Rules and Guidelines for ITI Centres

International Theatre Institute ITI

World Organization for the Performing Arts

Official Partner of UNESCO

Version 2024

I. Nature of an ITI Centre

The International Theatre Institute ITI, World Organization for the Performing Arts, is a membership organization. Its main members are Centres and thus deserve utmost care and importance. Together they create a network, which is only as strong as its individual parts. In order to strengthen the ITI Centres the following Rules* and Guidelines* have been formulated.

II. Rules for an ITI Centre

A Centre has the right to use the logo and the name of the ITI to indicate it is a Centre of ITI, as long as the Centre is active and in accordance with the *ITI Charter* and *Rules & Guidelines for ITI Centres*.

An ITI Centre must:

A. Abide by the Charter of ITI and the organization's core values, namely Inspiration, Inclusiveness, Collaboration and Transparency;

B. 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;

C. Represent and support the current community of the performing arts in its country;

D. Be active in the worldwide activities of ITI, and have national and international activities;

E. Maintain regular communication with the General Secretariat and notify it of any changes pertaining to contact information and structure of its Centre;

F. 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 General Secretariat;

G. Send at least one representative of the Centre's leadership to the ITI World Congresses;

H. Have a Charter;

I. Have a Board;

J. Needs to be legally registered in its country as a non-profit organization or association. In some exceptional cases, an ITI Centre can be in another administrative formation. Such an exception needs the approval of the Executive Council or during the ITI World Congress of the General Assembly;

K. Pay an annual contribution set by the General Assembly of ITI. It needs to be paid 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.

III. 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. It should collaborate with the

performing arts organizations and artists in its country and worldwide.
Representation of Centres and Structure
2. The members of the Centre represent the professions connected with the performing arts in its country.
3. An ITI Centre accepts individual and/or organizational/institutional membership.
4. An ITI Centre may be constituted as a single organization or be part of an existing theatre or performing arts association.
5. The board of an ITI Centre should meet regularly.
6. Once a year it should hold a General Assembly according to its Charter for statutory changes, financing, new members, activities, etc.
7. An ITI Centre should involve young practitioners in its ranks.
8. An ITI Centre should promote and distribute the ITI Member Card.
UNESCO
9. An ITI Centre abides by the goals of UNESCO and assists UNESCO in projects related to the performing arts.
10. It is recommended that a Centre inform its National UNESCO Commission of its activities and send it the Centre's and ITI worldwide's publications.
11. A member of an ITI Centre may be a member of his/her country's National Commission for UNESCO.
Participation in ITI Committees
12. An ITI Centre can be represented in one or more Committees of ITI through different members of the Centre to support the worldwide activities and projects that each Committee is working on.
13. An individual member of a Centre can only be a board member of one Committee. Furthermore, the same member may be part of another/other Committee/s as a corresponding member.
Activities
14. ITI Centres should invite members of other Centres to participate in their national projects and activities. 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 – Staged readings of plays, text to performance workshops – Publications – Networking events, meetings, encounters, etc. – Awards and/or medals to outstanding individuals in the performing arts community in the Centre's country The accent should be on performing arts: promotion of and education in the performing arts.
15. An ITI Centre may create a sub-structure of each of the ITI Committees, Forums or Networks, and link it to the appropriate worldwide ITI Committee, Forum or Network.
16. An ITI Centre should collaborate with other Centres on cultural activities, development, training, festivals in a region, etc.
17. An ITI Centre should promote its own culture abroad as well as introduce current culture from abroad in its country.
18. An ITI Centre may organize meetings of Centres in the region – in association with a Regional Council in its region.

19. If it makes sense for the Centre, it 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
- International Association of Theatre Critics AICT
- International Amateur Theatre Association IATA
- International Federation of Actors FIA
- International Federation for Theatre Research FIRT
- International Music Council IMC
- International Network of Theatre in Prison INTiP
- International Puppeteers Union UNIMA
- International Society of Libraries and Museums for the Performing Arts SIBMAS
- International Organization of Scenographers, Theatre Architects and Technicians OISTAT
- European Theatre Convention ETC
- European Federation of Professional Circus Schools FEDEC
- Arab Theatre Institute ATI
- International Drama/Theatre and Education Association IDEA
- Opera Europa
- Theatre without Boarders TWB
- Women Playwrights International WPI
- World Dance Alliance WDA
- World Mime Organization WMO

Any other international and regional based cultural organizations with similar goals.

20. Members of an ITI Centre may be a board members of other international partner organizations of ITI worldwide in their country.

Visibility

21. It is highly recommended that an ITI Centre create its own website, newsletter and social media channels, especially in its own language(s) to provide information to performing artists in its country. A Centre also can forward the ITI Newsletter of the General Secretariat in English and French language to inform its members about future activities, calls, competitions, etc.

