



## **EUROPEAN THEATRE ACADEMY**

### **INTERNATIONAL ARTISTIC COLLABORATION AND THEATRE MANAGEMENT**

MASTER CLASSES AND WORKSHOPS FOR THEATRE DIRECTORS, MANAGERS  
AND ADMINISTRATORS, TOURING AND THEATRE PRODUCTION MANAGERS

5 – 9 JULY 2017  
FESTIVAL D'AVIGNON

### **PROGRAM**

#### **VENUE**

INSTITUT SUPERIEUR DES TECHNIQUES DU SPECTALES – ISTS  
20 RUE DU PORTAIL BOQUIER  
84000 AVIGNON

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## INTRODUCTION

European theatre is more outward looking and international than ever. However, in its concept, choices of playwrights and texts, and its relation with the public and actors, it remains very much linked to national and local territory and references. It seems that across the map the conditions for production and financing have become increasingly more complex and sometimes difficult, driving artists, theatre companies and theatre institutions to continuously look for international collaboration and coproduction opportunities.

Drawing on the success of the two previous editions, the European Theatre Convention is organising for the third time the European Theatre Academy, taking place during Festival d'Avignon. The Academy aims at equipping young theatre makers from both public theatre institutions and the independent performing arts sector with know-how and skills to internationalize their work environment, professionalize their international competences, and position their work in the international performing arts scene in Europe and beyond. The focus of the academy is to provide an overview on existing and proved cooperation forms and opportunities for international collaboration, considering both artistic and practical financial and legal aspects in the European context, embracing questions of funding and support, as well as language and translation. Thus, for four days, the European Theatre Convention opens up a working space for reflection and promotion of good practices concerning professional exchanges, international collaboration experiences and conditions for touring activities.

Together with leading personalities and theatre and cultural institutions in Europe, the Academy will offer emerging theatre directors and producers an important moment of learning and sharing and a platform for professional networking.

## PROGRAM

Participants of the European Theatre Academy are asked to bring concrete collaboration proposals and international project ideas that will be discussed and further developed as part of the master classes.

International artists present at the Festival d'Avignon will meet with participants of the European Theatre Academy, sharing their work experience and give valuable insights.

Moderation: Heidi Wiley, ETC General Secretary

### Wednesday, 5 July

Until 18:00

19:00

#### Arrivals

Welcome dinner

#### Introduction to the ETC and the European Theatre Academy program

by Dubravka Vrgoč, ETC President and Heidi Wiley, ETC General Secretary

Short presentation of each participant and the structure in which she/he works

Restaurant numéro 75

### Thursday, 6 July

10:00 – 11:30

#### International collaboration – part I

How to find the right cooperation partners and cooperation formats to successfully produce and promote your productions internationally.

Understanding of and collaboration between Europe's different theatre systems. ETC's tips for artistic international collaboration

Dubravka Vrgoč, ETC President, and Heidi Wiley, ETC General Secretary

11:30 – 12:30

#### Project fair part I

*Individual presentations of own projects by the Academy participants*

12:30 – 14:00

Lunch break

14:00 – 16:00

#### Financing international cultural collaboration

*EU funding programs for culture cooperation projects*

Marc-Hector Vanderhaegen, Creative Europe Programme, EU Commission, DG Education, Youth, Sport and Culture

16:00 – 17:00

#### International collaboration – part II

Serge Rangoni, ETC Vice-president

17:00 – 18:00

#### Project fair part II

*Individual presentations of own projects by the Academy participants*

22:00

**Festival d'Avignon theatre performance:** "Antigone", directed by Satoshi Miyagi, Cour d'honneur du palais des papes, duration 2h

### Friday, 7 July

10:00 – 10:50

#### Going Local - Schaubühne on Tour

*Video documentary*

Tobias Veit, Managing Director at Schaubühne Berlin

10:50 – 12:30

#### Interactive theatre management exercise

Moderated by Monica Zarna, ETC Network Coordinator

12:30 – 14:30

Lunch break

14:30 – 17:00

**Think globally, act locally**

*Prerequisites for international theatre co-productions: locally relevant, internationally representative; specific challenges, limitations and obstacles. Reconciling the needs of a producing festival with the artistic and technical resources of partner theatres. Strategically producing for international touring.*

