

International Theatre Institute ITI

World Organization for the Performing Arts



Toolkit for ITI Centres

Tools for opening and running a Centre

Version 2 / 2017



How to use the **Toolkit for ITI Centres?**

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Toolkit for artists



Important Note

Like any toolkit, this "Toolkit for ITI Centres" has many different tools that have been prepared so that they can be used.

For someone who would like to open an ITI Centre it may be helpful, to read most of the parts of this Toolkit.

For someone who is already part of an ITI Centre it might be of interest to read some of the chapters that give her or him the information or inspiration that she or he may need.

The main goal of the "Toolkit for ITI Centres" is to assist someone in developing an ITI Centre.

It may be useful at its inceptions, at troubled times or just to make the performance of the ITI Centre to work better for the members of the Centre and the performing arts community it is serving.

The Toolkit for ITI Centres will be regularly updated with new information and new tools.

Your input is valuable. Please give us your input about its content and what you would like to have changed or improved. Send the questions, suggestions and comments to us. Email info@iti-worldwide.org

Thank you!

Welcome to the World of ITI

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Mohamed Saif Al-Afkham,
President ITI
Tobias Biancone, Director
General ITI

Dear reader,

Welcome to the world of the International Theatre Institute (ITI). We are presenting this "toolkit" to you in order to give you an insight into what ITI is, what ITI does, and what potential is in ITI for you.

Let's clarify some questions.

"What is a toolkit?" The dictionary tells us that a "toolkit is a set of tools designed to be used for a particular purpose."

In this "Toolkit for ITI Centres" the tools are basic information. This leads to another important question:

"What is the purpose of this Toolkit for ITI Centres?" The purpose of this Toolkit is to give you information and guidance of what ITI represents, what activities ITI undertakes, what goals ITI follows and what ITI wants to achieve. It is written for those who are interested in opening a Centre. It should also give assistance to those who are running a Centre or are just entering an existing Centre.

The final question is a question that has been asked over and over by members of the performing arts. **"What is ITI doing for me?"** The answer that fits best is: "The question is not what is ITI is doing for you, the question is what you are able to bring into ITI to improve the situation of the performing arts globally, in your country and in your sphere of work."

With that answer in mind, I am once more welcoming you in the world of ITI and like to suggest to you that you take this creative attitude when working with ITI.

Your future input is welcome. Your work for ITI in your country, your work in international initiatives and in the Project or Working Groups of your preference are appreciated.

And your questions are welcome.

The potential of ITI is huge. ITI has grown thanks to the dedication and initiative of members and it will further grow thanks to the dedication and initiative of members.

With best regards,

Tobias Biancone

Tobias Biancone
Director General ITI

Mohamed Saif Al-Afkham

Mohamed Saif Al-Afkham
President ITI

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Serie Opera III - Salomé:
Music Theatre NOW
Competition 2016



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A. Essential information about ITI

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Opening event for the ITI Headquarters in Shanghai.



What is the work of ITI and its members based on? What leading principles is ITI following? What membership is ITI offering and what structure has ITI so that it can reach its goals?

These are essential questions that this chapter of the Toolkit is answering.

What **vision, mission, goals** and **core values** are ITI and its members following?

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The tent of Janaktraliya (Theatre of the People) in Sri Lanka.

What is the vision and mission of ITI? What goals does ITI want to follow and achieve? What are the core values that permeate the work of ITI and its members? In this chapter you find an insight into the essence that you will find in the projects and activities of ITI and its members.

Vision

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

Mission

The International Theatre Institute ITI, the world's largest performing arts organization founded in 1948 by theatre and dance experts and UNESCO, strives for a society in which performing arts and their artists

thrive and flourish. ITI advances UNESCO's goals of mutual understanding and peace and advocates for the protection and promotion of cultural expressions, regardless of age, gender, creed or ethnicity. It works to these ends internationally and nationally in the areas of performing arts education, international exchange and collaboration, and youth training.

Goals

The purpose of the International Theatre Institute is to promote international exchange of knowledge and practice in theatre arts in order to consolidate peace and friendship between peoples, to deepen mutual understanding and increase creative co-operation between all people in the theatre arts.

To achieve this purpose, the ITI shall:

- encourage activities and creation in the field of the live performing arts (Drama, Dance, Music theatre);
- aim at an enlargement of the existing collaboration between performing arts disciplines and organizations, both national and international;
- establish international offices and foster the establishment of Centres of ITI in all countries;
- collect documents, disseminate all types of information and issue publications in the realm of the performing arts;
- co-operate actively in the development of the "Theatre of Nations" Festival and encourage and co-ordinate the organization of theatrical congresses, workshops and meetings of experts, as well as Festivals, exhibitions and competitions, both on regional and interregional levels, in co-

What **vision, mission, goals** and **core values** are ITI and its members following?

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Performances in the tent of Janakatriya (Theatre of the People) in Sri Lanka.



operation with its members;

- defend the free development of the performing arts and contribute to the protection of the rights of performing arts professionals.

To achieve this within the ITI, the member Centres of the organization shall be guided by the principles of mutual respect of the national traditions of each country. (Goals: Excerpt of the Charter of ITI, 2014)

Core Values

Core Values are the fundamental beliefs of a person or organization. The core values are the guiding principles that dictate behaviour and action. Core values can help people to know what is right from wrong; they can help organizations to determine if they are on the right path and fulfilling their business goals; and they create an unwavering and unchanging guide.

These are the Core Values for ITI:

Inspiration

"Inspire" means: a) to make (someone) want to do something; b) to give (someone) an idea about what to do or create; c) to cause (something) to happen or be created.

Inclusiveness

"Inclusive" means: open to everyone, not limited to certain people.

Collaboration

The word "collaborate" means to work jointly with others or together especially in an intellectual endeavour.

Transparency

"Transparent" means a) free from pretence or deceit; b) easily detected or seen through; c) readily understood; d) characterized by visibility or accessibility of information especially concerning business practices (Definitions taken from the Merriam-Webster Dictionary)

What do you need to know about the **history of ITI**?

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Jean Cocteau, French writer, playwright, artist film and theatre maker wrote the first message for World Theatre Day in 1962.



The history of ITI has not yet been written. But being part of ITI will show you that it is a history based on the work of dedicated members and groups that have used their knowledge and abilities to create a base that strives towards, and reaches artistic, educational and humanistic goals. It is a history of civil courage, especially when the actions are promoting mutual understanding and peace between nations, cultures, religions, beliefs and ethnicities. What is interesting is that what was stipulated by the founders at the beginning still holds true today.

ITI was created on the initiative of the first UNESCO Director General, Sir Julian Huxley, and the playwright and novelist, JB Priestly, in 1948, just after the Second World War, and at the beginning of the Cold War, when the Iron Curtain divided the East and the West.

The aim of the founders of ITI was to build an organisation that was aligned with UNESCO's goals on culture, education and the arts and which would focus its endeavours on improving the status of all members of the performing arts professions. They envisaged an organisation that created platforms for international exchange and for engagement in education for the performing arts, for professionals and amateurs alike, using the performing arts for mutual understanding and peace.

ITI has now developed into the world's largest organization for the performing arts, with more than 100 Centres and Cooperating Members spread across every continent.

What kind of **membership** is ITI offering?

What kind of **membership** is ITI offering?

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ITI has Centres and Cooperating Members in all continents – the Americas, Europe, Africa, the Arab Countries and Asia Pacific.



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The actual list and addresses of the ITI members can be found on the ITI Website: www.iti-worldwide.org

What kind of membership is ITI offering?

ITI is a membership organization. It offers the following types of membership: Full Membership, Associate Membership, Cooperating Membership and Honorary Membership.

(Full) Membership

Full Members are Centres whose functions shall be to promote the objectives of ITI in their respective country, in cooperation with ITI. Full membership is granted to Centres located in member states of the United Nations or UNESCO, and is provisionally granted by ITI's Director General, subject to confirmation by the Executive Committee of ITI. Applications for full membership from territories outside of the UN or UNESCO, will be considered by the Executive Council which will have sole discretion in accepting or rejecting such applications.

International organizations operating in the live performing arts such as theatre, drama, music theatre and dance, and which commit to respecting and promoting ITI's objectives, may also be granted full membership by the Executive Council.

Associate Membership

Associate Membership is granted by the Executive Council to Centres which request membership but face temporary insuperable obstacles to full membership.

Cooperating Membership

Cooperating Membership is available for:

1. National institutions in the field of live performing arts which contribute to the realisation of the objectives of ITI; and
2. Culturally diverse performing arts institutions which promote and enrich the objectives of world cultural diversity and thus contribute to the realisation of the objectives of ITI.

National institutions and culturally diverse performing arts institutions shall be admitted as Cooperating Members by resolution of the Executive Council of ITI with the endorsement of the Centre in the same country as the institution.

For individuals the following two memberships are being assigned:

Honorary Membership

Honorary Membership is assigned by the Executive Council to individuals who have displayed exceptional international service to ITI, to theatre, drama, dance and music theatre, or because of their significance in the contemporary history of the performing arts. Two categories have been used in the past: Honorary President for former presidents and secretary/director generals. And Honorary Member for exceptional service to ITI, etc. Honorary Members can be suggested by Centres, Cooperating Members and ITI Members. Their work should include international work for ITI and the performing arts.

Ambassador Title

The Executive Council is assigning the title of World Theatre Ambassador to outstanding persons of the theatrical arts. The title should be given to persons who work internationally and have influenced the performing arts.

For the individual member of a Centre and of a Cooperating Member of ITI, ITI created a Member Card in the 1950's.

Members Card

ITI has created a Member Card that can be ordered by Centres and Cooperating Members by sending the list of members to be awarded Member Cards in an Excel spreadsheet to membercard@iti-worldwide.org. The Member Cards and the Year Stickers will be sent to the addresses of Centres and Cooperating Members, rather than to individual members. As it is a Card for professionals, the following data should be sent: First Name LASTNAME, Profession or Position within ITI and Name of ITI Centre. The Member Card entitles the bearer to a range of benefits organized by the ITI and/or the Centre.

What is the **structure** of ITI?

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Paradise Interrupted:
Music Theatre NOW
Competition 2015



The International Theatre Institute is composed of the following bodies:

- General Assembly
- Centres
- Regional Councils
- Projects and Working Groups (also called Committees, Networks, Forums and Groups)
- Executive Council
- Executive Board
- General Secretariat

General Assembly

The General Assembly which is held during an ITI World Congress, or in exceptional cases without a Congress, is the supreme authority in all statutory matters of ITI. According to the Charter of ITI only the Centres, the fully-fledged members, can vote in the General Assembly. The Charter further defines the voting procedures. The Agenda of the General Assembly includes the election of the Executive Council, the approval of the Director General's Report, the approval of the accounts and budget, the approval of the Director General, changes of the Charter, the approval of the contributions scale, etc.

Between General Assemblies, the functioning of ITI is directed by the Executive Council, by the Executive Board and by the Director General.

Centres

Centres – the full members of ITI – are the core components of ITI. As per the ITI Charter, each Centre

shall have a board of directors in which the various branches of the performing arts are represented (e.g. playwrights, choreographers, dancers, actors, directors, stage directors, etc.). Centres shall promote the performing arts in their respective countries through research, distributing information, conferences, festivals, competitions, showcases (best performances of the country, over one or two years), workshops, publications and other means as well as facilitating international cultural exchange. (It is not their mandate to serve union or commercial imperatives.)

Regional Councils

Regional Councils comprising representatives of Centres and Cooperating Members within a geographical region may be established by the General Assembly or the Executive Council, with the aim of promoting regional exchange, joint activities, information-sharing and cooperation.

The five main regions are: Africa, Americas (including North, Central and South America, and the Caribbean), Arab Countries, Asia Pacific and Europe.

The Mediterranean, the Balkan Countries and the Nordic Countries are other possible collaborations in a region.

Project or Working Groups (also called Committee, Forum, Network or Group)

In order to study, promote or coordinate particular matters related to theatre and dance, the General Assembly or the Executive Committee may establish

What is the **structure** of ITI?

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Shifting Ground – Music
Theatre NOW Competition
2015



Projects or Working Groups (also called Committee, Forum, Network or Group) to achieve such ends. Each such Project or Working Group will have their own organizational structure, funding and programme of activities. The members of such a Project or Working Group are generally delegates of Centres and Cooperating Members. The governing body may be elected during an ITI World Congress. The programmes such a Group undertakes are to be aligned with the goals of ITI as formulated and executed by its board and its members, with the Group ultimately being accountable to the General Assembly.

Executive Council

The Executive Council (EC) comprises a maximum of twenty members (appointed by centres as delegates) elected by the head of delegations during the General Assembly. They serve for the period between two General Assemblies. The General Assembly is invited to elect an Executive Council that is as representative as possible of gender, regions, cultures and performing arts disciplines.

The Executive Council is responsible for the strategic plan, for the election of the Director General, for the monitoring of the finances (accounts and budget) and for ITI programmes that were adopted by the General Assembly.

