China

#### Honorary Member

Danny YUNG, Hong Kong, China

#### Contact

For more information about the Music Theatre NOW Network MTNN please connect with:  
 Christian GRAMMEL, Coordinator Director, Germany:  
[Mtnow@iti-germany.de](mailto:Mtnow@iti-germany.de)

#### Website

[www.mtnow.org](http://www.mtnow.org)

#### Facebook

[www.facebook.com/MusicTheatreNOW](https://www.facebook.com/MusicTheatreNOW)

*Sign up for the MTNN Newsletter*

<http://eepurl.com/7mSGb>

<https://issuu.com/mtnow>



### Network of Emerging Arts Professionals NEAP

The Network of Emerging Artists was formerly called Young Practitioners' Committee (YPC).

#### Vision

A network of a fully connected group of the next generation of artists and arts professionals that are active together in maintaining effective communication, facilitating collaboration across national boundaries and borders, and creating visibility and opportunities at the ITI congress through our activities.

#### Goals

- Build and nurture a network of emerging arts professionals within and outside of ITI
- Identify opportunities for collaboration between ITI and the network
- Cultivate supportive intergenerational relationships between Centres and the individual artists in our network
- Ensure a strong presence of emerging artists in Committees and at the ITI World Congress through our programs

### Key Activities

#### Communication

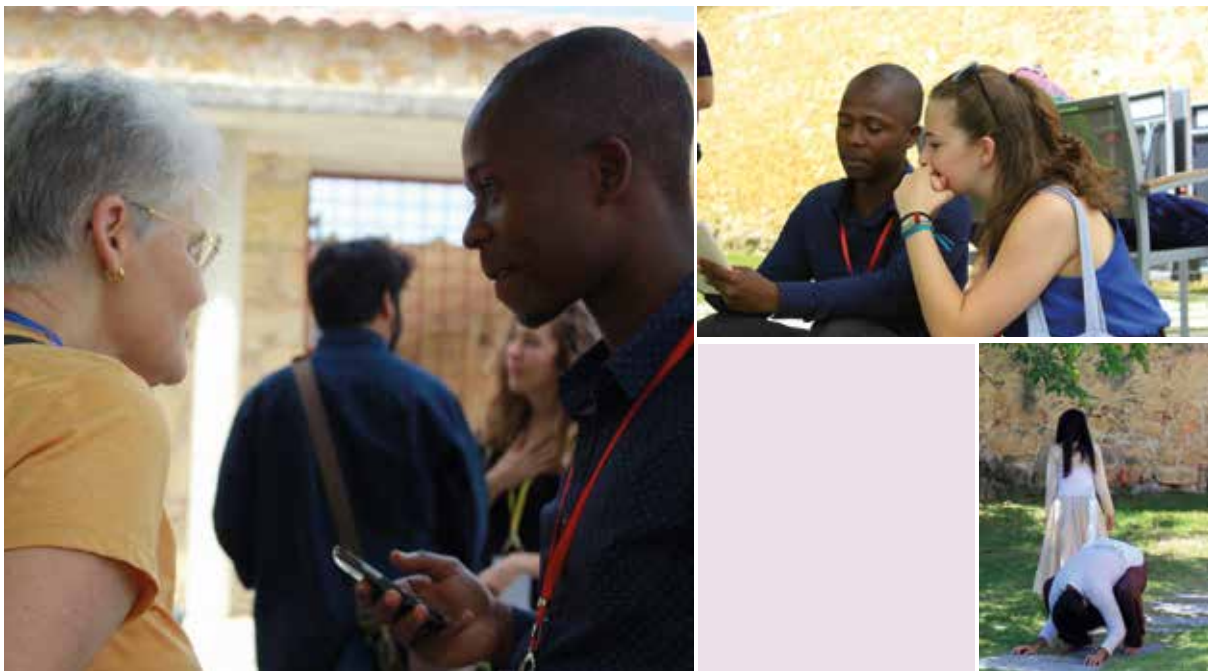
- Maintain an online presence through the website, active social media channels and a group email list.
- Create a bi-monthly newsletter featuring the activities of our members, and distributing information about opportunities.
- Sustain a dialogue with Centres and Committees on programs, projects, information etc.
- Foster engagement of Network of Emerging Arts Professionals within each Committee

#### Collaboration

- Research funding opportunities for international collaboration
- Facilitate exchange of ideas, skills, and artistic practice

### Activities

- Support activities that give visibility to emerging artists during the Congress
  - Facilitate Micro-performances at the next congress with the Finnish ITI Centre
  - Peer-led workshops
  - Establish a mentorship program



- Speed dating session(s)
  - Explore potential for cross-over between Network of Emerging Arts Professionals and Student Festival
  - Professional development workshops
  - Orientation meeting for first-timers and social activities for Network
- b) Facilitate activities between Congresses
- International Drama Colony Creation Arts Residency with the ITI Croatia Centre in July 2018
  - Attendance at the Joint Committee meeting in 2018 and at some EC meetings

Rashed ABUDULLA, UAE  
 Nataliya RUKHRENKO, Spain  
 Michael REALIN, Spain  
 Jessica MEADOWS, Spain  
 GIM Yena, South Korea  
 Lea KUKOVICIC, Slovenia  
 D CORTEZANO, Philippines  
 Stephane BALOURI, French  
 Hope KAAHWA, Uganda  
 Yolane ZALAY, France

### Board and Board Members

#### Coordinators

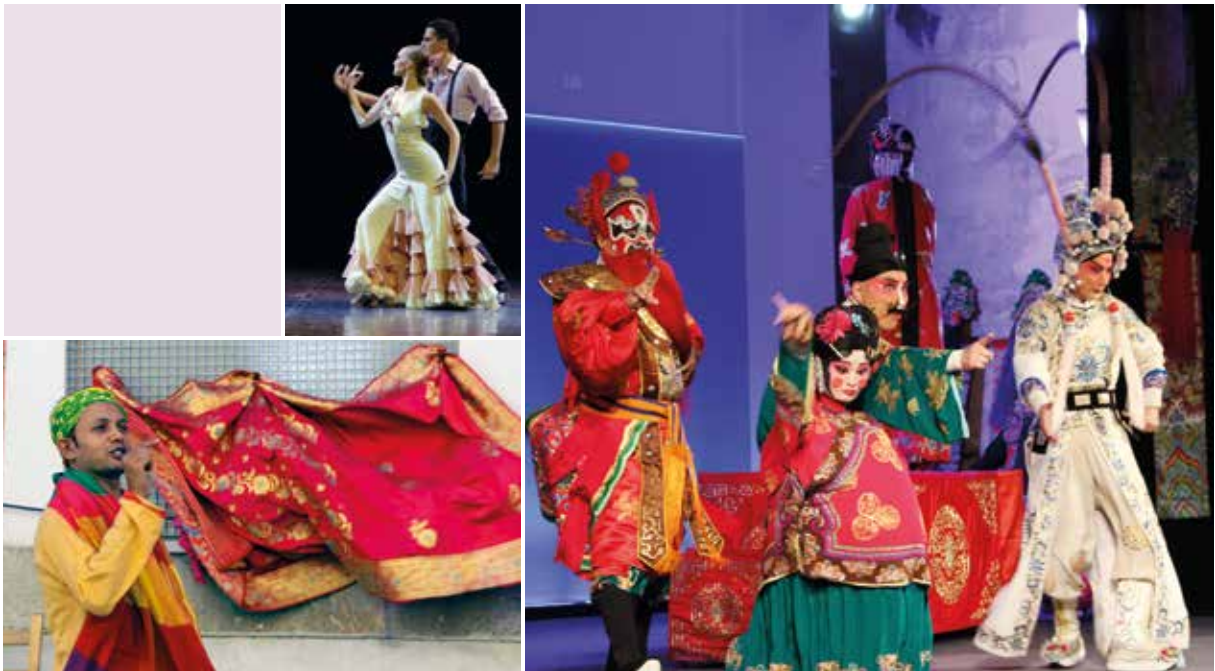
Lloyd NYIKADZINO, Zimbabwe  
 Taiwo AFOLABI, Nigeria

#### Active Members

Buddhi WEERASEKERA, Sri Lanka  
 Bronwyn STEINBERG, Canada  
 Fin Ross RUSSELL, United Kingdom  
 Nina KRIZAN, Croatia  
 Tanmayee AMBEKAR, India  
 Diego Landin DEL RIO, Spain  
 Giorgia CIAMPI, France  
 Amu LAMP, Estonia  
 Frank G. RIVERA, Philippines  
 Pieter ZEEMAN, Netherlands  
 SOL Lee Han, South Korea  
 Anushka VAZE, India  
 Zubin KHETANI, India  
 Sayik SIDDIQUEE, Bangladesh  
 Jeferson FAGUNDES, Brazil  
 Amandina AUDINOT, France  
 Mayuree WEERASEKERA, Sri Lanka  
 Ana KVINIKADZE, Georgia

### Contact

For more information about the Network of Emerging Arts Professionals (NEAP) please connect with:  
 Lloyd NYIKADZINO, Zimbabwe: [lloydnyikadzino@gmail.com](mailto:lloydnyikadzino@gmail.com)  
 Taiwo AFOLABI, Nigeria: [taiwoafolabi4@gmail.com](mailto:taiwoafolabi4@gmail.com)



### Traditional Performing Arts Forum – TPAF

#### Report

The Traditional Performing Arts Forum has met two times so far, once in Guangzhou and the second time in Yunchan just before the Congress. In keeping with the rules of TPAF, a board and plans were approved just before the Congress, and because its coordinator, Ji Guoping, was not able to stay longer at the Congress due to professional obligations, there was no plan to have a meeting at the Congress. Maybe that was not clear to everyone at the time.