Christian Holtzhauer, Artistic Director Kunstfest Weimar

18:00

**Festival d'Avignon theatre performance:** "Scena madre", directed by Ambra Sentatore, Gymnase du Lycée Mistral, dance performance, duration 1h

**Saturday, 8 July**

10:00 – 12:30

**Understanding and accessing the theatre market in the UK**

*Festivals, touring, programming policy and artistic choices. What might be the options for European artists in the UK after Brexit?*

Giles Croft, Artistic Director Nottingham Playhouse

12:30 – 14:00

Lunch break

14:00 – 14:45

**Academy evaluation and conclusion**

14:45 – 15:45

Farewell cocktail

16:00

Festival shuttle to Parc des Expositions

17:00

**Festival d'Avignon theatre performance:** "Die Kabale der Scheinheiligen", directed by Frank Castorf, Parc des Expositions, duration 5h45

**Sunday, 9 July**

**Departures**

## SPEAKERS

In 1985 **Giles Croft** was appointed as Artistic Director of the Gate Theatre, London. In 1989 he joined the National Theatre as Literary Manager before becoming Artistic Director of the Palace Theatre, Watford in May 1995. Giles became Artistic Director of Nottingham Playhouse in 1999. His most recent productions include "Sleuth", "The Glass Menagerie", "Any Means Necessary", "Tony's Last Tape", "Forever Young", "Arcadia", "The Second Minute", "Charlie Peace: His Amazing Life And Astounding Legend" and "Of Mice and Men". His critically acclaimed production of "The Kite Runner" is currently playing the West End before embarking on a national tour. In 2016, Giles announced he will be stepping down from his role at Nottingham Playhouse after November 2017. His final production – and first Chekhov - as Artistic Director will be "The Cherry Orchard". Giles is also a playwright and his work has been produced widely in the UK and Europe.



**Christian Holtzhauer** is a German dramaturg, festival curator and director. He undertook theatre studies, cultural communication and musicology at Humboldt University in Berlin and at University of Toronto, and holds an MA in Theatre Studies. From 2001 to 2004, together with Amelie Deuflhard, he was responsible for the artistic management of *Sophiensaele Berlin*, one of Germany's leading independent production houses for contemporary performing arts. Between 2005 and 2013 he worked as a dramaturg and project manager at *Schauspiel Stuttgart*, where he created and produced several festivals and international theatre collaborations, as for instance the international theatre train "Orient-Express" (2009), with partners from Turkey, Romania, Serbia, Croatia and Slovenia. Since October 2014, he is the artistic director of *Kunstfest Weimar*, an annual festival for contemporary arts in Germany. As of 2018 he will be the artistic director of the *Nationaltheater Mannheim*. Since 2005 he has been a member of the Executive Board, and from 2011 to 2017 president of the *Dramaturgische Gesellschaft e.V.* (German speaking dramaturges' network). He is also a member of the *German Centre of the International Theatre Institute*, as well as of the *German Academy for Performing Arts*.



**Serge Rangoni** currently holds the office of Vice-president of the European Theatre Convention. After his studies at the Conservatoire in Brussels, Serge Rangoni collaborated on various drama performances, and in 1982 joined Ymagier Singulier to experience, under the direction of Thierry Salmon, the adventures of an artistic collective. In 1984 he created the artistic promotion, production and touring office Indigo, working together with several artists (Thierry Salmon, Isabelle Pousseur, José Besprosvany, Thierry Smits, Ivo van Hove, etc.). In 1990 he was appointed Director of the Théâtre de l'Atelier Sainte Anne in Brussels, where he remained until 1996. From 1996 to 1997 he worked as an advisor for the Ministry of Culture of the Belgium French Community, with the mission to improve work integration measures of young actors graduating from the superior art and drama schools of the French community. Between 1997 and 1999 Serge Rangoni was the Head of Cabinet of the Minister for Culture of the Belgium French Community. After his post as General Secretary at Musée des arts contemporains au Grand Hornu between 1999 and 2004, he was appointed General Director of the Théâtre de la

Place in Liège. Under his leadership, during the 2006/2007 season the theatre received the title European Centre of Theatrical Creation and Choreography.

