



# UNESCO & The International Theatre Institute ITI

An invitation to connect and collaborate

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## How to connect

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# Invitation to connect and collaborate - locally and globally.

Excellencies, dear colleagues, dear friends, ladies and gentlemen,

Since 1948 the International Theatre Institute ITI, the world's largest organization for the performing arts, has worked shoulder to shoulder with UNESCO, Delegations to UNESCO and National Commissions of UNESCO, in order to reach the noble goals that both organizations share.

Since the very first days of UNESCO, the performing arts – theatre, dance, music theatre in all their forms - held high importance in the minds of the first General Conference of UNESCO.

The power that is inherent in the performing arts, the inspiration that the artists bring to their public, the awe they may transmit to children, the self-respect a person may develop through the use of theatre in a community, the joy two tribes that are in conflict may feel when joining each other in a joint dance performance – are able to build a better world, a world with mutual understanding and peace.

Together ITI, the ITI Centres, UNESCO, the Delegations to UNESCO, and the National Commissions of UNESCO can do more.

This publication is intended to give basic information about the co-existence and the collaboration of both organisations.

Feel free to communicate with the ITI Centres in your country or with the General Secretariat of ITI worldwide.

In those countries where ITI does not have a Centre or representative, ITI highly appreciates efforts made to find a representative in your country that can help us to build up a Centre.

The overall goal is in alignment with the aims of both organizations: To create a world that is rich in performing arts culture - a world of peace and mutual understanding.

With best regards,



Tobias Biancone  
Director-General  
International Theatre Institute ITI



Mohamed Saf Al-Afkham  
President  
Internaitonal Theatre Institue ITI



Mohamed Saif AL-AFKHAM  
President ITI



Tobias BIANCONE  
Director-General ITI



## Relationship of UNESCO & ITI

# How UNESCO took the initiative to create and to found ITI?



**UNESCO**

# LE COURRIER

PUBLICATION DE L'ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

Volume I. — No. 6. Prix: 20 Frs, 10 Cents (U.S.A.), 6 Pence (R.-U.). JUILLET 1948.

## L'Institut mondial du Théâtre est créé à Prague

**LE SIÈGE PROVISOIRE EST FIXÉ A PARIS**

A GAUCHE : la célèbre "Maison des Artistes" de Prague, siège du Congrès de l'I.T.I.; CI-DESSOUS, de gauche à droite : M. Jean Thomas, M. B. Jedlicka, le Dr. Huxley et M. J.-B. Priestley.

DES personnalités universellement connues du théâtre, venues de vingt pays, ont assisté au Congrès constitutif de l'Institut International du Théâtre, qui s'est tenu à la Maison des Artistes de Prague.



Julian Huxley



J.B. Priestley

While the United Nations started to operate officially in October 1945, the year World War II ended, the United Nations Educational, Scientific and Culture Organization – UNESCO - followed just one year later, in 1946.

Thanks to the initiative of its first Director-General, Sir Julian Huxley from Great Britain, UNESCO has always seen the importance of the performing arts – the living arts in all its forms such as theatre, dance, and music theatre – for the development of a world that is rich in culture and for a world in mutual understanding and peace. Under his guidance, a conference of performing arts experts was organized in Paris 1947, with the result that the participants were convinced that theatre, dance and music theatre needed a special organization for the performing arts that is affiliated with UNESCO.

With great enthusiasm, professionals such as Jean-Louis Barrault, J.B. Priestley and a who's who of performing artists and experts of that time initiated "The International Theatre Institute – ITI" - the first non-governmental organization of UNESCO, created by UNESCO.

On the first of July 1948, ITI was born during its initial Congress in Prague (Czechoslovakia, today Czech Republic). From the beginning, it was clear that ITI should not be part of the administrative structure of UNESCO. All the founders agreed that ITI should follow the needs of performing arts communities from all over the world, putting the performing artists and their creation at the heart of their activities. With this in mind, it was clear that such a cultural organization should not be intergovernmental, but non-governmental.

Since 1948 ITI and UNESCO are partner organizations following the same or similar goals. Today, ITI is considered to be UNESCO's main partner for the performing arts in all their possible forms of expression.

Members of ITI are proud of this status, and are mindful to pursue goals and projects in alignment with the artistic, educational and humanistic aspects of its founder, UNESCO.

# What are the common denominators of UNESCO and ITI?

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The common denominator of UNESCO and ITI lies in the goals that they share. Both organizations are aware of the value that is inherent in the performing arts – its creative and artistic aspects; both support the education in the performing arts, and both put importance on the use of the performing arts, theatre and dance, for the development of a person, a community and society as a whole.

UNESCO and ITI are independent legal organizations. Since its inception, the International Theatre Institute has a special position. Today ITI is one of the 24 non-governmental organizations in an official formal relationship with UNESCO.

The leaders of both organization – UNESCO and ITI – are in close communication with each other.

UNESCO strongly supports the endeavours of ITI in giving patronage and messages of the DG of UNESCO to key events of ITI – such as the ITI World Congress (page 31), World Theatre Day (page 22), International Dance Day (page 27) or other important events such as the 70th Anniversary Celebration of ITI in Haikou, Hainan, China in 2018.

ITI has a long history of assisting UNESCO in its main conventions and all issues concerning the performing arts, gender equality, Africa, (arts) education for all, mutual understanding and peace.

# How the National Delegations to UNESCO assist ITI?



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The National Delegations to UNESCO have always been of great help to ITI. Many World Theatre Day and International Dance Day events held at UNESCO were financially assisted by National Delegations to UNESCO.

In the recent past, the National Delegations were key in accepting the resolution for the Creation of the “ITI/UNESCO World Performing Arts Capital” at the General Conference of 2013. The resolution was submitted by the National Delegation of the United Arab Emirates to UNESCO, supported by numerous other National Delegations so that the resolution was finally approved at the General Conference unanimously.

Since its inception, ITI has felt great support from National Delegations toward its endeavours. This brochure intends to further strengthen those existing ties.

# How UNESCO National Commissions of a Country and ITI Centres assist each other for the benefit of the people?

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Students of the Accademia Teatro Dimitri (Switzerland) at the 70<sup>th</sup> Anniversary of ITI, Haikou (China)



The relationship between ITI Centres and its National Commission in the country differs from country to country. A recent survey done by a specialist showed that some Centres are in very close relationship with their National Commission. That means they have common projects and events, meet regularly and exchange information. In some countries, ITI members are on the board of the National UNESCO Commission, in some countries a person of the National UNESCO Commission is part of the ITI board.

One of the results of the survey indicated that the relationship between ITI Centres and their National UNESCO Commission are not strong enough, and it is clear that this situation is not of benefit for either ITI or UNESCO.

That is why ITI is working on a strategic plan to reinforce the collaboration between ITI Centres and their members and the National UNESCO Commission. A first step is this brochure: it should give the Delegations to UNESCO basic information about ITI, and encourage them to become involved.



# How Do UNESCO and ITI pursue mutual collaboration and support?



Actress and actor of Sudan

UNESCO works to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values. It is through this dialogue that the world can achieve global visions of sustainable development encompassing observance of human rights, mutual respect and the alleviation of poverty, all of which are at the heart of UNESCO'S mission and activities.

The broad goals and concrete objectives of the international community – as set out in the internationally agreed development goals, including the Millennium Development Goals – underpin all UNESCO'S strategies and activities. Thus UNESCO'S unique competencies in education, the sciences, culture and communication and information contribute towards the realization of those goals.

