

**ENGAGE**  
—  
**The**  
**international**  
**programme**  
**for European**  
**theatres**

**Our Stage**  
**Festival 2019**  
—

**Young Europe**  
**III**  
—

**Diversity in**  
**Action**  
—

# ETC Member Theatres\*

## Albania

Albanian National Theatre (Tirana)

—

## Austria

Landestheater Linz  
Schauspielhaus Graz

—

## Belgium

Théâtre de Liège

—

## Bosnia and Herzegovina

Kamerni Teatar 55 (Sarajevo)  
MESS Festival (Sarajevo)

—

## Croatia

Croatian National Theatre (Zagreb)

—

## Finland

Helsinki City Theatre

—

## France

CDN Nancy Lorraine - Théâtre de la Manufacture

—

## Georgia

Kote Marjanishvili State Drama Theatre (Tbilisi)

—

## Germany

Deutsches Theater Berlin  
Staatstheater Braunschweig  
Theater Dortmund  
Staatsschauspiel Dresden  
Theater & Orchester Heidelberg  
Badisches Staatstheater Karlsruhe  
Schauspiel Leipzig  
Theater Magdeburg

—

## Hungary

Pesti Magyar Theatre (Budapest)  
Weöres Sándor Színház (Szombathely)

—

## Israel

Gesher Theatre (Tel Aviv)

—

## Italy

Teatro Stabile di Genova  
Teatro Stabile di Torino  
Fondazione Teatro Due (Parma)

—

## Luxembourg

Théâtre d'Esch  
Les Théâtres de la Ville de Luxembourg

—

## Macedonia

Macedonian National Theatre (Skopje)

—

## Norway

Det Norske Teatret (Oslo)

—

## Romania

Romanian National Theatre "Marin Sorescu" (Craiova)  
Romanian National Theatre (Timisoara)

—

## Serbia

Serbian National Theatre (Belgrade)

—

## Slovakia

Slovak National Theatre (Bratislava)

—

## Slovenia

Slovenian National Theatre (Nova Gorica)

—

## The Netherlands

De Toneelmakerij (Amsterdam)

—

## United Kingdom

Belarus Free Theatre (London)

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## Turkey

Turkish State Theatres (Ankara)

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Cantieri Teatrali Koreja (Lecce)

—

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—

### Ukraine

CCA "DAKH" and Gogolfest (Kiev)  
Kiev Academic "Molody" Theatre

—

## ETC Honorary Members

Christa Müller (Berlin)

Ola E. Bø (Oslo)

—

\*Membership as of September 2018

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Participatory theatre performance *Meine Akte*,  
Staatsschauspiel Dresden/Germany.  
© Sebastian Hoppe

*Stage Your City* premiere in  
Staatstheater Karlsruhe/Germany. © Tom Kohler

ETC International Theatre Conference  
in Det Norske Teatret, June 2018, Oslo/Norway.  
© Siren Hoyland





15:15, co-creation for Young Europe II between Helsingin Kaupunginteatteri (Helsinki/Finland) and Theater an der Parkaue (Berlin/Germany). © Marko Mäkinen

# Editorial

**Error, the art of imperfection.** The ability and the right to fail, to make mistakes, to try again and to have the freedom to do so, is a crucial source for new ideas and creative opportunities. To advance our thinking, to improve our social environment, to create our future. This year's theme of the Ars Electronica Festival, one of the world's largest gatherings for art, technology and society, sets the tone for ETC's second season of ENGAGE. Right at the festival's centre, in the Sky Loft above the river Danube, we will be kicking off the 2018/19 season with the second Digital Theatre Network Meeting and releasing the first ETC casebook on new theatre practices starting with digital theatre for the creative community and a white paper with suggestions for policymakers.

**The art of imperfection.** Europe is a perfect example of it, says Robert Viola, the director general of the European Commission DG Connect. It is definitely not perfect, but it allows us to live in peace in an open and inclusive society. This is a human achievement, but also the result of errors by humans in the past. We must stand up to rising fascist movements in our cities and the discrimination of people who are considered "imperfect" by the growing right-wing. As theatre-makers we use the power of words, the power of artistic and dramatic expression, our languages, to advance critical thinking based on democratic values, and to offer multiple perspectives that help us better reflect on and understand the complex world we live in.

**Art.** Theatre is about collaboration and sharing. Working together internationally and sharing with each other is key to the success of what we do. We want to advance theatre-making and offer it to wider audiences in our diverse societies. A major highlight of this ETC season will be the Our Stage Festival in May 2019, with performances and a discursive programme on participatory theatre formats in Europe. These participatory formats empower today's audiences to bring their stories and voices onstage in their city! Questions of identity are also at the heart of ETC's Young Europe flagship project. This season, nine ETC Member Theatres are busy developing new performative research theatre formats and co-productions for young audiences, creating thus a new sort of contemporary repertory theatre.

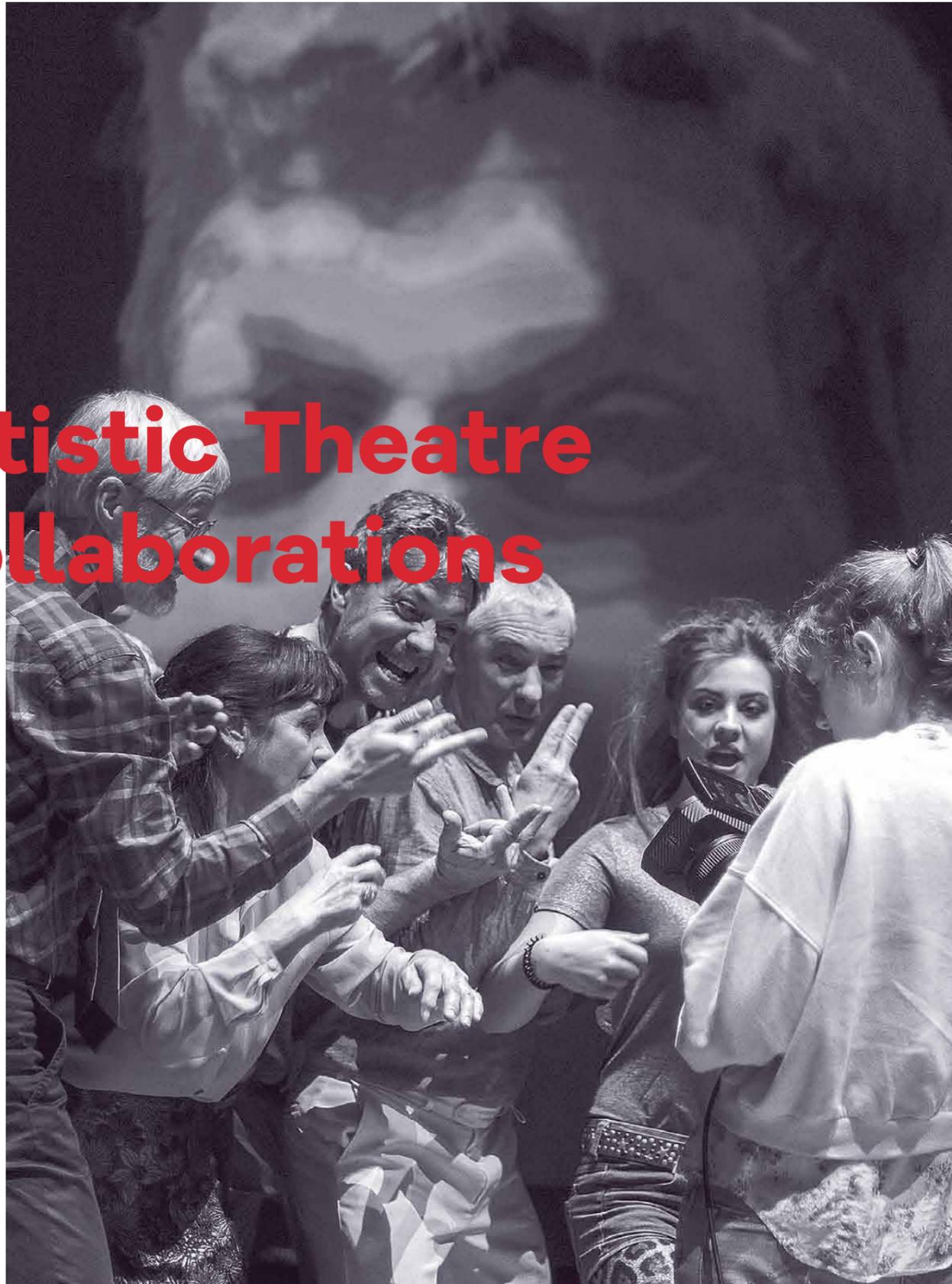
2018 is the European Year of Culture Heritage: a reason for us to put the spotlight on well-known European classics as well as contemporary plays – the future classics – for audiences to enjoy via the online calendar OnStage2018.eu. The promotion and circulation of European theatre will be another important focus in Seoul in October this year, where ETC Member Theatres will represent Europe's rich and diverse theatre programme at Asia's most important performing arts market, the PAMS.

Join us during the second year of ETC's ENGAGE, the international programme for European theatres, and meet us at our conferences, workshops, academy, residencies or performances across Europe. We thank the European Commission who joined forces with us as a strategic cultural network and without whose support our work would not be possible. Let's connect, network and collaborate for theatre to be recognised as an important art form for making Europe a little less imperfect.



**Heidi Wiley and Serge Rangoni**  
ETC Executive Director and ETC President

# Artistic Theatre Collaborations



Participatory theatre performance *Abgezockt*, Staatsschauspiel Dresden/Germany. © Sebastian Hoppe

## Young Europe III

### ETC's youth theatre programme continues

We met Paulien Geerlings at the first Young Europe Festival in Strasbourg in 2010, which was part of the ambitious artistic education flagship project Young Europe. Geerlings is dramaturge at De Toneelmakerij, the leading Dutch theatre company for children, teenagers and "the adults in their lives". De Toneelmakerij, just as the other project partners of Young Europe, have youth audiences at core of their activities.