Executive Board

At its first meeting after being elected, the Executive Council elects its Board (President, four Vice-

Presidents, the Secretary and The Treasurer) from among its members. The President and the four Vice-Presidents should be elected from the five regions (Africa, the Americas, Arab Countries, Asia/Pacific and Europe). The Director General is an ex-officio member of the Executive Board.

The President presides over meetings of the General Assembly, Executive Council and Executive Board. He can delegate parts of the presiding to vice-presidents. The President serves as the legal representative of ITI in all juridical and administrative matters.

One of the duties of the Executive Board is to advise action in urgent matters such as the cancellation of a congress, budget problems, etc. Often it serves as the organizational body for Executive Council sessions. The Executive Board is a recommendation body, its output consists of recommendations for final decisions through the Executive Council.

General Secretariat

The Secretariat comprises a Director General appointed by the Executive Council and approved by the General Assembly during every second Congress. It hires such staff as may be required, and as appointed by the Director General. The Director General's duties are international in nature, with tasks and responsibilities assigned by and in coordination with the Executive Council or Executive Board, and not by Centres.

The General Secretariat is the coordinating body of ITI. It coordinates the Executive Council and Board sessions. It executes the ITI Programmes that are approved at each General Assembly. It calls for nominations for the message author of World Theatre Day and International Dance Day. It is responsible for distribution information to all the ITI members on international issues. It assists the Centres, Cooperating Members, Project and Working Groups and Regional Councils with advice and composes recommendation letters for national authorities. It is responsible for the international websites of ITI and the newsletters that are sent out.

The General Secretariat is to take care of the finances, visibility, membership, documentations, etc.

One of the largest tasks for the General Secretariat is the organization of the ITI World Congress. It coordinates the organization of the congress, in collaboration with the host Centre, with the Executive Council and Executive Board, with the Project and Working Groups, with individual ITI members and other bodies of ITI or bodies associated with ITI as well as with UNESCO.

Where do ITI members meet?

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Meeting in Chad, Africa



While the primary focus of ITI is on “doing”, the exchange of ideas, of strategic plans, of information and other elements that are needed to execute the actions of a project, programme or task are important. Meetings play an important role in developing the organization and enable the attainment of the goals of ITI. The most important international meetings are mentioned here. Sometimes meetings can be done with Skype and other similar tools but they are not substituting a “real” meeting.

ITI World Congress

Every two to three years ITI holds a World Congress. It is the main reunion for ITI Members and affiliated organizations, observers and guests. ITI and the host Centre put together the program consisting of artistic, educational, humanistic and administrative activities. Part of an ITI Congress is the General Assembly and the meetings of Project Groups (Committees, Networks, Forums and Working Groups of ITI. So far there is no limit as to how many delegates a Centre, Cooperating Member or Partner Organization can send to a Congress.

International meetings may also be held at:

- World Theatre Day
- International Dance Day Celebrations
- Anniversary Celebrations such as the 70th Anniversary of ITI in 2018
- Theatre of Nations Festival
- Festivals and Conferences (very well suitable for Working and Project Group meetings)

- In the future also during the ITI/UNESCO World Performing Arts Capital events

What is the relation of ITI with UNESCO?

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International Dance Day at UNESCO, with Mourad Merzouki as message author, 2014.



There has been a long tradition of collaboration between ITI and UNESCO, since ITI was founded in 1948. Today ITI is the official partner of UNESCO for the performing arts – dance, drama, theatre, and music theatre. It is one of the few partners of UNESCO with an official associate status. While UNESCO was funding ITI at the beginning, and until recently offered a free space in its premises, the financial situation UNESCO now operates in has meant that this arrangement has been discontinued along with its funding of the space.

Nevertheless UNESCO and ITI continue to work together closely, and ITI still has an office in a UNESCO Building in Paris whilst being headquartered in Shanghai.

ITI and UNESCO are currently cooperating on the development of the ITI/UNESCO World Performing Arts Capital, the ITI/UNESCO Network for Higher Education in the Performing Arts as well as International Dance Day and World Theatre Day for which ITI received the patronage of UNESCO.

The relation between ITI Centres and National UNESCO Commissions in a specific country depends on circumstance. In some countries an ITI Centre works closely with UNESCO and is permitted to call itself ITI UNESCO.

In any case collaboration with UNESCO is recommended highly: Centres may be active in

UNESCO projects, may collaborate in joint projects or may seek support from a UNESCO Commission in the form of funds or patronage.

B. What does ITI do?

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Otello, opera performed in Slovenia. Photo credit: Darja Štravs Tisu
Next page: Red performed by the Dance Company of Shanghai Theatre Academy.



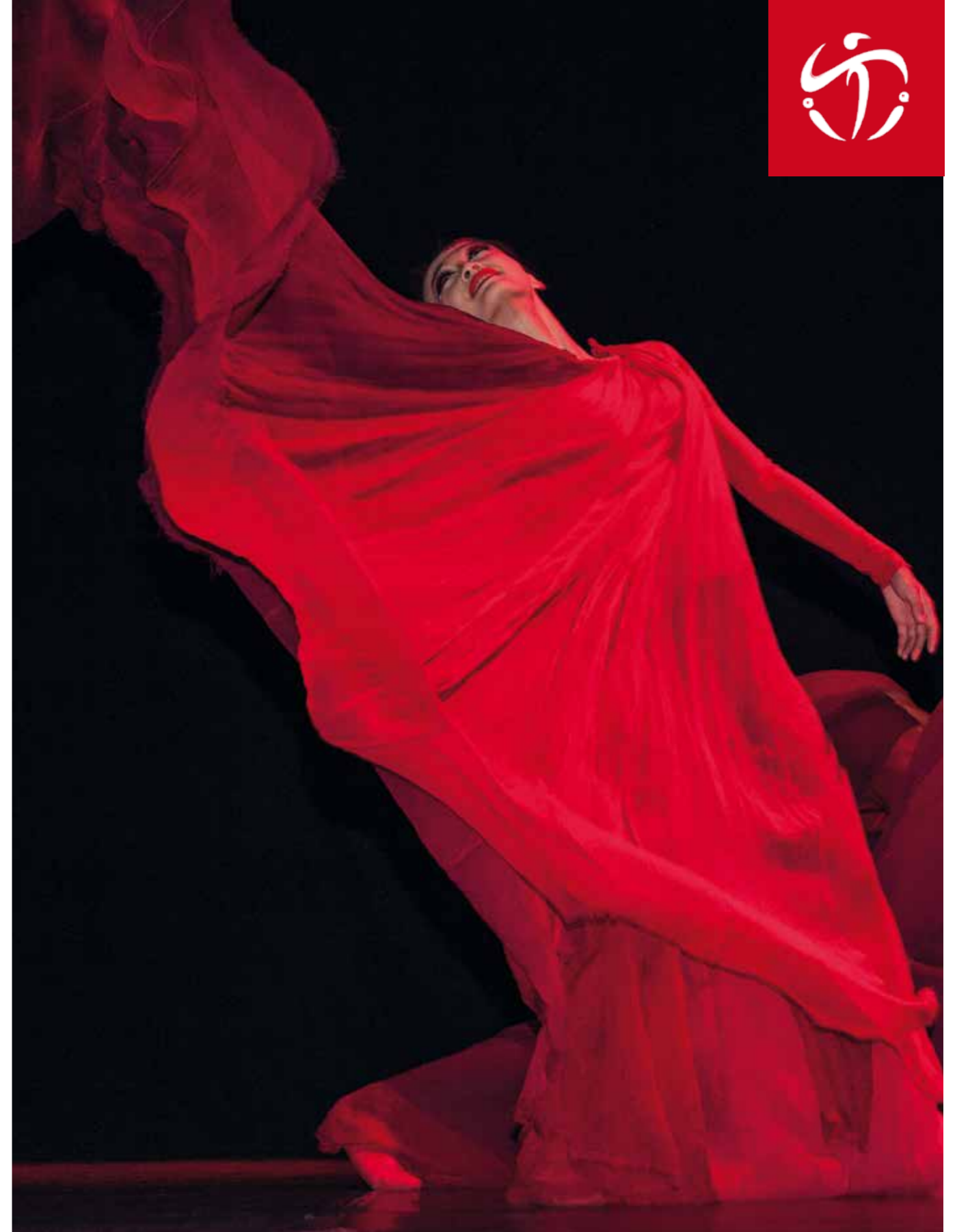
One can say that ITI is alive as long as it is involved with international, regional, and local activities, initiatives, events and conferences which have artistic, educational and humanistic goals.

It is alive as long as it nurtures the communities and people with inspiring and interesting artistic values and strives to improve the situation for the performing arts and performing artists locally and internationally. It is alive as long as it brings mutual understanding and peace into this world.

Thus ITI's impetus has always been on "doing" something, as can be seen in this part of the toolkit. With doing important and valuable projects and activities comes respect and esteem for ITI and its members.

1. International artistic work

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How is ITI **bringing inspiration** through international artistic work?

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Staatstheater Wiesbaden,
German Centre
Photo credit: Martin Kaufhold



It is the artistic work that ITI and its members are doing, every day all over the world, which brings inspiration and artistic values to the audiences.

Artistic expression is the food of the soul, independent of the culture it comes from, and autonomous of the cultural roots it has evolved out of.

World Theatre Day

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Anatoli Vasiliev reading his
message in Guangzhou,
China.



World Theatre Day

World Theatre Day was created by ITI and celebrated for the first time on 27 March 1962, the date of the opening of the "Theatre of Nations" season in Paris. Ever since, each year on that date, World Theatre Day is celebrated on a global scale.

The goals of World Theatre Day are:

- To promote the theatrical art form to the world;
- To make people aware of the value and the resulting importance of the theatrical art form;
- To enable the theatre communities to promote their work on a broad scale so that opinion leaders are aware of the value and of the importance of the theatre arts and start or continue to support them;
- To enjoy the theatre for its own sake.

One of the most important actions for World Theatre Day is the circulation of the international message through which, at the invitation of the ITI, a figure of world stature shares her or his reflections on the theme of Theatre and a Culture of Peace. The first World Theatre Day message was written by Jean Cocteau. Since then a message has been written every year, and each message is translated into different languages and distributed widely.

For more information visit the website of ITI for World Theatre Day: www.world-theatre-day.org.

It also gives you more information of how to mark the day.

International Dance Day

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Shantala Shivalingappa, performing at the International Dance Day in Paris, 2016



International Dance Day

In 1982, the Dance Committee of ITI founded International Dance Day to be celebrated every year on 29 April, the birthday anniversary of Jean-Georges Noverre (1727-1810), the creator of modern ballet.

The goals of International Dance Day are:

- To promote the dance in all its forms to the world;
- To make people aware of the value of the art form of dance;
- To enable the dance communities to promote their work on a broad scale so that opinion leaders are aware of the value of the art form of dance and begin or continue to support it;
- To enjoy the art form of dance for its own sake.

The intention of International Dance Day is to celebrate dance, to revel in the universality of this art form, to cross all political, cultural and ethnic barriers and to bring people together with a common language – dance! Every year, a message from an outstanding choreographer or dancer is circulated throughout the world. The author of the message is selected by ITI, in collaboration with the Dance Committee, and the message is translated into numerous languages and circulated globally.

For more information visit the website of ITI for International Dance Day:

www.international-dance-day.org.

It also gives you more information of how to mark the day.

Theatre of Nations

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Theatre Sarah Bernhardt in Paris, one of the Paris locations for the Theatre of Nations Festival in Paris



Theatre of Nations

As a result of the work of ITI and those associated with it, the first season of the Theatre of Nations festival was held in Paris in 1957. Ten nations were represented by 16 companies in partnership with the French authorities. The Theatre of Nations was to remain in Paris, based first at the Sarah Bernhardt Theatre and later at the Odeon Theatre up until 1972.

When it began, and during its fifteen year sojourn in Paris, it was the major showcase for international theatre in the world, the goals pursued being those of quality, plurality and diversity in contemporary theatre. The Theatre of Nations in Paris was where Peking Opera, Berliner Ensemble, Kabuki, and Moscow Art Theatre were first seen in the West after the war.

In 1975 the International Theatre Institute took the title back for review and decided to award the label to an applicant city. Held first in Warsaw in 1975 and then in a series of other cities, the Theatre of Nations has moved around the world. This international, universal festival has now found expression on nearly all continents. The last Theatre of Nations was organized by the China Theatre Association / Chinese Centre of ITI in 2008, in Nanjing, China.

Currently ITI is creating a Think Tank for the Theatre of Nations in order to re-establish the event on a regular basis.

ITI/UNESCO World Performing Arts Capital

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Seoul, a place that showed interest to be the first World Performing Arts Capital



ITI/UNESCO World Performing Arts Capital

ITI and UNESCO are engaged in a dialogue to create a World Performing Arts Capital based on the UNESCO World Book Capital. The UNESCO General Assembly of 2013 decided that the administration of the Capital is to be done by ITI, with the World Performing Arts Capital title to be bestowed by both UNESCO and ITI to a city in recognition of the quality of its programmes, as well as to support and promote the performing arts, and performing arts education, all serving the ultimate aim of cultural bridge-building and human understanding.