22. An ITI Centre may use the monthly published ITI Newsletter of the General Secretariat to promote its future activities to the community of ITI Centres and people that are interested in the performing arts.

23. An ITI Centre should regularly update its page on the ITI website with accurate information; change of address, change of board, any information about activities, events and projects of the Centre.

24. An ITI Centre should continuously be in close contact with artists of the performing arts, venues, theatre organizations, as well as festivals organizers in its own country.

25. Members of an ITI Centre need continuously be informed about the activities and the advantages of being a member of the Centre (if applicable).

26. An ITI Centre may organize 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, festival organisers, representatives of performing arts venues and guests in order to promote their performances to be shown abroad.

27. 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.).

28. In countries with different cultural identities, an ITI Centre should find a way to include representatives of as many cultural identities 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 identity the possibility to be part of the ITI worldwide network.

Education and Training in the Performing Arts

29. 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:

- ITI/UNESCO Network for Higher Education in the Performing Arts (UNITWiN Network for higher education and research institutions of UNESCO)
- Any ITI Committee or entity focusing on performing arts education, such as the Forum for Theatre Training and Education (FTTE) or AKT-ZENT World Theatre Training Institute / Research Centre of ITI

30. An ITI Centre can also take the initiative and facilitate education and training in the performing arts in its country.

31**.** An ITI Centre's education and training activities should include both beginners and professionals. It should interest young practitioners in the ITI by organizing special workshops that cater to their interests and needs.

Publications

32. 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 in the world, especially during the ITI World Congresses, festivals, meetings, events, etc.

33. A Centre may publish its own books or series of books.

Documentation, Library, Museum

34. 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.).

Communication

35. A Centre should disseminate information about the ITI and its activities to the performing arts practitioners in its country.

36. Swift communication from a Centre to ITI worldwide or parts of it is of utmost importance. This can be through sending information to the monthly published ITI Newsletter.

37. 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

38. An ITI Centre is expected to participate in the World Theatre Day Celebration (27 March). 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 awards on that day, etc.

39. Members of a Centre may also attend a main event at UNESCO or at another location, organized by the General Secretariat ITI and/or Centres and other partners.

40. A Centre may have a National Message written by an author from the Centre's country and publicize it together with the international message. If a Centre is doing this, it should send the message to the General Secretariat for worldwide publication.

International Dance Day

41. An ITI Centre is expected to participate in the International Dance Day Celebration (29 April). 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 dance public at large – participation or organization of events – distribution of media/press information – giving awards on that day, etc.
42. Members of a Centre may also attend a main event at UNESCO or another location, organized by the General Secretariat ITI and Centres and other partners.
43. A Centre may have a National Message written by an author of the Centre's country and publicize it together with the international message. If a Centre is doing this, it should send the message also to the General Secretariat for worldwide publication.
World Day for Cultural Diversity for Dialogue
44. An ITI Centre may celebrate World Day for Cultural Diversity for Dialogue and Development (21 May), created by the UN (United Nations) and UNESCO.
International Mother Language Day and World Opera Day
45. An ITI Centre may celebrate International Mother Language Day (21 February) and World Opera Day (23 October).
Respect for Performing Artists and Performing Art
46. An ITI Centre should be the vanguard for the respect of the 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 and freedom of expression in the performing arts. It should promote Human Rights and free artistic expression 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 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.
The ITI Centre and ITI worldwide
50. A Centre may present the candidacy of an outstanding and active individual for the Executive Council.
51. A Centre should be a member of its Regional Council and participate in its activities and projects. If the Centre is part of two overlapping regions, it should prioritise one Regional Council and be an observer in the other one.
52. An ITI Centre should consider hosting an ITI World Congress and express its wish to the General Secretariat of the ITI.
IV. Financial and Legal Aspects
53. The finances of an ITI Centre are the concern of the Centre alone.
54. The legal relationship between the ITI Centre and the International Theatre Institute is the membership of the ITI Centre in ITI.
55. An ITI Centre may organize events for fundraising (e.g. a yearly Night of the Performing Arts).
Additional Reference Charter of the ITI
Footnote

*_Rule_: a principle or regulation governing conduct, action, procedure, arrangement.

**Guideline: a detailed plan or explanation to guide you in setting standards or determining a course of action.

History: These rules are based on the Charter of the ITI, information in ITI brochures and ITI Centres' past activities. The draft was prepared by the General Secretary and the Strategic Plan Working Group on Centres at a meeting in September 2009 in Zagreb, Croatia. It was modified during the 129th Executive Council session, held in Khartoum, Sudan, in October 2009, and finally and approved by the Executive Council in November 2009 and approved during the General Assembly at the ITI World Congress in Xiamen, 2011, Approved General Assembly 2024.

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