Division, nationalism, inequity... Today's Europe is at stake. What are the realities and perspectives of young Europeans? How can we engage the youth of Europe to actively shape their future? How can we encourage critical thinking amongst this audience of tomorrow? The project Young Europe III kicked off in January 2018 and will go on until 2020. It was thus the perfect occasion for us to sit down with Paulien Geerlings and talk about this project which she holds close to her heart.

*"We have confidence in the flexibility and imagination of our audiences."*

ETC's latest edition of Young Europe sets out to create new theatre performances for teenagers based on performative research dealing with identity. What will the project scope within such a huge topic be? Why work with nine theatres from five countries?

The third edition of Young Europe is part of the four-year ENGAGE programme of the ETC. All ETC Member Theatres were invited to join the Young Europe project and many expressed interests. We ended up working with nine theatres because it would allow them to truly get involved and realise the project within the next two seasons.

We split the theatres into three groups. The first group is made up of De Toneelmakerij (Amsterdam, The Netherlands), Deutsches Theater (Berlin, Germany) and Weöres Sándor Színház (Szombathely, Hungary); the second group comprises Staatstheater Braunschweig (Braunschweig, Germany), Theater Magdeburg (Magdeburg, Germany) and National Theatre "Marin Sorescu" (Craiova, Romania); and the third group consists of the Slovak National Theatre (Bratislava, Slovakia), Pesti Magyar Színház (Budapest, Hungary) and Badisches Staatstheater Karlsruhe (Karlsruhe, Germany).

We kicked off the project with all the partners together, discussing which topics were most urgent and relevant for the European youth, such as nationalism, poverty, societal injustice, new technologies and the environmental crisis. We also had a workshop session with the Dutch-based international research agency Motivaction ([www.motivaction.nl](http://www.motivaction.nl)) to get an insight into the drives, values and lifestyles of European youngsters.

After that, the collaboration in the smaller groups began. The Braunschweig-Magdeburg-Craiova group is tackling the issue of growing nationalism and working on a game/performance set in the future in which the audience will have an active role. The Amsterdam-Berlin-Szombathely group is focusing on the subject of rage, asking themselves if there is a common source for the many expressions of rage throughout Europe. The Bratislava-Budapest-Karlsruhe group is most interested in the psychological aspects of growing up in today's world. At this time, the project is in the research phase and playwrights will be engaged in the next couple of months. Eventually, the productions will come together at the Young Europe Festival in the spring of 2020 in Graz.

**Can you describe your research approach as a theatre education methodology?**

In addition to questionnaires and in-depth interviews with youngsters and people close to the youngsters, an artistic approach is part of our research method. We make artistic assignments in which young people get to express themselves in a variety of ways, be it



Nadia, De Toneelmakerij, Jouman Fattal, Stefanie van Leersum.  
© Fondazione Teatro Due Parma

through poetry, theatre, visual art or film. Through these assignments, young people can explore certain subjects in a creative way. We offer several artistic forms, so that young people can discover their specific talents while staying focused on the content, on the subjects in relation to their own lives and the world around them. The results of these assignments provide a different kind of information than a straightforward questionnaire would.

**You also worked on the previous Young Europe project, which addressed multilingualism. How has the collaboration evolved since in the current project?**

Like the previous editions, Young Europe III has a strong focus on playwriting and the creation of a new European repertoire for young people. The aims of Young Europe I were to improve collaborations between theatre and schools and to foster encounters between young theatre professionals and young audiences.

Young Europe II focused on multilingual creation and theatre education with the aim of establishing a European multilingual drama repertoire for young people. In this edition, young people were included in the process of creation. In Young Europe III, the aim is to base the whole project on extensive research on youngsters and their environment. The commissioned playwrights write their plays in response to the research – a genre we could call “documentary-based theatre”.

**We believe experience in theatre can offer youngsters an opportunity to hone their critical thinking skills in the context of our current global political and cultural climate. Do you agree with that and, if so, what do we need to do to achieve it in your opinion?**

We live in a world in transition. Young people are affected by global and local turmoil. Social media flood their lives with information and, at the same time, we live in bubbles where our own opinions are confirmed constantly.

Familiarity with and understanding of each other’s perspectives can no longer be taken for granted. I think it’s important to show many positions and theatre as an art form is the perfect place to do so. Plays about a world with many voices, plays open to many interpretations. Exploring multiple perspectives allows us to simultaneously move inwards and beyond ourselves. Hearing and sharing stories is the key to shaping identity. Stories

create a sense of belonging and thus the conditions for participating in other people’s narratives. Theatre can create a liberated zone where issues can be explored with humour and where everyone should be able to see themselves reflected – no matter what their educational, social or cultural background is.

*“Hearing and sharing stories is the key to shaping identity.”*

**Your favourite...**

**What classroom productions should we all see?**

*Jamal and Nadia* by Daniel van Klaveren and *My Mother Medea* by Holger Schober.

**What director would you like to work with?**

Luk Perceval in Brussels and the young French director Julie Benegmos. [Editor’s Note: Julie Benegmos was one of the seven ETC Artist Residents in 2018.]

**What book should every teenager in Europe read?**

*Elbows* by Fatma Aydemir.

**What theatre production strongly moved your teenage audience?**

*I Call My Brothers* by Jonas Hassen Khemiri.

**What’s the project you’re most proud of?**

The NADIA project because of the huge impact it had in all the participating countries.

*The interview was led by Heidi Wiley.*



*Paulien Geerlings is a dramaturge and theatre maker at De Toneelmakerij, Amsterdam (The Netherlands). She studied Philosophy and Theatre studies at the University of Amsterdam. Since her graduation in 1997, she has been working as a freelance dramaturge with several young theatre directors, including Ola Mafaalani, the South-African Bratt Bailey and Marcus Azzini. In 2006, she became dramaturge of Ad de Bont, playwright and artistic director of youth theatre company Wederzijds. This company merged with Huis aan de Amstel in 2009 and became De Toneelmakerij, largest theatre company for young audiences in the Netherlands. Paulien Geerlings is also a teacher at the Directing School of Amsterdam.*

**The ETC’s artistic collaboration project Young Europe III focuses on theatre as a place of identification for young people in Europe. Nine ETC Member Theatres are developing three new theatre texts on the topic of identity and integration, which will expand European multilingual drama for young audiences.**

**In 2018/2019, the artistic teams will develop and produce plays based on extensive joint research by and with young people from all partner countries. The aim is to use artistic research as a performative act in theatrical education work. In addition, all nine theatres are jointly developing a theatre education programme to enable networking and further dialogue among young people from all countries of origin.**



**Partner meetings**  
28–29 November 2018, Bratislava/Slovakia –  
Additional meetings will be planned during the year

**Premieres and performances**  
Beginning of the 2019/2020 season across Europe



Nadia, Théâtre de Liège, Loriane Klüpsch, Eva Zingaro-Meyer. © Goldo



Participatory theatre performance *Die Stunde*, Staatsschauspiel Dresden/Germany. © Sebastian Hoppe

## Our Stage

### Participatory theatre in Dresden and Europe

by Miriam Tscholl

In a turbulent Europe – a place whose citizens have incredibly diverse cultural, ethnic, religious and social lifestyles – there is a need for dialogue. It is no coincidence that drama was invented at the same time as democracy in ancient Athens: the negotiation of different interests with one another is at the heart of democracy. And theatre can be a place for that. Most of the time, actors are onstage as representatives performing fictitious dialogues. Over two and a half millennia, the performing arts have developed, and assimilated and mirrored social changes. This is an ongoing process. Today, theatre has opened itself up so much that even regular citizens – whose expertise is not acting but their own life story, experiences, opinions and interests, which they playfully communicate and negotiate with one another – can be found onstage, endowing theatre with a new relevance and energy. It is not only about exploring a new art form but about the empathy that results from telling and listening to stories. An empathy that is necessary for a society to grow together – and also to open itself up.

The European Commission has also recognised this opportunity and stated that fostering cultural participation is one of the main goals of its new agenda. In the past ten years, theatre has been exploring participatory formats, both thematically and artistically. In this context, “participatory” not only means that the audience gets involved in the story being performed but that average citizens themselves perform. The most important thing here is not the actor’s transformation but the life story being told – and this story can be explored, altered and questioned in a playful space without any consequences.

In 2009, we at Staatsschauspiel Dresden were the first theatre to establish a new section of our programme called Bürgerbühne (which translates literally to “citizens’ stage”), thereby making a long-term promise to the city to keep the theatre’s doors open to the city’s residents. Since then, over 3,000 non-professional actors have taken part in more than 900 performances that have been seen by over 160,000 viewers – a huge enrichment to both the theatre and the city. The main purpose here is not “applied theatre”, in which process-oriented methods pursue explicitly political, pedagogical or therapeutic objectives.

The freedom and futility of art are important during the rehearsal process and in the final product; they develop between actors and the audience in the moment of the performance. And it is not largely marginalised groups who are up on stage; the invitation is open to/directed at everyone: punks, bankers, doctors, men having a midlife crises, teenagers, the Jewish community, teachers, people who have been married and divorced, academics, dropouts, football fans, transgender people, Muslim women, seniors, midwives, coroners, representatives of the church and the sex business, and much more.

*“It’s the same as with any other production.”*

At the Dresden Bürgerbühne, five productions are worked on and added to the regular programme every season. And the theatre offers its resources to those productions: a close link to the dramaturgy, extensive PR, technology, the workshops, props, masks, and rehearsal time on the actual stage. Wilfried Schulz, who founded the Bürgerbühne and acts as its artistic director, explained it simply: “It’s the same as with any other production.”

Following this guiding principle, a target group of citizens and a director are chosen very carefully for every production, as are set builders and – depending on the concept – playwrights, musicians, video artists or choreographers.