At the moment a group of experts and UNESCO are putting together the criteria to launch a first call for nominations for the World Performing Arts Capital.

Project and Working Groups with Artistic Goals

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International Dance Day 2015 in Shanghai. Dance Company of the Shanghai Theatre Academy



It is important that Centres are active in international Project and Working Groups. Should a member or members of a Centre wish to become involved in one of the Project or Working Groups, connect with the office bearers of said group and communicate your intention.

Please check the ITI website www.iti-worldwide.org for contact details of the Project and Working Groups (Committees, Forums, Networks, etc.), as the leadership changes from time to time.

All the Project and Working Groups with artistic goals include educational and humanistic elements.

Dramatic Theatre Committee (DTC)

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Armenian performance during the Congress in Yerevan



Dramatic Theatre Committee (DTC)

This Committee aims to promote the scholarly and professional dimensions of contemporary theatre. It organizes seminars, festivals and workshops and has developed a performance of Shakespeare's *Tempest* with international participation.

International Dance Committee (IDC)

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Performance of Lemi Ponifasio's Group MAU, at the International Dance Day in Paris, 2016



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

1. To further the study, practice and appreciation of all dance genres and traditions by people of all ages, capabilities and nationalities.
2. To champion innovation and preservation of the art of dance.
3. To help facilitate partnerships, mobility and exchanges between dance artists around the world.
4. To help dance artists to gain a better footing in their artistic, social and professional status.
5. To combat all forms of racism, social or political discrimination.
6. To promote dance globally as a milestone of cultural

identity, diversity and a bridge between peoples that serves as a vehicle actively encouraging peace and friendship across the globe.

Key Activities

1. International Dance Day
2. ADVANCE Insider (e-publication)
3. Hosting International Dance Symposiums
4. DANCE CATALYST campaign
5. Connecting with dance centres/houses, presenters and others, to strengthen the impact of IDC in the dance field and facilitating cooperation with nearly 100 Centres of ITI.
6. Connect one-on-one with dance professionals and practitioners worldwide to invite new talent, skills and expertise to IDC.
7. Fuel the creation and realisation of projects that advance IDC's mission and goals.
8. Promote the archival of precious dance documents to provide access through dance libraries to all.

International Festival Forum (IFF)

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The festival "Theater der Welt" (theatre of the world) is organized by the German Centre, every three years in a different city of Germany.



International Festival Forum (IFF)

The International Festival Forum has been formed at the ITI World Congress in Madrid. It was originally conceived to be a forum for festival organizers of ITI to exchange knowhow, to collaborate and coordinate ITI festivals and events all over the world. Currently the Forum is undergoing a change of leadership and orientation.

International Monodrama Forum (IMF)

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Dance Monodrama from Turkey performing at the Fujairah International Monodrama Festival 2016



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

1. To develop international and national networks for monodrama shows
2. To encourage and support experimental and innovative artistic research in the field
3. To organize professional training for actors, directors and other theatre professionals working in monodrama
4. To inform and educate theatre critics specialising in monodrama
5. To organize workshops, master-classes and other projects in order to contribute to the creative process
6. To organize meetings, conferences and symposia, in the framework of monodrama Festivals, on the art of monodrama
7. To facilitate theatre people in countries facing language, cultural or other restrictions

8. 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. These Festivals include Armonno monodrama Festival in Armenia; Vidlunya monodrama Festival in Ukraine; Fundamental monodrama Festival, Luxembourg; Monoakt Festival in Kosovo; Atspindys monodrama Festival in Vilnius, Lithuania; Monobaltija monodrama Festival, in Kaunas, Lithuania; Saint Muse 12 International Theatre Festival in Mongolia; Fujairah International Monodrama Festival, in the UAE; Thespis, the German biennial monodrama Festival; Wroclaw – The Meetings of Solo-Performance Theatre, in Wroclaw, Poland; International Monodrama Festival Pafos and the monodrama workshops in the Philippines.

Future Plans

1. Assist with the creation of Fujairah International Monodrama Library (FIML), which Fujairah International Monodrama Festival is preparing
2. Assist with the launch of new monodrama Festivals

International Playwrights' Forum (IPF)

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Workshop of the International Playwrights' Forum in the Philippines



International Playwrights' Forum (IPF)

Vision

We are committed to promoting playwriting and playwrights internationally and strengthening 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

1. To get plays on stage.
2. To get plays translated.
3. To network and disseminate information to playwrights all over the world.

Key Activities

1. International playwriting competitions
2. Playwriting and dramaturgy workshops
3. Long-term project in the Philippines and workshops in Europe and Asia in order to reach out to various countries in the world to educate and train playwrights and young practitioners in the basics of dramaturgy, playwriting and theatre arts.

Future Plans

1. Collaboration of IPF with the Korean Duo Festival
2. Creating 5 regional IPF groups: Asia, Europe, Africa, South America and America to discuss more intense exchange of new plays and problems.
3. Building up an IPF Drama Archive: Every year, 2 plays from each regional IPF group are selected for the IPF Drama Archive.
4. IPF Workshops e.g.
 - a) Dramaturgy Project on the Philippines (Bacolod, Roxas)
 - b) Dramaturgy Workshop in Pune
 - c) Dramaturgy/Theatre Art Workshop in Kyrgyzstan

Music Theatre NOW Network (MTNN)

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Xochicuicatl cuecuechtli:
Music Theatre NOW
Competition 2015



Music Theatre NOW Network (MTNN)

Vision

MTNN 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 in the performance.

Mission

Music Theatre NOW Network's main task is 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.

Aims

1. To raise awareness of music theatre around the globe.
2. To facilitate the production and presentation of music theatre.
3. To stimulate cooperation and exchange of productions among producers and presenters.
4. To preserve and communicate the diversity of newly created works.

Key Activities

1. International competition Music Theatre NOW for the most interesting music theatre productions of the past years

2. MTNN meeting where the winning productions are shown on video and discussed
3. Web archive of New Music Theatre

Future Plans

1. Improve competition MTN 2018 based on previous experiences
2. Establish regular activities of the MTN network
3. Strengthen the international aspects of MTN by holding the 2019 competition event outside of Europe

New Project Group (NPG)

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IfDENTTY Performance of the New Project Group



New Project Group (NPG)

Mission

NPG is a laboratory for artists to work internationally while retaining their individual identities. The focus is on the making of art, particularly the creative process, rather than the end result, by creating intercultural dialogue and emphasising cultural diversity.

NPG also plays a role within the larger ITI structure as an advocate for the cultural participation of theatre practitioners from all countries. NPG acknowledges the financial difficulties faced by many countries and encourages ITI-Worldwide to find a way to lessen those challenges.

Core Values

NPG core values are flexibility, collaboration and communication. In addition, respect for artists must be upheld.

Vision

NPG hopes for continued collaborations between participating artists that thrive beyond bi-annual projects for the Congress. It is also hoped that each project will build a stronger level of inter-culturalism among participants and throughout ITI overall.

Structure

NPG is a functioning working group of ITI-Worldwide with an alternate structure. It is an open structure with no platform and theatre professionals associated with

any ITI Centre are welcome to participate. The Working Group for each project is composed of an Artistic Team and a Producing Team, and all members are actively participating and contributing to the development of the current project. A non-hierarchical collective democratic decision-making process is used for all meetings and projects.

A Spokesperson selected by the Working Group represents the interests of the Working Group and the current project and all external communication is coordinated and managed by the Spokesperson. The Artistic Team must rotate/evolve every two years. Participation by countries new to NPG is actively encouraged and solicited as is intergenerational participation.

Traditional Performing Arts Forum (TPAF)

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A first Forum on Traditional Theatre in Asia happened in 2016 in Guangzhou, in China.



Traditional Performing Arts Forum

Especially in Asia Pacific the traditional performing arts are important. Actually they are losing ground due to campaigns of bringing the western form of musical into Asian countries. These business marketing campaigns pushing the traditional performing arts aside. Theatre and dance techniques may get lost and the cultural identity of a country may vanish, even the education in interesting and valuable techniques may disappear.

During the Asia Pacific Regional Council the Chinese Centre of ITI / China Theatre Association organized a Traditional Theatre Forum. 19 scholars from Asia Pacific attended the event and introduced the audience to their traditional performing art form with visual presentations. This event showed that there is a need for such a Project Group and all the participants were in favour of creating a Forum that deals with traditional forms of dance, theatre and music theatre.

The objectives of the Traditional Performing Arts Forum are to create conferences, workshops, seminars and festivals that present the local traditional arts forums to others and furthermore to organize initiative to promote and protect the forms as well as initiate national and international research and exchange projects.

The Chinese Centre of ITI offered to host the Secretariat of the Forum and to circulate information. More information: Write to General Secretariat ITI.

Young Practitioners' Committee (YPC)

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Lloyd Nyikadzino (left)
Gideon Wabvuto during the
TCG Global Pre-Conference in
Washington D.C. 2016.
Photo credit: T. Charles
Ericsson.



Young Practitioners' Committee (YPC)

The Young Practitioners' Committee was created at the ITI World Congress in Tampico, Mexico. It unites young theatre practitioners from all over the world to create common projects.

There are two main axes to this committee's work:

- To encourage and facilitate the presence of a new generation of theatre artists to develop new forms of artistic participation and to contribute to the transmission of the ITI legacy and
- To build an international network of young performing arts practitioners in order to facilitate international mobility, exchange ideas and maintain the contacts made at the Congress.

Collaboration Network International Stage Art Network iSTAN

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Inauguration of iSTAN 2015



Collaboration Network

The following Network is a collaboration project between ITI and the Central Academy of Drama and does not follow the Rules and Guidelines for a Project or Working Group of ITI. But members of ITI Centres are welcome to collaborate with the Network.

International Stage Art Network iSTAN

This is a collaboration project between the Central Academy of Drama in Beijing and ITI. Together they are exploring a network to inspire professionals and students in the Stage Arts. The Network will provide opportunities for stage artists from all over the world to show their productions, their ideas and the innovative strides they have made in their art. Currently, a worldwide competition for the different disciplines is being planned with rules to be created, jury members appointed and venues for the exhibition and ceremony being explored. The Network will host a conference that includes master classes, workshops for students, exhibitions for professionals and students as well as a Festival with international participation.

2. International educational work

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How is ITI encouraging education and training for beginners and professionals?

35



Kim Jeong-ok teaching.
Left page: Workshop in
Bucharest, Romania

The educational efforts of ITI are extremely important of the development of the professions of the performing arts and the resulting quality. The word 'institute' implies this, and the efforts that ITI members have taken in the recent past show that this is of great benefit for beginners and professionals alike.

All the work with educational goals include artistic and humanistic elements.

ITI/UNESCO Network for Higher Education in the Performing Arts

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First General Assembly of the Network held in December 2016, in Shanghai

ITI/UNESCO Network for Higher Education in the Performing Arts

The ITI/UNESCO Network for Higher Education in the Performing Arts is a joint initiative of UNESCO and ITI with more than 20 higher education and research institutions. It was built in alignment with the guidelines and procedures of the UNITWIN/UNESCO Chair and Network Program. The Network's main focus is higher education in the performing arts – drama, theatre, dance, music theatre, playwriting and all related performing arts disciplines.

Its headquarters are based at the higher education institutions from which the coordinator(s) / director(s) is/are appointed. Currently the two co-directors are Gong Baorong from the Shanghai Theatre Academy and Derek Goldman from Georgetown University in Washington, DC. The permanent address for the Network is at c/o ITI, UNESCO, in Paris.

The Network is a non-profit organization. It is non-political in its nature. It welcomes members from all continents, independent of their socio-economic condition, race, religion, ethnicity, gender, culture and nationality. The Network is based on democratic principles and follows the core values of collaboration, inclusiveness, transparency and inspiration.

The goals of the Network for Higher Education in the Performing Arts are:

- To make education in the performing arts accessible to all populations of students regardless of socio-economic condition, race, religion, ethnicity, gender, culture or nationality.
- To promote the professional education in the performing arts worldwide for the enhancement of the skills of professionals in the field.
- To exchange knowledge and best practices on different methodologies for education in the performing arts.
- To develop and share innovative models for higher education in the performing arts.
- To support higher education in the performing arts all over the world, including developed and developing countries – with a special focus on Africa, in alignment with the UNESCO global priority "Africa".
- To initiate collaboration between the members of the Network.
- To protect and promote unique manifestations of "cultural identity" as observed and demonstrated by members of the network from their cultures – in alignment with the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions.



- To create a project to designate and preserve Intangible Heritage in the Performing Arts globally – in alignment with UNESCO and ITI.
- To advocate for peace, mutual understanding and respect through education in the performing arts – in alignment with the goals of UNESCO and ITI.
- To bring together students and educators in the performing arts and professionals of the performing arts for the benefit of the profession.