UNESCO'S mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information. The Organization focuses, in particular, on two global priorities: Africa and Gender Equality. On UNESCO'S priority list, there are a number of overarching, essential objectives – such as;

- Attaining quality education for all and lifelong learning;
- Mobilizing science knowledge and policy for sustainable development;
- Addressing emerging social and ethical challenges;
- Fostering cultural diversity, intercultural dialogue and a culture of peace;
- Building inclusive knowledge societies through information and communication.

# How Do UNESCO and ITI pursue mutual collaboration and support?

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Performance, Iran



As there is a large scale of common interest that is inherent in both organizations, the International Theatre Institute ITI, since its inception in 1948, has contributed to the creation of Conventions and Declarations through its Centres on a national scale, through the work of the General Secretariat and the Executive Council as well as through temporary and permanent working groups on a global scale.

Of highest importance to both organizations, UNESCO and ITI, are:

- Convention concerning the Protection of the World Cultural and Natural Heritage 1972;
- UNESCO Universal Declaration on Cultural Diversity, 2001;
- Convention for the Safeguarding of the Intangible Cultural Heritage 2003;
- UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005;
- Hangzhou Declaration on Placing Culture at the Heart of Sustainable Development Policies 2013 – a declaration which defines culture to be the key for sustainable development.

These are only a few examples where the goals of UNESCO and ITI are followed by both organizations.

# UNESCO Goodwill Ambassadors / UNESCO Artists for Peace



Director-General UNESCO surrounded with Goodwill Ambassadors and Artists for Peace.

ITI members and personalities that are affiliated with ITI are supporting both organizations. Having been honoured with the title UNESCO Goodwill Ambassador or UNESCO Artist for Peace they are strongly supporting UNESCO with activities all over the world.

## **UNESCO Goodwill Ambassadors**

Alicia ALONSO (Cuba)

Vigdís FINNBOGADÓTTIR (Iceland)

Maria Francesca MERLONI (Italy)

## **UNESCO Artists for Peace**

Earthsavers DREAMS Ensemble (Cecile GUIDOTE ALVAREZ, Philippines)

Ali MAHDI NOURI (Sudan)

ZHANG Jun (China)

# Special Project: ITI/UNESCO World Performing Arts Capital

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The Bund, Shanghai;  
City Centre Wrocław.



World Performing Arts Capital is a title bestowed by both UNESCO and ITI to a city in recognition of the quality of its programmes to support and promote the performing arts and education in this sector. Performing Arts embrace Drama Theatre, Dance, and Music Theatre in all their possible forms. The designation runs for one year, starting on 21 May, the United Nations World Day for Cultural Diversity for Dialogue and Development.

The project of World Performing Arts Capital was approved by UNESCO during its General Conference in 2013. The management for the call, the selection and the control and the evaluation has been delegated to ITI which will collaborate closely with UNESCO, to make sure that UNESCO and ITI aims are being followed.

## **Goals of the World Performing Arts Capital**

The goals of the World Performing Arts Capital are to promote education, practice and experience of the Performing Arts by celebrating their diversity and transformative power in a given city, country, or region. The Capital focuses on the importance and value of the performing arts for the individual and society and for innovation and social change. The Capital actively encourages the development of the performing arts and education in the performing arts in the host city, region and country with a sustainable impact.

# Special Project: ITI/UNESCO World Performing Arts Capital



Performance, Slovenia

## **Sustainable Changes and Media Presence**

From the beginning, a World Performing Arts Capital has to create events and activities of high quality. To be selected by the jury a city has to propose projects, activities and plans creating a sustainable change for the performing arts, for society, etc. A new law in favour of the status of the performing artists, projects that bring theatre to minorities, education in the performing arts for all or similar issues that enhance the conditions for the profession, the participants and audiences. It is of utmost interest for the worldwide communities of the performing arts all over the world that the media report on these changes and results and that “best practices” are promoted for the benefit of all.

The announcement of the first edition will be made public in November 2019. The first edition will start on 21 May 2021 and end 20 May 2022. The call for candidature cities for the second edition will be announced on the channels of UNESCO and ITI in spring 2020.

# Resolution: UNESCO's Association with the World Performing Arts Capital

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United Nations  
Educational, Scientific and  
Cultural Organization

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

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

Организация  
Объединенных Наций по  
вопросам образования,  
науки и культуры

منظمة الأمم المتحدة  
للتربية والعلم والثقافة

联合国教育、  
科学及文化组织

## General Conference

37th Session, Paris, 2013

37 C/COM CLT/DR.1

28 October 2013

## Commission CLT

Submitted by UNITED ARAB EMIRATES

### "UNESCO's Association with the World Performing Arts Capital"

"The General Conference,

Considering that the United Nations have recognized culture as an enabler for creative industry, a driver for sustainable development and an integral element in the culture of peace, as enshrined in the United Nations General Assembly Resolution 66/208, and reaffirmed in the *Hangzhou Declaration*<sup>1</sup>,

Reiterating the historical importance of the performing arts (theatre, drama, dance, music theatre and related disciplines) for mankind, their value for promoting understanding, tolerance and dialogue and as intangible heritage enriching our world, and the need to preserve, promote and innovate under the mandate of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions,

Recalling that UNESCO and the International Theatre Institute ITI have developed a powerful and longstanding partnership in the field of creativity and the arts,\* since ITI's establishment under the auspices of UNESCO in 1948, relentlessly pursuing its mission to promote international exchange of knowledge and practice in the domain of the performing arts, and continuously seeking to use the power of the performing arts as an indispensable bridge-builder for inclusivity, international understanding and peace,\*

Recalling also that for more than six decades ITI has collaborated with UNESCO on its worldwide activities such as World Theatre Day and International Dance Day, including work to foster the growth of performing arts sectors in Africa and developing countries, to improve the status of artists, especially women, and to strengthen the role of theatre for social cohesion, especially in conflict and post-conflict situations<sup>2</sup>,

Confident that the selection of a city by ITI and its affiliated organizations in partnership with UNESCO, designated as World Performing Arts Capital for one year can provide incentive and encouragement for the dynamic application of culture for peace and sustainable development;

Provided that the city chosen and the international professional associations involved would need to make a special effort throughout the year to conduct significant activities in that place, emphasizing training and education in the performing arts and providing cultural services to vulnerable groups to underscore social cohesion and transformation as well as encouraging diverse artistic expressions;

Accordingly, the General Conference adopts this idea and invites the UNESCO Member States and the Secretariat to work with the International Theatre Institute (ITI) as coordinator to put standard selection criteria into practice in the spirit of public-private partnership for the continued creative growth of the theatrical profession and arts education with linkage and synergizing to all regions of the world;

Taking note that the proclamation of World Performing Arts Capital will not have financial implications for UNESCO, nor significant impact in terms of in-kind contributions;

Urges the Director-General to provide the Organization's moral and intellectual support for the design and implementation of this project.

Remark. The Resolution that was submitted by the Delegation of the United Arab Emirates has been approved by the General Assembly unanimously.

<sup>1</sup> Hangzhou Declaration, 2013. To be found on the website of UNESCO

<sup>2</sup> Quote from Ms Irina Bokova, Director-General UNESCO, opening speech for the 33rd ITI World Congress in Xiamen/China, September 2011.