The goal is to experiment artistically and thematically and to involve as many different target groups in Dresden as possible. After three to four months of rehearsing – many of the performers rehearse after work and on weekends – the play premieres and is then put on the programme for one

or two seasons, depending on the audience's demand and the players' availability. And there are even more people romping around in the countless educational theatre clubs than there are in the Bürgerbühne productions. Even here, people of all age groups are welcome. Club rehearsals take place weekly, are less focused on results and, at the end of the season, participants take part in a workshop presentation and a festival weekend. Theatre educators, actors and directors' assistants now run twelve clubs per season: the Club of Otherwise Gifted Citizens (for Dresdners with mental handicaps), the Club of the Residing Citizens (the plays are put on at home), the Club of the Dramatic Citizens, the Club of the Angry Citizens, etc. Their topics and formats are not limited in any way. The clubs have since developed a very lively culture. The performances and the festival are incredibly popular among the performers and their friends and families.

The Rimini Protokoll performance collective was an important pioneer of participatory theatre. And even before the Dresden Bürgerbühne was established, in 2009, several German municipal theatres and independent groups had initiated individual theatre projects with people who were not professional actors. Once a separate category was established in Dresden, the idea experienced an upswing and many German and several European theatres also established their own Bürgerbühne, popular theatre and Borgerscenen (Denmark). Although most municipal theatres in Germany have not established a separate section, the field of participatory theatre has expanded dramatically.

In 2013, the first Bürgerbühne conference was held; in 2014, the first Bürgerbühne festival. In 2015, the festival moved to the Bürgerbühne of Nationaltheater Mannheim. The same year, an AG Bürgerbühne was founded under the aegis of Deutscher Bühnenverein. In 2016, a Bürgerbühne conference was held at Staatstheater Karlsruhe; then, in 2017, the third Bürgerbühne festival was held at Theater Freiburg.

European networking and insights were important at all three festivals. That's why we are so happy that the ETC wants to encourage and facilitate participatory formats throughout Europe with Our Stage, one of the five new categories of the ENGAGE programme. Inspired by ETC networking events that took place in Dresden and Oslo in 2018, theatres in Austria and Hungary, for example, have already planned their own Bürgerbühne projects at their theatres. Our Stage – The 4th European Bürgerbühne Festival will, in cooperation with the ETC, become properly European, inviting productions from at least eight European countries, including a comprehensive European supporting programme to Dresden from 18 to 25 May 2019.

In my capacity as curator of the festival and with the help

of a European artistic advisory board, I am currently seeking professional productions with non-professional actors in a number of European theatres and at European festivals. There is endless research involved. It requires a lot of networking and serves as an indication of how huge and diverse the European scene has become. While in some countries, such as Belgium or Denmark, participatory formats are already understood as an integral part of contemporary theatre, there is a stronger tendency in, for instance, the Anglo world to operate and view Bürgerbühne more as "community-based theatre" or "applied theatre," which is closer to the idea of process orientation methods and cultural education. In Poland and Hungary, participatory formats are generally found on the independent scene, in no small part because several directors of municipal and state theatres have been dismissed and it has since become rare to find socially critical, artistic experiments there. As a result, there are many exciting initial observations to review and discuss in European networking meetings, cooperations and at Our Stage – The 4th European Bürgerbühne Festival.

Some of my selection criteria for the festival are: social relevance and aesthetically outstanding experiments in the areas of dramaturgy, research, and the handling of the body, space and video. On top of that, the question of "Who's speaking?" is deeply important. The festival programme should be as formally and thematically diverse as possible since the answer to the question "How does this theatre form work?" can only be plurality, experimentation and imagination.

The ETC International Theatre Conference and General Assembly will take place during Our Stage – The 4th European Bürgerbühne Festival in Dresden in 2019 so that we can continue the conversation about the artistic quality, the importance and the future of this theatre form.



**Miriam Tscholl** studied Cultural Studies and Aesthetic Communication at the University of Hildesheim (Germany). She then worked as an artistic assistant at the university's Institute for Media and Theatre. Productions of her independent theatre group *Werkgruppe 1* were staged at a number of European festivals. Since the 2009/2010 season, Tscholl has headed the Bürgerbühne at Staatsschauspiel Dresden. She also works as a director in Hanover, Berlin, Mannheim, Dusseldorf and Freiburg. During the 2018/2019 season, she will also take on the artistic direction of Our Stage – The 4th European Bürgerbühne Festival.



Dinner preparation during *Montagscafe* (Monday's coffee), Staatsschauspiel Dresden/Germany. © Sebastian Hoppe

## Cultural Participation: Its Significance, Forms and Effects

a definition by Birgit Eriksson

The participatory agenda is on the rise, both within and outside of institutions.

The practice – and ideal – of citizen and user involvement seems to be everywhere: in product development, welfare institutions, city planning, the media – and also in the arts. The ideal of turning citizens, users and audiences into active "participants" has given rise to concepts and practices of "relational", "social", "dialogical", "collaborative" and "participatory" art. These concepts are often part of a critical agenda that links art to new and more democratic forms of communication and community. However, the arts can also be instrumentalised in cultural policy when they become a form of soft social engineering aimed at innovation, social integration and cohesion. And the citizens have their own reasons for participating. The motivations for engaging in participatory arts are thus diverse and sometimes even contradictory. Eriksson argues for the importance of clarifying the motivations of participation when dealing with citizen participation.

Eriksson offers a typology of forms and effects of participation that may be used in the development and evaluation of participatory art projects. She distinguishes between six forms (attention, education, co-inhabitation, co-creation, audiences and co-decision) and nine effects (feeling of togetherness, social inclusion, well-being, learning, empowerment, cultural/political reflection, aesthetic intensity, sustainability and local development).

*Birgit Eriksson, associate professor in Aesthetics and Culture, Aarhus University (Denmark). Eriksson joined the ETC's conceptual workshop as a guest lecturer on cultural participation in February 2018*

**Our Stage introduces the idea of Bürgerbühne (literally "citizens' stage") – which is run the same way as a professional in-house production company but involves non-professional actors – as a new form of creative community outreach via artistic collaboration and as a new artistic business model. Parallel to Germany, where numerous Bürgerbühnen and similar models have been founded in recent years, the development of participatory theatre in other parts of Europe has also made progress. Last season, nine ETC Member Theatres decided to explore the Bürgerbühne concept during a three-day workshop at Staatsschauspiel Dresden.**

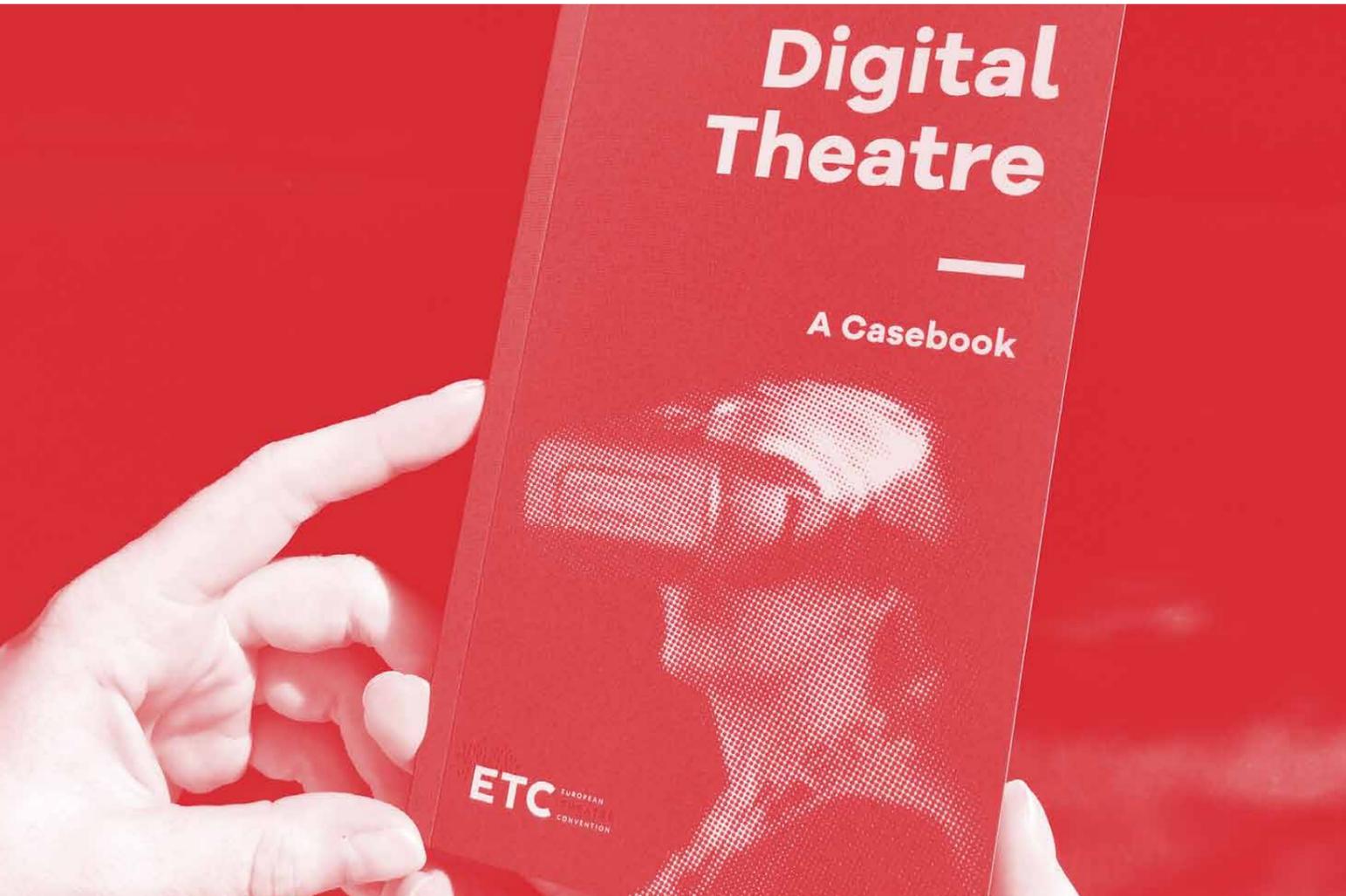
**The 2018/2019 season presents the Out Stage Festival, aiming at promoting a pan-European view of participatory theatre projects, strengthen these developments through an intensive exchange of form, content and experiences and create a European network.**



**Festival**  
18–25 May 2019, Dresden/Germany

**Open call**  
The 4th European Bürgerbühne Festival is looking for participatory theatre productions and performances. Application deadline: 10 November. See the ETC website for more info.