#### The plans for 2017-2020 are:

- To create further meetings and events for TPAF and experts in traditional performing arts.
- To create a traditional performing arts festival.
- To continue to the TPAF newsletter.
- To enlarge the membership in TPAF.

(Elected in Yunchan just before the Congress):

#### President

Ji Guoping, China

#### Board Members

Ji Guoping, China - President

Abdus SELIM, Bangladesh

Levan KHETAGURI, Georgia

Anshuman BHOWMICK, India

Taeko NAGAI, Japan

Sarantuya SAMBUU, Mongolia

Savas PATSALIDIS, Greece

Christina NYGREN, Sweden

Narine SEYRAN SARGSYAN, Armenia

Intigam SOLTAN HASANLI, Azerbaijan

MAO Fredric, Hongkong, China

Chua SOO PONG, Singapore

Rathna PUSHPA KUMARI, Sri Lanka

#### Join the Network / Newsletter / Contact

If you would like to receive the newsletter, take part in the activities or be a board member or corresponding member of TPAF please write to PANG Jinlai pangjinlai@163.com or WANG Ling ctawangling@163.com, both are members of the Chinese Centre of ITI.



## Forum for Theatre Training & Education FTTE

### Vision

To share the humanistic and artistic goals of the organization, based on the core values of ITI: inspiration, representativeness, transparency and collaboration; specialized in training and education in the field of the performing arts, and at the vanguard of developments in the area. The FTTE aims to be representative of the current diversity of theatre approaches and theatre training around the world, and also seeks to promote the learning of the practice of theatre for personal development, artistic research, and social transformation.

### Mission

FTTE is a workgroup, a platform within ITI / UNESCO that invests specifically in the training of the arts. There is a vast network open to all members of the ITI Centres who wish to participate. The principles of democracy, mutual respect, transparency and alternation must guide its action.

### Aims

- To promote, develop and conduct training and research projects.
- To affirm quality as a hallmark of ITI/FTTE activity in this area.
- To provide international platforms for theatre education, training and research.
- To support creation and research by young theatre practitioners.
- To collect and share relevant information.
- To support the arts in countries where freedom of artistic creation and theatre education are not readily available.
- To support the mobility of artists and teachers

### Key Activities

#### 1. *How to bring theatre to people? (International)*

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.

#### 2. *Chekhov International School: Master Classes (Melikhovo, Russia)*

To provide a platform for sharing knowledge and practices of theatre professionals in an effort to renew dialogue at the international level towards the Theatre of the Future. 30 theatre professionals joined our programs (announced through an open call) from countries including Uruguay, United States of America, Italy, Norway, Belgium, Spain, Egypt, Canada, Denmark, Russia, the Netherlands, United Kingdom, Austria, Israel, Germany, Switzerland and Finland.

#### 3. *Tomorrow is preparing now (Ouagadougou, Burkina Faso)*

Give young schoolchildren in Burkina Faso a chance to participate in a project and to propose to the authorities in charge of education an original way of introducing art education into the school world. It aims to provoke the encounter of two worlds which are fighting the same struggle but which prejudice in our local context tends to oppose by considering one (the school) as a respectable universe and the other (the arts), Better as a hobby, at worst as a pariah activity. It is essential to drop watertight bulkheads to give younger children a chance that their elders certainly did not have. The objectives are to introduce students to theatrical practice; bringing together the world of the arts and the world of formal education; Create and disseminate shows.



### Future Plans

Joint and collective project: Recollection of the practices of training trainers and theatrical education with a global dimension with a view to the production of a collective work:

- Work on the production of a document on theatrical training, assessing the diversity of training practices in the context of arts education
- Realize a working group (Google group)
- Form a working group of specialist in artistic education and artistic training (2X9 people)
- Have the permanent support of a human resource at the ITI General Secretariat
- Collaborate with the Publication Committee.

### Board Members and Members

Hamadou MANDE, Coordonateur, Burkina Faso  
 Marine LIARD, Secrétaire, Belgium Wallonia

### Members

Naum PANOSVKI, USA  
 Iuri IMGEBRISHVILI, Georgia  
 Carmen CARAFEL, Spain  
 Arana THAMER, Colombia  
 Amrut SAMAK, India  
 Marko STOJANOVIC, Serbia  
 Atsushi KAKUMOTO, Japan  
 Arthur CASANOVA, Philippines  
 Elmaze NURA, Kosovo  
 Akosva ABDALLAH, Ghana  
 Elvira M. J. BOSSON-KAMOUN, Sierra Leone  
 Indy LEE, Hong Kong  
 Apostolos APOSTOLIDES, Cyprus  
 Bethusi LESOLOBE, Botswana  
 Viktor MELNIKOV, Denmark  
 Emre ERDEM, Turkey  
 Svud NAMSARAI, Mongolia  
 Boris DAUSSA-PASTOR, Spain

Israfil SHAHEEN, Bangladesh  
 Jeffrey SICHEL, USA  
 Anu LAMP, Estonia  
 Christine SCHMALOR, Germany  
 Ulla SVEDIN, Sweden  
 Shafi AHMED, Bangladesh  
 Mikkel FLYVHOLM, Denmark  
 Derek GOLDMAN, USA  
 Samia HABIB, Egypt  
 Kevin MOORE, USA  
 José ASSAD, Colombia  
 Alberto GARCIA, Spain  
 Zelimir MESARIC, Croatia  
 Alain CHEVALIER, Belgium  
 Djamel KHABER, Algeria  
 Hamiza BOUKIR, Algeria  
 Maria HORNE, USA  
 Jean-Henri DRÈZE, Belgium  
 Carlos CELDRAN, Cuba

### Contact

For more information about FTTE or if you like to participate in FTTE, please connect with:  
 Hamadou MANDÉ: mandehama@gmail.com  
 Marine LIARD: marine@theatreetpublics.org





### Action Committee for Artist Rights ACAR

#### Vision

“Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication as well as the ability of individuals to choose cultural expressions, are guaranteed.” According to the First guiding principle of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression ACAR watches and makes the international theatre community react to threats and violence against theatre people and severe restrictions to work with theatre activities, wherever it occurs in the world.

#### Mission

ACAR collects, proves, analyses and makes public cases of violation of the rights of theatre artists and the right to free artistic expression. The cases are addressed to politicians on a formal political level in the name of ITI, according to ACAR’s reaction scheme. ACAR cooperates with other Human and Artists Rights organizations and networks worldwide.

#### Aims

- To highlight violations on artists rights and freedom of expression.
- To support politically persecuted artists.
- To bring the specificity of theatre work as a collective and public live art into the international artist’s rights movement
- To develop a UNESCO reaction scheme for persecuted and censored artists.

#### Key Activities

- Via ACAR, ITI raises its voice by making official statements to political authorities. These statements have been prepared on the basis of the experience and the research by the committee, with participation of national centres,

and in connection with other international networks and activities.

- ACAR has reacted to more than 20 personal cases of threatened theatre artists within the last 3 years.
- Following through with the ITI resolution concerning a fair visa policy for theatre artists and a motion to support the new UNESCO survey on the status of the artists at the ITI world congress 2014.
- ACAR represents ITI in international networks and at international events dealing with threats to theatre artists.

#### Future Plans

- Proposal for resolution ‚Declaration for an UN Plan of Action for the Safety of Artists and the Safe Promotion of Art‘.
- ACAR wants to send out working definitions of criteria for the violation of artistic freedom and the fields of artists’ rights including concepts of censorship. The working group consists of Bangladesh, Finland, Germany, South Korea, Sweden, Uganda, United States.
- Every ACAR newsletter to all Centres will include a reminder to send in reports on violations of artists’ rights to monitor the situation in each country.
- On the occasion of the 70th anniversary of ITI in 2018 ACAR proposes to set up a theme for the World Theater Day Message that addresses the concerns of artists’ rights.
- The Artists’ Rights committee will continue its work as a non-hierarchical working group which addresses demands and actions according to the ACAR reaction scheme (which can be found on its website).
- During the congress ACAR received a letter from the Israeli Centre concerning the ACCO festival in Israel about its cancellation due to administrative interventions and submitted a proposal for a resolution



**Board Members**

**Working Group**

Ann Mari ENGEL, President, Sweden  
 Thomas ENGEL, Coordinator, Germany  
 Thomas IRMER, Coordinator, Germany

**Corresponding Members**

Cheikh OKBAOUI, Algeria  
 Ambroise MBIA, Cameroon  
 Alexandra RICE, Belgium  
 Fanyia WILLIAMS, United Kingdom  
 Hamadou MANDÉ, Burkina Faso  
 Gad KAYNAR, Israel  
 Tatjana AZMAN, Slovenia  
 Hanna HELAVUORI, Finland  
 Teresa EYRING, USA  
 Abdus SELIM, Bangladesh  
 NA Kyungmin, South Korea  
 Bettina SLUZALEK, Germany  
 Barbara KASTEN, Germany  
 Joppa SVENSSON, Sweden  
 Jessica KAAHWA, Uganda

**Contact**

For more information about ACAR, please connect with:  
 Secretariat of the Action Committee for Artist Rights  
 c/o ITI Centre Germany, Mariannenplatz 2, D-10997 Berlin  
 Secretary: th.engel@iti-germany.de

**Website :**

[www.iti-artistsrights.iti-germany.de](http://www.iti-artistsrights.iti-germany.de)



### Network for Heritage, Indigenous Cultures & Migration N-HIM

#### Vision

To strengthen identity – through theatre - of the marginalised demographics all over the globe and preserve the unique contributions and insights made by theatre creators, both in posterity and at present; to use globalisation positively to build cultural bridges to enable a better understanding of ourselves.