# Special Project: ITI/UNESCO Network for Higher Education in the Performing Arts



Opening of the Student Festival at the 35th ITI World Congress in Segovia (Spain)

The ITI/UNESCO Network for Higher Education in the Performing Arts advances ITI's and UNESCO's goals of sustainable, peaceful and creative development, in a world characterised by a fertile diversity of cultural expressions.

As understood by the ITI/UNESCO Network, performing arts encompasses theatre, drama, dance, music theatre, playwriting and related disciplines.

The Network strives towards building a global platform for higher education institutions to gather, learn from each other, organize exchanges involving scholars, artists and students, and tackle common important academic, artistic and institutional issues. It supports the development of the performing arts in developed and developing countries, with particular emphasis on Africa, helping to improve accessibility to performing arts higher education.

The ITI/UNESCO Network promotes higher education institutions and projects which bring together both theory and practice. It strives to make the importance of education in the performing arts understood and institutionally recognised not only in the academic and artistic worlds but also by decision-makers and the general public.

# Member Institutions of the ITI/UNESCO Network for Higher Education in the Performing Arts

16	<b>Armenia</b> Yerevan State Institute of Theatre and Cinematography	<b>Ethiopia</b> Jimma University	<b>Mexico</b> Escuela Nacional de Arte Teatral – ENAT	<b>South Africa</b> University of Cape Town
	<b>Australia</b> University of Melbourne	<b>Georgia</b> Arts Research Institute of Georgia	<b>Mexico</b> Universidad Nacional Autónoma de México - UNAM	<b>South Korea</b> International Museum's Theatre Institute
	<b>Bangladesh</b> University of Dhaka	<b>Germany</b> World Theatre Training Institute AKT-ZENT/ITI	<b>Montenegro</b> Faculty of Dramatic Arts – Cetinje, University of Montenegro	<b>South Korea</b> Korea National University of Arts
	<b>Belgium</b> École Supérieur des Arts Mons	<b>Hungary</b> Kaposvár University	<b>Morocco</b> University of Hassan II	<b>South Sudan</b> College of Art, Music & Drama, University of Juba
	<b>Bulgaria</b> National Academy for Theatre and Film Arts – NATFA	<b>Hungary</b> University of Theatre and Film Art Budapest	<b>Nigeria</b> Redeemer's University	<b>Spain</b> Alicia Alonso Dance Institute, University Rey Juan Carlos
	<b>Burkina Faso</b> Superior School of Theatre Jean-Pierre Guingané – CFRAV	<b>India</b> International Association for Performing Arts and Research – IAPAR	<b>Philippines</b> Ateneo de Manila University	<b>Switzerland</b> Zurich University of the Arts
	<b>China</b> Shanghai Theatre Academy	<b>Italy</b> Scuola Luca Ronconi, Piccolo Teatro di Milano	<b>Poland</b> Grotovski Institute	<b>Switzerland</b> Accademia Teatro Dimitri
	<b>China</b> Beijing Film Academy	<b>Italy</b> Università del Salento	<b>Portugal</b> Escola Superior de Teatro e Cinema	<b>Switzerland</b> University of the Arts
	<b>China</b> The Hong Kong Academy for Performing Arts	<b>Italy</b> Associazione Civica Accademia d'Arte Drammatica Nico Pepe	<b>Russia</b> Raykin Graduate School of Performing Arts	<b>Thailand</b> Chulalongkom University
	<b>Colombia</b> Red de Escuelas de Teatro - RET	<b>Italy</b> Centro Sperimentale di Cinematografia (Rome)	<b>Russia</b> Institute of Theatrical Arts	<b>Turkey</b> Bilkent University
	<b>Costa Rica</b> University of Costa Rica	<b>Japan</b> Toho Gakuen College of Drama & Music Tokyo	<b>Singapore</b> Lasalle College of the Arts	<b>United Kingdom</b> Royal Central School of Speech and Drama, University of London
	<b>Croatia</b> University of Zagreb	<b>Jordan</b> The University of Jordan	<b>Slovenia</b> Academy of Theatre, Radio, Film & Television (Ljubljana)	<b>United States of America</b> Georgetown University





International Theatre Institute  
ITI

# What is the vision and mission of ITI?

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Performance, Saudi Arabia



## **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.

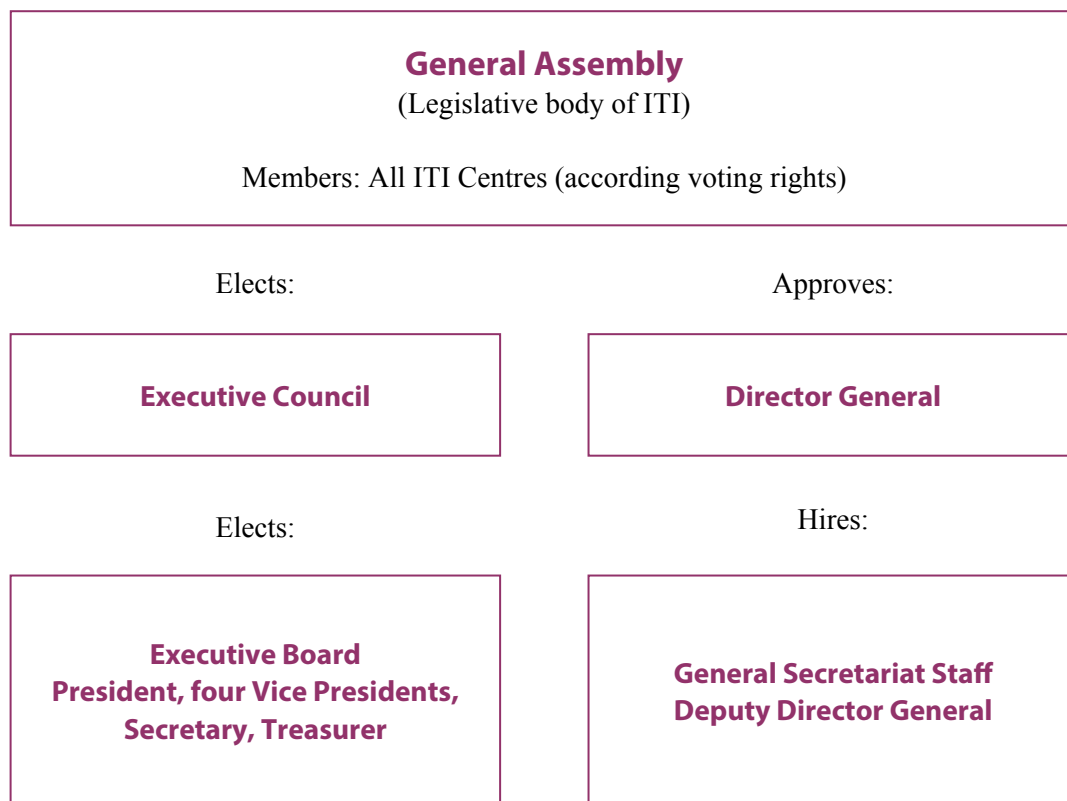
## **Mission**

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.

# What are the structures of ITI worldwide and the ITI Centres?

The structure of the International Theatre Institute ITI is based on democratic principles for both the worldwide organization and domestic Centres. The ITI Charter and additional rules and guidelines are followed by the members of the whole organization.

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## Structure of a Centre

According to the ITI Charter a Centre consists of a board and institutional and individual members covering all the sectors of the performing arts and its professions.