# Theatre in the Digital Age: A Casebook



*Digital Theatre. A Casebook*, first ETC casebook written in the frame of the European Theatre Lab, 2018. © ETC

The two-year applied research project European Theatre Lab set out to research a digital strategy for major European state-funded theatrical institutions with the goal of expanding access to the arts via new technology. This cross-sectoral project united artists and public theatres with research institutions and researchers from the fields of technology, science, and the media and performing arts.

The first ETC casebook *Digital Theatre. A Casebook* is about sharing knowledge with the creative community; it is an invitation for artists, scientists, theatre professionals, and cultural and societal decision makers to learn from our

experiences. Attached, the white paper *Drama goes digital vs Theatre invades digital* presents recommendations that have been identified for publicly funded theatres, policymakers and funders on the local, national and European level to tackle challenges for theatres while addressing the digital transformation.



The casebook and white paper are both available at [www.europantheatrelab.eu/blog](http://www.europantheatrelab.eu/blog)

## Bring Theatre into Technology

by Gerfried Stocker

I had the pleasure of being on the advisory board of the European Theatre Lab and, I have to say, I am really happy with the outcome so far. We are on a very interesting journey with quite ambitious goals guided by the question: How can we bring technology and theatre together?

To start with, I think one of the biggest achievements of this project was the collaboration of different communities: people from the theatre, people with a technical background and people from the media arts. The outcome thus far has shown us that theatre is, so to speak, joining the game. We suddenly have a very strong, ambitious, serious and professional approach to this collaborative work within the theatre field.

Some of the projects really made brave and risky efforts to involve a lot of technology – the way they were able to master it is incredible. But I think the most exciting thing has not only been producing inspiring projects, but projects that are really showing possibilities, next steps and new directions. I think it's very important to go in this direction, and then go even further.

And maybe even to start thinking of this collaboration in a broader way, where it is no longer about exploring "how to bring technology into theatre", but about how can we bring the quality and expertise of the theatre into technology? How can theatre help us to develop technology in a way that the future it produces is a future that we would like to live in?

*Gerfried Stocker is managing and artistic director of Ars Electronica, Linz/Austria. This statement of Gerfried Stocker was recorded in Oslo, in June 2018, during the ETC International Theatre Conference.*

## Digital Theatre Workshops

The work on our topic of "Theatre in the digital age" is just at its beginning. The season will start with a series of digital theatre workshops in Liège from 07 to 08 November, during the IMPACT Festival organised by Théâtre de Liège (Belgium).

First, we invite technicians from ETC Member Theatres to join the digital theatre workshops on 07 and 08 November. The agenda includes the new technical applications for artistic creations of the European Theatre Lab: a sound-capturing device for actors, a new automated surtitling technique and an app for mixed-reality acting and performing. Second, all theatres interested are welcome to join the partner meeting of "Archives of Movement" (working title) with Kay Voges, the artistic director of Theater Dortmund, and his team of technical experts to design a new ETC collaboration based on motion-capturing techniques.



07 September 2018

Digital Theatre Network Meeting and launch of *Digital Theatre. A Casebook*  
Ars Electronica Festival, Linz/Austria

07 September 2018

*Stage Your City* (Austrian premiere)  
Ars Electronica Festival, Linz/Austria

27 September

*Stage Your City* (Georgian premiere)  
Marjanishvili Theatre, Tbilisi/Georgia

07–08 November 2018

Digital Theatre Workshop and "Archive of Movements" partner meeting, IMPACT Festival, Théâtre de Liège/Belgium

05 February 2019

*Idiomatic/Dub It* (Belgian Premiere)  
Théâtre de Liège/Belgium

# International Professional Development



*The Clock is ticking (Pe ceas, Die Uhr tickt) performance, co-creation for Art of Ageing project between Badisches Staatstheater Karlsruhe/Germany and Teatrul National Timisoara/Romania. © Adrian Piclisan*

## ETC International Theatre Conferences

### Four-day conferences for theatre professionals in Europe

The next editions of the ETC International Theatre Conference will be held in Bratislava (Slovakia) and Dresden (Germany). These high-level events are an occasion for ETC Members and selected guests to explore new trends in European theatre and an excellent forum for information, exchange, debate and networking.

**29 November – 02 December 2018**

**Bratislava/Slovakia**

Hosted at and by the Slovak National Theatre in Bratislava, this ETC International Theatre Conference will focus on the topic of "Diversity in Action". It will also be an occasion to celebrate the ETC's 30th anniversary and to discuss the ETC's stand on the future of the theatre sector in Europe in view of the future Creative Europe funding programme.

*Registration opens on 20 September 2018*

**23 – 26 May 2019**

**Dresden/Germany**

Staatsschauspiel Dresden will host the ETC International Theatre Conference during the Our Stage – 4th European Bürgerbühne Festival. The conference programme brings together different European approaches to participatory theatre and deals with questions of audience involvement and socially engaged theatre.

*Registration opens on 20 March 2019*



**Members-only**

Exclusive to ETC Member Theatres and invited guests



# European Theatre Academy

## Seminar for international theatre professionals during the 2019 Festival d'Avignon

The European Theatre Academy is a four-day seminar of master classes and workshops, offering broad and in-depth knowledge of curating and managing international theatre collaborations. It is addressed to professionals with potential and ambition to grow their international careers. This unique programme takes place each year during the Festival d'Avignon in France.

For this fifth edition, participants will benefit from expert lectures on funding and support, production and curating, touring and accessing foreign theatre markets. Several group work sessions enable the participants to work on specific case studies and delve into practical issues and considerations.

Led by distinguished professionals of the international theatre scene, the Academy is a working space of reflection, promotion of good practices and international networking.



### Open event

For both ETC Member Theatres and non-members

### Call for applications

Mid-March 2019

### Participation fee

The participation fee of €300 includes the Academy programme, tickets to pre-selected performances of the Festival d'Avignon and accommodation in single rooms.



Avtandil Diasamidze, Gogolfest residency, Kiev/Ukraine.  
© Volodymyr Shuvayev

# Artist Residency Programme

## Promoting emerging theatre artists in Europe

The Artist Residency Programme supports emerging theatre artists by offering new perspectives and professional artistic experiences in a European public theatre. The programme aims at establishing a generation of European artists who will shape Europe's artistic and social future.

This second edition offers seven scholarships during the 2018/2019 season at ETC Member Theatres. The selected participants join the creative team of a theatre production process as assistant or second assistant directors during a scholarship of up to six weeks between January and May 2019.

All scholars are invited to the ETC International Theatre Conference in Dresden, providing networking possibilities among each other and within the European theatre community.



### Open event

For both ETC Member Theatres and non-members

### Call for applications

September 2018

### Takes place...

Between January and May 2019

### Grant

The scholarship contains a theatre placement, mentoring, and a financial grant contributing to the scholar's travel, accommodation and subsistence costs.

*"I really feel exceptionally lucky to have been able to join the programme and it was a truly unique experience for me!"*

— Julie Benegmos,  
Artist Residency Scholar 2018  
at Gesher Theatre Tel Aviv

*"It remains a fascinating experience – thank you for giving me the opportunity."*

— Stephen Bailey,  
Artist Residency Scholar 2018  
at Weöres Sándor Színház Szombathely

*"I had a brilliant and stimulating experience with the ETC programme."*

— Charlotte Fraser,  
Artist Residency Scholar 2018  
at Deutsches Theater Berlin



The World Doesn't End, Schenk&Cant, Gogolfest 2017, "Theatre is Dialogue", Kiev/Ukraine. © Merien Morey

# Theatre is Dialogue – Dialogue of Cultures

## European networking with Eastern European theatres

Since 2014, Theatre is Dialogue – Dialogue of Cultures has been supporting artists and theatres in Ukraine and other Eastern European countries in their efforts to set in motion fruitful exchanges and networking opportunities with colleagues across Europe.

This year's edition will start with a residency in Germany with Schenk&Cant (see description on the right). It will be followed by guest performances of German theatres in Ukraine in November and December 2018; presenting documentary, classroom and interactive theatre plays in combination with artists exchanges and a discursive programme.

Theatre is Dialogue also promotes a continuous dialogue with local stakeholders to jointly develop professional collaborations as well as a structure for the contemporary theatre scene in Ukraine. It is with that objective that the ETC will organise an alumni meeting with former ETC scholars in Kiev, as well as a dialogue meeting with representatives of the independent and public theatres.

*This programme is co-funded by the German Federal Foreign Office and organised in partnership with Academic Molody Theatre, DAKH Theatre and the Goethe-Institut in Kiev.*



### August–October

- Residency in Germany with Schenk&Cant

### November–December

- Guest performances of German productions in the Ukraine
- Alumni meeting with former ETC scholars and dialogue meeting with theatre-makers and stakeholders in Kiev

## Autumn Residency 2018

Tranzyt / Schenk&Cant

*Directed by Katharina Schenk and Peter Cant*

Katharina Schenk (Germany, 1986) and Peter Cant (UK, 1986) met during an ETC residency in 2016 at Gogolfest in Kiev (Ukraine). At the festival, they staged their first collaboration as co-directors, *The World Doesn't End*, with a company of young actors from the city.

The following year, they invited the actors to a summer residency at Schloss Freudenberg in Wiesbaden (Germany) creating a new show, *If You Can't Find a Partner Use a Wooden Chair*, which they performed at Gogolfest's 10th anniversary edition. Following the success of their shows in Kiev, Schenk&Cant were invited by ETC and Deutsches Theater (Berlin, Germany) to develop a new play in December 2017, *I Tell You We Must Die*, presented as work-in-progress. The duo returned to Deutsches Theater twice in 2018 to create an original work with Junges DT's Frühlingscamp and to direct a staged reading of Pavlo Arvie's *The Book of Healthy and Delicious Food* as part of the Radar Ost season.