#### Mission

As a newly formed ITI network, we need to examine how we can effectively work in harmony with these three large fields to create dialogue and project partnerships that highlight these three fields within our network, both with other ITI members and with non-ITI theatre-makers and friends.

#### Aims

- To facilitate cultural exchanges, through dialogue and project collaborations with global partners, within the network, within ITI and beyond ITI.
- To investigate classical and indigenous cultures to better understand our possibilities of creating better bridges in the future through theatre.

#### Key Activities

- To install better and more frequent communication among existing network members;
- To actively seek ways to work with other networks - dance, monodrama, new work, children's theatre, etc. – to bring about a better understanding of the dynamics of the new world we are living in of forced and voluntary migration and mixed heritages.
- To respect the great value of preserving cultures of indigenous people throughout the planet through dialogue, performance and representation;

- To examine further the contributions of ancient and classical theatre and how they continue to be relevant to our present.

#### Future Plans

1. An in-between Congress Board meeting of NHIM is being planned, possibly in Europe. No final plans yet.
2. Matthias Gehrt and Anina Jedreyko to collaborate on a project with Iraqi religious minority.
3. Upgrade visibility on Facebook and other social media. Frequent communication among members is essential.
4. Some Network members do splendid jobs in their field and work on their own, or without other ITI collaborators. Their important work should be platformed and exposed via ITI NHIM FB and other social media, e.g. Community building through theatre and performance by Carlos During in indigenous cultures in Argentina / Uruguay border; - Academic research on indigenous tribal theatre forms in Brazil by Zeca Ligeiro.
5. Posting of current activities in Facebook to disseminate widely. Monthly skype calls or as needed. A determination to communicate with greater frequency.
6. As the refugee / asylum issues become greater in magnitude, we need to identify centres that deal with trauma experiences of children and youth who are forcibly uprooted from their

#### Board Members / Members

Jorge Ortoll, USA, President  
Christos GEORGIU, Cyprus, Secretary

Matthias GEHRT, Germany  
Jjamba PHILLY, Uganda  
Carlos DURING, Argentina  
Zeca LIGEIRO, Brazil



Jesus QUINTERO  
Ramon VERDUGO  
Anina JEDREYKO, Switzerland  
Claudia BERGER, Switzerland  
Rama MANI, Switzerland / France / India  
Nora AMIN, Egypt  
Nasirudin YOUSSEF, Bangladesh

**Contact**

For more information about the Network for Heritage,  
Indigenous cultures & Migration N-HIM please connect with:  
Jorge ORTOLL: jortoll@icloud.com



### Social Change Network SCN

#### Vision

Contribute to the building of a caring and sharing society, based on social justice, peace and compassion.

#### Mission

Building effective and efficient networks at national, regional, and global levels among theatre workers who are engaged in transformative action with the aim of positive social transformation (with special emphasis to conflict / post-conflict societies).

#### Aims

- Mapping, coordination and promotion of national networks.
- Set up an information and coordination hub at the National Centre of ITI in Colombo.
- Plan and promote events of bilateral, multilateral encounters as well as exchange programs among contributing theatre groups and artistes at regional and international levels.
- To strengthen the networking committee to ensure it remains highly functional and vibrant.

#### Future Plans

The following common future plans submitted and approved by the congress meeting will be properly implemented.

1. Launch the Global Peace Movement: "Not by Force But by Art" with UNESCO patronage organized by the Philippine Earthsavers UNESCO Artist for Peace and ITI Social Change Network through a Music Dance Theatre Concert with artists from claimant countries in the conflicted China Sea in 2017 as Philippines chair ASEAN 2017 under the leadership of President Rodrigo Duterte with assistance of DFA-ASEAN-UNACOM to be held either on October UN week on December Human Rights Week 2017.
2. An International conference under the banner theme

„Theatre of Renaissance for Humanity in a Green Society“ organized in Sri Lanka in mid-2018 to work out future plans in using theatre for social change

3. Developing and launching social media spaces for interactive work.
4. Use Global webcast of the award-winning Philippine Radio Balintataw to feature a Broadcast Theatre Festival on Social Change beyond borders with a drama serial on SDGs including a conference on folk wisdom and indigenous heritage as rich source for socially relevant theatre materials coordinated through the Philippine ITI Committee communications
5. Initiate a cultural exchange programme with emphasis on theatre for social change.
6. Utilize Theatre Networks for effective cultural communications for building community resilience and rehabilitation due to climate catastrophes and armed conflict through healing workshops for trauma of victims of war, climate and drugs, setting an International Award for Theatre for Social Change related to UN conference like COP on Climate Change or UNESCO event such as International Arts Education Week or World Theatre Week either as a playwriting or production competition or exceptional patronage to inspire & encourage best practices
7. Philippines Dance Exchange programme coordinated by NCCA in partnership with Philippine ITI Dance Committee linked to an annual Street Theatre Festival for the observance of World Dance Day for Peace and Conflict Rapprochement. It can be related to the Shanghai dance Festival. Spain and Mexico expressed interest and willingness to collaborate with the Philippines as a triangulated collaboration to provide a face of Dia de Galeón on the 70th Anniversary of ITI.
8. Activities will be launched for collecting information on theatre companies, teams and individual practitioners worldwide to build up the Social Change Network of



ITI. A powerful social media campaign will be carried out and a website and a face book page will be created and maintained for this. Music and songs created and expressed on the social change and Video clips on activities of the members of the SCN worldwide will be collected and include in the website and Facebook. Efforts will be taken to publicise a CD included with music and songs on righteous Social Change through joint coordination efforts of Philippine presidency and Sri Lanka secretariat.

*These were programmes of the Social Change Network approved through the General Assembly, July, 2017*

*Other activities to be implement during the years 2017/18 by members presented by the Social Change Network reported by its President also approved at the closing ceremony, July 22, 2017:*

**Philippine Centre of the ITI**

- The Philippine ITI Centre through the Earthsavers UNESCO Artist for Peace is participating in a high-level organization of a special conference in Cartagena, Colombia organized by the South South Collaboration Council (SSCC) about sharing best practices from 5 continents on rapprochement and integration after completing decades of armed conflict with the Farc rebels, November 3 to 5, 2017.
- The cultural caregiving services nationwide, organized through Earthsavers Dream Center / UNESCO Artist for Peace year round as a mobile workshop in provinces throughout the year to vulnerable groups for rehabilitation and healing trauma of victims of conflict and climate refugees, empowerment of persons with disabilities synergized with the out-of-school, indigenous youth as well as to instill appreciation of heritage and environmental protection and building of an educational institute for lifelong techno arts learning will rise in Aklan at the last quarter of 2018 for the 70th year anniversary of

ITI while the Philippine ITI secretariat and social change network base will return to the University of Makati with satellite centres in the regions.

- The Young Theatre Practitioners Award initiated by Philippine Centre is planned to be expanded as a uniquely designed award for Social Change in the Asia-Pacific Network where Philippine heads the sub-regional ASEAN-Pacific Bureau.

**Philippine-Spain Twinning Programme**

This social change paradigm demonstrated by the Philippine Centre is appropriately agreed upon to be twinned with the parallel comprehensive program undertaken by the local government of Segovia led by the Mayor of Segovia, the Honourable Clara Luquero and its Spanish Centre through a relevant twinning project between Segovia and the City of Echague (formerly known as Nova Segovia) led by Mayor Kiko Dy in the province of Isabela including educational, heritage-based tourism, trade exchanges and creative industry to provide a vivid face of continuity of the hosting of the 35th Congress of the ITI on the theme of Arts Transforming societies towards peace and sustainable development.

**Philippine-Vietnam Co-Production**

For the program of the 70th Anniversary of ITI hosted through a festival in Vietnam, a collaborative production of a Vietnamese play with persons with disabilities (PWDs) will be undertaken first on broadcast theatre at Balintataw on DZRH national and global webcast while a LIVE presentation will be showcased through the courtesy of the Vietnamese Centre of ITI and the Philippine ITI through its Earthsavers Artist for Peace.

A resolution of thanks from Social Change Network led by Philippines and Sri Lanka to the Spanish Center the government of Segovia and San Idelfonso led by the mayors and the ITI Secretariat led by Director-General Tobias Biancone and President Mohamed Al Afkham.



In the membership project teams of the Philippine ITI seat of presidency are: Frank Rivera, Gardy Labad, Gigi Velarde-David, Sonny Valencia, and Susan A. Claudio.

Dance Committee chaired by Lisa Macuja with the collaboration of the Philippine ITI Communications & Festival Committees led by Jose Laderas Santos assisted by Ellen Toquero to be joined the ITI led Higher Education Network in the Philippines linked with Seoul Institute of the Arts and based at the University of Makati (UMAK)

#### **Sri Lanka**

- 1 September to 15 October 2017 – Street Theatre campaign against the prevailing Sinhala & Buddhist racism
- 1 to 30 November 2017 – 2 fifteen days Residential Workshops for Schooling Students based on „Education for Social Cohesion“
- 15 February to 30 March 2018 – First Mobile Theatre Festival of the year and School programmes in Kandy District (Central Province)
- August (dates to be decided) 2018 – International Conference based on „Theatre for Social Change“

#### **Italy**

- In 2017 and 2018, continue the publication of European Journal „Theatres of Diversities“ that I founded on 1996 at the University of Urbino (Italy) and the Magazine „Cercare, Carcere Anagramma di“ entirely dedicated to Theatre and Prison on international level.
- The initiative is promoted in collaboration with the National Coordination of Theatre in Prisons, headed by Teatro Aenigma, and that involves 44 theatre companies that work in prisons, and that promote every year from 2014 the National Day of Theatre in Prisons, contextually to the World Theatre Day. For the edition 2017, 99 events were organized all over Italy, with 4 initiatives abroad (Tunisia, USA, France, Argentina), with the involvement

of 54 prisons and the Ministry of Justice and other 42 institutions. The intention is to develop the initiative at international scale. The work of documentation (magazines and books) will be promoted in collaboration with Committee of Publications.