Objectives

To reach these goals the Network can realise the following projects or activities – initiated and organized by its members or part of its members, regionally or internationally: school festivals, conferences, congresses (whenever possible in conjunction with the ITI World Congress), exchange programs for educators and students of the network, research projects, intangible heritage research and preservation activities – in conjunction with UNESCO and ITI, dissemination of knowledge in print or via digital and audio-visual publications, exhibitions, competitions, awards, and any other event or activity which supports the goals of the Network.

AKT-ZENT, ITI Theatre Research Centre

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Jurij Alschitz with participants of the Master Programme for Teaching Professional Theatre Practice



AKT-ZENT Research Centre of ITI

AKT-ZENT Research Centre of ITI works exclusively for the innovation of theatre training methods. All seminars, master-classes, lectures in any country of the world are considered as part of the permanent World Theatre Training Laboratory. The world is entering a new stage of its development, a stage of rapid development, in which the distribution of new information technologies assumes the character of a global information revolution. This so-called digital revolution is determining the motion of an entirely new type of society and artist.

All research laboratories are giving birth to the exercises and methods to be published in the World Theatre Training Library. This compendium will be the basis for a "hybrid online education" to be developed during the next years.

Conference Series on “How to Bring Theatre to People?”

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Specialists from all over the world and from the Jingan District of Shanghai during a planning meeting for the Conference Series, Shanghai 2015.



Conference Series on “How to Bring Theatre to People?”

How to bring theatre to the people and related questions such as what does it mean to bring theatre to people? Does it mean to educate the audience? Or does it mean to have the audience participate in a performance? And who are the people? What target group is envisioned? Babies? Children? Young Audiences? Seniors? Handicapped people? Men and women in prisons? Migrants? Indigenous people? The Elite? The intellectuals? The common people? Students? White collar people? Blue collar people? Villagers? And then we can ask ourselves: What kind of theatre? Traditional theatre? Experimental theatre? Innovative theatre? Amateur theatre? These questions will form the basis for a conference series on the theme “How to bring theatre to the people” that will include practitioners from around the world.

Project and Working Group with educational goals

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Kim Jeong-ok working with actors



It is important that Centres are active in international Project and Working Groups. Should a member or members of a Centre wish to become involved in one of the Project or Working Groups, connect with the office bearers of said group and communicate your intention.

Please check the ITI website www.iti-worldwide.org for contact details of the Project and Working Groups (Committees, Forums, Networks, etc.), as the leadership changes from time to time.

All the Project and Working Groups with educational goals include artistic and humanistic elements.

Forum for Theatre Training & Education (FTTE)

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From the announcement video of the project in Lesvos, Greece
Photo credit: Apostolos Apostolides



Forum for Theatre Training and 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; specialised in training and education in the field of the performing arts, and at the vanguard of developments in the area; aims to be representative of the current diversity of theatre approaches and theatre training around the world and also promote the learning of the practice of theatre for personal development, artistic research and social transformation.

Mission

FTTE is a workgroup, a platform within the ITI / UNESCO that invests specifically in terms of training in the arts. There is a vast network open to all members of the ITI centers who wish to take an active part. The principles of democracy, mutual respect, transparency and alternation must guide its action.

Aims

1. To promote, develop and conduct training and research projects.
2. To affirm quality as a hallmark of ITI/FTTE activity in this area.
3. To provide international platforms for theatre education, training and research.
4. To support creation and research by young theatre practitioners.
5. To collect and share relevant information.
6. To support the arts in countries where freedom

of artistic creation and theatre education are not readily available.

7. To support the mobility of artists and teachers

Key Activities

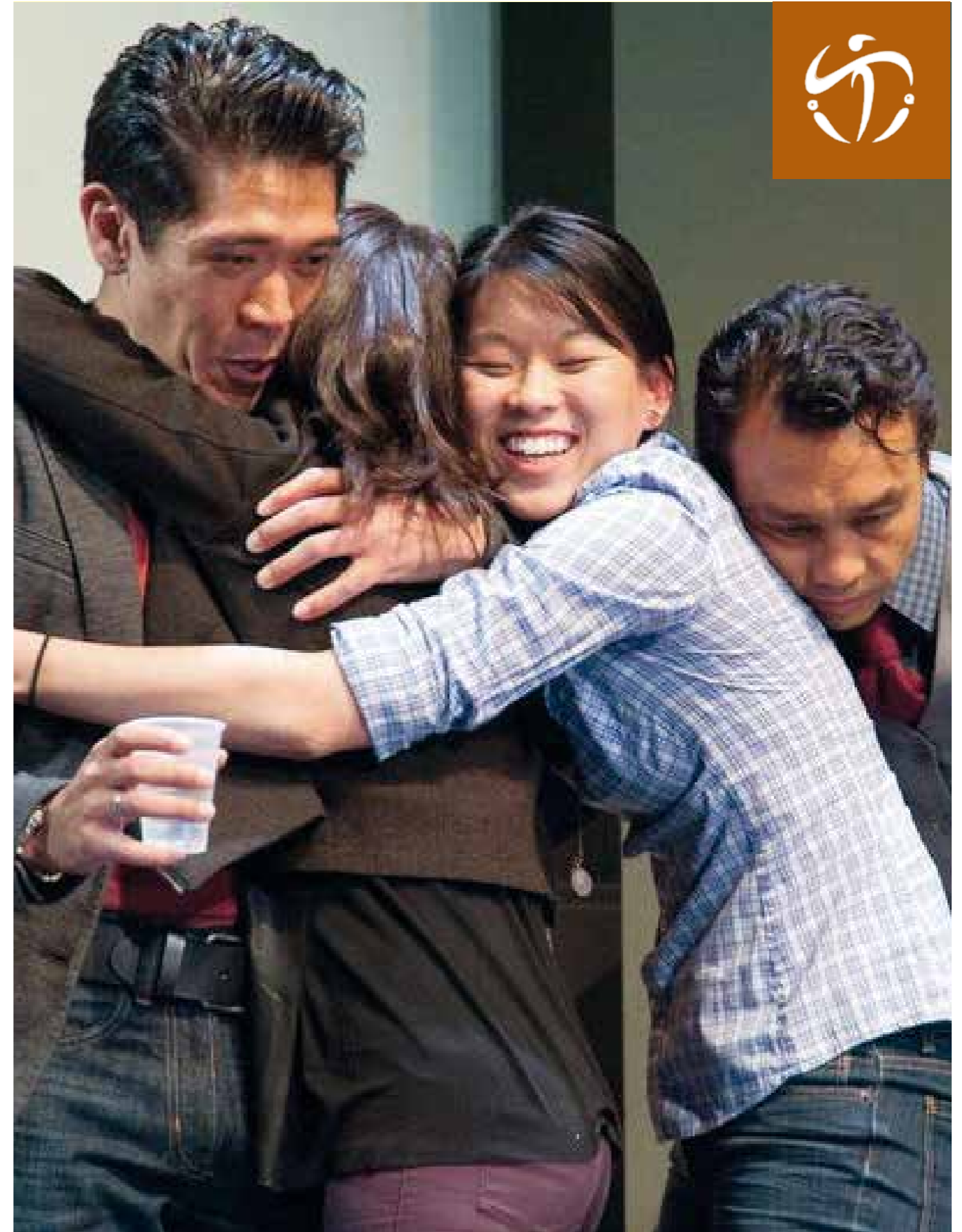
1. La Mama Umbria: Spoleto's Festival de Due Mondi is produced by La MaMa Umbria International in association with Città di Spoleto and Regione Spoleto and features the work of emerging and established international and local artists
2. "How to bring theatre to people", district Pudong (Shanghai)
3. Since 2010, the Chekhov International Theatre School in Melikhovo (Russia) has been providing continuing higher education within the performing arts

Future Plans

1. Conference "How to bring theatre to people" (Shanghai)
2. Masterclass at Festival in Mongolia "ATEC" 2nd World Theatre Education Convention with the 4th Asian Theatre Schools Festivals as member of the international jury and also give to masterclasses from 18-23 May in Ulaanbaatar, Mongolia

3. International humanistic work

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How is ITI building a **bridge for peace** and **bringing development** for communities and people?

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Theatre in Conflict Zones
Workshop in Amsterdam,
conducted by Ali Mahdi Nouri



Humanistic work has always been a key issue for ITI since its inauguration just after World War II. In the beginning, ITI was a key player in creating a “bridge” over the Iron Curtain. It was ITI’s Theatre of Nations event which brought the first theatre performances of the People’s Republic of China to Paris. Later it was through the initiative of ITI Centres that plays from the Soviet Union and Eastern European states were able to be shown in Western Europe.

While the Iron Curtain is no longer in existence, humanistic work to bring peace to conflict zones and mutual understanding on a global scale is more than essential. Anyone reading and watching the news can feel that understanding between the different peoples of Earth has to be achieved – theatre, dance, and the performing arts in general are a great tool to build a bridge.

Project and Working Groups with humanistic goals

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Umbral Teatro Bogota,
performance of Carolina Vivas
Ferreira



It is important that Centres are active in international Project and Working Groups. Should a member or members of a Centre wish to become involved in one of the Project or Working Groups, connect with the office bearers of said group and communicate your intention.

Please check the ITI website www.iti-worldwide.org for contact details of the Project and Working Groups (Committees, Forums, Networks, etc.), as the leadership changes from time to time.

All the Project and Working Groups with humanistic goals include artistic and educational elements.

Network for Heritage, Indigenous Cultures and Migration (N-HIM)

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La Vida Imelda, monodrama
by Carlos Celdran, Ma-Yi
Theater Co. 2014



Network for Heritage, Indigenous Cultures and Migration (N-HIM)

Vision

To strengthen identity – through theatre - of the marginalised demographic of the globe and preserve the unique contributions and insights made by theatre creators through the ages and in the present; to use globalisation positively to build cultural bridges for 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, with other ITI members and with non-ITI theatre-makers and friends.

Aims

1. To facilitate cultural exchanges, through dialogue and project collaborations with global partners, within the network, within ITI and beyond ITI.
2. To investigate classical and indigenous cultures to better understand our possibilities of creating better bridges in the future through theatre.

1. Key Activities

2. To install better and more frequent communication among existing network members
3. To actively seek ways to work with other networks - dance, monodrama, new work, children's theatre,

etc. – to bring about better understanding of dynamics of the new world we are living in of forced and voluntary migration and mixed heritage

4. To respect the great value of preserving cultures of indigenous people throughout the planet through dialogue, performance and representation.
5. To examine further the contributions of ancient and classical theatre and how they continue to be relevant in our present.

Theatre in Conflict Zone Network (TCZN)

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Theatre in Conflict Zones
action in Darfur, Sudan



The work of ITI Members in conflict zones is an important activity of ITI. The value of theatre, music and dance forms used to bring mutual understanding and peace is highly important. Often when political and diplomatic efforts fail, an action of theatre makers can bring people into communication and can help them to understand the true human nature and hopes of an individual, a tribe or a country and show them that war is not solving anything. It can help them to recognise that the "other" has similar hopes and desires.

One of the first initiatives launched was "My Unknown Enemy" based on the work of Alexander Stillmark. Activities and projects have been conducted in Sudan, Cyprus, India-Nepal-Bangladesh, Colombia, Palestine-Israel and more.

Network Theatre for Social Change (NSC)

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Performance in a tent in Sri Lanka



Network Theatre for Social Change (NSC)

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 on 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 and 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

- As an accumulative outcome of the processes initiated by the Networking Committee during 2016, an International forum of theatre workers is envisaged either at the end of the 2016 or early 2017.
- Developing and launching social media spaces for interactive work.

Action Committee for Artists' Rights (ACAR)

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Action Committee for Artists' 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 make 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

artists rights' movement

- To develop a UNESCO reaction scheme for persecuted and censored artists.

Key activities

1. Via ACAR, the ITI, like other NGOs, raises its voice by making official statements to political authorities. These statements have been prepared on the basis of the experience and research by the committee, with participation of Centres, and in connection with other international networks and activities.
2. ACAR has reacted to more than 20 personal cases of threatened theatre artists within the last 3 years
3. 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
4. ACAR represents ITI in international networks and at international events dealing with threats to theatre artists e.g. ACAR's presentation "Attacks and defenses: the public space of theatre" at the 1st international conference on theatre and censorship in Cairo, 2015

Future plans

- ACAR works to implement Artists Rights and freedom of expression as a cross-sectional task for all ITI members and centres
- ACAR aims to publish a case list about violations of theatre artists rights every year for World Theatre Day

4. ITI Publications

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ITI Publications

Many ITI Centres are publishing periodicals, books and news. Centre's are encouraged to publish books, even if it is in a digital form.

The ITI Publications Committee (IPC) is engaged in publishing "The World of Theatre", a book about what is happening in the performing arts written by cultural journalists and experts. It is released at an ITI World Congress and covers a period of two or three years.

Another publication about the performing arts is published by the Russian Centre of ITI in collaboration with ITI and its Centres. It is called "ITIinfo".