A Centre is bound by the laws of its country for constituting, founding and running a Centre. The Centre has a chairperson or president, a (general) secretary, a treasurer and other board members. The Centre convenes regularly a General Assembly and board meetings. Centres participate in the international Project Groups of ITI and may have similar working groups in their country.

# List of ITI Centres

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Number of Centres in the different regions

- 21 Africa
- 6 Americas
- 11 Arab Countries
- 12 Asia Pacific
- 36 Europe

Algeria  
Argentina  
Armenia  
Austria  
Azerbaijan  
Bangladesh  
Belgium Flanders  
Belgium Wallonia  
Benin  
Botswana  
Brazil  
Burkina Faso  
Cameroon  
Central African Republic  
Chad  
China  
Congo Dem. Republic /Congo Kinshasa  
Congo Republic / Congo Brazzaville  
Croatia  
Cuba  
Cyprus  
Czech Republic  
Egypt  
Estonia  
Faroe Islands  
Finland  
France  
Georgia  
Germany  
Ghana  
Greece  
Hungary  
Iceland  
India  
Indonesia  
Iran  
Iraq  
Israel  
Italy  
Ivory Coast  
Japan  
Jordan  
Korea Republic / South Korea  
Kosovo  
Kuwait  
Latvia  
Luxembourg  
Madagascar  
Mali  
Mauritania  
Mexico  
Monaco  
Mongolia  
Montenegro  
Morocco  
Netherlands  
Niger  
Nigeria  
North Macedonia  
Oman  
Palestine  
Philippines  
Romania  
Russia  
Saudi Arabia  
Senegal  
Serbia  
Sierra Leone  
Slovakia  
Slovenia  
Spain  
Sri Lanka  
Sudan  
Sweden  
Switzerland  
Syria  
Togo  
Turkey  
Uganda  
United Arab Emirates  
United Kingdom  
U.S.A.  
Venezuela  
Vietnam  
Yemen  
Zimbabwe

# What are the alliances of ITI with organizations that are connected with the performing arts?



Performance in a Yurt (tent),  
Mongolia

In order to create joint strategies for the performing arts, ITI has created alliances with numerous other organizations. These partners are:

- AICT-IACT - International Association of Theatre Critics
- AITA-IATA - International Amateur Theatre Association
- AITU-IUTA - International University Theatre Association
- ASSITEJ - International Association of Theatre for Children and Young People / ASSITEJ
- ATI - Arab Theatre Institute
- ETC - European Theatre Convention
- FEDEC - European Federation of Professional Circus Schools
- FIA - International Federation of Actors
- FIRT-IFTR - International Federation for Theatre Research
- IDEA - International Drama/Theatre & Education Association
- IMC - International Music Council
- INTiP - International Network for Theatre in Prison
- OISTAT - International Organization of Scenographers, Theatre Architects and Technicians
- SIBMAS - International Society of Libraries and Museums for the Performing Arts
- TWB - Theatre Without Borders
- UNIMA - International Puppeteers Union
- WDA - World Dance Alliance
- WMO - World Mime Organization
- WPI – Women Playwrights International

## **Alliances in China**

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

# World Theatre Day (27 March): Celebrations all over the world

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Werewere-Liking Gnepo reads her message for World Theatre Day 2018 at UNESCO, Paris.



World Theatre Day was created by the International Theatre Institute, ITI. Since 1962, the day has been celebrated all over the world on 27 March – the official date of World Theatre Day<sup>4</sup>. On all five continents, World Theatre Day is celebrated by ITI Centres, Cooperating Members of ITI, Partner Organizations and all kinds of theatre associations, theatre universities, venues and individual aficionados.

In order to underline the importance and value of the theatrical arts and reach out to the people, authorities, and opinion leaders all over the world, theatre needs a voice to be heard. That is the reason ITI selects every year an outstanding theatre personality to write a message that is translated in the most important languages of the world<sup>5</sup> and spread through different channels to public all over the world.

While World Theatre Day is celebrated all over the world through the reading of the message in front of the curtain prior to a performance, printed in newspapers and magazines, read on TV and radio, translated messages read by theatre people shown on YouTube, there is also a main event to which the message author is invited.

In the recent past, the main event was regularly held at UNESCO, supported by the message author's National Delegation to UNESCO.

A collaboration that was always to the benefit of the Delegation to UNESCO, ITI, the message author and the audience.

UNESCO generally lends its patronage for the event.

[www.world-theatre-day.org](http://www.world-theatre-day.org)

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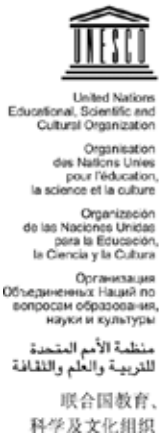
<sup>4</sup> The first World Theatre Day was celebrated at the opening day of ITI's Theatre of Nations on 27 March 1962, hence the 27 March has become the World Theatre Day.

<sup>5</sup> Some of the World Theatre Day messages have been translated in more than 60 languages.

# Message by Ms Audrey Azoulay, DG UNESCO, for World Theatre Day 2018



Audrey Azoulay  
Director-General of UNESCO



**Message from the Director-General of UNESCO,**

**Audrey Azoulay**

**On the occasion of the 70<sup>th</sup> anniversary of the International Theatre Institute**

**UNESCO, March 27, 2018**

2018 marks seventy years of fruitful collaboration between the International Theatre Institute and UNESCO.

Created by the first Director-General of UNESCO, at a time when East and West were separated by the Iron Curtain, the Institute was initially intended to establish exchanges between countries to promote the teaching of the arts to beginners and professionals, and intended to use theatre as a vehicle for mutual understanding and peace.

Over the decades, the International Theatre Institute and UNESCO have succeeded in establishing a collaboration that is consistent with the core of UNESCO's mandate on culture, education and the arts, and aims to improve the status of members of the performing arts professions.

Theatre is one of mankind's oldest art forms. Its history merges with the origins of language itself and its various forms of expression reflect our cultural diversity. UNESCO protects and values the many theatrical forms inscribed on the List of the Intangible Cultural Heritages of Humanity, such as the Sanskrit theatre Kutiyattam (in India), puppet theatre (in Slovakia and the Czech Republic), the tradition of Cocolo dance theatre (in the Dominican Republic) and Nogaku Theatre (in Japan).

Arts education is key to forming generations capable of reinventing the world they inherit. It supports the vitality of cultural identities by emphasising their links with other cultures and thus contributes to the building of a common heritage. It participates in building a tolerant and dynamic citizenship for our globalised world.

The International Theatre Institute, now the largest performing arts organization in the world, with more than ninety Centres on every continent, is celebrating its 70<sup>th</sup> anniversary today.

Thank you to the delegations of Ivory Coast, India, Lebanon, Mexico and the United Kingdom for supporting this event. Thank you all, and all our best wishes to the International Theatre Institute!