**Marc-Hector Vanderhaegen** – bio and photo coming soon

**Tobias Veit**, Executive Director of the Schaubühne Berlin, has studied directing at the Academy of Dramatic Arts »Ernst Busch«. He has been working at the Schaubühne since 1999, first as head of artistic production, since 2012 as General Manager. From 1998–99 he worked as a production manager at the »Baracke« of Deutsches Theater under the artistic direction of Thomas Ostermeier and Jens Hillje.



**Dubravka Vrgoč** is the President of the European Theatre Convention, the General Manager and Artistic Director of the Croatian National Theatre Zagreb and of the World Theatre Festival, which she founded in Zagreb in 2003. After completing her studies in dramaturgy at the University of Zagreb, she started her career as a theatre critic and journalist in the early 80s. She also contributed as an author and script writer to various TV and radio programs and. During the past 20 years, she acted as a jury or board member of several Croatian cultural activities with an international profile, such as the International Puppet Festival, the Croatian Centre of ITI-Unesco and the Croatian Drama Festival. Dubravka worked for the Croatian Ministry of Foreign Affairs and as an International Relations Advisor for the Cultural Department of the City of Zagreb. She conducted research projects on theatre for the 21st century in London and in New York, and has been invited to numerous meetings and conferences organized by the Council of Europe and UNESCO as a Croatian cultural expert. She is strongly supporting and actively engaged in youth work, both on a political and artistic level.

**Heidi Wiley** was appointed General Secretary of the European Theatre Convention in 2009. Since then she initiated and created large scale international collaboration and EU-funded projects with and for theatres across Europe such as “Young Europe”, “The Art of Ageing”, the “European Theatre Lab- Drama goes digital” and most recently the new 4 years programme of ETC “ENGAGE – Empowering today’s audiences through challenging theatre”. She was a



member of the advisory board of the structured dialogue platforms between the civil society and European Commission “Access to Culture” and consortium member of the platform “Promotion of Multilingualism”. Heidi holds MA degrees in “International management and marketing” from University La Sorbonne III, Paris and “Applied Cultural Science” from the Leuphana University in Lüneburg, Germany. Her professional background includes experience as artist manager, international touring and production manager in Europe and Asia for independent theatre companies (Victoria Thierree Chaplin, Tiger Lillies). As cultural manager she worked for European cultural networks and programmes (European Film Promotion, Erasmus) and collaborated with international education and science institutions as consultant for international

collaborations (DAAD, Fraunhofer Gesellschaft) as well as for the cooperate sector. For the last 20 years she lived and worked in the UK, the US, France and is now based in Berlin, Germany.

**Monica Zarna** is the ETC project & network coordinator, having a wide background within the cultural, as well as private international project management field. Her previous experiences as cultural and communications manager include work with performing art companies, theatre festivals and cultural institutions in Romania, Slovakia, France, Germany and the US. She is an experienced cultural events manager and workshop moderator. Monica holds an MA in European cultural relations from Uppsala University in Sweden, and a BA in French and English language and literature from Babeş-Bolyai University in Cluj-Napoca, Romania.





## INTERNATIONAL COLLABORATION IDEAS BY THE ACADEMY PARTICIPANTS

### **Bronwyn Batten – Independent Artist-performer and Producer, The Falls Festival, Australia**

Bronwyn presents *Onstage Dating*, a live-art performance where he goes on first dates with members of the audience, live onstage. *Onstage Dating* has toured to Perth, Adelaide, Melbourne, Auckland and Wellington, and has national Australian arts festival presentations in August/September 2017. The second project is still in development and is called *Left, Right, Forward March*. It is a collaborative performance project between Bronwyn and a current/former member of the Army/Defence Forces, exploring the intersections between conservative and liberal politics. *Left, Right, Forward March* will take the form of a live and interactive performance discussion/lecture which examines the merits and drawbacks of both a far right and far left-wing political stance and the impact of both perspectives within contemporary global culture.

### **Léonard Berthet-Rivière – Stage Director, Théâtre de Liège, Belgium**

Léonard is currently following a production class in the theatre production field called FET (Formation à l'Entrepreneuriat Théâtral) sponsored by the European Social Fund. He is also developing a project in association with the graduated theatre students from Milano, Istanbul, Berlin and NYC. Young theatre professionals, no longer students, have ideas in common and want to create different ensembles from different European countries where they live, working on a common theme yet to be agreed on.