The third project that was generated through the Publications Committee of ITI is called "The World Encyclopedia of Contemporary Theatre". Six books were published, featuring information about Africa, Asia Pacific, the Americas, Europe and the Arab Countries. The books are still available through Amazon or through the publisher Routledge.

Participation in the Project and Working Group called ITI Publications Committee is welcome.

C. Essential Information about ITI Centres

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This chapter will seek to provide a basic, but comprehensive outline for the establishment, roles and sustainment of a ITI Centre, based on ITI's documents in this regard.

The legally binding texts are the ITI Charter and the Rules and Guidelines for an ITI Centre, and more.

What is an ITI Centre?

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Global Connections grant recipient Theater Breaking through Barriers, The Granduncle Quadrilogy: Tales from the Land of Ice, actors George Ashiotis and Melanie Boland.



What is an ITI Centre?

The International Theatre Institute ITI is a membership organization. Its main members are Centres which, together, create the network that is the ITI which is only as strong as its individual parts.

A National ITI Centre is a legal entity engaged in the live performing arts in a country, and which has – by virtue of its stature, networks, representativeness or other criteria – been granted Full Membership of ITI by the Executive Committee of ITI, and which serves as the Centre either in its own right, or as an extension of, or in parallel with its other activities.

What does an ITI Centre do?

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Children's Play Treasure, Algerian Centre



What is an ITI Centre?

A Centre is free to put accent on the main interest of its members in its country or region. While the accent on national activities is important, a Centre should strongly be engaged in international collaborations. Being part of an international organization implies the importance of being active in international activities and Working and Project Groups of ITI.

A Centre is recommended to engage in as many of the following roles as possible:

- Celebration of World Theatre Day and International Dance Day, minimally translating and broadly distributing the messages associated with those events
- Encourage its members to become involved in ITI's Working and Project Groups
- Engage in international and regional exchange and collaboration e.g. with other Centres
- Attending and participating in the Regional Council in its region
- Attending and participating in the ITI World Congress
- Promote the performing arts e.g. playwriting competitions
- Showcasing international and local work through staged readings and/or Festivals
- Create a regular showcase (festival) of the performing arts in its country and invite international critics, festival organizers, etc. in order to bring the culture of the performing arts to other countries and festivals.

- Informing the theatre and dance communities about developments and opportunities within their respective sectors nationally, regionally and internationally
- Education and training of professionals in the performing arts through master classes within their particular disciplines, professional development courses and workshops, etc.
- Advocacy on behalf of the performing arts and performing artists through research, lobbying and campaigns
- Hosting networking sessions for performing arts professionals, as well as conferences, symposia and seminars
- Host award events to recognise and reward outstanding achievement in the performing arts
- devise and implement strategies to develop audiences for theatre and dance
- Documenting the performing arts and/or providing a library service through collections of DVDs of performances, books, journals, etc.
- Research and publication of studies into theatre and dance, as well as a directory of contact information for the live performing arts industry and a journal with articles dealing with developments in the industry

For further inspiration, consult the "Rules and Guidelines for ITI Centres" and the list of activities of existing ITI Centres. Both are part of this toolkit.

What are the **benefits** of a Centre?



Pictures: Jordan Centre

What are the benefits of a Centre?

- An opportunity to participate in the ITI World Congress – a major international forum held every two years in a different part of the world.
- Invitations to participate in major regional or international events according to a Centre's interest - festivals, conferences, workshops, theatre school meetings – organized by ITI Regional Councils, ITI Centres or by ITI institutions or ITI Project and Working Groups and bodies such as the ITI/UNESCO Network for Higher Education in the Performing Arts.
- Special rates and conditions to attend events as well as, in some cases, coverage of accommodation costs.
- The opportunity to participate in the activities of ITI's Project and Working Groups and other institutions according to a Centre's interest, amongst which are: Dance, Music Theatre, Drama, Theatre in Conflict Zone, Theatre for Social Change, Indigenous Cultures, Heritage & Migration, Playwriting, Publications, Stage Arts, Stage Directing, Theatre Education and Training, Young Practitioners, New Project Group as well as the ITI/UNESCO Network for Higher Education in the Performing Arts
- Possibility to participate in Partner Organizations' major festivals and events.
- Complimentary copies of ITI documents and regular publications such as the ITI Director General Reports, the World of Theatre, "ITIinfo", etc.
- Regular information through the ITI Newsletter for members, sent out by email in English on a regular basis
- The opportunity to present your Centre's information in the ITI Newsletter and on the ITI Website
- Get information from the headquarters of ITI, other centres, and other information
- Member Card available for Centres' individual and institutional members – the card is intended to provide free or reduced-rate access to theatre and dance venues worldwide.
- Own page on the ITI Website to present your Centre and its activities
- The right to use the ITI logo as well using the name of ITI in designating your Centre, according to the Charter of ITI
- Close collaboration with UNESCO Headquarters and National Commissions
- Advocacy for theatre and arts education at the international level
- Information on relevant cultural policies at international level (UNESCO)
- Information on grants and scholarships provided by UNESCO, international or regional organizations



and partners

- Have the right to participate in the different structure of ITI (Executive Council, Regional Council, etc.) according to the Charter of ITI and Rules and Guidelines of ITI
- Being part of the celebration of World Theatre Day (27 March) and the opportunity to create a local event or regional events in your country or zone of influence – getting first-hand information about the message author and the message, translating the message into the Centre's language(s), receiving the right to circulate the message and organize event(s) and participating at the annual celebrations organized at UNESCO in Paris or another selected location.
- Being part of the celebration of International Dance Day (29 April) and being able to create a local event or regional events in your country or zone of influence – getting first-hand information about the message author and the message, translating the message into the Centre's language(s), receiving the right to circulate the message and organize event(s) and participating at the annual celebrations organized at UNESCO in Paris or another selected location.

What are the **obligations** of a Centre?



Jordan Centre activities

What are the obligations of a Centre?

A Centre must:

1. Abide by the Charter of ITI and the organisation's core values, namely inspiration, inclusiveness, collaboration and transparency;
2. Share the UNESCO goals of mutual understanding and peace, and support the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
3. Represent and support the current community of the performing arts in its country;
4. Be active in the ITI network and have national and international activities;
5. Maintain regular communication with the General Secretariat and notify it of any changes pertaining to contact information and structure;
6. Submit a report about its activities to the General Secretariat for publication every two years before or no later than the deadline set by the Secretariat;
7. Send at least one representative of the Centre's leadership to ITI World Congresses;
8. Have a Charter;
9. Have a Board;
10. Pay an annual contribution before or no later than the deadline set by the General Secretariat. In the case of inability to comply with the above rules, an ITI Centre must provide explanation, which will be reviewed by the Executive Council for appropriate action.

(Excerpt of the Rules and Guidelines for an ITI Centre)

What are the **guidelines** for an ITI Centre?

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Activities of the Mongolian Centre



What are guidelines for an ITI Centre?

General

1. An ITI Centre should show inclusiveness in its ranks and activities; it should be a partner of performing artists, striving to include all ethnicities and all cultural identities of its country.
2. It should collaborate with the performing arts organizations and artists in its country and worldwide.

Representation of Centres and Structure

3. The members represent the professions connected with the performing arts.
4. An ITI Centre may accept individual and/or organizational/institutional membership.
5. An ITI Centre may be constituted as a single organization or be part of an existing theatre or performing arts association.
6. The board of an ITI Centre should meet regularly.
7. Once a year it should hold a General Assembly according to its Charter for statutory changes, financing, new members, activities, etc.
8. An ITI Centre should involve young practitioners in its ranks.
9. An ITI Centre should promote and distribute the ITI Member Card.

UNESCO

10. An ITI Centre should abide by the goals of UNESCO and assist UNESCO in projects related to the performing arts.
11. It is recommended that a Centre inform its National UNESCO Commission of its activities and send a copy of the book "The World of Theatre".
12. A member of an ITI Centre may be a member of his/her country's National Commission for UNESCO.

Participation in ITI Project and Working Groups (Committees, Forums, Networks, Groups)

13. An ITI Centre can be represented in Committees of the ITI to support their worldwide activities.
14. Each ITI Centre should have one person

who maintains correspondence with the ITI Committees in order to strengthen the work of the Committees and to link the Centre with other ITI countries or areas.

Activities

15. ITI Centres should invite members of other Centres to their national projects and activities.
16. Activities and projects of Centres may include:
 - Showcases (the best performances of a year or biennium in a country)
 - Festivals (theatre, dance, music theatre, monodrama, etc.)
 - Joint Committee or Joint Centre productions or performances
 - Master classes, workshops, seminars
 - Round tables, conferences, symposia, summits
 - Rehearsed readings of plays, text to performance workshops
 - Publications
 - Networking events, meetings, encounters, etc.

The accent should be on performing arts: promotion of and education in the performing arts.

17. An ITI Centre may create a sub-committee of each of the ITI Committees (Cultural Identity and Development, Dance, Music Theatre, Dramatic Theatre, Playwriting, Education and Training, Festival, Monodrama, Publications, Young Practitioners, New Project Group, etc.) and link it to the ITI Committee.
18. An ITI Centre should collaborate with other Centres on cultural activities, development, training and festivals in a region, etc.
19. An ITI Centre should promote its own culture abroad as well as introduce current culture from abroad in its country.
20. An ITI Centre may organise meetings of Centres in the region.
21. Where applicable, a Centre should associate with the ITI international partner organizations in its country (including but not limited to):
 - International University Theatre Association AITU
 - International Association of Theatre for Children and Young People ASSITEJ

What are the **guidelines** for an ITI Centre?

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Activities of the Mongolian Centre



- International Association of Theatre Critics AICT
 - International Amateur Theatre Association IATA
 - International Federation of Actors FIA
 - International Federation for Theatre Research FIRT
 - International Puppeteers Union UNIMA
 - International Society of Libraries and Museums for the Performing Arts SIBMAS
 - International Organization of Scenographers, Theatre Architects and Technicians OISTAT
 - Arab Theatre Institute ATI
 - International Drama/Theatre and Education Association IDEA,
 - International Theatre of the Oppressed Organisation
 - International cultural organizations such as Alliance Française, British Council, Goethe Institute, Embassies, etc.
22. Members of an ITI Centre may be board members of other ITI international partner organizations in their country.

Visibility

23. It is highly recommended that an ITI Centre create its own website, especially in its own language(s) to provide information to performing artists in its country, and in English and/or French to inform the world of its activities.
24. A ITI Centre should regularly update its page on the ITI website (Address, Centre Information, Board, Activities, Performing Arts Directory, and a list of venues that accept the ITI Member Card.)
25. An ITI Centre may publish a brochure of its activities or use the version of the General Secretariat available in Arabic, English, French, and Spanish. It can send a translation of the text of the existing brochure to the General Secretariat so that a similar publication could be produced in the Centre's language(s), if different from the above-mentioned.
26. An ITI Centre should continuously be in close contact with artists of the performing arts, venues, theatre organizations, as well as festivals organisers in its own country. Members should be

continuously informed about the activities and the advantages of being a member of the Centre (if applicable).

27. An ITI Centre may give awards and/or medals to outstanding individuals in the performing arts in its country.
28. An ITI Centre may organise a showcase of the best performances of its country during a given period of time. If this is the case, it should invite international critics and guests in order to promote the performances abroad, for example during international festivals.

Cultural Identity and Cultural Diversity

29. An ITI Centre should be a strong advocate and promoter of cultural diversity in its country (in alignment with the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions). It may do this through events, activities and work in national and regional organizations concerned with the topic (coalitions, etc.).
30. In countries with different cultural identities, an ITI Centre should find a model to include representatives of as many cultures as possible. In large countries it may create a network of sub-centres or help to establish Cooperating Members in order to give other regions with distinct cultural identities the possibility to be part of the ITI worldwide network.

Education and Training in the Performing Arts

31. An ITI Centre should be engaged in the education and training of professionals of the performing arts in its country and worldwide. It may do so by playing an active role in:
 - the ITI/UNESCO Network for Higher Education in the Performing Arts
 - the projects of AKT.ZENT, the ITI Theatre Research Centre
 - the Forum for Theatre Training and Education (FTTE)
 - the Conferences "How to Bring Theatre to People"
 - Joint educational projects between Centres

What are the **guidelines** for an ITI Centre?

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Audiences waiting in the line to take part in the National Meeting of the Theatre Lovers events 2016, in Mexico



- Own educational projects, for beginners and professionals
 - A future international university for the performing arts and the protection of the knowledge of the performing arts masters (when available).
 - It can also take initiative and facilitate education and training in the performing arts in its country.
32. Its education and training activities should include both beginners and professionals. It should interest young practitioners in the ITI by organising special workshops that cater to their interests and needs.
33. Where applicable, an ITI Centre should engage in "audience development" (activities undertaken to meet the needs of existing and potential audiences and to help performing arts organizations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.