Audrey Azoulay

# World Theatre Day Message Authors

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Carlos CELDRAN  
Cuba



Simon MCBURNEY  
United Kingdom



Ram Gopal BAJAJ  
India



Sabina BERMAN  
Mexico



Maya ZBIB  
Lebanon



Werewere LIKING-GNEPO  
Ivory Coast



Isabelle HUPPERT  
France



Anatoli VASSILIEV  
Russia



Krzysztof WARLIKOWSKI  
Poland



Brett BAILEY  
South Africa



Dario FO  
Italy



John MALKOVICH  
USA



Jessica A. KAAHWA  
Uganda



Judi DENCH  
United Kingdom



Augusto BOAL  
Brazil



Robert LEPAGE  
Canada



Sultan bin Mohammed AL QASIMI  
United Arab Emirates



Victor Hugo RASCON BANDA,  
Mexico



Ariane MNOUCHKINE  
France



Fathia EL ASSAL  
Egypt



Tankred DORST  
Germany



Girish KARNAD  
India



Iakovos KAMPANELLIS  
Greece



Michel TREMBLAY  
Canada



Vigdis FINNBOGADÓTTIR  
Iceland



KIM Jeong-ok  
South Korea



Saadalla WANNOUS  
Syria



Umberto ORSINI  
Italy



Vaclav HAVEL  
Czech Republic



Edward ALBEE  
USA



# World Theatre Day Message Authors



Jorge LAVELLI  
Argentina/France

Arturo USLAR PIETRI  
Venezuela

Federico MAYOR  
Spain

Kirill LAVROV  
Russia

Martin ESSLIN  
United Kingdom

Peter BROOK  
United Kingdom



Antonio GALA  
Spain

Wole SOYINKA  
Nigeria

André-Louis PERINETTI  
France

Mikhail TSAREV  
Russia

Amadou Mahtar M'BOW  
Senegal

Janusz WARMINSKI  
Poland



Radu BELIGAN  
Romania

Eugène IONESCO  
Romania

Ellen STEWART  
USA

Richard BURTON  
United Kingdom

Luchino VISCONTI  
Italy

Maurice BEJART  
France



Pablo NERUDA  
Chile

Dimitri CHOSTAKOVITCH  
Russia

Miguel Angel ASTURIAS  
Guatemala

Hélène WEIGEL  
Germany

René MAHEU  
France

Laurence OLIVIER  
United Kingdom



Jean-Louis BARRAULT  
France

Arthur MILLER  
USA

Jean COCTEAU  
France

# World Theatre Ambassadors: Increasing awareness of the importance and value of theatre

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**First row left to right:**

Philip ARNOULT, USA  
Vigdís FINNBOGADÓTTIR, Iceland  
Santiago GARCÍA, Colombia  
Paloma PEDRERO, Spain

**Second row left to right:**

SHANG Changrong, China  
Wole SOYINKA, Nigeria  
Robert STURUA, Georgia  
Anatoli VASSILIEV, Russia

**Third row left to right:**

Augusto BOAL, Brazil  
Václav HAVEL, Czech Rep.  
Girish KARNAD, India  
Ellen STEWART, USA  
Arnold WESKER, UK

The idea behind the selection of World Theatre Ambassadors is to honour highly acclaimed personalities with this title, and in collaboration with them, raise the awareness of the public about the importance and value of theatre.

Since its beginning in 2008, ITI has benefited from the invaluable and enthusiastic support of some of the world's most highly distinguished figures across the different professions of the performing arts. The World Theatre Ambassadors, each in her or his own way, whether through a particular activity or simply by their presence and the fact of lending their name, reinforce the mission of the ITI.

Their association with ITI is a source of inspiration for current members and newcomers alike.

Each World Theatre Ambassador may be invited to congresses, conferences, festivals, World Theatre Day and International Dance Day events and other live events where their appearance, initiative or participation are appreciated.

**World Theatre Ambassadors:**

Philip ARNOULT, USA  
Vigdís FINNBOGADÓTTIR, Iceland  
Santiago GARCÍA, Colombia  
Paloma PEDRERO, Spain  
SHANG Changrong, China  
Wole SOYINKA, Nigeria  
Robert STURUA, Georgia  
Anatoli VASSILIEV, Russia

**In Memoriam:**

Augusto BOAL, Brazil  
Václav HAVEL, Czech Rep.  
Girish KARNAD, India  
Ellen STEWART, USA  
Arnold WESKER, UK

# International Dance Day (29 April): Celebration all over the World



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Mourad Merzouki reads his message for International Dance Day 2014 at UNESCO, Paris.

ITI is a world performing arts organization that covers not only theatre but also dance, music theatre, and opera. This being the case, it was a logical development of ITI to create International Dance Day – an event to be celebrated worldwide each year on 29 April<sup>6</sup>.

Since its first edition in 1982, the event has been celebrated on all five continents by ITI Centres, Cooperating Members of ITI, Partner Organizations and all kinds of dance associations, dance universities, venues and individual dance lovers.

The event serves to underline the importance and value of the dance arts. It strives to inspire the people into greater involvement with the art-form, and remind authorities and opinion leaders all over the world of the importance of dance.

To help reach these ends, each year, ITI selects an outstanding personality from the world of Dance to write a message for the event. The message is translated into countless languages from around the world by ITI Centres and dance lovers, and spread through the media to publics across the globe.

ITI organizes a main celebration to take place on the 29 March in a given city anywhere in the world. The event is marked with workshops, seminars, round-tables and, of course, dance performances to help spread the joy and beauty of the dance arts in all its varied forms. In the recent past, the main event has been regularly held at UNESCO. Celebrations are held at the same time in different locations by ITI Centres and other dance organizations.

UNESCO continues to lend its patronage for the event.

[www.international-dance-day.org](http://www.international-dance-day.org)

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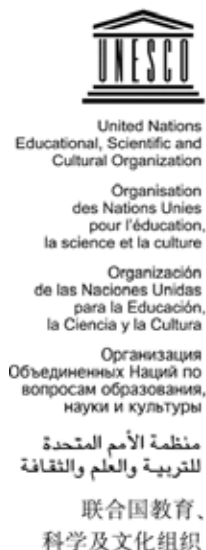
<sup>6</sup> 29 April is the birthday of Jean-Georges Noverre (1727-1810), in honor of his work and his innovative viewpoints for ballet and ballet education.

# Message by Ms Audrey Azoulay, DG UNESCO, for International Dance Day 2018

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Audrey Azoulay  
Director-General of UNESCO



## Message from the Director General of UNESCO

Audrey Azoulay,

on the occasion of the International Dance Day

Havana, 29 April 2018

UNESCO is pleased to convey its congratulations to the International Theatre Institute for the organization of this latest edition of International Dance Day. Established in 1948 by the first Director-General of UNESCO, the Institute is now the world's largest performing arts organization, with more than ninety Centres on every continent. Its vocation is to put the arts at the service of intercultural dialogue and peace: it thus fully resonates with the mandate of UNESCO.

Since 1982, the Institute has celebrated the International Dance Day every year, and with it, the values of this ancestral art. They are values of freedom: freedom of bodies, their movements, their inclinations. They are also values of sharing and communion: dance brings together, reunites, with the same rhythms, around the same choreographies, arousing common emotions. They are still values of universality: the language of dance is that of bodies, which dispenses with words, which is established beyond particular languages, social positions, national and political differences.

Though universal, dance, like all the arts, finds unique expression in many particular cultural expressions. For this reason, it is a wonderful introduction to cultural diversity. Havana is well aware of this, the host city of this International Dance Day, which welcomes visitors from all over the world, attracted by Cuban music and dance. A sign of this diversity: the messages sent for this day are by authors from Israel, Burkina Faso, Hong Kong, Cuba and Lebanon.