### **Alexandru Boureanu – General Manager, Marin Sorescu National Theatre Craiova, Romania**

Alexandru presents the several stages of the project development for *European Theatre Lab: Drama goes digital*, an ETC project in which Marin Sorescu National Theatre Craiova is a partner. Another project is the competition of the young directing school graduates, the *TNT festival*, which is intended as a permanent project for the promotion and acknowledgement of Central and Eastern European theatre graduates, with an internationalization perspective for future editions. A third project is the creation of an *International Erasmus+ Theater Master* exchange program, between Craiova, Besancon and other potentially interested parties.

### **Joanna Lally – Company Administrator, Extant Theatre Company, UK**

Joanna introduces *Flight Paths*, which is Extant's next full scale production, planned for an initial UK tour in 2018. The piece has been developed in collaboration with Yellow Earth (a leading British-South East Asian theatre company) and movement director, Vicki Amedume. It explores the stories of three visually impaired artists who have each migrated to the UK from other parts of the world. The production combines text, aerial movement, music and an experimental sound design to enhance audio description for visually impaired audiences.

### **Shiya Lu – Project Coordinator and Performing Arts Producer, Ibsen International, Norway**

Shiya presents the *Indie-Genius Collective*. After participating in several events like the European Theatre Academy in Europe, organised by European networks, she finds it surprising that there are no such structures in China. Loose ideas of this kind of project exist, however, there is not one non-government leading force that has united independent performing arts professionals across the country. The goals of the Collective are to create an online platform that help artists to promote their works to the international market and connect with each other, to share information on funding opportunities, artist residencies, etc., and commission works, to offer workshops, internships and art management trainings to passionate young people from non-traditional artistic background, to organise annual conferences.

**Anna Nano – General Secretary, Teatro Stabile di Genova, Italy**

**Angelo Pastore – General Manager, Teatro Stabile di Genova, Italy**

Anna and Angelo talk about the challenges of the co-production between Teatro Stabile di Genova and the Comédie de Caen – Centre Dramatique National de Normandie, during the 2018/2019 season.

**Charlotte Orti von Havranek – Artistic Production Manager, Staatsschauspiel Dresden, Germany**

Charlotte introduces *Fast Forward*, the European festival for young stage directors, which takes place from 2 to 5 November 2017 at Staatsschauspiel Dresden. The festival is curated by Barbara Engelhardt, and each year it presents eight productions from different European countries during four days. A jury of experts selects one production, and the winner is invited to create a new work in Dresden during the upcoming season. Within the supporting program of the festival, students from various European theatre schools are invited to attend the festival, and participate in a workshop led by a theatre expert.

**Victor Vlad Udrescu – Actor, Marin Sorescu National Theatre Craiova, Romania**

Victor proposes a series of acting workshops with experts who can present different method acting techniques that actors don't usually engage with, such as *view points*, the *Michael Chekov method* and the *Ivana Chubbuck acting classes*. Normally actors don't have access to these new acting approaches, which can be beneficial to their work, and can also represent a crucial point in an actor's development. The project will focus not only on actors from the ETC member theatres, but also on freelancers who are interested in exploring new acting techniques.

**Jennifer Weiss – Dramaturg, Schauspielhaus Graz, Austria**

Jennifer talks about a project plan, developed between Schauspielhaus Graz, J.C.Gockel, Bauturm Theater Köln and africologneFESTIVAL, to tour with their German/French/African crew through Togo and Burkina Faso for 6 weeks, play theatre in the streets, while rehearsing, documenting and developing a play, which they will present at Les Récréâtrales in October 2018. Afterwards they plan on coming back to Graz, then to Cologne, and then tour with it at festivals in France, Belgium etc.

## **TIPS FOR DESIGNING INTERNATIONAL COLLABORATIONS FOR THEATRES**

Our tips address primarily other theatres in the subsidized sector that wish to undertake the exciting and very stimulating adventure of an artistic collaboration with a partner abroad. Most of our previous partners work in repertory theatre systems, with permanent ensembles of employed actors, a condition, that might distinguish our experiences from those operating in other structures, as for example co-productions that are designed to be toured in different festivals.