Publications

34. An ITI Centre may have its own newsletter and publish periodicals and yearbooks about the performing arts in its country, region or worldwide. This is a means of promoting the performing arts of the Centre's country across the world, especially during Congresses, festivals, meetings, events, etc. It should include a directory with contact information.
35. An ITI Centre may publish its own books or series of books.
36. An ITI Centre should participate in the publication "The World of Theatre" by selecting authors who will write an article about the performing arts in their country (in relation with the Communication Committee of the ITI).
37. Centres should contribute short articles on the performing arts in their country for the publication of the "ITI Newsletter" and circulate the ITI Newsletter or the full information or part of it to their Centre's members.



Documentation, Library, Museum

38. In a country where it is appropriate an ITI Centre may engage in a documentation centre for the performing arts (library, DVD collection of performances, museum, etc.).
39. An ITI Centre should build up a directory of the performing arts in its country and keep it up to date.

Communication

40. A Centre should disseminate information about ITI and its activities to the performing arts practitioners in its country.
41. Swift communication from a Centre to the network or parts of the network is of utmost importance. This may be done through email-lists as well as newsletters and other means of communication.
42. A Centre is expected to be in good contact with the General Secretariat of ITI, its Regional Council and the Executive Council.

World Theatre Day

43. An ITI Centre is expected to participate in the World Theatre Day Celebration (March 27). It can do this through:
- translation of the message and the biography of the author in its country's language(s)
 - promotion of the message to the public, especially to the theatre public at large, participation or organization of events, distribution of media/press information, giving of awards on that day, etc.
- Members of a Centre may also attend the event at UNESCO, organised by the General Secretariat of ITI and UNESCO.
- A Centre may have a National Message written by an author from the Centre's country and publicise it together with the international message.

International Dance Day

44. An ITI Centre is expected to participate in the International Dance Day Celebration (April 29). It can do this through:
- translation of the message and the biography of

What are the **guidelines** for an ITI Centre?

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- the author in its country's language(s)
 - promotion of the message to the public, especially to the theatre public at large, participation or organization of events, distribution of media/press information, giving of awards on that day, etc.
- Members of a Centre may also attend the event at UNESCO, organised by the General Secretariat ITI and UNESCO.
- A Centre may have a National Message written by an author from the Centre's country and publicize it together with the international message.

International Mother Language Day / World Day for Cultural Diversity

45. An ITI Centre may celebrate International Mother Language Day (February 21) and World Day for Cultural Diversity of Dialogue and Development (May 21).

Respect for Performing Artists & Performing Arts

46. An ITI Centre should be at the vanguard for the respect of artists of the performing arts and the performing arts in its country. It may do so through publishing surveys and their results, through media and press releases and/or campaigns, through lobbying, etc.
47. An ITI Centre should work on the improvement of the social and legal status of the artist of the performing arts and aid the authorities in formulating appropriate texts and laws.
48. An ITI Centre should be an advocate for Human Rights in the performing arts. It should promote Human Rights and fight against their violations.
49. An ITI Centre should express its solidarity with artists worldwide. It may do so by attributing grants to artists in developing countries, sending trainers, inviting students or cooperating with ITI Centres in those countries. It may also raise fund for another Centre or send equipment, etc.



Italian Centre

The ITI Centre and the ITI Network

50. A Centre may present the candidacy of an outstanding and active individual for the Executive Council.
51. A Centre should help visitors of the performing arts from abroad get in touch with their colleagues in the country and provide all non-financial help likely to facilitate their artistic sojourn.
52. A Centre should be a member of its Regional Council and participate in its activities and projects.
53. An ITI Centre should consider organizing an edition of "Theatre of Nations" or "Theatre of Cultures" (ITI festivals) and express its wish to the General Secretariat of the ITI.
54. An ITI Centre should consider hosting an ITI World Congress and express its wish to the General Secretariat of the ITI.

Financial and Legal Aspects

55. The finances of an ITI Centre are the concern of the Centre alone.
56. A Centre may be supported financially by the State (culture department, foreign department, district, city, etc.), National UNESCO Commission, membership fees, foundations, sponsors and/or donors.
57. The legal relationship of an ITI Centre and the International Theatre Institute based on membership of the ITI Centre in the ITI.
58. An ITI Centre may organise events for fundraising (e.g. a yearly Night of the Performing Arts).

(Excerpt of the Rules and Guidelines for ITI Centres)

What is the **legal relationship** of Centres with ITI?

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UNITER awards gala a
Bucharest, Romania
Photo by Adi Bulboaca



The legal relationship of an ITI Centre and ITI based on the membership of the ITI Centre within the ITI. Centres are obliged to abide by the ITI Charter, its structures and the decisions of its governing bodies.

What is the **financial relationship** of Centres with ITI?

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Image from Stage & Screen
Design Ireland - Highlights
2007 - 2014. Lighting Design
| Adam Silverman | The Rite
of Spring



What is the financial relationship of Centres with ITI? Centres are responsible for their own funding and finances, and are required to pay an annual membership fee to ITI. ITI does not provide funding to Centres, and there can be no expectation of funding from ITI's General Secretariat for Centres.

What are the existing organizational models of ITI Centres?

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Groznjan, International Drama Colony, Croatian Centre



What are the existing organizational models of ITI Centres?

An ITI Centre could take different forms including

1. A membership-based organization comprising individuals and/or organizations active in the live performing arts, established solely for the purpose of serving as the ITI Centre;
2. An already-existing membership organization comprising individuals and/or organizations in the live performing arts within a country, and which, in addition to, but to complement its existing activities, is granted full membership as an ITI Centre e.g. South Africa, Sweden, USA, China. In this case it is important that there is an ITI Board and that the Centre also allows members that are not part of the existing membership-based organization.
3. An institution that comes into being as a non-governmental organization and is funded by public and/or other funding, precisely to play the role of an ITI Centre
4. An established institution with a governing board e.g. the National Theatre of Ghana, that, along with its other activities, also plays the role of an ITI Centre. In this case it is important that there is an ITI Board and that the Centre also allows members that are not part of the existing entity.

How is an ITI Centre established?

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International Dance Day 2010



How is an ITI Centre established?

1. An institution, organization or individual interested in starting or serving as a Centre should begin by getting information about ITI through the ITI Website, publications, or by contacting the General Secretariat of ITI to get relevant information.
2. The applicant(s) should read the ITI Charter and the Rules and Guidelines for ITI Centres. Once the applicant agrees to abide by the Charter and Rules and Guidelines, the interested party should get in touch with the General Secretariat of ITI and indicate their interest by filling out the application form which should prove
 - a) that there is a provisory board with president, secretary (or general secretary) and treasurer – and if possible further board members,
 - b) that the different professions of the performing arts are represented;
 - c) that the existing board is abiding to the ITI Charter;
 - d) that the existing board has read the Rules and Guidelines;
 - e) that the Centre will be representing the performing arts (theatre, dance, drama, music theatre) in their country, and is not a closed circle;
3. The application must be sent to the General Secretariat, which will work towards clarifying the issues with the applicant, and will eventually submit the application to the Executive Council for approval.
4. After the approval of the Executive Council, the applicant(s) can start to register in their country.
5. Parallel to the time for registering the association legally the following actions have to be undertaken:
 - a) The creation of a Charter/Constitution/ Legal document that outlines the goals, values, democratic structure, membership and governance of the applicant intending to serve as the Centre, ensuring that this document is consistent with ITI's Charter
 - b) Promote and develop the Centre
 - c) Develop and enlarge the board of the Centre
 - d) Start the first activities
 - e) Increase individual and institutional membership
6. Once the Centre has achieved the registration, it will be considered as fully-fledged member of ITI.

How are ITI Centres to be run?

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Wide Slumber, a production participating the Music Theatre NOW Competition 2015



How are ITI Centres to be run?

After the creation of the ITI Centre, its registration and its full approval as a member of ITI, the Centre should follow the ITI Charter and the Rules and Guidelines for an ITI Centre.

It should make sure that:

- the Centre follows the principle of being a membership-based organization and continue to include both individuals and organizations / institutions as members;
- the Centre includes young practitioners of the performing arts as members and includes them in their board;
- that the board of the Centre is regularly elected, with a president, vice-president, secretary and treasurers and other members to represent key constituencies and/or areas of activity;
- that the board may appoint a General Secretary and/or other staff to manage the day to day affairs of the Centre;
- that the management of the Centre governs the activities, the finances, and the connection with the bodies of the ITI structure;
- that the Centre is active locally, regionally and internationally;
- that the Centre is promoting its activities nationally and to the General Secretariat for promoting them to all Centres; and
- that the Centre seeks assistance from the General Secretariat if it encounters problems.

How can ITI Centres be funded?

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Coup Fatal – Music Theatre NOW Competition 2015



How can ITI Centres be funded?

ITI does not fund Centres. The General Secretariat does not play a role in fundraising for, or on behalf of Centres; Centres are responsible for their own funding and sustainability. At best, the General Secretariat of ITI may write a letter in support of a Centre's fundraising efforts, addressed to local authorities such as ministries of culture, foreign affairs and similar entities or a letter of recommendation to foundations or sponsors or similar entities.

Funding for the management of an organization can be achieved but is always dependent on the goals and on the short- and long-term activities that an ITI Centre is following. If an ITI Centre is looking for funds, it is important to include realistic projects and programmes that show the activities that the Centre is engaged in or has planned.

One source for some Centres is a membership fee received by institutional and individual members.

Further sources of funding that are available to the arts generally, are:

1. Government or public sector funding

- a) Direct funding from government (national, state or city) to support the activities of social change actors.
- b) Indirect public sector funding via parastatal agencies such as a National Arts Council or lottery.

2. Corporate/Private sector funding

- a) Sponsorship that derives from the marketing budgets of private companies, in exchange for some marketing benefit to the sponsoring company.
- b) Donations from the Corporate Social Investment budgets of companies, that do not require marketing benefits, and are provided as part of a company's commitment to "social good"

3. International donor/development funding

- a) Independent development or funding agencies that channel development funding from foreign governments to social actors in targeted countries
- b) International, multilateral agencies that provide funding for particular themes e.g. UNESCO's International Fund for Cultural Diversity, World Bank, European Commission, etc.
- c) Embassies and national institutions of culture e.g. French Institute, British Council, Goethe Institute that provide funding along thematic lines approved by their governments

4. The marketplace

Creative and media enterprises may sell their services or goods in the market place and grow, expand or wither and die depending on their ability to develop a market.

5. Patronage

Individuals with resources and disposable income who provide funding to individuals and entities whose work they support or believe in.

6. Crowdfunding

This particular model of funding transcends national boundaries and could generate significant support for projects that have to do with social change in particular contexts.

7. Joining other Centres in a region

To participate in projects that are available through the European Union, foundations and similar bodies. Depending on their respective economic, political and social conditions, the funding mix will vary substantially from country to country.

As far as possible, Centres should seek to raise their funding through a combination of the above so that they are not dependent on one particular source of income. They are also strongly encouraged to work with local partners in pursuing their goals e.g. work with a university department to provide master classes, work with a theatre to host staged readings, work with a publisher to produce a compilation of new plays, using a partner to locate these activities within their respective budgets.

One of the benefits of being a member of the ITI, is that it is itself a network that facilitates partnerships between Centres in poorer countries and their counterparts in more resourced regions. Centres are strongly encouraged to build such partnerships so that they may learn from each other, provide access to each other's audiences, assist in fundraising, share skills and information, etc.

How does a Centre **link to Project and Working Groups?** (Committees, Networks and Forums)

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China Dream, performed at an NGO meeting of UNESCO in Beijing



How does a Centre link to Project and Working Groups? (Committees, Networks and Forums)

Centres are strongly encouraged to inform their members about the work being undertaken by ITI's various Projects and Working Groups (Committees, Networks and Forums). These Project and Working Groups are built up by ITI Members and work in collaboration with the Centres which may participate in these groups.

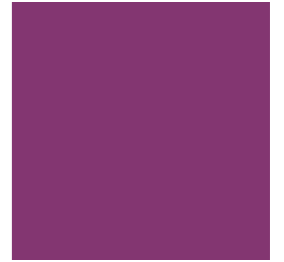
Each Project and Working Group of ITI is responsible for their own fundraising and participants are volunteers, so that the effectiveness of these is dependent on the commitment of the members on the one hand and the availability of resources to contract professionals to do the required work, on the other.

Centres that have the resources (human capacity, financial resources, infrastructure, etc.) are strongly encouraged to host a Project or Working Group and to provide secretarial services to these.

If a Centre or a member of the Centre want to link itself to one of the ITI's Project or Working Groups, it may find the information about the goals in this Toolkit useful and will find the office bearers on the website of ITI. It may approach a Group by writing to them or if needed may receive assistance for connecting to the office bearers by the General Secretariat of ITI.

How does a Centre **link to other Centres?**

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The Wong Kids in the Secret of the Space Chupacabra Go!, by Lloyd Suh, Ma-Yi Theater Co., on tour at Emerson Arts, Boston, USA



How does a Centre link to other Centres?

ITI is a network of Centres engaged in promoting the live performing arts in their respective countries and sphere of influence, and thus, around the world. Centres are strongly encouraged to make contact and build partnerships with other Centres within their regions but also across the globe.