Dance is an immemorial art of innumerable forms, testimony to human creativity and inventiveness. This is why UNESCO is committed to its preservation and enhancement. Rare or endangered dances have thus been included in the Intangible Heritage of Humanity. Examples include the Isukuti dance of the Isukha and Idakho communities in western Kenya; the three kinds of traditional Bali dance in Indonesia; the music and dance of Yampara culture in Bolivia; or kopachkata, a community dance in the village of Dramche in the Republic of Macedonia.

The great American dancer and choreographer Martha Graham said: "The great dancers are not great thanks to their technique, but thanks to their passion". On this international day, UNESCO hopes that passion for dance will triumph, amateurs and professionals, and make this day, in Havana, city of dance par excellence, and in all the cities of the world, a day of exceptional art.

Audrey Azoulay

# International Dance Day Message Authors



Karima Mansour Egypt Ohad NAHARIN Israel Willy TSAO Hong Kong, China Marianela BOAN Cuba Georgette GEBARA Lebanon Salia SANOU Burkina Faso Trisha BROWN USA



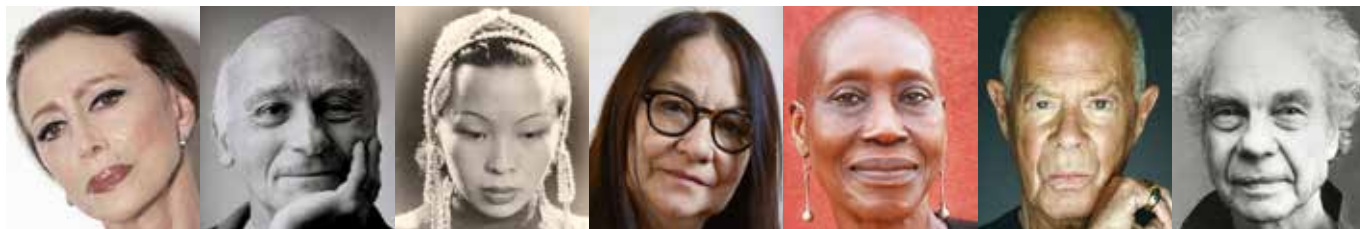
Lemi PONIFASIO Samoa and New Zealand Israel GALVAN Spain Mourad MERZOUKI France LIN Hwai-min Chinese Taipei Sidi Larbi CHERKAOUI Belgium Anne Teresa DE KEERSMAEKER, Belgium Julio BOCCA Argentina



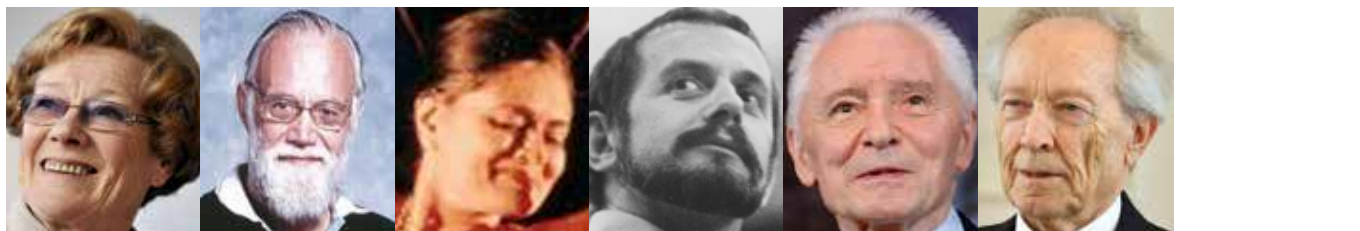
Akram KHAN United Kingdom Gladys AGULHAS South Africa Sasha WALTZ Germany King Norodom SIHAMONI, Cambodia Miyako YOSHIDA Japan Stephen PAGE Australia Mats EK Sweden



Katherine DUNHAM USA William FORSYTHE USA Alicia ALONSO Cuba Jiri KYLIÁN Russia Mahmoud REDA Egypt Kazuo OHNO Japan Maurice BEJART France



Maya PLISSETSKAYA Russia Murray LOUIS USA Dai ALLIAN China and Trinidad Maguy MARIN France Germaine ACOGNY Benin and Senegal Hans VAN MANEN The Netherlands Merce CUNNINGHAM USA



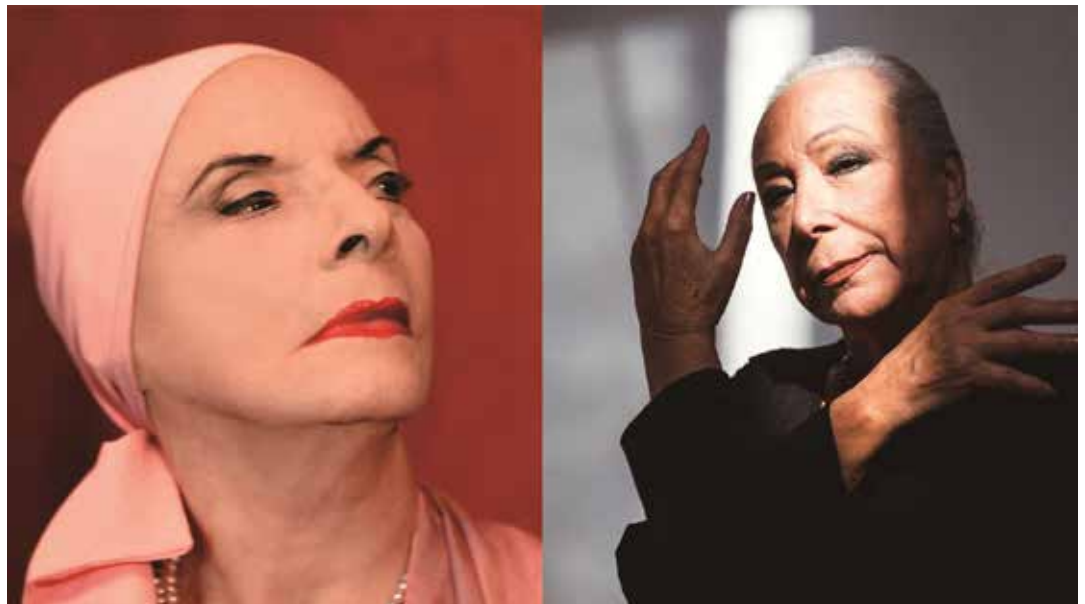
Doris LAINE Finland Robin HOWARD United Kingdom Chetna JALAN India Robert JOFFREY USA Yuri GRIGOROVITCH Russia Henrik NEUBAUER Slovenia

# World Dance Ambassadors: Increasing Awareness of the Importance & Value of Dance

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Alicia ALONSO, Cuba  
Cristina HOYOS, Spain



The title of World Dance Ambassador is bestowed upon globally esteemed personalities and practitioners from the world of dance in recognition of their overwhelming contribution to the art form. Through collaboration, ITI works with its World Dance Ambassadors to galvanize public interest and awareness in the power of dance.

Since its beginning in 2011, ITI has benefited from the invaluable and enthusiastic support of some of the world's most highly distinguished figures from the dance world. The World Dance Ambassadors, each in her or his own way, whether through a particular activity or simply by their presence and the fact of lending their name, reinforce the mission of the ITI.

Their association with ITI is a source of inspiration for current members and newcomers alike.

Each World Dance Ambassador may be invited to congresses, conferences, festivals, World Theatre Day and International Dance Day events and other live events where their appearance, initiative or participation are appreciated.

More Ambassadors will be announced soon.