### **IN GENERAL IT CAN BE SAID:**

- Each cooperation is different, as you always enter a new relationship with people. No general rules apply and general working patterns need to be adapted to the local situation and your partner.
- Allow a much longer introduction phase for the international collaboration compared to your normal production procedure.
- The final performance will not just have your local audience, it needs to work also for the local audience of your partner – every decision needs to be taken from two perspectives (if not more, if there are more partners involved).
- The international experience has been for many of our partners the best they ever made in their professional life!

### **NOW, GETTING STARTED:**

#### **GET TO KNOW YOUR PARTNER**

- Analyze structural differences and then plan production responsibilities.
- Take the time to understand the culture of your partner and the factors that may influence the decision making-process (theatre aesthetics, audience, resources, title of positions, theatre departments, etc.).
- Organize a workshop involving the entire artistic team and if possible other staff member involved in the coordination of the project from both partner theatres.

#### **APPOINT AND DEFINE ROLES**

- Appoint a project manager in your organization who will be responsible to follow the development of the project and be able to intervene if problems occur.
- The project manager should have close contact with the management of the theatre, in order to avoid long decision making process.
- Artistic leaders of each structure should follow the project closely and support it.
- If change of staff in the artistic team or project management takes place in your theatre during the course of the project, it is important to introduce, communicate and inform the new person in charge about the project and its aim sufficiently.

#### **DEFINE THE ARTISTIC TOPIC, THE AIM AND THE EXPECTATIONS**

- Nominate as soon as possible the artistic team.
- The topic and the expectations should be clearly formulated before starting the project.

#### **MAINTAIN EYE-LEVEL**

- Communicate through email but don't be afraid to call if something is unclear and if the decision making process is blocked.
- Plan several meetings between the teams, but also for project managers and theatre artistic leaders.

- Don't be afraid to re-discuss the topic and the expectations. During the artistic research, or rehearsals, the topic can take a different direction, the role of the project manager is to be aware of the situation and to discuss with both teams the necessary adaptations to be made on the initial work program.
- To ease the collaboration, prepare a step by step agreement to which you can refer at any phases of the project (rehearsal period, budget available, resources shared, premiere, communication, etc.).

### TIME SCHEDULE

- Be realistic, every phase, not just the beginning of the project will take more time than an in-house production (research, playwriting, translation of the texts, rehearsals, building of equipment) – everything is new and everyone needs time to adapt so try to avoid time pressure.

### LANGUAGES

- Discuss before starting the project which language will be used on stage but also off-stage.
- Don't forget to plan enough budgets for translation, surtitles, interpreters, etc.

### AND LAST BUT NOT LEAST, SOME ADDITIONAL ADVICE

- Communication, communication, communication: It cannot be overestimated. Transparency, openness and diplomacy are door openers!
- Emails: Even if a situation might be very frustrating, avoid strong emotional punctuation like “!!!”. Don't forget to add important people of the artistic or production team in cc, whenever appropriate. If no answers are coming from your partners, do not hesitate to call! Talking to each other is crucial!
- Be aware of cultural difference to discover similarities: The way you see the other culture is influenced by your own cultural codes. If you want to accept and understand the other culture and possibly certain ways your partner acts, you need to detach yourself from your own codes!

*Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. - Samuel Beckett*



## GET CONNECTED

## WITH THE EUROPEAN THEATRE CONVENTION (ETC)

### THE EUROPEAN THEATRE NETWORK

founded in 1988, it is a non profit-making organization representing the publicly funded theatre sector to promote contemporary drama theatre, to support the mobility of artists, and to develop artistic exchange throughout Europe and beyond. It has become the largest pan-European network of its kind, representing over 40 member theatres in 25 countries, 8.000.000 theatre goers, more than 11.000 taxpaying people employed by public theatres, thousands of artists in over 20 countries and 16.000 performances and public events per year. The ETC seeks to reaffirm the role of theatre, its intrinsic subversive force to shape a European public space, offering access to culture for all generations with high quality creative and innovative theatre projects and acts in these premises as

- an **artistic theatre collaboration network** developing international collaboration and artistic mobility projects with a focus on multilingualism, artistic education and European citizens in theatre;
- a **professional platform** for theatre makers that **encourages intercultural dialogue**, organizes meetings, seminars and conferences, invests in education and training opportunities, and initiates research and publications in the fields of translation and audience development;
- an **advocacy network** representing the European public theatre sector on a political level, and nurturing long-term structured relationships with the European political institutions.