For Schenk&Cant, each work begins with a space, from which action, character, movement, text and music are suggested. Although the physical space remains unchanged, and the actors work with only the humblest of props, the audience members come alive in a "dream architecture", co-authoring the work through their attention to image, sound and space, as if they were a camera roaming through the sets of a silent film.

As they embark upon the third year of their international project, Schenk&Cant will reunite with their company at Schloss Freudenberg for a residency this autumn, supported by ETC. They will explore ideas of travel, home and transit, culminating in an intimate new performance that will be performed first in Wiesbaden and then taken on tour in Ukraine later this year.

As part of the research portion of the residency, the company travelled to the Carpathian Mountains, Lviv and Kiev this summer. For the autumn residency, the company will make Schloss Freudenberg their temporary home, extending their intercultural dialogue to include the castle's visitors and staff while proposing a futurity-based model of home as a utopian concept, discovered in the act of being together. In other words, to interpret home not as a place but as a sense, defined not by borders but by values of play, self-expression and exchange.

**2018 company:** Sonya Bascakova, Igor Dymov, Alexandra Indik, Semyon Kyslyi, Volodymyr Rudenko, Danilo Shramenko, Katharina Schenk, Peter Cant, Bogdan Yaremchuk.



*Tell*, Gogolfest residency by Vlad Udrescu and Tamara Semzov, Kiev/Ukraine.  
© Roman Shalamov

# Mobility Programme for ETC Members

## Staff Exchange Programme

ETC offers all technical, administrative and artistic personnel from Member Theatres the opportunity to exchange know-how and techniques at an ETC Member Theatre in another European country for a period of up to four weeks.

The programme encourages the sharing of best practices and knowledge, peer-learning, on-the-job training, and the development of personal, professional and intercultural skills and competence.

## Performance Exchange Programme

The Performance Exchange Programme is available to ETC Member Theatres wishing to invite a guest performance from another ETC Member Theatre. This artistic mobility gives a new and exciting cultural experience to the theatre audience and provides ETC Member Theatres with an interesting opportunity for personal and professional encounters.

Touring performances will be showcased on ETC's website for further international promotion.



**Members-Only**  
Exclusive to ETC Members

**Call for applications**  
Open until 31 December 2018

**Takes place...**  
Between September 2018 and August 2019

**Grant**  
The grants include a theatre placement, accommodation costs and a contribution to travel and daily expenses. Grants are awarded on a first-come-first-served basis after approval of the application.



**Members-Only**  
Exclusive to ETC Members

**Call for applications**  
Open until 31 December 2018

**Takes place...**  
Between September 2018 and August 2019

**Grant**  
The grants include a contribution to travel costs of the touring performance. Grants are awarded based on the decisions of the ETC Board.

# Professional Training Programme

## Two seminars dedicated to communications officers from the ETC Network

The ETC has identified an urgent need for new and ongoing training and development for theatre professionals. In light of this, ETC is organising professional training seminars throughout the year. They offer a chance to develop professional skills, promote peer-to-peer learning and foster international networking between the Member Theatres.

A first meeting dedicated to communication officers will take place during the ETC International Theatre Conference on 02 December. A second one will be organised in 2019 in Berlin.



**Members-Only**  
Exclusive to ETC Members

**Takes place...**  
02 December 2018 and Spring 2019

**Grant**  
The grants include a contribution to travel costs and cover accommodation costs. Grants are awarded on a first-come-first-served basis.

*"Thank you once again for the great workshop and fruitful discussions!"*

— Una Bejtovic  
MESS Festival, Sarajevo

*"Thank you very much for the great seminar last week! It was such a great pleasure meeting all other colleagues from all over Europe."*

— Claudia Bender  
Dortmund Theater



Communication officers seminar, 21-22 June 2018, Berlin/Germany. © ETC

# Advocacy



ETC International Theatre Conference, ZKM Center for Art and Media, April 2017, Badisches Staatstheater Karlsruhe/Germany.  
© Staatstheater Karlsruhe

## ETC Roadshow

Presenting and promoting Europe's rich theatre scene across the world starting with PAMS (Seoul, South Korea), October 2018

This programme facilitates the international promotion and representation of ETC Members Theatres in key sector events in Europe and beyond. The delegates of the Member Theatres not only have the opportunity to present their theatre's programme abroad but also to meet with artists from the respective country and develop new connections.

A delegation trip to the Performing Arts Market in Seoul (PAMS) in South Korea in October 2018 will mark the first stop of ETC's Roadshow: focusing on Europe, this year's PAMS edition will include thematic sessions, performances as well as open formats for encounters and professional exchanges between Europe and Asia. The ETC delegation is part of the official delegation of the European Union.

Additional stops of the Roadshow in the upcoming season will take place across Europe.



**Members-Only**  
Exclusive offer to ETC Members

**Takes place...**  
Throughout the season

**Grant**  
10 travel grants are available

# On Stage 2018

## A European celebration of the performing arts

Cultural heritage surrounds us in the buildings of our cities and our landscapes. It is not only preserved in literature, art and objects, but also expressed in craft and stories... and in the performing arts.

Under the umbrella campaign of the European Year of Cultural Heritage, the ETC has launched a joint campaign with Pearle<sup>®</sup> and Opera Europa: [www.onstage2018.eu](http://www.onstage2018.eu). On Stage 2018 is a one-of-a-kind online calendar celebrating the performing arts in Europe. With a series of performances and dedicated side events in 2018, it highlights the dynamic and vivid role of performing arts in European cultural heritage and offers a possibility to present ETC Members' work at a European level.

Every event in the On Stage 2018 calendar – onstage, backstage or online – is specifically chosen across the European continent to represent the diversity and vitality of European performance: Not only classical works of performing arts and music, but also important national productions, renowned artists and up-and-coming European talents.



### Members-Only

Exclusively open to members of ETC, Pearle<sup>®</sup> and Opera Europa

### Call for applications

ETC Members are invited to add their selected performances and events to On Stage 2018 via the online form: [www.onstage2018.eu/for-partners](http://www.onstage2018.eu/for-partners)



Disgraced (2013 Pulitzer Prize) directed by Martin Kušej and performed by Paolo Pierobon (on the photo), Fausto Russo Alesi, Anna Della Rosa, Astrid Meloni, Teatro Stabile Torino/Italy. © Andrea Macchia courtesy of Teatro Stabile Torino - Teatro Nazionale

# Highlights from the European Stage

What's on and coming up on some of Europe's major drama stages this season?



DOKK, Fuse. © Enrico Maria Bertani

## Théâtre de Liège **IMPACT: International Meeting in Performing Arts and Creative Technologies**

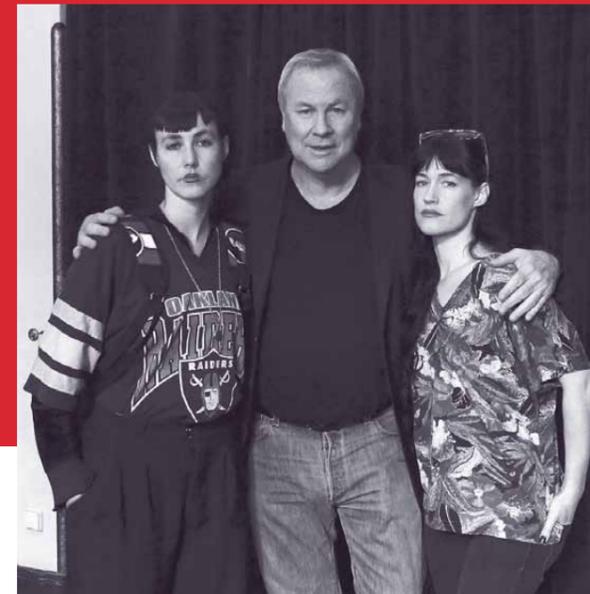
03 to 21 November 2018  
 🌐 **Théâtre de Liège, Liège/Belgium**

The IMPACT project, led by Théâtre de Liège, aims at promoting cooperation between the artistic, academic and industrial sectors. The second edition of the IMPACT Forum will take place from 03 to 21 November 2018 in Liège, Hasselt, Maastricht, Aachen and Eupen.

The programme will feature theatre, dance and performances by international artists; an experience of mixed, virtual and augmented realities; and talks and workshops on the unique relationship between art, science and technology.

*"Transdisciplinary, cross-sectoral and cross-border: IMPACT aims to be at the core of the innovation process."*  
 — Serge Rangoni, General Manager Théâtre de Liège

[www.impact-regio.eu](http://www.impact-regio.eu)



Robert Wilson and CocoRosie. © Théâtres du Luxembourg

## Grand Théâtre de Luxembourg **The Jungle Book**

26 (premiere), 27 & 28 April 2019  
 🌐 **Grand Théâtre de Luxembourg, Luxembourg**

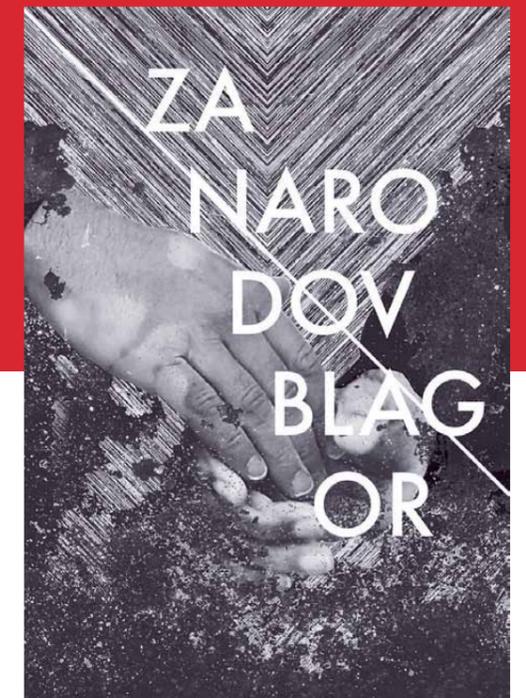
Adapted from the book by Rudyard Kipling  
 Directed by Robert Wilson  
*In French with English songs*

Following *2Lips and Dancers and Space* in 2004 and *Oh les beaux jours* in 2008, visionary director Robert Wilson returns to the Grand Théâtre for another world premiere. He joins forces with surreal folk duo CocoRosie for an exciting retelling of Kipling's renowned novel *The Jungle Book*. The words of the British writer will materialise through Wilson's ability to create unexpected and abstract visions that often look at the world through the eyes of a child.