## **World Dance Ambassadors**

Alicia ALONSO, Cuba  
Cristina HOYOS, Spain

# The Largest Gathering of ITI Members: ITI World Congresses



The ITI World Congress is organized every two to three years in alternating places all over the world. The Congress is the largest gathering of ITI members, performing arts professionals, and guests. Starting with the first Congress in Prague (Czechoslovakia now the Czech Republic) in 1948 with a few Centres, it has developed into a congregation of more than 700 participants.

Part of the Congress is the General Assembly where the delegates of ITI decide on finances, the charter, ITI's structure, activities, projects, leadership, strategies and programmes. The rich activities of a Congress include local and international performances, student performances, keynote speeches, workshops, seminars, conferences, presentations and ample time for networking.

Patronage has always been given by the DG of UNESCO or the National Commission of UNESCO in the country where the Congress is happening.

Leaders of UNESCO and of the National Commissions are always welcome. At the first Congress in 1948, Sir Julian Huxley, the first DG of UNESCO, was present. Whenever possible the DG of UNESCO delivers a message at the event.

[www.iti-congress.org](http://www.iti-congress.org)

## Congress Locations:

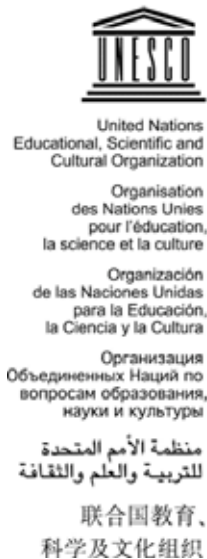
- 1948: Prague, Czechoslovakia, now Czech Rep.
- 1949: Zurich, Switzerland
- 1951: Paris, France
- 1952: Oslo, Norway
- 1953: The Hague, The Netherlands
- 1955: Dubrovnik, Yugoslavia, now Croatia
- 1959: Athens, Greece
- 1960: Helsinki, Finland
- 1961: Vienna, Austria
- 1963: Warsaw, Poland
- 1965: Tel Aviv, Israel
- 1967: New York, USA
- 1969: Budapest, Hungary
- 1971: London, UK
- 1973: Moscow, USSR, now Russia
- 1975: Berlin, Germany FR, now Germany
- 1977: Stockholm, Sweden
- 1979: Sofia, Bulgaria
- 1981: Madrid, Spain
- 1983: Berlin, German DR, now Germany
- 1985: Montreal & Toronto, Canada
- 1987: Havana, Cuba
- 1989: Helsinki, Finland
- 1991: Istanbul, Turkey
- 1993: Munich, Germany
- 1995: Caracas, Venezuela
- 1997: Seoul, Korea Rep.
- 2000: Marseille, France
- 2002: Athens, Greece
- 2004: Tampico, Mexico
- 2006: Manila, Philippines
- 2008: Madrid, Spain
- 2011: Xiamen, China
- 2014: Yerevan, Armenia
- 2017: Segovia, Spain

# Message of Ms Irina Bokova, DG UNESCO, for the 33rd ITI World Congress in Xiamen, China 2011

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Irina Bokova  
Director-General of UNESCO



## Message for the 33<sup>rd</sup> ITI World Congress by Irina Bokova, Director General of UNESCO

Victor Hugo once wrote that "it is by the real that we exist, it is by the ideal that we live." Theatre provides one of the most powerful bridges between the 'real' and the 'ideal,' between 'existence' and 'living.' Theatre draws humanity together. It captures and conveys the dreams we all share. It is a universal language that brings us together as a single family, around shared sense of solidarity and destiny.

The importance of the 33<sup>rd</sup> World Congress of the International Theatre Institute lies here. I wish to thank and to congratulate the organizers and their partners, who have made this congress possible, as well as the many talented theatre professionals who have come to Xiamen for this occasion. I wish to express deep gratitude also to the Chinese authorities and the Chinese National Commission for UNESCO for lending their generous support to this encounter.

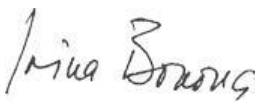
UNESCO and the International Theatre Institute have developed a powerful and longstanding partnership in the field of creativity and the arts. Since its establishment under the auspices of UNESCO in 1948, the International Theatre Institute has pursued relentlessly its mission to promote international exchanges of knowledge and practice in the domain of the performing arts. The Institute has sought continuously to use the power of the performing arts as an indispensable bridge builder for international understanding and peace.

For more than six decades, the International Theatre Institute has advised UNESCO on its worldwide activities to promote the performing arts. These include work to foster the growth of theatre sectors in Africa and developing countries, to improve the status of artists, especially women, and to strengthen the role of theatre for social cohesion, especially in conflict and post-conflict situations.

Our cooperation has been specially innovative and useful in the area of arts education. I wish to underline in this respect the vital contribution of international Theatre Institute to the Second World Conference on Arts Education, organized by UNESCO in Seoul in May 2010.

The theme selected for this year's congress, "Empowering the Performing Arts/A Journey to Xiqu", is timely, representing perfectly UNESCO's support to all forms of creativity in the name of safeguarding the world's magnificent cultural diversity. This shows once again the role of the International Theatre Institute as a world compass to guide innovative thinking on and approaches towards theatre in its dimensions. This role has perhaps never been as important as it is today, in a world changing rapidly and profoundly.

I wish great success to this 33<sup>rd</sup> Congress and I look forward to its follow-up.

  
Irina Bokova



# Building Bridges: Theatre of Nations



## Theatre of Nations

The mission of Theatre of Nations has always been to build a bridge with the performing arts.

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 up until 1972. During its fifteen year sojourn there, 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 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. The last Theatre of Nations was organized by the China Theatre Association/Chinese Centre of ITI in 2008, in Nanjing, China.

In the future, Theatre of Nations will be a platform for emerging artists from all over the world, combined with laboratories, workshops and seminars for professionals and for the public.

### Cities:

- 1957 – 1972 Paris, France
- 1975 Warsaw, Poland
- 1978 Caracas, Venezuela
- 1979 Hamburg, Germany
- 1980 Amsterdam Festival of Fools, Netherlands
- 1981 Venice, Italy
- 1982 Sofia, Bulgaria
- 1984 Nancy, France
- 1993 Santiago, Chile
- 1997 Seoul, South Korea
- 1998 Zürich, Switzerland
- 2008 Nanjing, China

# Project Groups: Collaboration without Borders for Artistic, Educational and Humanistic Objectives

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Inauguration of the Fujairah International Monodrama Festival, Fujairah (United Arab Emirates)