#### **Colombia**

September 2017 – The ITI Colombian Centre in conjunction with the International Theatre Festival of the Caribbean has been attended by artists from ITI Centres such as Iceland, Spain, France, Mexico, Peru, Venezuela, Cuba, Dominican Republic, Argentina, Brazil, Finland, Germany and among others, who have contributed development of the cultural life of Latin American region.

#### **Spain**

Cultural programme in Madrid Opera House arranging for twining on work transforming disable persons integrated with professional artists linked with the Philippine Centre of the ITI.

#### **South Korea**

22 to 30 September 2018 – Regional Seminar on Conflict Resolution and Community Theatre at Incheon, Theatre Activists from Japan, Korea and China will be invited.

#### **Uganda**

- December 2017 – Launch of Children’s Theatre Festival
- 2 January 2018 – Starting of mobilization for World Theatre celebrations, Workshops for Skills development on Acting, Play Writing, Directing and Management will be conducted.
- 27 March 2018 – World Theatre Day Celebrations with the sponsorship of ITI National Centre, Uganda.
- 2 June to 30 August 2018 – Joint Theatre Workshops for different communities with the International collaborations of theatre practitioners from different



countries such as Spain, Sri Lanka, Bangladesh.

- 1 to 18 December 2018 – Theatre Workshops for upcoming theatre artists both in Kampala and Hoima Districts

**Togo in 2017/2018**

Planning and implementing community theatre activities on social change to unite different ethnic communities in the conflicts ridden areas in the country.

**Congo - Centre national de l'ITI 2017-218**

15 to 30 March 2018 – Organizing a festival with the theme of „Living in Harmony“.

**Mexico**

Mexican Centre of ITI/UNESCO - linkage for the 70th Anniversary celebration of ITI including programs for indigenous peoples of Latin America.

**Board Members / Members**

Cecile GUIDOTE ALVAREZ, President, Philippines  
 Viktor SEBEK, Vice-President for Sustainable Development Concerns, Colombia  
 HYUNG Yoo Duk, Vice-President for Collaborative Theatre Educational Programs, South Korea  
 Parakrama NIRIELLA. Secretary, Sri Lanka

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### Theatre in Conflict Zones Network TCZN

#### Future Plans

NO.V.A. project (NO Visa for Artists) and 'A passport for artists' (Communication Campaign), promoted by Theatre in Conflict Zones Network, N-HIM-Heritage, Indigenous Cultures, Migrations Network, ACAR- Action Committee for Artists Rights (upcoming project).

Tournee of Freedom Theatre of Jenin in Sweden and Germany, promoted by Swedish Palestinian Friends Society and ITI Germany (2018).

Metamorphosis Project, intercultural activities and theatre production, ITI Italy, Astragali Teatro (ongoing).

Roma project (celebration of Roma and Sinti Culture Day), ITI Italy, Astragali Teatro.

Festival of Theatre in Conflict Zones, Japan, promoted by ITI Japan (ongoing).

Ellen Steward Award, promoted by LaMama Umbria, ITI Italia, ITI worldwide (2018)

#### Board Members / Members

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### ITI Publications Committee IPC

#### Key Activities

- The World of Theatre
- ITI info
- Social Theatre Book
- Theatre Fest Book
- Translated Plays

#### Future Plans

- World of Theatre
- Bangladesh Centre will continue the publication of English version of the World of Theatre and the next edition will come out in 2019. The seasons 2016-2017 and 2017-2018 will be covered in this edition.
- ITI info Russian Centre will continue publication of ITI info with refreshed content.
- Website [www.iti.publications.com](http://www.iti.publications.com) made by Russian Centre will be available in September 2017 for all. It's aim is to promote projects of IPC and open access to publications, sent by all ITI Centres.
- Social Theatre book. Russian Centre plans to compile articles or issues concerning social theatre from all countries and publish it biannually from Congress to Congress.
- Theatre Fest Book. Publication on the web site [www.iti.publications.com](http://www.iti.publications.com) listings of all international festivals.
- Translated Plays Book. The committee will explore the possibility of publishing regularly Plays Book translated into English. Cooperation with other committees would be highly appreciated.

#### Board Members / Members

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 Babul BISWAS: [waterflowerbd@gmail.com](mailto:waterflowerbd@gmail.com)



### AKT-ZENT World Theatre Training Institute

The World Theatre Training Institute AKT-ZENT works exclusively for the innovation of theory and practice of theatre training. All seminars, master-classes and lectures in any country are considered as part of the permanent World Theatre Training Laboratory. They are giving birth to exercises and methods to be published in the World Theatre Training Library.

Since 2010 AKT-ZENT develops the first full-scale curriculum for the M.A. "Teaching Professional Theatre Practice", which has been implemented in international pilot programmes. The world is entering a new, rapid, stage of its development, in which the distribution of new information technologies assumes the character of a global knowledge revolution. This so-called noosphere is determining the motion of an entirely new type of society and has impacted upon how artists relate and act within it.

The artistic director Dr. Jurij Alschitz enters with the World Theatre Training Institute a new era of educational practice with a range of innovative projects. The scientific focus lies in the development of hybrid tuition which combines distance learning and contact education through an international team of teachers.

The most prominent project of the hybrid programme is "EXERCISE 40/40". Here, the team-teaching model works with the methods of spherical education and knowledge resonance a.o.; the emphasis on specific learning algorithms with high impact foresees an intensive contact phase of 40 days enough for 40 years of self-creation with the effect of reducing time and saving financial resources; furthermore reaching students in any region of the world.

The World Theatre Training Institute has launched its own hybrid theatre platform for online education as a

complementary tool for any new programme addressing learners world-wide.

The World Theatre Training Institute AKT-ZENT accepts proposals for cooperation from all ITI centres and committees.

#### Contact

##### Artistic Director

Dr. Jurij Alschitz: akt.zent@berlin.de

##### Programme Director

Christine Schmalor: akt.zent@berlin.de

#### Websites

[www.theatrecluture.org](http://www.theatrecluture.org) or [www.wttl.theatrecluture.org](http://www.wttl.theatrecluture.org)



**iSTAN International Stage Art Network**

iSTAN, the International Stage Art Network is a joint venture between ITI and the Central Academy of Drama in Beijing. For the future iSTAN is organizing a competitions, exhibitions and summits.

For the near future iSTAN is planning the following:

- iSTAN Costume Competition and Makeup Competition. More information on [www.i-stan.org](http://www.i-stan.org)
- iSTAN Exhibition at the CAD Campus in Beijing – Gunilla PALMSTIERNA-WEISS until March 2018. She has received in 2016 the first iSTAN Lifetime Achievement Award.
- iSTAN Award Ceremony, Exhibition and Summit, in May 2018
- Participation in the Educational Event of ITI in Africa, May or June 2018
- Participation in the Hainan Celebration Event in Hainan, China, 22 to 27 November
- Creating a conference about the collaboration of stage art disciplines, in 2018

**The Board of iSTAN:**

- Tobias BIANCONE, President
- CHEN Zhongwen, General Secretary
- ZHANG Quingshan, China, Vice President
- Hamadou MANDÉ, Burkina Faso, Board Member
- Vidanidee Prasad VARANASE, India, Board Member
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- Tatjana AZMAN, Slovenia, Board Member
- Latefa AHRRARE, Morocco, Board Member

If you are interested to be informed or to participate in iSTAN please write an email to [info@iti-worldwide.org](mailto:info@iti-worldwide.org)

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**Next Congress**

Where will the next Congress be? When will it be? Before doing a Call and send it to the ITI Centres, the Executive Council is preparing a list of what a Congress consists of and what is expected of a Centre if it intends to host a Congress.

The Call should be sent out no later than mid-2018 and the next Congress is expected to happen 2020.



### Comments by the DG

The declarations are always a strong voice for a statement that ITI makes – always in favour of improvement of the status of the performing artists and for the performing arts. This tradition has been continued at the 35th ITI World Congress and should continue in future Congresses.

Motions that are made by Centres and Regional Councils, by Committees, Networks, Forums or Project Groups, by the Executive Council or the Director General are statements of improvement, concern and sometimes opinion.

Both, declarations and motions have to be in alignment with the Charter. As they are sometimes not, the Executive Council looks at them before they are submitted to the General Assembly, accompanied by comments, if they are not in accordance with the Charter, and with a recommendation for the General Assembly. This step was introduced at the Yerevan Congress and works well and avoids unnecessary discussions about if it is according to the Charter or not.

Motion become Resolutions if they are accepted... But it is clear they are only effective if action follows.

The number of Declarations and Motions witness that ITI is alive and the intention for improvement and for changes is present.

### Overview Declarations & Motions/Resolutions

- **Declaration 1:** Demand for a UN Plan of Action for the safety of artists and the safe promotion of the arts
- **Declaration 2:** Support to the Israeli theatre and performance artists in their protest against the restriction of their unreserved and unconditioned right for freedom of artistic expression
- **Motion 1:** Motion for the establishment of a particular status for the international cultural organizations facilitators
- **Motion 2:** The Nigeria and Zimbabwe ITI Centres propose

that the General Secretary ITI reinforce that each Centre include emerging arts professionals in their delegation.