Other season's highlights at Théâtres de la Ville de Luxembourg include *Rumpelstilzchen* (English: *Rumpelstiltskin*) by Ian de Toffoli, inspired by the Brothers Grimm, from 27 to 29 December 2018. The international company Peeping Tom will also take the stage from 23 to 24 April 2019 for the world premiere of *Kind*, the culmination of a three-year collaboration with Théâtres de la Ville.

*"The Jungle Book is a work for all ages. I always liked what Baudelaire said: 'Genius is no more than childhood recaptured at will'."*  
 — Robert Wilson

[www.theatres.lu](http://www.theatres.lu)



© Slovene National Theatre

## Slovene National Theatre **For the Welfare of the Nation**

20 September (premiere) to 28 September 2018  
 🌐 **Slovene National Theatre, Nova Gorica/Slovenia**

By Ivan Cankar  
 Directed by Miha Golob  
*In Slovenian*

Slovenian classic *For the Welfare of the Nation* by Ivan Cankar deals with the two-faced back-stabbing opportunism of local politicians in the midst of rapidly approaching elections. It takes on a new spin and presents this dark and analytical political satire in a burlesque way as a fast-paced comedy with a cast of young actors. Although it has been written in a Slovenian context, the text remains applicable to most of the world.

*"It's incredible how Cankar's dissection of human character and society remains painfully relevant even today, more than a hundred years after he wrote it."*  
 — Marko Bratuš, Artistic Director at Slovene National Theatre Nova Gorica

[www.sng-ng.si](http://www.sng-ng.si)



The Square set design by Juraj Kuchárek © Slovak National Theatre Drama

## Slovak National Theatre Drama The Square

02 February 2019 (premiere)

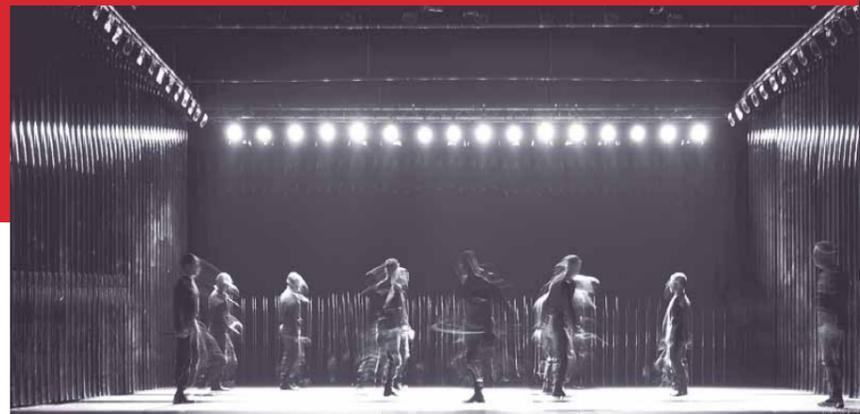
🌐 Slovak National Theatre Drama, Bratislava/Slovakia

By Ruben Östlund  
Directed by Marián Amsler  
In Slovak

A square. Four-by-four metres. An installation of a square placed in the gallery turns it into the intentionally provocative so-called contemporary art. Together with other quirky installations, it is intended to make us reconsider our lives from private spheres all the way to fundamental humanistic issues. The internationally acclaimed film based on the screenplay by the director Ruben Östlund is brought to you as a theatrical adaptation in a world premiere.

For its 99th season, the Slovak National Theatre Drama will also premiere István Tasnádi's *Academy of Spectator Art* (03 November 2018), directed by József Czajlik, and Friedrich Dürrenmatt's *The Physicists* (01 June 2019), directed by Jan Klata.

[www.snd.sk](http://www.snd.sk)



Aias. Essay about dementia. ©Albert Dobrin

## National Theatre "Marin Sorescu" Premieres

🌐 Teatrul National "Marin Sorescu", Craiova/Romania

The 2018/2019 season at the National Theatre "Marin Sorescu" in Craiova will premiere:

*Aias. Essay about dementia* – Adapted from Sophocles' Ajax.  
Directed by Mihai Măniuțiu. Premiere: 21 September 2018

*Retro Electro* – Written and directed by Bogdan Georgescu.  
Premiere: 19 October 2018

*Radio* – By Eric Bogosian. Directed by Bobi Pricop.  
Premiere: 16 November 2018

*The Smell of the Kill* – By Michele Lowe. Directed by Alexandru Boureanu. Premiere: 8 December 2018

*White Room* – By Alexandra Badea. Directed by Florin Caracala. Premiere: 19 December 2018

*Mars* – By Alexa Băcanu. Directed by Dragoș Alexandru Mușoiu. Premiere: 17 February 2019

*Three Sisters* – By A. P. Chekhov. Directed by Radu Afrim. Premiere: 30 March 2019

*Bang* – By Marius von Mayenburg. Directed by Theodor Cristian Popescu. Premiere: 18 May 2019

[www.tncms.ro](http://www.tncms.ro)



© Det Norske Teatret

## Det Norske Teatret New Texts in Focus

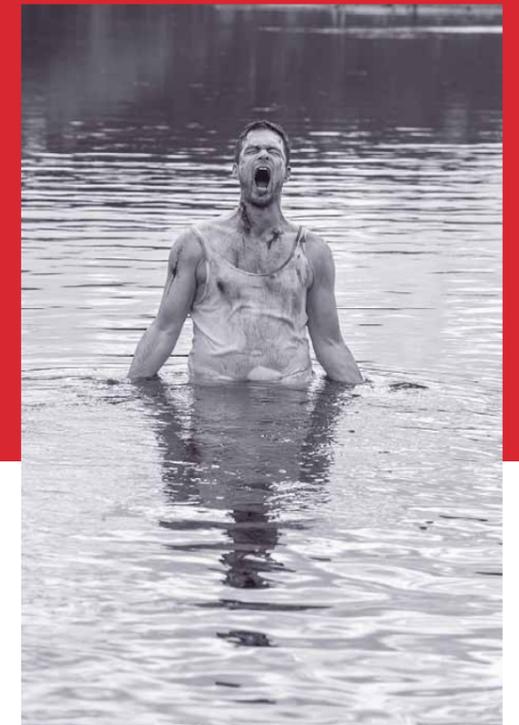
🌐 Det Norske Teatret, Oslo/Norway

Det Norske Teatret's season will focus on new drama for both adults and young audiences. Of the nine premieres, seven are world premieres of new texts, including a brand-new musical for children. The premieres also include modern versions of classics like *Peer Gynt* – a European Theatre Lab project, co-produced with the National Theatre in Zagreb last spring – and *Macbeth*. The next major international project will be a festival devoted to the work of Jon Fosse, taking place in September 2019.

*"Det Norske Teatret has an ambition to help create and develop new interesting theatre projects for children and young audiences. We find that in Norway the traditional children's stories are way too often recycled, and we want to change this by supporting new writers who can give us innovative and exciting tales for children."*

– Erik Ulfby, Artistic Director, Det Norske Teatret

[www.detnorsketeatret.no](http://www.detnorsketeatret.no)



© Sebastian Hoppe

## Staatsschauspiel Dresden Contemporary Theatre in Focus

🌐 Staatsschauspiel Dresden/Germany

Contemporary theatre is one of the emphases of the new season at Staatsschauspiel Dresden. Five commissioned plays – such as *Odyssee* by Roland Schimmelpfennig – as well as 12 world premieres (out of 25 premieres in total) show a wide range of perspectives on our societal and political reality. The plays are staged by renowned as well as young directors like Volker Lösch, Sebastian Hartmann, Arpad Schilling or Data Tavadze.

*"In a time of rootlessness, the term 'home' has to be reinvented."*

– Roland Schimmelpfennig, *Odyssee*

[www.staatsschauspiel-dresden.de](http://www.staatsschauspiel-dresden.de)



© Lupi Spuma/Schauspiel Graz

**Schauspielhaus Graz**  
**Die Revolution frisst ihre Kinder!**  
**[The Revolution Devours Its Children!]**

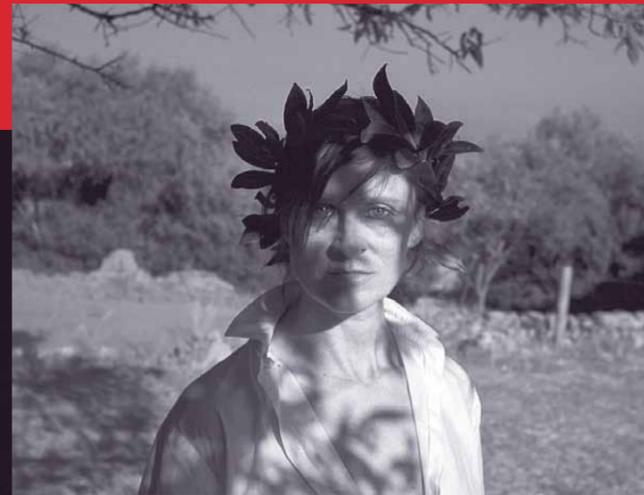
23 November 2018 (premiere)  
 🌐 Co-production of Schauspielhaus Graz/Austria  
 with Africolognefestival

Inspired by Georg Büchner's *Danton's Death*  
 Directed by Jan-Christoph Gockel  
*In German*

"Put people out of the theatre into the alley: the wretched reality!" is one of the leading thoughts in *Danton's Death*. Schauspielhaus Graz follows this request: a group of artists and theatre-makers will travel through Burkina Faso for one month in search of traces of the revolution which occurred there in 2014 and to confront it with the play *Danton's Death* by Georg Büchner.