Links and collaboration with other Centres are created through:

- Participation at the ITI World Congress
- Participation in one of the Project or Working Groups of ITI
- Participation at a Regional Council meeting of the region the Centre is part of
- Participation in an event, festival or conference created by an ITI Centre, the General Secretariat of ITI
- Personal contact through getting in touch with another Centre (the list of all Centres can be found on the ITI website)
- Asking the General Secretariat of ITI to help link with another Centre or Centres.

How does an ITI Centre **link** to the **Regional Council** of its region?

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Arab Regional Council, meeting in Fujairah 2016



How does a Centre link to the Regional Council in its region?

Regional Councils play an integral role in the development and sustainability of each Centre in a region. Centres should be linked to each other at a regional level, and are strongly encouraged to meet at least once per year to share information, coordinate regional activities, and develop an agenda relevant to their region. The past meetings of Regional Councils have proven that such a body is necessary and vastly benefits each participating Centre. Best practices, mutual assistance, the creation of activities, and the exchange of information are a first step in the development of joint activities. Centres in a region are also essential to scouting interested persons and institution in neighbouring countries who might have an interest to open a Centre.

The General Secretariat will assist a newly formed Centre to link with the Regional Council in the relevant region so that the newly formed Centre can attend the next meeting of the Regional Council.

How does an ITI Centre **link** to the **General Secretariat**?

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Office of ITI in Shanghai



How does an ITI Centre link to the General Secretariat?

The General Secretariat coordinates the activities of the ITI, and works at the general international level. The Secretariat does include an International Development Manager whose mandate is to assist Centres with training, mentoring and general support to assist them in running effective programmes, and in building and maintaining sustainable entities. Centres are strongly encouraged to communicate with the General Secretariat to keep them informed of their activities, to seek advice and to share their achievements through the monthly ITI newsletter.

How does an ITI Centre **link** to the National Commission of UNESCO of its Country?

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UNESCO Building, Place Fontenoy, Paris



How does an ITI Centre link to the National Commission for UNESCO of its Country?

Based on the facts that the International Theatre Institute ITI was founded by UNESCO and that it has offices at UNESCO, shows the close connection with UNESCO on an international level.

It is strongly advised that ITI is collaborate not only on an international level but also on a local level with UNESCO.

The close connection with UNESCO and the similar goals with UNESCO is one of the aspects that make ITI unique.

What ITI suggest to a Centre is:

- to present itself to the National Commission for UNESCO in its country;
- to present the existing activities and the planned activities of the Centre;
- to find out what common project the Centre has with the National Commission for UNESCO;
- to participate in the activities of the National Commission for UNESCO - such as become a board member, to work in the national Coalition on Cultural Diversity,
- And so on.

These are some interantional projects in which ITI collaboartes with UNESCO:

- ITI/UNESCO Network for Higher Education in the Performing Arts - a joint venture of ITI and UNESCO with UNESCO and an increasing number

of universities and academies all over the world;

- ITI/UNESCO World Performing Arts Capital - to be launched soon.
- The Status of the Artist
- UNESCO Convention Cultural Diversity
- UNESCO Convention on Intangible Cultural Heritage
- World Mother Language Day
- NGO Forum - organized every year
- And so on.

If the leaders of an ITI Centre are going to present itself to the National Commission of UNESCO,, please get in touch with the General Secretariat if you need additional documents.

National Commissions for UNESCO

UNESCO is the only UN Agency to have a global network of national cooperating bodies known as National Commissions for UNESCO. They make part of the overall constitutional architecture of the Organization. Set up by their respective governments in accordance with the UNESCO Constitution, the National Commissions operate, on a permanent basis, **for the purpose of associating their governmental and non-governmental bodies** in education, sciences, culture and communication with the work of the Organization. This network plays a significant role in the liaison with partners, the coordination of activities and the promotion of UNESCO's visibility at the country level. More info: www.unesco.org

How does an ITI Centre **link** to Ministries of Culture or Foreign Affairs?

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Ministry of Culture Building in Singapore



How does an ITI Centre link to the Ministries of Culture or Foreign Affaires?

In most of the countries where there are ITI Centres, the Ministry of Culture or the Ministry of Foreign Affairs are supporting the Centre, either with collaborating with the Centre or ideally funding the Centre.

What applies to getting in touch with the National Commission of UNESCO, applies to the connection with government authorities or ministries.

If you need help from ITI, get in touch with the General Secretariat.

What are the **key challenges** and **risks** for an ITI Centre?

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Algerian Centre



What are the key challenges and risks for an ITI Centre?

What are the key challenges and risks for an ITI Centre? When embarking on the establishment of a new Centre or when running a Centre, it is important to be aware of the potential challenges and risks associated with such a pursuit. Challenges will vary from country to country, but some of the more common ones that threaten the effectiveness and sustainability of a Centre are:

1. Varying Commitment of Volunteer Leadership

At the start of a new enterprise, there is often great enthusiasm and support, and individuals are inspired and eager to serve the leadership structure. However, because leadership positions are voluntary and people engaged in the arts often have to do many different things to earn income for their living needs, the voluntary work suffers. Soon, a committee of 7-10 people comes to have a nucleus of 1 to 3 people doing all the work, causing potential resentment.

Mitigation

To mitigate such risks, it would be important to raise funds to employ a part-time professional to do much of the work, so that the work of the Centre does not stop because of a lack of commitment of its volunteer leadership. Alternatively, have the key work elements located in the budgets and human resource capacity of member organizations.

2. Lack of funding

Funding might be forthcoming at the beginning of an organization, or some of the required funding may be available to initiate a Centre, but later, it becomes increasingly difficult – particularly in countries with limited private sector capacity and limited public funding for the arts – to obtain funding for arts activities.

Mitigation

It is imperative to have a three-year plan with detailed activities and a budget showing clearly potential expenditure and income (and its likely sources) and to seek to raise medium-term (3 years) funding in advance. Medium-term planning also allows the Centre to locate some of its work in the plans, budgets and human resource activity of other partners and members. It is also important to diversify funding sources, and to seek to generate income through services offered so that the Centre is not dependent only on external funding.

3. Changes in Leadership

Leadership – and changes of leadership - of a Centre face a number of challenges including

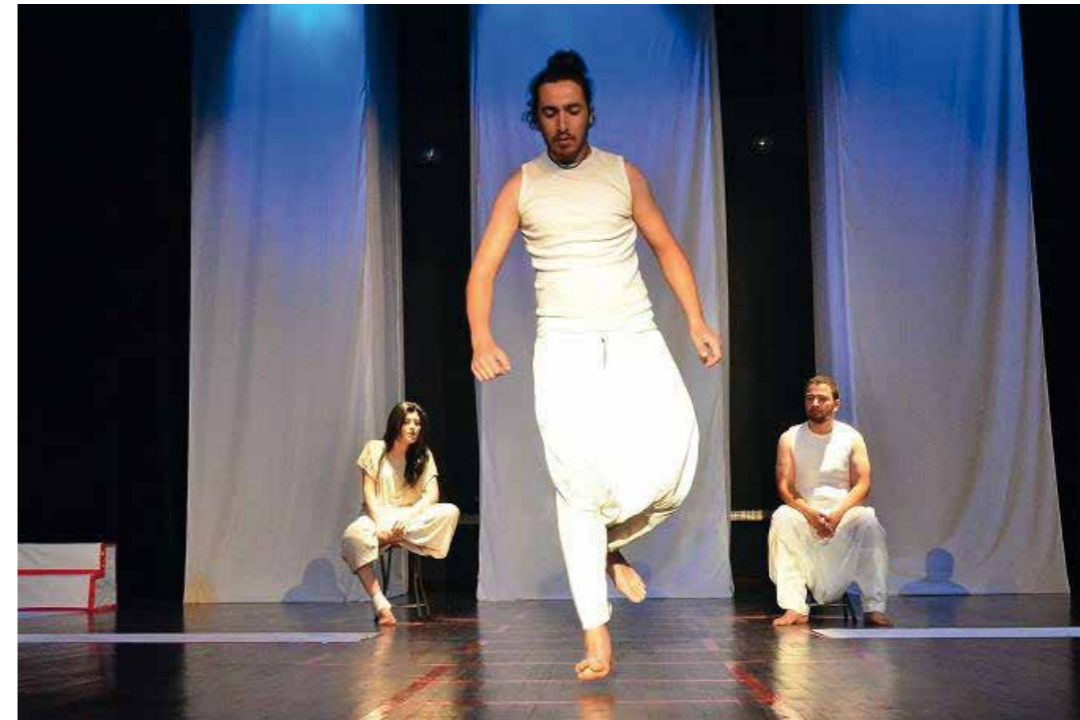
- a) a loss of institutional memory when particular leaders leave
- b) a reluctance on the part of initiators of the Centre to leave (founder syndrome) or to allow new leadership to take over
- c) a belief that serving in the leadership of a Centre will result in personal gain such as international travel

What are the **key challenges** and **risks** for an ITI Centre?

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Algerian Centre



opportunities, greater access to funding sources, the ability to exercise power, etc.

Mitigation

In anticipation of these challenges, it is important that a Centre has clear rules embedded in a Charter/Constitution about the length of time that leaders may be in office, how leadership changes (through democratic processes) and a Code of Conduct that spells out the expectations of leaders i.e. they are required to serve the membership rather than themselves.

A Centre should also ensure a healthy combination of experienced leaders and younger leaders so that institutional memory is passed on and that new tiers of leadership are being developed e.g. a set number of board/committee roles to be allocated to leaders under the age of 35.

4. Loss of Membership and Support

After an initial burst of enthusiasm and support for an ITI Centre, members may become less interested and begin to ask questions about the purpose and benefits of their membership, particularly when they may be required to pay a membership fee.

Mitigation

Members will legitimately fall away when the Centre no longer serves their interests, and no longer inspires them. It is thus incumbent upon the Centre's leadership consistently to stay in touch with members, ascertain their needs, and programme activities that respond to

such needs. The public profile and effectiveness of the Centre will attract and sustain membership who want to be associated with its success.

What are the **key elements of sustainability** for an ITI Centre?

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Festival in Cyprus



What are the key elements of sustainability for an ITI Centre?

“Sustainability” is often understood primarily in financial terms, but the sustainability of an arts organization is affected by a range of factors, both internal and external. Having financial resources may not be enough to sustain an organization; there are other factors that impact on its potential longevity.

A. Internal Factors

Factors that could potentially impact adversely on the sustainability of organizations and institutions include:

1. Organizational framework: an absence of a sound legal basis, governance structure, organizational policies governing human resources, disciplinary matters, etc.
2. Leadership: poor leadership when management does not have the tools, experience or networks to grow and sustain the organization, or when leadership changes, insufficient attention has been paid to sustaining institutional memory to the detriment of the organization
3. Financial management: poor financial management including a lack of audited financial statements jeopardises an organization's ability to raise funds

B. External Factors

Factors outside of the control of an organization or an individual activist that could impact adversely on their work include the following:

1. Political: repressive governments pass legislation to inhibit progressive activity, to curtail or limit financial support from international sources, or leaders are banned, assassinated, placed under house arrest or have charges laid against them that intimidate them from continuing their activities
2. Economic: economic downturns – globally, regionally or nationally – impact on the capacity of organizations to generate sponsorships or funding support
3. Cultural: religious beliefs and embedded and historical value systems and worldviews serve as obstacles to the pursuit of progressive goals such as the empowerment of women or LGBTI rights
4. Social/Community: the community in which the organization is located, and which may be served by the organization, does not have the economic resources to sustain it, are intimidated by broader political factors to be associated with it, and may simply not identify with the aims and activities of the organization

Conditions vary from country to country, and it is imperative that a comprehensive analysis be conducted in each country in order to understand the range and inter-relationship of internal and external factors in sustainability. This, in turn, will inform more nuanced strategies in ensuring that Centres strategise more effectively around the support they require to ensure their resilience within challenging conditions.

What are the **key resources** that are required to sustain an ITI Centre and ensure its effectiveness?

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World Theatre Day Celebration 2015. President of the Estonian Republic Toomas-Hendrik Ilves (left) is giving Best Production Annual Award to Lembit Peterson (right) who is director of Theatrum theatre company. Photo Credit: Harri Rospu/ Estonian National Opera.

What are the key resources that are required to sustain an ITI Centre and ensure its effectiveness?

Here is issue which is not part of the ITI Charter and also not part of the Rules and Guidelines for ITI Centres but governs whatever an institution or organization does. It applies to ITI Centres.

“Whatever activities or project you are planning it is important that you are aware what the members or the audience needs, wants and appreciates. If you are planning an event without being in touch with your members and audience you will fail, if they dislike or have no interest in what you are doing. Being in touch and being interested in your “target audience” is the key attitude that is needed.”