- **Motion 3:** Call to the European Union regarding visa for artists
- **Motion 4:** World of Theatre: The General Assembly of the ITI (at the Congress) should decide that the publication "World of Theatre" is to be published every second year, independent of the date of the ITI World Congress.
- **Motion 5:** The African Regional Council requests.
- **Motion 6:** Proposal from the Colombian Centre of ITI
- **Motion 7:** New Member Suggestions
- **Motion 8:** The establishment of an individual artists' platform.



**Declaration 1**

Demand for a UN Plan of Action for the safety of artists and the safe promotion of the arts

Evidently, attacks on artists continue to rise globally. Yet plans and programs to safeguard their right to create, publish and distribute without facing censorship, intimidation or personal safety are limited and weak.

“Journalists are articulate, well organized and their work for the protection of journalists has led to a number of international declarations and support programmes. This is not the case with artists,” explained Freemuse co-founder Ole Reitov in his keynote speech on 2 May 2017 at the World Press Freedom Day event in Jakarta. “Artists express themselves differently and in many countries they are poorly organized. There should be no distinction between the condemnation of attacks on journalists and artists.”

Considering that the Convention on the Protection and Promotion of the Diversity of Cultural Expression defines as the first guiding principle that cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication as well as the ability of individuals to choose cultural expressions, are guaranteed.

The ITI Action Committee for Artists Rights (ACAR) calls the 35rd ITI World Congress to support the initiative of Ole Reitov at the 2017 World Press Freedom Day event in Jakarta.

- To strengthen the UN mechanisms and commitment to protecting artists ensuring the safe promotion of art, as guaranteed by the 2005 UNESCO Convention
- To revamp UN mechanism for filing human rights complaints to make it more accessible and better to use.

ACAR appeals to the 35rd ITI World Congress to call the UNESCO, UN and parties to create an UN Plan of Action for the safety of artists and the safe promotion of art, according to the reaction scheme for journalists.

Submitted by Ann Mari Engel (ACAR President, ITI Sweden) and Thomas Engel, ACAR coordinator (ITI Germany)

EC proposes to approve.

*Vote: The Declaration 1 was approved unanimously.*

**Declaration 2**

Support to the Israeli theatre and performance artists in their protest against the restriction of their unreserved and unconditioned right for freedom of artistic expression

As a result of the decision inspired by the policy of the Israeli Culture Minister to exclude for pure political reasons Einat Weizmann’s play PRISONERS OF THE OCCUPATION about Palestinians in Israeli Prisons, the entire steering committee of this year’s Acco Festival, and its artistic director, Avi Gibson, resigned. This act has been backed up by the other artists, who were designated to perform their works in the event, as well as by the Israeli performing artists’ unions who decided to boycott the Festival of 2017. The details of this case have been delivered to ITI’s Artists Rights Committee by the Israeli Centre. The 35th World Congress expresses its support to the Israeli theatre and performance artists in their protest against the restriction of their unreserved and unconditioned right for freedom of artistic expression in general, and the exclusion of PRISONERS OF THE OCCUPATION from the Acco Festival in particular.

Submitted by ACAR and the Israeli Centre.

*Vote: The Declaration 2 was approved unanimously.*





### Motion 1

Motion for the establishment of a particular status for the international cultural organizations facilitators

We, participants in the General Assembly of the International Theatre Institute ITI - held in Segovia, Spain, from 17 to 22 July 2017:

Considering that ITI is the official cultural partner of UNESCO;  
 Considering the multitude of other similar cultural organizations that are affiliated to the ITI;

Considering the parallelism in form of what, for any nation, sports activities, on the one hand and on the other hand, the performing arts;

Considering the parallelism in form of the roles played by international sportsmen and by international cultural organizations facilitator in their countries;

Considering the exorbitant amounts of the cost of travel and accommodation for delegates in the countries where the activities are held;

Considering that international activities are rarely organized in low-income countries where, precisely, cultural animators have insufficient or even a complete lack of means of subsistence in the case of activity abroad;

Considering the reserve treatment of sportsmen and sportswomen by their respective governments, in particular the cost of their travels and their stays at international competitions;

Considering the lack of documentation of ITI Centres and similar structures by governments and National Commissions for UNESCO in many countries;

Considering that, in exceptional cases, the number of delegates who benefit from the total or partial free travel and subsistence expenses does not exceed one (1) per pay;

Considering that the frustrations inflicted on cultural delegates by consulates in some countries endure moral torture and undermine human dignity;

Considering that visas are sometimes refused even to very

elderly delegates, with a long experience and many trips done before;

Considering, in the discharge of too strict consulates, the problem of the phenomenon of clandestine emigration caused, inter alia, by international activities, both sports and cultural;

Demand:

1. That the recognition of ITI Centres and similar structures, as partners of governments and National Commissions for UNESCO, should become automatic;
2. That national animators of ITI Centres and similar structures receive the same rights and benefits for international athletes in their respective countries, governments and consulates in a gradual manner, taking into account the age and Experience of concerns;

That for this purpose, ITI and similar international organizations instruct the animators of their national structures active attestations in these are reported, according to the age and duration of the beneficiaries in the network: international activism, experience, and trust.

That the drafting of various documents be entrusted to the designer of this motion, which documents are examined at first instance by the ITI African Centers, because the most affected by these frustrations, in the margins of the MASA festival example, in March 2018 in Abidjan, for approval by the next ITI General Assembly, which in turn will transmit the final suggestions to UNESCO for systematic application by all Countries.

Suggested by Jean Léopold NGOULOU, Secretary General of the ITI Center of Republic of Congo.

EC proposes to approve the final proposition, about the working process regarding approvals at the next GA.



*Vote: The final proposition of Motion 1, concerning the working process regarding approvals was approved. Yes 35, No 0, Abstention 1*

**Motion 2**

The Nigeria and Zimbabwe ITI Centres propose that the General Secretary ITI reinforce that each Centre include emerging arts professionals in their delegation.

The Nigeria and Zimbabwe ITI Centres propose that the General Secretary ITI reinforce that each Centre include emerging arts professionals in their delegation. That Network of Emerging Arts Professional meet at separate times during congress so that our members can attend other committee meetings.

Continuation of micro-performances and schedule micro-performance in the programme other than performing during lunch. These motions are seconded by Centres Croatia, US, Finland, Uganda, Burkina Faso, Sudan, Togo and the Professional Association of Canadian Theatre, a cooperating member of the ITI.

EC proposes that this is to be interpreted as a recommendation and will be taken into consideration for the next Congress.

*Vote: The Motion 2 was approved as a recommendation. Yes 42, No 0, Abstention 0*

**Motion 3**

Call to the European Union regarding visa for artists

We, the General Assembly of the International Theatre Institute, gathered to the 35th World Congress in Segovia, Spain in July 2017, demand to the European Union to find a new procedure for visas that will make it possible for artists from all over the world to participate in our international congresses, festivals and meeting.

Being a global theatre organization, we experience very directly the growing obstacles for transnational mobility. For this 35th world congress, participants from several countries were denied visa by European embassies in spite of being invited as delegates to the congress representing their countries.

We also experience on a national level many obstacles for international participation in events like festivals and conferences, due to these visa problems.

It is unacceptable that artists invited and financed by national and European official cultural bodies and ministries, are not accepted by the embassies of the same countries.

We call upon the European Union takes a joint initiative to facilitate the mobility of artists all over the world and thus fulfill the objectives of UN and UNESCO declarations on the importance of cultural diversity.

Submitted by the European Regional Council of ITI

EC proposes to approve.

*Vote: The Motion 3 was approved unanimously.*



#### Motion 4:

World of Theatre

World of Theatre: The General Assembly of the ITI (at the Congress) should decide that the publication "World of Theatre" is to be published every second year, independent of the date of the ITI World Congress.

Reason: Over the years "The World of Theatre" has developed into the most significant chronology of contemporary theatre. But this status is lowered if the date of the publication of the "World of Theatre" is changed, just because the ITI World Congress has to be postponed (as it happened for the last three Congresses). This deferment causes gaps in the chronological reporting and as a result the actuality of the publication gets lost.

A fixed date for the publications would give the Centres the possibility to offer the publication to their members as a gift every second year, and improve the connection of the members to a Centre. (Proposal: The "World of Theatre" should be published each 1st of May of an odd numbered year. Thus the next issue after this Congress would be published 1 May 2019). Through this action the number of copies could be increased, because with a fixed date more libraries could be attracted for a regular subscription.

Submitted by the Austrian Centre of ITI, Bangladesh Centre and Russian Centre.

EC proposes publication committee makes the decision regarding the future and frequency of publication of the World of Theatre.

*Vote: The Motion 4 was approved with the recommendation of the Executive Council, unanimously.*

#### Motion 5

The African Regional Council requests

The African Regional Council Office of the International Theatre Institute met on Wednesday, July 19, 2017 in Segovia. Following the course of the subjects on the agenda, the African Regional Council makes the recommendations in the form of motions

The African Regional Council thanked the General Secretariat for the work done so far. But he asks,

1. to send letters of support to the chancelleries especially in africa
2. respect the equality of opportunity for all.
3. That we request UNESCO to write letters to ambassadors, in particular those of the European Union based in Africa, seeking solutions to the problems of obtaining visas for artists
4. Financial support for the functioning of the financial office

EC proposes to make this a recommendation.