"Can we learn revolution?"  
 – Jan-Christoph Gockel, Director

[www.schauspielhaus-graz.com](http://www.schauspielhaus-graz.com)



© Clemens Maria Schönborn

**Deutsches Theater**  
**Cry Baby**

08 September 2018 (premiere)  
 🌐 Deutsches Theater, Berlin/Germany

By René Pollesch  
 Directed by René Pollesch  
*In German with English surtitles*

The 2018/2019 season at Deutsches Theater in Berlin will present the world premiere of *Cry Baby*, written and directed by the successful German author René Pollesch. Working for the first time with the Deutsches Theater, his own written work will be staged with the new ensemble member Sophie Rois, who came from Volksbühne Berlin to Deutsches Theater this year.

Deutsches Theater will also premiere *Which Future?! Let Them Eat Money* (28 September 2018) as well as *The Silent Trabants* (11 November 2018), *Westend* (21 December 2018), *Borderliners* (12 February 2019), *Leonce and Lena* (26 April 2019) and *A Horse Walks into a Bar*. In May and June 2019, the Autorentheatertage (Festival of new drama) will offer a stage for new German plays and authors from European theatres.

[www.deutschestheater.de](http://www.deutschestheater.de)



© MESS Festival

**MESS Festival Sarajevo**  
**"Open for All"**

🌐 MESS Festival, Sarajevo/Bosnia and Herzegovina

The 58th MESS Festival will take place from 29 September to 06 October 2018 in Sarajevo; this year's theme will be "Open for All". And the festival will open on 29 September at Sarajevo's National Theatre with the performance *Open for All* by Argentinean director and choreographer Constanza Macras. The audience will have the opportunity to watch 500 artists take part in 23 performances from 17 countries and four continents.

[www.mess.ba](http://www.mess.ba)



© HNK Zagreb

**Croatian National Theatre**  
**Premieres**

🌐 Croatian National Theatre Zagreb/Croatia

*The 2018/2019 season at the Croatian National Theatre will premiere:*

*Cat on a Hot Tin Roof* – By Tennessee Williams. Directed by Paolo Magelli. Premiere: 13 October 2018

*Actress* – By Pascal Rambert. Directed by Pascal Rambert. Premiere: 01 February 2019

*Each One of Your Birthdays* – By Miro Gavran. Directed by Rene Medvešek. Premiere: 30 December 2018

*Antigone* – By Slavoj Žižek. Directed by Angela Richter. Premiere: 04 May 2019

*Three Sisters* – An authorial project based on Chekhov. Directed by Bobo Jel.

*I am Europe* – By Falk Richter. Directed by Falk Richter.

[www.hnk.hr](http://www.hnk.hr)



© Herta Hurnaus

## Weöres Sándor Theater Season Plan

🌐 Weöres Sándor Theatre, Szombathely/Hungary

*The Government Inspector* – By Nikolai Gogol. Directed by János Mohácsi. Premiere: 05 October 2018

*Medea* – By Euripides. Directed by Andor Lukáts. Premiere: 28 September 2018

*Titus Andronicus* – By William Shakespeare. Directed by György Pálfi. Premiere: 30 November 2018

*Steel Magnolias* – By Robert Harling. Directed by Cili Nagy. Premiere: 23 November 2018

*Terror* – By Ferdinand von Schirach. Directed by Tamás Jordán. Premiere: February 2019

*Three Sisters* – By Anton Chekhov. Directed by Attila Réthly. Premiere: February 2019

*You Never Can Tell* – By G. Bernard Shaw. Directed by Péter Valló. Premiere: April 2019

*The Graduate* – By Terry Johnson. Directed by András Bálint. Premiere: April 2019

*Birth* – Participatory theatre project. Created by Balázs Czukor and Nóra Surányi. Premiere: April 2019

[www.wssz.hu](http://www.wssz.hu)



© Herta Hurnaus

## Landestheater Linz Premieres

The motto of the 2018/2019 season at Landestheater Linz is "World out of joint". The following is a selection of productions that will premiere during the season:

*The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of Marquis de Sade* – By Peter Weiss. Directed by Katrin Plötner. Premiere: 14 September 2018

*Kasimir and Karoline* – By Ödön von Horváth. Directed by Susanne Lietzow. Premiere: 12 October 2018

*Macbeth (Reconstruction)* – Written and directed by Johann Kresnik. Music by Kurt Schwertsik. Choreographed by Christina Comtesse and Johann Kresnik. Premiere: 13 October 2018

*rand: ständig [edge: constantly]* – By Martin Plattner. Directed by Tanja Regele. World Premiere: 18 January 2019

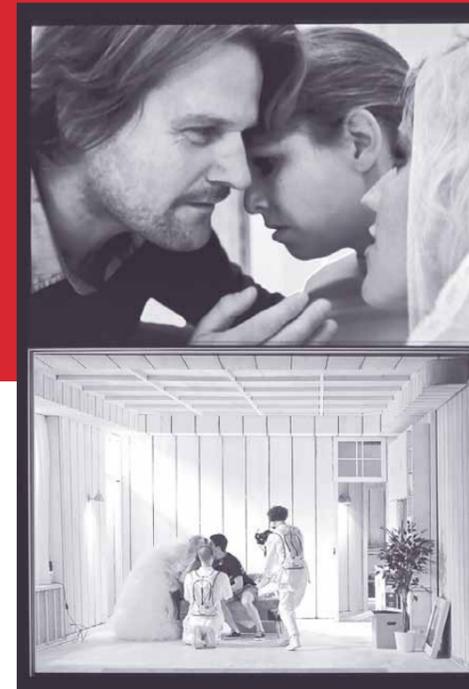
*Mythos VOEST* – By Hans-Werner Kroesinger and Regine Dura. Directed by Hans-Werner Kroesinger. Premiere: 22 February 2019

*The Resistible Rise of Arturo Ui* – By Bertolt Brecht. Directed by Stephan Suschke. Premiere: 15 March 2019

*The Hare with Amber Eyes* – By Thomas Zaufke and William Mason. Adapted from the novel by Edmund de Waal. Directed by Henry Mason. World premiere: 6 April 2019

*Idomeneus* – By Roland Schimmelpfennig. Directed by Bérénice Hebenstreit. Premiere: 13 April 2019

[www.landestheater-linz.at](http://www.landestheater-linz.at)



Parallelwelt ©Hupfeld

## Theater Dortmund Die Parallelwelt (The Parallel World)

🌐 Theater Dortmund/Germany

A simultaneous performance between Berliner Ensemble and Schauspiel Dortmund by Alexander Kerlin, Eva Verena Müller and Kay Voges.

What if we and the world we know, would exist somewhere in the universe at least one more time? What would we tell each other, if we'd meet ourselves in there? How would it affect our actions, if everything is affected by everything across time and space? *Die Parallelwelt* (The Parallel World) is the story of a life that encounters itself – staged at the same time from two ensembles on two identical stages in Dortmund and Berlin. They are separated through 420,62 kilometers beeline, though connected by a fiberglass pipe that pulverizes the distance in light speed. After *Das Goldene Zeitalter* and *Die Borderline Prozession*: a new multimedia story at the borders between theatre and film art.

[www.theaterdo.de](http://www.theaterdo.de)



The Mega-Crazy World through the Window and Snowflake © Jan Hoek

## De Toneelmakerij New artistic direction

🌐 De Toneelmakerij, Amsterdam/The Netherlands

At Toneelmakerij we make theatre plays for children, young people and the adults in their lives. We are storytellers. We write and produce new plays, adapt existing ones and experiment with exciting forms of theatre.

In December 2018, after 28 years at Toneelmakerij, the artistic director Liesbeth Coltof will be bidding farewell to the company. Coltof's final production for Toneelmakerij is *The Chalk Circle*, an adaptation of Bertolt Brecht's *Caucasian Chalk Circle* that premieres on 6 October 2018.

On 1 January 2019, Paul Knieriem will become Toneelmakerij's new artistic director. In the coming season, he will direct several new works, including *The Mega-Crazy World through the Window and Snowflake*.

[www.toneelmakerij.nl](http://www.toneelmakerij.nl)



Teatro Carignano © Bruna Biamino

## Teatro Stabile di Torino New season

🌐 Teatro Stabile di Torino, Turin/Italy

The 2018/2019 season, which opens during the Torinodanza festival, will kick off with the new production of *Arlecchino servitore di due padroni*, directed by Valerio Binasco. The season will continue with over 40 classic and contemporary theatre shows featuring some of the most important artists and performers from the national and international landscape. Productions include *La Maladie de la mort* by Marguerite Duras and directed by Katie Mitchell and *La Ballata di Johnny e Gill* (The Ballad of Johnny and Gill) directed by Fausto Paravidino.