The key resources and tools that a Centre would require in order to establish and sustain itself are:

1. The ITI Charter which is the legal document of ITI
2. The Rules and Guidelines for ITI Centres to inform the leadership and members of what is required of a Centre. These rules have been approved by the General Assembly of ITI and tell about the rules and guidelines.
3. A Charter/Constitution of the Centre clearly spelling out the aims, roles, governance, etc. of the Centre itself.
4. A 2-3 year programme of practical activities to build and sustain membership
5. A long-term budget outlining expenditure and income for the Centre to be used as the basis for generating funds (See Resource: Arterial Network Toolkit)

6. A website, Facebook page and a newsletter to distribute information
7. A database of the theatre and dance institutions and communities
8. A inclusive and supportive leadership
9. An inclusive and open membership
10. Result-oriented work
11. Demanding excellent quality in whatever you do or show
12. A serving attitude towards the members of the performing arts in the country or region the Centre is operating.

D. Additional useful information

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This chapter gives you examples of what existing Centres are involved in.

It gives you hints as to which activities you can open at a Centre and cites existing documents that you can download from the ITI Website or that the General Secretariat can send you.

What activities are existing ITI Centres undertaking?

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Finnish Centre, Fujairah Centre

What activities are existing ITI Centres undertaking?

The following activities have been undertaken by existing ITI Centres. These activities may inspire other Centres to do the same. Some of the countries engaged in these activities are listed should any Centre wish to contact them for advice.

The contact information of the Centres can be found on the ITI Website. The list is just not complete and should serve as a source of inspiration. (The examples are based on the information received from the ITI Centres for the Director General's Interim Report 2014-2016)

1. Advocacy

- Theatre experts participate in international Theatre University Events meeting e.g. Iran
- Research on role and participation of women in theatre e.g. Ireland
- Representation to government on visa issues e.g. Sweden
- Advocacy on artists' rights, new cultural policy, artists' federation e.g. South Africa

2. Awards

Recognising individuals and/or institutions who have contributed significantly to theatre or dance

- Annual awards for national icons e.g. Cyprus, Croatia, Germany
- Annual prize for those doing the most to promote local theatre internationally e.g. Hungary
- Marking a local theatre icon through a production, a film and staged readings of her/his work e.g. Ireland
- Award for theatre that promotes social change e.g. Italy
- Annual prize for promoting peace through theatre e.g. Japan
- Annual awards for the best theatre productions in the preceding year e.g. Romania, Sri Lanka, Croatia

3. Career Support to Theatre Makers

- Support for technical personnel to participate in

- training and other opportunities abroad e.g. Ireland
- Young Actors' weeklong programme to promote new actors e.g. Romania
- Space provided for young theatre makers to engage with international scholars and artists at Festivals e.g. Slovakia

4. Conferences and Events to Promote Discourse on the Performing Arts

- Annual conference to assess local theatre and dance e.g. Croatia
- Annual symposia on specialised theatre- or dance-related topics e.g. Cyprus, Germany
- Symposium on new writing e.g. Estonia
- Symposium on theatre space e.g. Estonia
- Symposium on puppet theatre e.g. Vietnam
- National Assembly of Theatre Critics e.g. Italy
- Conference to promote international exchange and global citizenship e.g. USA
- Seminar on artists' rights e.g. Zimbabwe
- Public lectures on topical issues with visiting international guests e.g. Croatia
- Monthly lectures on theatre e.g. Japan
- Networking events and seminars e.g. Finland

5. Development of New Playwrights and/or New Theatre Texts

- Competition to identify new playwrights, with selected playwrights being mentored and leading to staged readings of their works e.g. Cyprus, Croatia, Slovenia, Serbia, Philippines
- Annual, national playwriting competitions e.g. Estonia, Romania
- Regional playwriting competitions e.g. Fujairah (Arab countries)
- Providing residencies to writers e.g. Ireland
- Commissioning new work e.g. Ireland
- Sponsorship of an award for a new play at a national Festival e.g. South Africa
- Facilitating participation in Festivals by young artists with short plays e.g. South Africa
- Workshops for drama teachers e.g. Sri Lanka

What activities are existing ITI Centres undertaking?

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German Centre



6. Documentation

- Provide synopses of local new plays e.g. Hungary
- Databases of all performances, new plays, translations of international plays e.g. Finland
- Website on stage and screen design and designers e.g. Ireland

7. Exhibitions

- Exhibition of portraits of world-renowned playwrights e.g. Bangladesh

8. Festivals

- Festival of local theatre to promote new writing e.g. Ghana
- Festival of local theatre for international producers e.g. Croatia, Bangladesh, Iran, Ireland, Romania, Sweden, Sri Lanka
- Annual Festival of heritage (traditional) theatre e.g. Ancient Greek Drama (Cyprus)
- Annual Festival of local and international theatre e.g. Mongolia, Sudan
- Festival around World Theatre Day e.g. Mexico, Sudan
- Annual International Festival of Monodrama e.g. Fujairah/UAE, Kiel/Germany, Yerevan/Armenia, Kosovo
- Annual Schools Theatre Festival e.g. Ghana, Fujairah, Sri Lanka
- Annual Youth Theatre Festival e.g. Egypt, Sweden
- High schools spoken word competition e.g. Ghana
- Children's Theatre for Children Festival e.g. Ghana, Iran
- International Street Theatre Festival e.g. Iran, Greece
- International Puppetry Festival e.g. Iran
- International Festival of University Theatre e.g. Iran, Saudi Arabia
- International Ritual and Traditional Theatre Festival e.g. Iran
- International Contemporary Dance Festival e.g. Jordan, Cyprus
- Regional Festival of Theatre e.g. southern Africa (hosted in South Africa)
- International Festival of Experimental Theatre e.g. Vietnam, China, Egypt

9. Heritage Promotion

- Annual celebration of a theatre of importance e.g. Sri Lanka (marking its first theatre), USA
- Preserving and celebrating musical heritage e.g. Ghana

10. Indigenous Theatre Programme

- Researching and developing theatre in indigenous styles e.g. Ghana, Sri Lanka, Philippines
- Roma performing arts project i.e. Italy

11. Information Link

- Provide information about theatre nationally through a website e.g. Cyprus, Sweden, Serbia
- Provide information about international and national theatre through a regular newsletter e.g. Finland, Hungary, Iran, Russia, Sweden
- Provide information on touring plays from abroad locally e.g. Germany
- Provide a public library on theatre e.g. Germany
- Provide information on touring plays abroad e.g. Sweden

12. Infrastructural and Financial Support to Produce New Work

- Rehearsal space and funding for playwrights to create new work e.g. Sri Lanka

13. International Exchange

- South-North exchange e.g. Croatia and Argentina exchange of productions
- Proactively taking local plays abroad e.g. Cyprus taking plays to Greece, Estonia taking plays to Russia
- Co-operation on projects jointly e.g. Estonia and Finland
- Promoting musical theatre through international competitions e.g. Germany
- Regional co-operation with joint productions, market access e.g. Germany and North Africa
- Internationalisation of local theatre by adapting texts e.g. Ghana
- Participating in international arts markets, conferences, experiential tours, etc. e.g. Italy, Ireland, USA, China

What activities are existing ITI Centres undertaking?

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Ghana Centre

14. Marketing Campaigns

- An annual campaign to promote theatre e.g. Finland

15. Pitching of New Work

- Facilitating an annual space for theatre makers to pitch work to producers and funding agencies e.g. Ireland

16. Publications

- Translation of essential book into local language, Essays on national theatre e.g. Croatia
- Books on national theatre e.g. Cyprus, Iran, Japan, Finland
- Plays and collections of plays from local country e.g. Croatia, Romania, USA
- Publications on specific themes e.g. Theatre in Conflict Zones e.g. Italy
- Toolkit/Manual on theatre-making e.g. South Africa

17. Research

- Annual research on theatre subjects such as income and expenditure, personnel, audience statistics e.g. Finland, Germany, Sweden

18. Social Service Support for Theatre and Dance Artists

- Professional development programme (including physical and mental well-being, entrepreneurial skills, coaching sessions) for older theatre makers e.g. Ireland
- Social services to support elderly artists e.g. Romania, Sri Lanka
- Artists for Artists Campaign to raise funds for older artists e.g. Romania

19. Staged Readings

- To showcase/promote new contemporary local work e.g. Croatia, Egypt, Estonia, Finland, Greece
- To introduce contemporary international work to local markets e.g. Greece

20. Staging Productions

- Introduce new work through full productions e.g. Fujairah

- Supporting new work to travel nationally e.g. Saudi Arabia

21. Theatre and Disability

- Addressing disability through theatre e.g. Ghana, Italy, Philippines

22. Theatre as an Agent for Social Change

- Addressing social challenges within society through theatre e.g. Italy
- Theatre for Social Change project e.g. Italy, Sri Lanka, Uganda
- Theatre dealing with migration and theatre in conflict zones e.g. Italy, Jordan, USA

23. Translations

- Translating local plays into other languages to increase market access e.g. Sweden, China
- Translating international plays for local market access e.g. Japan, Russia
- Translating plays as part of country-to-country exchange e.g. Croatia
- Translating publications about local theatre for international markets e.g. Cyprus, Croatia
- Regular electronic newsletters in four languages to promote local theatre abroad e.g. Finland

24. Workshops

- On theatre criticism e.g. Egypt
- Theatre skills e.g. Sudan, Uganda, Zimbabwe

What are possible activities for an ITI Centre?

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Iranian Centre



What are possible activities for an ITI Centre?

Centres are autonomous entities that may devise and pursue their own priorities and programmes of action. The ITI Charter, the Rules and Guidelines for ITI Centres and the list of activities undertaken by existing Centres provide ample inspiration for Centres.

A possible annual programme might include the following:

1. Information Sharing

- Building and maintaining a comprehensive national database of the theatre and dance communities
- Preparing and distributing a monthly electronic newsletter to this database
- Hosting a website to facilitate news sharing
- Hosting a Facebook page for those on the database to share their news

2. Education and Training

- Hosting master classes in directing, choreography, stage management, etc with leading local and international professionals
- Hosting regular workshops and training sessions for young professionals regarding the business of the industry (funding application forms, marketing, financial management, etc)

3. Research and Publications

- Undertake an annual research project into the economic, social and cultural impact of theatre and dance, and publish these findings
- Publish an annual collection of the ten best new scripts to have emerged in that year.

4. Promote Creativity

- Host an annual playwriting competition
- Host staged readings of the best new scripts
- Host an annual "new choreography" competition

5. Conferences, Seminars

- Host an annual or bi-annual conference to assess and reflect on the state of the live performing arts
- Host quarterly/six-monthly seminars on topical subjects

6. Networking Sessions

Host monthly inform sessions for the performing arts community to network, listen to a speaker, see a new work, listen to an interview with a leading or emerging theatre maker, etc.

7. Promote Internationalism

- at least annually, host staged readings of scripts from a different country/region
- invite and link international performing artists with locals
- mark World Theatre Day and International Dance Day

8. Advocacy

Select one issue per year around which to campaign e.g. the rights of performing artists

While a Centre may initiate and coordinate these activities, it does not necessarily have to organise them all by itself, but can do these in association with partners and members such as theatres, Festivals, companies, a university department, etc.

Additional References

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Iranian Centre



Additional References

- The ITI Website
- The actual ITI Charter (as download)
- „Rules and Guidelines for ITI Centres“ (as download)
- Documentation about ITI (when available as download)
- Brochure about ITI (when available as download)

Further Information

- World Theatre Day
www.world-theatre-day.org
- International Dance Day
www.international-dance-day.org
- ITI World Congress
www.iti-congress.org

Addresses

- To be found on the ITI Website:
www.iti-worldwide.org

How can you **get in touch** with ITI?

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How can you get in touch with ITI?

If you are interested in opening a Centre, please get in touch with the General Secretariat via email info@iti-worldwide.org.

The same email address can be used to ask the Director General or any member of the General Secretariat the questions you have that are related to opening a Centre or running a Centre.

If you are interested to get in touch with one of the **Project or Working Groups (Committee, Network, Forum, etc.)** you will find the email address in the ITI Directory on the ITI Website and on the webpage of each Group.

If you are interested in getting in touch with **another Centre or the Regional Council of the region of your Centre**, you will find the email address in the ITI Directory on the ITI Website or on the webpage of the Group.

If you are interested in contacting the **Network for Higher Education of the Performing Arts**, please send an email to info@iti-worldwide.org.

And if you get lost **you always can contact the General Secretariat**.

If your email for any reason is not answered by the General Secretariat or by any member you want to reach, please call the General Secretariat, or you can fax or send a letter to the Shanghai address. Your communication to ITI is important and should be handled with care.

International Theatre Institute ITI

Liaison UNESCO Office
UNESCO
Room Bovin 9.44
1 rue Miollis
75015 Paris
France
Telephone: +33 1 45 68 48 80

International Theatre Institute ITI

ITI Headquarters
1332 Xinzha Road
Jing'an, Shanghai
China
Telephone: +86 21 6326 7033
Fax: +86 21 6236 30 53
www.iti-worldwide.org
info@iti-worldwide.org

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International Theatre Institute ITI
UNESCO, 1 Rue Miollis, 75015 Paris, France
& 1332 Xinzha Road, Jingan, Shanghai, China 200040