*Vote: The Motion 5 was approved as a proposal to the Executive Council. Yes 42, No 0, Abstention 0*

#### Motion 6

Proposal from the Colombian Centre of ITI

The ITI Colombian Centre, the International Theatre Festival of the Caribbean and the Foundation for the Dramatic and Artistic Development For Magdalena FUNDAM are developing and envisioning a cultural infrastructure project that will generate significant changes in the communities of our Caribbean region, as a result of the experience of the Magdalena Cultural Centre, which houses around 400 artists



and students in the areas of dance, theatre, Music, plastic arts, which are made up of low-income populations, mostly strata 1 and 2, many of them victims of armed conflict. This proposal seeks from the creation of a cultural infrastructure directed to the formation, circulation, research and artistic diffusion of quality that integrate artists of first level with the purpose of generating artistic, pedagogic and playful spaces, supporting the socioeconomic and cultural progress of a country like ours in the process of development.

Background: Colombia has suffered the largest and most enduring armed conflict in the American continent with more than 50 years of war that produced more than 9 million victims, resulting in more than 6 million displaced people across the country. The Magdalena became one of the departments with more affectation; Only in Santa Marta, its capital, is about 270 000 displaced. In 1999, the International Theatre Institute, in partnership with the International Theatre Festival of the Caribbean, held the first international artists forum for peace, in which Santa Marta was declared the world capital of peace, through the participation of more than 15 ITI's National Centres of several countries, who supported the first attempts at dialogue between the central government and the FARC guerrillas. The ITI Colombian Centre in conjunction with the International Theatre Festival of the Caribbean has been attended by artists from ITI centres such as Iceland, Spain, France, Mexico, Peru, Venezuela, Cuba, Dominican Republic, Argentina, Brazil, Finland, Germany Among others, who have contributed in various versions of the FITC to the development of the cultural life of our region, from the artistic and pedagogical, which has received the recognition of the President of the Republic Juan Manuel Santos in support of the 2nd Forum Artists of the World for Peace, as well as artists such as Peter Goldfarb from the United States, Zeca Ligeiro and Licko Turle from Brazil, Gabriel Rossi from Argentina among other ITI member countries with a view to raising the quality of Artists of our region.

This stage is of great importance for Colombia with the

signing of the peace agreement, today it is necessary to invest in better benefits for the expansion and access to a quality education in the arts, to increase the training, the innovation and the investigation turning this centre of Studies and cultural ITI processes in the link between the national and the international, which serves to promote programs relevant to the world of work and to be able to establish solid links with different sectors of the economy such as tourism, the creative economy and education. We are at the beginning of a path where art must be the transverse axis of social transformations.

Proposal: The national centers of the International Theater Institute of the 5 continents, gathered in Segovia Spain at the 35th World Theater Congress, propose:

1. A motion of celebration and commitment for Colombia to achieve the historic peace agreement that puts an end to the longest and most bloody armed conflict on the American continent.
2. To reaffirm our commitment to support the reconciliation of Colombians and the post-conflict process that begins through the transforming power of the arts and theater, which may play a fundamental role in the construction of a healthy Colombia that helps to re-signify through culture the reality of a country that terror cannot snatch its desire to see the future with hope, supporting a future for Colombia more dignified inclusive and in peace.

EC proposes to approve the second part (2.) of the proposal.

*Vote: The second part (2.) of the proposal of the Motion 6 was approved unanimously.*



### Motion 7

New Member Suggestions

Here are some of our ideas as new members of ITI:

1. The intensive programme of the current Congress it could be made more interesting if we could get a better view of the theatre of the hosting country. I mean, to visit one or some Spanish performances since we are in Spain.
2. ITI has a very good structure consisting of country Centres. But currently there are a lot of artists having difficulties in association themselves with one country. A huge amount of ITI members are migrants. Maybe it will make sense to start a migrant Centre or migrant association as a substructure of ITI?
3. In order to make our activities more known and accepted, I'd like to keep Culture ministries and ministries of foreign affairs of the member countries more informed about our events. Make efforts to invite local and international press and correspondents of ITI-member countries. As Konstantin Raikin said in his speech, „artists are cleverer as politics in people understanding“. We are sure, the ITI activity makes the world a bit better. We just should inform a bigger audience about it.
4. Also we can better know each other if we not only change name cards but let some more performances be shown in the congresses.

EC proposes to regard these as recommendations.

*Vote: The Motion 7 was approved as a recommendation, unanimously.*

### Motion 8

The establishment of an individual artist's platform

I would like to propose the establishment of an individual artist's platform, which can help to recruit artistic workshop leaders, programming and foster collaboration among theatre makers.

Submitted by Irina Kruzhilina, USA/Russia

EC proposes to consider this a request for participation

*Vote: The Motion 8 was approved as a request for participation, unanimously.*



**Final Ceremony of the Congress**

Saturday, 22 July, one of the highlights of the Congress happened. The new World Theatre Ambassadors and the first and new World Dance Ambassadors were announced. ITI also announced the new ITI Honorary Members – persons who have dedicated their work for ITI for a long time and have helped ITI in the past or in the recent past.

**New World Theatre Ambassadors**

**Philip Arnoult, USA and Paloma Pedrero, Spain**

Two new World Theatre Ambassadors were announced. Philip Arnoult from the USA, a distinguished theatre personality who is active all over the world with his Centre for International Theatre Development. Paloma Pedrero is a very active and well-known playwright, actress and educator from Spain.

(More info on the ITI Website)

**Overview World Theatre Ambassadors**

- Philip ARNOULT, USA
- Vigdis FINNBOGADOTIR, Iceland
- Santiago GARCIA, Colombia
- Girish KARNAD, India
- Paloma PEDRERO, Spain

- SHANG Changrong, China
- Wole SOYINKA, Nigeria
- Robert STURUA, Georgia
- Anatoli VASSILIEV, Russia
- Arnold WESKER, United Kingdom

**World Dance Ambassadors**

**Alicia Alonso, Cuba and Cristina Hoyos, Spain**

One of the highlights of the Congress was the presence of Alicia Alonso, the legendary dancer from Cuba who is a source of inspiration for professional dancer and dance lovers all over the world. She is the first World Dance Ambassador. For ITI it was an honour that she came to the Congress and accepted to be an Ambassador for Dance.

An honour was also that Cristina Hoyos accepted to be a World Dance Ambassador. She is not only an eminent figure in dance, she also appeared in numerous international films as an actress such as Bodas de Sangre (Blood Wedding) and Carmen by Carlos Saura.

(More info on the ITI Website)



### New Honorary Members of ITI

The Executive Council elects ITI members as Honorary Members or even as Honorary Presidents, when they have contributed to ITI in an outstanding way. The title is given to someone after the achievement. It is an expression of gratitude. If you look at the list of the new Honorary Members I think you agree with me: They deserve the title.

#### The new ITI Honorary Members are:

Christina BABOU PAGURELI, Greece  
 Emilya CACHAPERO, USA  
 Mohamed DRISS, Morocco  
 Ann Mari ENGEL, Sweden  
 Cecile GUIDOTE ALVAREZ, Philippines  
 Christoph HAERING, Switzerland  
 Nicole LECLERCQ, Belgium  
 György LENGYEL, Hungary  
 Hendrik NEUBAUER, Slovenia  
 Yoko ODAGIRI, Japan  
 Abhi SUBEDI, Nepal

György LENGYEL, Hungary  
 Henrik NEUBAUER, Slovenia  
 Yoko ODAGIRI, Japan  
 Raija-Sinikka RANTALA, Finland  
 Riitta SEPPÄLÄ, Finland  
 Marcio SOUZA, Brazil  
 Abhi SUBHEDI, Nepal  
 Jennifer WALPOLE, Australia & France

#### New Members of the ITI/UNESCO Network for Higher Education in the Performing Arts

Instituto Universitario de la Danza "Alicia Alonso", Madrid, Spain  
 RET – Red Escuelas de Teatro - Colombia

### Overview Honorary Presidents and Honorary Members

#### Honorary Presidents

Radu BELIGAN, Romania  
 KIM Jeong-ok, South Korea  
 Manfred BEILHARZ, Germany  
 Ramendu MAJUMDAR, Bangladesh

#### Honorary Members (full list)

Christina BABOU-PAGOURELI, Greece  
 Emilya CACHAPERO, USA  
 DONG Wei, China  
 Ann Mari ENGEL, Sweden  
 Georgette GEBARA, Lebanon  
 Christoph HAERING, Switzerland  
 Nicole LECLERCQ, Belgium

ITI Congress, Segovia: Britain returns to the fold of world theatre



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# EL ADELANTO

PORTADA SEGOVIA PROVINCIA CASTILLA Y LEÓN NACIONAL

## Alquila tu bus con La S

Segovia - El 25 Congreso Mundial ITI-Unesco hará de Segovia a capital del teatro...

CULTURA

### 35 Congreso Mundial ITI-Unesco hará Segovia la capital del teatro y la danza

El Festival Internacional de Teatro Universitario abrirá el próximo viernes los eventos paralelos al congreso, con obras representadas por estudiantes de centros universitarios de varios países

ANTDADO | 11 julio, 2017



La función del teatro en zonas de conflicto, los derechos de los artistas, o los programas educativos y de investigación vinculados a las artes escénicas serán algunos de los territorios sobre los que transcurrirá el trigésimo quinto Congreso Mundial del ITI...

Las características y el programa del congreso fueron dadas a conocer ayer en la reunión oficial que tuvo lugar en la Casa Consistorial de Segovia con la presencia de los máximos responsables de las instituciones que han colaborado en la organización y el desarrollo de esta cita internacional

El director general de ITI-Unesco, Tobias Biacone, explicó que el congreso se divide en dos importantes eventos, como son la primera edición del Festival Internacional de Teatro Universitario y el V Simposio Internacional de Danza, que permitirán ver atractivas e innovadoras propuestas en ambas disciplinas escénicas.