**In 2017**

## **ARTISTIC THEATRE COLLABORATION NETWORK**

### **ENGAGE**

In order to renew, strengthen, diversify and ensure the bright future of this tradition, the European Theatre Convention has developed “ENGAGE”, a comprehensive, ground-breaking four-year project (2017-2021) intended to champion, foster and develop theatre suitable for our fast-changing world and shifting audience needs. This includes both how we create stories in the digital age for live performing arts in Europe and beyond, how we can empower artists and creative professionals, audiences and communities and, finally, empower theatres and the wider creative sector. ENGAGE sets out to create theatre for European audiences to enlighten and entertain, enrich our lives and inspire us, and help us break down stereotypes and barriers – whether linguistic, cultural or economic. This way, we can find common ground through, in and because of theatre, and create a stronger European theatre suitable for today’s exciting, tumultuous and globalised world. The project received a network grant from the Creative Europe program of the European Commission.

### **European Theatre Lab: Drama Goes Digital**

6 member theatres come together under the lead of the ETC for Europe’s first virtual think tank dedicated to researching the theatre of the future. The project kicked off in October 2017, and the activities include 7 Open Labs researching the effects of digitization on aesthetics, audience participation and communication and dissemination, 3 creative co-productions, 2 research conferences, one virtual lab platform and one final show-case. The project received funding through the Creative Europe program of the European Commission.

### **NADIA**

A joint project between the ETC and 5 member theatres around the urgent European topic of radicalization of young people, based on a text written by Daniel van Klaveren. The partners collaborate by doing research regarding youth radicalization in their own countries, and by sharing this information and ideas among each other and with the playwright. Each partner theatre produces a show based on the text, and the educational departments create a joint digital exchange project between school classes in their own countries, on subjects related to the play. The project was selected for funding by the German Federal Cultural Foundation.

### **Theatre is Dialogue - Dialogue of Cultures: European networking with Eastern European theatres**

A project by the ETC and Staatstheater Braunschweig in collaboration with Ukrainian and Georgian partners. Since 2014 the ETC has been creating new connections with artists and theatres from the Ukraine. This year’s program focuses on strengthening those relations, and further developing connections and new collaboration models with Eastern European theatres. As part of the project, different scholarship programmes have been developed for Ukrainian and Moldavian theatre makers and cultural workers. The project is reviewed for funding by the German Federal Foreign Office.

### **Performance exchange program**

In 2017 the ETC supports again the exchange of performances between its member theatres to promote the circulation and touring of contemporary theatre creation in Europe focusing on new plays, new productions and emerging directors. The selection is based on the above-

mentioned criteria, and special emphasis will be given to the creation of new relations between theatres and the development of valuable long-term collaborations.

### **Staff exchange program**

This programme offers all technical, administrative and artistic personnel of the ETC member theatres a grant to work for a period of up to one month in another ETC member theatre, to exchange best practices and to enrich their know-how on a European level.

## **PROFESSIONAL PLATFORM FOR THEATRE MAKERS TO FOSTER INTERCULTURAL DIALOGUE AND CAPACITY BUILDING**

### **NETWORKING AND DIALOGUE**

**2 International Theatre Conferences are organised every year** in different countries, focusing on special topics related to current trends and interests. The meetings offer lectures, workshops, seminars and professional training for ETC members. Exclusive and intimate meeting environments with structured networking facilities allow members to connect with over 40 theatres in 25 countries to network and find project partners.