[www.teatrostabiletorino.it](http://www.teatrostabiletorino.it)



© Theater Magdeburg

## Theater Magdeburg Premieres

🌐 Theater Magdeburg/Germany

*The following is a selection of productions that will premiere during the season:*

*Ein Sommernachtstraum* – Musical inspired by William Shakespeare. Directed by Cornelia Cromholz and David Schliesing. World premiere: 05 October 2018

*Drei Mal Leben* – By Yasmina Reza. Directed by David Schliesing. Premiere: 06 October 2018

*Erste Liebe* – Written and directed by Ralph Opferkuch. World premiere: 01 December 2018

*Warten auf Godot* – By Samuel Beckett. Directed by Stas Zhyrkov. Premiere: 07 December 2018

*Bezahlt wird nicht!* – Von Dario Fo. Directed by Peter Kleinert. Premiere: 08 December 2018

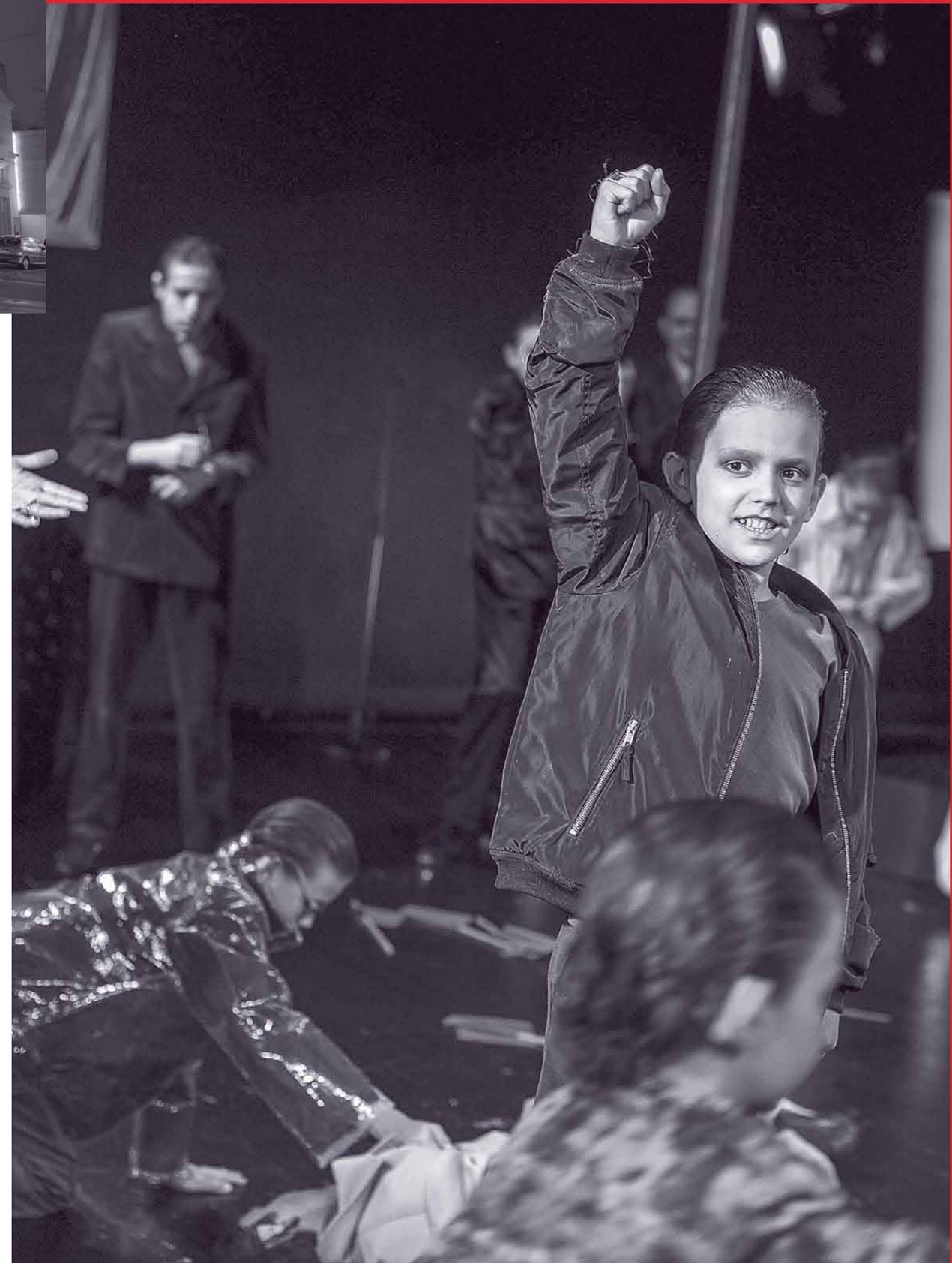
*Karl und Rosa* – by Felicia Zeller, inspired by Alfred Döblin. Directed by Marie Bues. World premiere: 22 February 2019

*Der Geheimgent* – Inspired by Joseph Conrad. Directed by David Czesienski & Robert Hartmann. Premiere: 05 April 2019

*Düsterbusch City Lights* – Inspired by Alexander Kühne. Directed by Cornelia Cromholz. World premiere: 13 April 2019

*Tanz im Netz* – Written and directed by Wolfgang Krause Zwieback. World premiere: 17 May 2019

[www.theater-magdeburg.de](http://www.theater-magdeburg.de)



Participatory theatre performance *Crashtest*, Staatsschauspiel Dresden/Germany. © Sebastian Hoppe

# About ETC



Erik Ulfssby and team before *Peer Gynt* premiere, co-creation for the European Theatre Lab project between Det Norske Teatret Oslo/Norway and Croatian National Theatre, Zagreb/Croatia. © Siren Hoyland

## ETC

### An artistic platform for creation, innovation and collaboration

As the largest network of public theatres in Europe, the ETC has more than 40 European Members from over 20 countries, reflecting the diversity of Europe's vibrant cultural sector. Founded in 1988, the ETC promotes European theatre as a vital platform for dialogue, democracy and interaction that responds to, reflects and engages with today's diverse audiences and changing societies.

ETC fosters an inclusive notion of theatre that brings Europe's social, linguistic and cultural heritage to audiences and communities in Europe and beyond. Powerful and professional ETC governance ensures that the network will thrive and grow, taking into consideration the latest trends and developments.

The ETC's current four-year "ENGAGE: Empowering today's audience through challenging theatre" programme offers our members many opportunities and project possibilities. This comprehensive, groundbreaking programme is supported by the Creative Europe Programme of the European Union.

## Join us!

### How to become a member:

1. Get in touch with us and ask us any questions you might have. Interested theatres are invited to join our International Theatre Conferences to meet our members and future cooperation partners.
2. Fill in the application form and send it back to us. You will join us at the next session of the General Assembly, where your application will be voted on. General Assembly sessions take place twice a year.
3. Enjoy the new collaborations, projects and all the benefits of being an ETC member.

### Your benefits as a member

As a dynamic cultural network, the ETC offers a wide array of benefits for its Member Theatres:

#### Artistic collaborations

- Find new partners and nurture relationships
- Share opportunities to experiment with new technologies and forms of storytelling
- Respond to social change with large-scale and interdisciplinary projects

#### Networking and dialogue

- Forge connections within the artistic community
- Take part in exclusive and frequent meetings with cultural leaders
- Get informed and speak up: the ETC promotes its members worldwide

#### Mobility and professional development

- Improve your team's intercultural, linguistic and artistic skills
- Participate in international co-productions
- Gain hands-on experience working with digital tools

#### Representation and advocacy

- Be heard: The ETC represents your voice to political leaders at a European level
- Be seen: The ETC promotes theatre and increases its visibility at a European and international level
- Be represented in other cultural partnerships with European networks such as PEARLE<sup>®</sup> and Culture Action Europe

**Full membership:** A full member is a publicly funded producing theatre or a theatre festival. The cost of annual membership is €5,500.

**Associate membership:** An associate member is an independent theatre or a cultural organisation. The cost of annual membership is €2,500.



Nadia Partner Meeting, June 2017, Deutsches Theater, Berlin/Germany. © Arno Declair

# ETC Partners

ETC projects are jointly financed by its members. The ETC projects “ENGAGE – Empowering today’s audience through challenging theatre” and “European Theatre Lab: Drama Goes Digital” are co-funded by the **Creative Europe Programme of the European Union**.



The ETC project “**Theatre is Dialogue – Dialogue of Cultures**” is co-funded with the support of the German Federal Foreign Office.



The ETC project “**Young Europe III**” is developed in cooperation with Allianz Kulturstiftung.



Cooperation Partners



Media Partner



ETC’s **ENGAGE** programme is the proud partner of the following projects and initiatives:



# ETC Contact

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# ETC Calendar 2018 / 2019

August – December 2018

**Theatre is Dialogue – Dialogue is Culture**

🌐 Europe and Ukraine

07 September 2018

**Digital Theatre Network Meeting and launch of Digital Theatre. A Casebook. Stage Your City (Austrian premiere)**

🌐 Ars Electronica Festival, Linz/Austria

20 September 2018

**ETC International Theatre Conference: Registration opens**

🌐 [www.europeantheatre.eu](http://www.europeantheatre.eu)

27 September 2018

**Artist Residency Programme: Application opens**

🌐 [www.europeantheatre.eu](http://www.europeantheatre.eu)

27 September

**Stage Your City (Georgian premiere)**

🌐 KOTE Marjanishvili Theatre, Tbilisi/Georgia

09 – 11 October 2018

**ETC Delegation to Performing Arts Market in Seoul**

🌐 PAMS, Seoul/South Korea

07 – 08 November 2018

**Digital Theatre Workshop And “Archive of Movements” Partner Meeting**

🌐 IMPACT Festival, Théâtre de Liège/Belgium

28 – 29 November 2018

**Young Europe III Partner Meeting**

🌐 Slovak National Theatre, Bratislava/Slovakia

29 November – 02 December 2018

**ETC International Theatre Conference**

🌐 Slovak National Theatre, Bratislava/Slovakia

01 December 2018

**Communication Officers Meeting**

🌐 Slovak National Theatre, Bratislava/Slovakia

31 December 2018

**Deadline for Staff Exchange & Performance Exchange Applications**

🌐 [www.europeantheatre.eu](http://www.europeantheatre.eu)

January – June 2019

**Artist Residency Placements**

🌐 ETC Member Theatres

05 February 2019

**Idiomatic/Dub It (Belgian Premiere)**

🌐 Théâtre de Liège/Belgium

18-25 May 2019

**Our Stage Festival**

🌐 Staatsschauspiel Dresden/Germany

23-26 May 2019

**ETC International Theatre Conference**

🌐 Staatsschauspiel Dresden/Germany

June 2019

**Communication Officers Seminar**

🌐 ETC, Berlin/Germany

July 2019

**European Theatre Academy**

🌐 Festival d'Avignon/France