El Festival Internacional de Teatro Universitario albergará del 14 al 16 de julio en la Cárcel Central de Segovia la representación de las obras seleccionadas de entre las propuestas de 29 centros universitarios de artes escénicas de todo el mundo que forman parte de la Red UNITWIN-Unesco. Además, se completará con talleres sobre la danza de artes escénicas dirigidos a los alumnos.

El Sítio de San Ildefonso será el lugar elegido para el V Simposio Internacional de Danza del 18 al 21 de julio, donde se podrán ver las propuestas escénicas de los bailarines seleccionados por el Comité Internacional de la Danza de entre los coreógrafos que compiten para su presentación. La gala de inauguración del simposio tendrá lugar el 18 de julio en el Azoquejo con una actuación del BCN City Ballet inspirada en el Ballet de Cámara de Madrid, y la de clausura tendrá lugar en La Alfranca con la participación del Ballet Español de Murcia, con invitados del Ballet de Canadá y el Ballet de Cámara de Madrid. La 'Fiesta de la Ilusión', con coreografías circenses de calle y una gala flamenca completan las actuaciones coreografiadas de este simposio.

El programa de trabajo del congreso, ocupará los días 17 a 22 de julio en la sede de la IE University, donde a través de asambleas, reuniones de comités y foros...

Radio Segovia logo and social media icons.

### Segovia se convierte en escenario del poder y la pasión del teatro internacional

Una gala con bailarines del Ballet de Cámara de Madrid sirve de inauguración del Congreso Mundial de las Artes Escénicas en Segovia que ha arrancado por la mañana con la inauguración de los principales promotores del evento y la entrega de la bandera del ITI a España.



El Ayuntamiento ha sido el lugar de la Gala Inaugural del 35º Congreso ITI-UNESCO. (Álvaro Segovia)

Facebook, Twitter, LinkedIn, and other social media icons.

CADENA SER | Segovia | 10/07/2017 | 23:01 | CEST

El XXXV Congreso Mundial ITI-UNESCO es ya una realidad. Representantes de más de noventa países han participado este fin de semana en el arranque de este encuentro mundial entre organizaciones teatrales procedentes de todas partes del planeta.

La academia de Segovia, Clara Luque, se ha referido en la inauguración al 'valor' que el teatro da a los ciudadanos. 'La guerra ha terminado también en que Segovia va a hacer que todo el mundo se sienta como en casa'.

Por su parte, el Presidente de ITI España, Alberto García Castaño, ha remarcado que 'de lo pasado noce lo excepción'. La autoridad más importante del ITI en España recibió las palabras del Director General de esta organización mundial de teatro, Tobias Biacone: 'pasa ser miembro del ITI se necesitan pasión por el arte y vocación de servicio'.



La entrega de la bandera a España como sede del 35 Congreso ha cerrado el acto de inauguración / Álvaro Segovia

Mientras, el Presidente de la institución internacional, con calado en los cinco continentes, Mohamed Saif Al-Akhim, ha expresado su gratitud a todos los participantes del Congreso. Aunque 'no es el congreso con mayor presupuesto de la historia', está seguro de que con la cooperación de todos los participantes será un encuentro inolvidable. De acuerdo con Al-Akhim, este Congreso es un impulso al 'entendimiento y la paz'.

El acto comenzaba con la Entroido Segoviana, un gran ejemplo de la importancia que el ITI da a estas tradiciones locales, como el puzo puzo con un vídeo que repasa la historia de este encuentro mundial internacional. Tras estas presentaciones, fue el turno de la 'Flag Ceremony' en la que Alberto García Castaño ha recibido la bandera identificativa de la Organización mundial del teatro de manos del Presidente y del Director General de la institución.

### Beyond 'The Wayside Cafe': Young theater voices soar in Shanghai and Segovia festivals



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### GE NOTES FROM SPAIN

Mirror - Updated: Jul 23, 2017, 02:30 AM IST

By: Ajay Joshi

Chinese opera-style Shakespeare, a mule solo show from Brazil, a jazz-influenced play in gibberish from India and more unfolded at a women's prison in Segovia, Spain, the venue for the recent International Theatre Festival

Situated an hour's drive from Madrid, the capital city of Spain, the UNESCO world heritage town of Segovia, nestled in the lush rolling hills, Segovia was host to 30th ITI (International Theatre Festival), Congress last week. For the first time, it was presided by the student festival of ITI/UNESCO network for higher education in performing arts.

Chinese opera-style Shakespeare, a mule solo show from Brazil, a jazz-influenced play in gibberish from India and more unfolded at a women's prison in Segovia, Spain, the venue for the recent International Theatre Festival

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Diez espectáculos acercan el mundo de la danza «para romper barreras»



El quinto simposio internacional tendrá lugar hasta este viernes entre el Real Sitio de San Ildefonso y la capital segoviana

El NORTE Segovia. Miércoles, 26 de junio 2017 12:39

El Real Sitio de San Ildefonso, junto a la capital segoviana, acogerá desde ayer el quinto Simposio Internacional de Danza con una decena de espectáculos de compañías procedentes de diferentes rincones de mundo...

El Ballet de Barcelona, del Ballet Español de Murcia, el Alberta de Canadá o el de Cámara de Madrid fundirán sus movimientos con los ritmos más emblemáticos de Segovia y La Granja. Talleres con coreógrafos internacionales y mesas redondas acerca de las aplicaciones clínicas, sociales y educativas de las artes escénicas...

La vicepresidente del Comité Internacional de la Danza, Marcia de La Garza, explicó que es la primera vez que este simposio sale de Chile, donde comenzó como un proyecto piloto hace cinco ediciones...

TEMAS La Granja De San Ildefonso

Segovia corona a Alicia Alonso y Cristina Hoyos como Embajadoras de la Danza



El XXXV Congreso Mundial de las Artes Escénicas se clausura con la entrega de galardones

El NORTE Segovia. Miércoles, 22 de junio 2017 10:23

El Instituto Internacional de Teatro (ITI) ha mencionado a las bailarinas Alicia Alonso y Cristina Hoyos Embajadoras Mundiales de la Danza en el XXXV Congreso Mundial de las Artes Escénicas...

Este congreso, puesto en marcha por el ITI y la Unesco y que se conoce como la Organización Mundial de las Artes Escénicas, se ha clausurado este sábado, 22 de junio, con la entrega de diversos galardones...

Además de otorgar por primera vez a Alonso y a Hoyos, ambas bailarinas, actrices y coreógrafas, este galardón, también se ha concedido al galardón de Embajadoras Mundiales del Teatro a la actriz y dramaturga Fabiana Pedraza y al productor teatral Philip Aronson...

Los encargados de otorgar este premio han sido el centro español del ITI y el Instituto Universitario de Danza Alicia Alonso, ambos organismos pertenecientes a la Universidad Rey Juan Carlos de Madrid...

Finalmente, en este acontecimiento se ha reconocido al Instituto Universitario de Danza Alicia Alonso con el Certificado de Excepción ITI-UNESCO por su labor en lo referente a la Educación Superior en las Artes Escénicas...

De esta forma, se inicia la clausura de un Congreso que ha conllevado a la ciudad de Segovia y al Real Sitio de San Ildefonso en las operaciones del teatro, la danza y la cultura mundial.

Después de la entrega han tenido lugar diversos talleres, conferencias y conferencias representativas de más de 90 países, en las que se ha otorgado otra distinción a la propia Alicia Alonso como Villanera Distinguida de Segovia.

Así, la gala de despedida de este Congreso tendrá lugar esta noche a las 9 de la noche en el Real Sitio de Segovia.

Las artes escénicas mundiales arropan a la cultura española



El Congreso Internacional ITI- Unesco ya ha empezado a volar en Segovia tras una reivindicativa inauguración en el ITI University

La actividad de Argos Teatro ha estado esta tarde a la inauguración y representación de los diez espectáculos que participan desde el 20 al Congreso Mundial del Instituto Internacional de Teatro (ITI) -Unesco ITI que se han celebrado en el Real Sitio de San Ildefonso...

El Congreso será atendido por más de 80 member countries of the International Theatre Institute. The festival will feature performances from nine countries, namely Switzerland, China, Slovenia, Bangladesh, South Africa, Spain, Philippines, USA and India.

Children's creative urge has been nourished through different cultural activities to a large extent. As part of the festivities, they have access to different craft materials, handle forms and get to know the ideas. Children's fresh outlook, a sense of natural justice and a capacity for innovative improvisations provides a whole new dimension into learning the rational as well as emotive elements of culture, which are significant...

In India, children's activities are regarded incidental, but nobody grudges their joy while engaging in the seemingly silly activities. If we use them as the handle for the new process, the fantasy may hold an invitation to grow and develop, he said.

International Association for Performing Arts and Research is a network of Artists and Artists Professionals seeking to exchange ideas, increase opportunity within the arts community and connect the people within it. It is a primarily an important forum to interact with foreign artists, with seminars, symposiums etc.

The play's original version was performed in March 2014 with a different ensemble of actors, which later was revised with the newer cast including Aditi Venkateshwar, Anusha Vaz, Anam Samal, Nihil Ghosh and Tanmayee Ambekar.

"The Balancing Act is a play in globalist. This play looks at violence as seen and experienced by young children. Today, young people see violence almost everywhere. It starts its journey to school. Simple things like crossing the street has become a stressful act there they have to deal with studies, unfriendly pedagogies and peer pressure. With all pressures of 'development' and 'modern life', they live in a nuclear family. Most of it both the parents are working professionals and they don't have sufficient time for their children," explains Aditi Venkateshwar, an actor in the play.