**6-9 April:** Digital innovation in theatre, Karlsruhe, Germany

**26-29 October:** From mythology to technology, Tbilisi, Georgia

### **WORKSHOPS**

The ETC European Theatre Academy, 5-9 July, Avignon. During the Festival d'Avignon, the ETC organises for the third time a series of master classes and workshops for theatre directors, managers and administrators, touring and theatre production managers held by highly experienced professionals on conditions for touring activities and the consequences it has on artistic choices, on artists and technicians. The focus of the academy is to provide an overview on existing and proved cooperation forms and opportunities for international collaboration, considering both artistic and practical administrative and financial aspects in the European context, embracing questions of funding and support, as well as production, touring and accessing foreign theatre markets. Together with leading personalities and institutions in Europe, the Academy will offer emerging theatre managers and producers an important moment of reflection and exchange and a platform for professional networking.

### **PUBLICATIONS**

Our latest publication, **Awakening**, sums up the various activities that took place in 2016 within the framework of the "Theatre is Dialogue - Dialogue of Cultures: European networking with Eastern European theatres" project, in collaboration with Ukrainian, Georgian and Moldavian partners, to strengthen and further develop the civic and cultural relations with Eastern European theatres.

With the **Audience development study** the ETC releases the first European study and research results about theatre audience development conducted in theatres from 17 countries.

**Collected key note speeches** of our recent conferences with texts of professional and well known theatre makers and artists: Theatre, Nationalism and Europe of Culture / The Future of Europe / The Theatre of Digital Naissance

**European drama repertoire for young audiences – Young Europe is a** selection of five plays from Cyprus, France, Germany and the Netherlands in the frame of the Young Europe program.

**Theatre in Europe Today** is a biennial catalogue of Europe's best theatre plays from the

countries of all member theatres. This is available as a CD and online, on the ETC website. **Translations of contemporary drama plays** are also available online, on the ETC website.

## REPRESENTATION AND ADVOCACY NETWORK

In dialogue with EU policy makers, the ETC participates in the European Commission consultation processes, meets with EC representatives and builds a wider network in partnership with civil society organisations.

This year the ETC was once again selected to represent the European theatre sector by participating in the European structured dialogue **Voices of Culture**, with the aim of giving input on relationship between heritage and culture. **Voices of Culture** is a structured dialogue between the European Commission and the cultural sector, providing a framework for discussions between EU civil society stakeholders and the European Commission with regard to culture. It aims to strengthen the advocacy capacity of the cultural sector in policy debates on culture at European level, while encouraging it to work in a more collaborative way. In April The ETC took part, as one of the 35 chosen organisations that form the Stakeholders' Committee, in the first meeting to discuss how the Committee will support the EU Commission in the implementation of the European Year of Cultural Heritage. The aim of this initiative is to raise awareness of European history and values and to strengthen a sense of European identity. At the same time, it draws attention to the opportunities offered by our cultural heritage, but also to the challenges it faces, such as the impact of the digital shift, environmental and physical pressure on heritage sites, and the illicit trafficking of cultural objects.

## ETC MEMBERS

**Albania** > Teatri Kombetar (Tirana). **Austria** > Landestheater Linz (Linz), Schauspielhaus Graz (Graz). **Belgium** > Théâtre de Liège (Liège). **Bosnia and Herzegovina** > International Theater Festival MESS (Sarajevo), Kamerni Teatar 55 (Sarajevo). **Croatia** > Hrvatsko Narodno Kazaliste u Zagrebu (Zagreb). **Finland** > Helsingin Kaupunginteatteri (Helsinki). **France** > Théâtre de la Manufacture, CDN Nancy-Lorraine (Nancy). **Germany** > Deutsches Theater (Berlin), Theater an der Parkaue (Berlin), Staatstheater Braunschweig (Braunschweig), Staatsschauspiel Dresden (Dresden), Theater Dortmund (Dortmund), Theater und Orchester Heidelberg (Heidelberg), Badisches Staatstheater Karlsruhe (Karlsruhe), Schauspiel Leipzig (Leipzig), Hessisches Staatstheater Wiesbaden (Wiesbaden). **Georgia** > Kote Marjanishvili State Drama Theatre (Tbilisi). **Hungary** > Pesti Magyar Színház (Budapest). **Israel** > Gesher Theater Tel Aviv. **Italy** > Fondazione del Teatro Stabile di Torino (Torino), Fondazione Teatro Due (Parma), Teatro Koreja (Lecce), Teatro Stabile di Genova (Genova). **Luxembourg** > Théâtre d'Esch (Esch-sur-Alzette), Les Théâtres de la Ville de Luxembourg - Le Grand Théâtre de Luxembourg (Luxembourg). **Macedonia** > Makedonski Narodni Teatar (Skopje). **Norway** > Det Norske Teatret (Oslo). **Romania** > Teatrul National Marin Sorescu (Craiova), Teatrul National Timisoara (Timisoara), Centrul Cultural Jean Bart (Tulcea). **Serbia** > Narodno pozorište u Beogradu (Belgrade). **Slovakia** > Slovenské Narodné Divadlo (Bratislava). **Slovenia** > Slovensko Narodno Gledališče *Drama Ljubljana* (Ljubljana), Slovensko Narodno Gledališče Nova Gorica (Nova Gorica). **The Netherlands** > De Toneelmakerij (Amsterdam). **Turkey** > Devlet Tiyatrolari Genel Müdürlüğü (Ankara). **Ukraine** > Kiiivskiy Akademichniy Molodiy Teatr (Kiev), Center of Contemporary Art DAKH (Kiev). **United Kingdom** > Belarus Free Theatre (London).