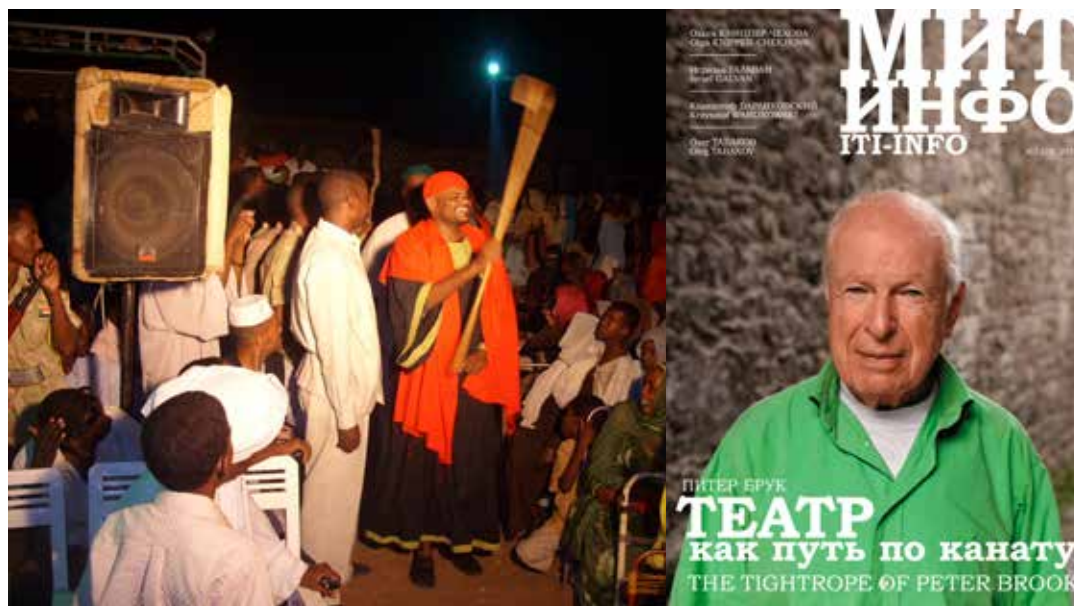
Most of the international collaborative work is done by Project Groups that are either convened short-term or long-term. These Project Groups deal with artistic, educational and humanistic values. They organize festivals, conferences, round tables, seminars, workshops, masterclasses or any event that serves their concern. These Project Groups are set up democratically and follow the tenets and rules set by the International Theatre Institute ITI. The members of these Project Groups are members of ITI Centres from all corners of the world.

## **Artistic Objectives**

- International Dance Committee
- International Festival Forum
- International Playwrights' Forum
- International Monodrama Forum
- International Stage Director Network
- iSTAN - International Stage Art Network
- Music Theatre NOW Network
- Network for Emerging Arts Professionals
- Traditional Performing Arts Forum

# Project Groups: Collaboration without Borders for Artistic, Educational and Humanistic Objectives

35



Al-Bugaa Festival, Khartoum (Sudan);  
Publication of ITI focusing on Peter Brook.

## Educational Objectives

Education is to a large degree covered by the ITI/UNESCO Network for Higher Education in the Performing Arts. In addition to this Network there are two initiatives of Project Groups that are mainly working on educational issues:

- Forum for Theatre Training and Education
- World Theatre Training Institute AKT-ZENT, one of the research Centres of ITI

## Humanistic Objectives

Of highest importance are the Project Groups that are dealing with humanistic elements related to the performing arts. Four Project Groups have been established:

- Network for Heritage, Indigenous Cultures and Migration
- Social Change Network
- Theatre in Conflict Zones Network
- Action Committee for Artist Rights

## Publication

One of the Project Groups deals with publications such as the book “World of Theatre” or “ITIinfo”:

- ITI Publications Committee

# Special Focus: Africa – Creating Educational and Artistic Opportunities

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Regional Council of Africa,  
Ouagadougou (Burkina Faso)



There are around 3000 different cultures rooted in the countries of Africa. That means that Africa is culturally extremely rich and has cultural expressions that cannot be found elsewhere in the world. The intention of ITI is to give voice to this cultural diversity, especially in the performing arts.

To assist the artists, with a special focus on emerging/young practitioners, Africa has always been a main concern of the International Theatre Institute ITI. In this regard, the priority “Africa” that UNESCO underlined in its programmes, is closely followed by ITI.

In collaboration with the African Centres of ITI, ITI has started a pilot project called “Emerging Scenes in Africa”. The project, which has received UNESCO patronage, consists of a multitude of workshops as well as performances and a conference. The first edition saw organizers invite African and international educators to conduct the workshops. The selection was done according to the current educational needs of the artists. Out of over 400 applications, 100 emerging artists have attended the event in Ouagadougou (Burkina Faso) in 2018. Due to its success the project will be continued on a regular basis.

# Special Focus: Community Work – Including the People in the Development of the Performing Arts



Public Dance Performance,  
during International Dance  
Day 2019, Seoul  
(South Korea)

To produce a theatre or a dance production with people of a community has always been of benefit for those individuals of the community who participate in it. There are numerous excellent examples how such an initiative has brought self-respect to those persons who acted in a theatre or dance piece.

Theatre and dance belongs to all the people and its performances should be accessible for people from all walks of life. When people are included in the creative process of a performance it not only gives value and importance to the art form, it also gives the lay people in the audience a sense of joy and commonness with the professionals.

There are many initiatives that ITI members undertake to bring theatre or dance to the people. They include people who are in prison as well as seniors, people with disabilities, children, women and men alike – all over the world.

This is in alignment with UNESCO's and ITI's goals, and some of the initiatives are receiving patronage by the National UNESCO Commission.

# Special Focus: Emerging Artists – Giving Voice and Creating Opportunities

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Student Performance during the 35<sup>th</sup> ITI World Congress, Segovia (Spain)



Giving young professionals the opportunity to express their way to conceive theatre, dance and music theatre is essential for the development of the performing arts. Moreover, to include these emerging artists in the bodies of ITI worldwide and the structure of ITI Centres is a main concern for ITI.

This is a long-term project that never ends. In the recent past, emerging artists have started their own festivals, which have been publicised on ITI's Facebook page and other channels.

Part of this initiative includes the Student Festivals that the ITI/UNESCO Network for Higher Education in the Performing Arts organize on a regular basis. Furthermore, if possible, ITI events include young people in their programmes such as World Theatre Day and International Dance Day.

Music Theatre NOW's competitions that are organized by its Network give the emerging artists a chance to express themselves and be rewarded for their efforts.

All is carried out in alignment with the initiatives that UNESCO is taking to empower young people.

# Special Focus: Peace – Brining People into Communication – for a World in Peace



39

Peace Symbol by Pablo Picasso

Bringing people from different ethnicities, religions, cultures, nations, and tribes together has a long history in ITI. The first bridge-building activities of ITI were achieved during the first days of its inception when people from both sides of the Iron Curtain attended the first Congress of ITI, in 1948, in Prague. This reflects the modus operandi of ITI's early peace-building initiatives; theatre was used as a bridge to transport ideas, inspiration, artistry and talent.

After the fall of the “Iron Curtain” the hope that the world would become more peaceful was in vain. The Cold War might have been over, but proxy wars evolved. And all over the world zones of conflicts came into existence. Middle East, Sudan, Cyprus – to name but a few.

For ITI, it was and remains important to foster the respect between people and nations from different ethnicities, religions, culture and tribes. When ITI members meet, be it during international meetings and gatherings or in one of the project groups, this aspect of respect for each other is always present.

Using theatre as a means for bringing people of different ethnicities into communication is a key tool that theatre professionals within ITI apply in zones of conflict.

These initiatives are in alignment with the goals of UNESCO and ITI.



# UNESCO & The International Theatre Institute ITI

An invitation to connect and collaborate

## **International Theatre Institute ITI**

UNESCO

1 Rue Miollis

75015 Paris

France

Management

1332 Xinzha Road, Jing'an

Shanghai, China 200040

[info@iti-worldwide.org](mailto:info@iti-worldwide.org)

[www.iti-worldwide.org](http://www.iti-worldwide.org)

Phone China: +86 21 6236 7033

Fax: +86 21 6236 3053

**Please feel welcome  
to connect with ITI.**