"The questions raised in this play seem to apply to many of the struggles of a whole generation, no matter the age. With the play 'The Balancing Act', we are trying to see violence and abuse as seen and experienced by children in their day to day life," exp Anam Samal.

ITI now, the play has been staged 22 times, including shows at prestigious festivals Calambó International Theatre Festival 2014, Kala Academy (Goa- 2015) and Kala G Festival Mumbai 2017.

DIARIO DE CUBA

Argos Teatro llega con sus '10 millones' a España. La bailarina cubana Alicia Alonso ya es visitante distinguida de la ciudad de Segovia. Noticias de última hora.

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91 Países se reunirán en el XXXV Congreso Mundial del ITI-UNESCO en Segovia

Segovia, 2 feb (EFE).- La danza, el teatro y la música convertirán Segovia en un gran escenario, en el XXXV Congreso Mundial ITI-UNESCO, que se celebrará el 21 al 22 de julio con la participación de 91 países, unos quinientos delegados y cientos de artistas.

El director del Instituto Universitario Alicia Alonso y presidente del Instituto Internacional del Teatro (ITI), Alberto García, ha dado a conocer hoy los detalles del programa en el Ayuntamiento de Segovia, acompañado de la alcaldesa, Clara Luqueo, y del alcalde de San Ildefonso-La Granja, José Luis Vázquez.

Segovia y El Real Sitio de San Ildefonso han sido las sedes escogidas tanto para la celebración del congreso como para el desarrollo del V Simposio Internacional de Danza y el Festival Internacional de Teatro Universitario de la Cátedra UNIFWIN-UNESCO.

Este acontecimiento supone un reto tanto para Segovia como para La Granja, que se convertirán en capitales mundiales de las Artes Escénicas y en centros culturales de referencia internacional.

El congreso y los actos que lo complementan cuentan con un presupuesto de 30.000 euros, según García, quien ha indicado que a lo largo de los nuevos días se abordarán temas y proyectos relativos a las artes escénicas, la educación en este ámbito y las redes de colaboración.

Además, contará con extenso programa artístico que aglutina las galas de inauguración, la noche de Brasil, la Fiesta de la Danza, la noche Flamenca, o las diversas representaciones de las compañías teatrales invitadas al evento.

Profesionales de las artes escénicas, la dirección, la coreografía, la danza, el teatro, el diseño de vestuario, la iluminación, la dramaturgia o la escenografía se reunirán para hablar, debatir y crear futuros compartidos con los amantes de las artes, estudiantes e investigadores.

Además, ha subrayado que la presencia de 30 centros universitarios de distintos países permitirá debatir temas como la cooperación de la creación artística a la ciencia, los problemas relacionados con la diversidad funcional o con el género.

También estarán presentes la Red de teatro en zonas de conflicto, la de cambio social, patrimonio, culturas nativas y migración o el Comité de acción por los derechos de los artistas, que tendrán una función fundamental las reuniones, comités y debates.

En cuanto a la importancia de esta iniciativa para la ciudad y para España, García ha avanzado la posibilidad de atraer a Segovia importantes inversiones de países, que ya han mostrado su interés, como China o Emiratos Árabes.

Asimismo, ha explicado que la elección de Segovia "no fue nada fácil aunque, finalmente, consiguió el voto unánime". Tras una rotunda lucha contra rivales tan potentes como Hamburgo (Alemania), La Habana (Cuba) o El Cairo (Egipto).

La visita del director general de Instituto Internacional de Teatro de UNESCO, Tobias Blomane, durante el Festival de Segovia en Danza en julio de 2016 fue, según García, "determinante" porque le permitió "ver la esencia de Segovia y la implicación de segovianos y turistas con las artes".

Por su parte, Luqueo ha asegurado que esto "es solo un avance de lo que significará para la ciudad el desarrollo del instituto Alicia Alonso y la importancia en que "cada euro invertido a cultura reverte en riqueza".



Alicia Alonso: Me siento bien, con deseos de vivir y seguir siendo útil

Alonso, que llegó a España el mes pasado y que ha firmado una revista y una serie de medallas para asistir al estreno de "Vladimir" a cargo del Ballet Nacional de Cuba (BNC), volvió al pasado cuando le preguntaron que "¿cómo se le va a España?" a sus admiradores.

"La última que me vino a la mente fue que he firmado una revista y una serie de medallas para asistir al estreno de "Vladimir" a cargo del Ballet Nacional de Cuba (BNC), volvió al pasado cuando le preguntaron que "¿cómo se le va a España?" a sus admiradores.

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### Congress Organization

Below are the Members of each partner:

#### General Secretariat ITI

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 CHEN Simin, ITI Project Officer  
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 Gloria ARAMBARRY, Congress Coordinator of the Spanish Centre ITI  
 Alma LLERENA, Coordinator for the International Dance

#### Symposium

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 Enrique PÉREZ VELASCO, Production and Communications Director  
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 Gemma PAGÉS PALLACH, Responsible for Logistics and Transport  
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 José Antonio GÓMEZ MUNICIO, Culture Coordinator  
 Avelino RUBIO CORRAL, Production Responsible of Culture Council of Segovia Municipality  
 Elvira ADEVA CORTÉS, Communications Responsible Culture Council of Segovia Municipality  
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 Isidoro BERNABÉ BERNABÉ, technician, Culture Council of Segovia  
 Paloma GARCÍA RENEDO, technician, "Segovia Cultura Habitada".

#### Congress Task Force

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 CHEN Zhongwen, Director for Collaborations ITI  
 Ann Mari ENGEL, EC  
 Emilya CACHAPERO, EC  
 Hamadou MANDE, EC  
 Ali MAHDI NOURI, EC  
 LE QUY Duong, EC



Fabio TOLLEDI, EC  
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#### **ITI/UNESCO Network for Higher Education in the Performing Arts**

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Derek GOLDMAN, Co-Director of the Network  
Daniel BAUSCH, Executive Council Member ITI, Board Member of the Network  
CHEN Zhongwen, Director for Collaborations ITI  
Tom JOHNSON, ITI Project Officer

#### **International Dance Symposium Preparation Team**

(International Dance Committee IDC and Spanish Centre of ITI)

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Marcia DE LA GARZA, Vice-President of IDC, USA  
Nicole VIEIRA, Board Member of IDC, Brazil  
Alberto GARCÍA CASTAÑO, Board Member of IDC and President Spanish Centre of ITI  
Luis LLERENA, Board Member of IDC  
Alma LLERENA, Program Coordinator for the International Dance Symposium  
Leticia PÉREZ CID, Coordination Assistant for the International Dance Symposium  
Gloria GARCÍA ARAMBARRY, Congress Coordinator of the Spanish Centre

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### Expression of Gratitude

An ITI World Congress is a humongous undertaking. It starts with an idea, followed by commitments by several partners, strives to meet a lot of expectations, and finally takes form with active players in the performing arts participating in a huge gathering at one location.

Looking back at what happened in Segovia, and taking into consideration the feedback that I have received, the Congress reached one of its primary goals – it was an artistic Congress. Delegates, guests, and local people were able to watch theatre and dance performances from Spain and all over the world. Participants were able to attend workshops, presentations and keynote speeches. In Regional Council and Committee/Project Groups they could discuss future activities. In the General Assembly, the head of delegation could decide on who leads ITI and what ITI should focus on. In communication-oriented events they could gather and connect for future collaborations.

One more important goal was reached; the ITI World Congress opened the door for the new generation – more than ever. By having the student festival of the ITI/UNESCO Network for Higher Education in the Performing Arts as a prologue to the Congress, and in enabling the attending students to stay until the end of the Congress, as well as inviting and facilitating the attendance of young practitioners, this goal was reached comprehensively.

Another important goal of the Congress was that it should be a place where people can gather together. Sometimes, when a Congress is held in a huge capital, or during an ongoing festival, uniting people towards a mutual goal is almost impossible to achieve. In concentrating most of the activities in Segovia, this objective proved attainable.

I would like to express my gratitude to all the main partners and their members that made this Congress possible: to the

Municipality of Segovia, to the Spanish Centre of ITI, to the Executive Council of ITI, to the Congress Task Force, to the ITI/Network for Higher Education in the Performing Arts and to the General Secretariat of ITI. Together they made it possible that more than 700 persons participated in the event in Segovia.

Unlike any other Congress before, the General Secretariat was greatly involved in this Congress. Without finding a sponsor, we would not have been able to help the young practitioners and students at the Congress. Without the commitment of my strong team in Shanghai, many of the events that happened in Shanghai would just not have been possible – due to lack of finances and manpower. Therefore, I would like to thank my team for supporting me, and more to the point ITI, in an exceptional way. A special 谢谢 [xièxiè] (thank you) goes to the Deputy Director General, Chen Zhongwen, for her commitment to the cause.

An ITI World Congress is conceived for the members of ITI and for the development of ITI. Each of you. Attending the ITI World Congress shows your dedication to ITI. That is why I would like to express my gratitude to each of you as well.

To make it short, as I expressed it in my shortest speech ever at the end of the Congress: “Muchas, muchas, muchas gracias a todos. ¡Ole!” \*\*

Tobias Biancone  
Director General ITI

\*\* Many, many, many thanks to all of you. Ole. (¡Olé! is an interjection of Arabic origin and widely used in the Spanish language, which is used colloquially to animate, clap, or cheer).



**Addresses / Directory**

If you would like to address the ITI members who have participated in the Congress, please send us the information so that we can publish it in the ITI Newsletter. All the emails of the Congress delegates and guests are in the data base of the ITI Newsletter.

Email for the ITI Newsletter: [news@iti-worldwide.org](mailto:news@iti-worldwide.org)

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