## CONTACT AND PRACTICAL INFORMATION

### EUROPEAN THEATRE CONVENTION

**Head Office:** c/o Syndeac, 8 rue Blanche, 75009 Paris

**Executive Office:** c/o Deutsches Theater, Schumannstr. 13A, 10117 Berlin

**EU Office:** c/o European House for Culture, Sainctelettesquare 17, 1000 Brussels  
convention@etc-cte.org

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### VENUE

Institut Supérieur des Techniques du Spectacle – ISTS

Salle de réunions 2<sup>e</sup> étage

20 Rue du Portail Boquier

84000 Avignon

### HOTEL

Hôtel Regina

6 rue de la République

84000 Avignon

reginaavignon@sfr.fr

[www.hotelregina-avignon.fr](http://www.hotelregina-avignon.fr)

Tel.: +33 490 864 945

Fax: +33 490 864 978

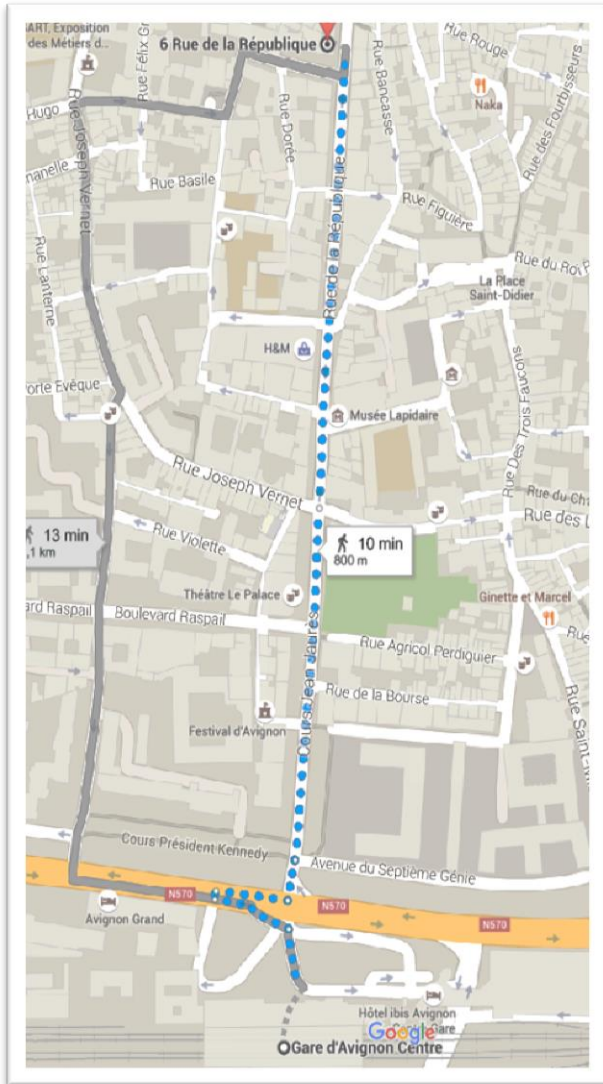
### GETTING AROUND

Please note that there are two train stations in Avignon: **Gare d'Avignon Centre** and **Gare Avignon TGV**.

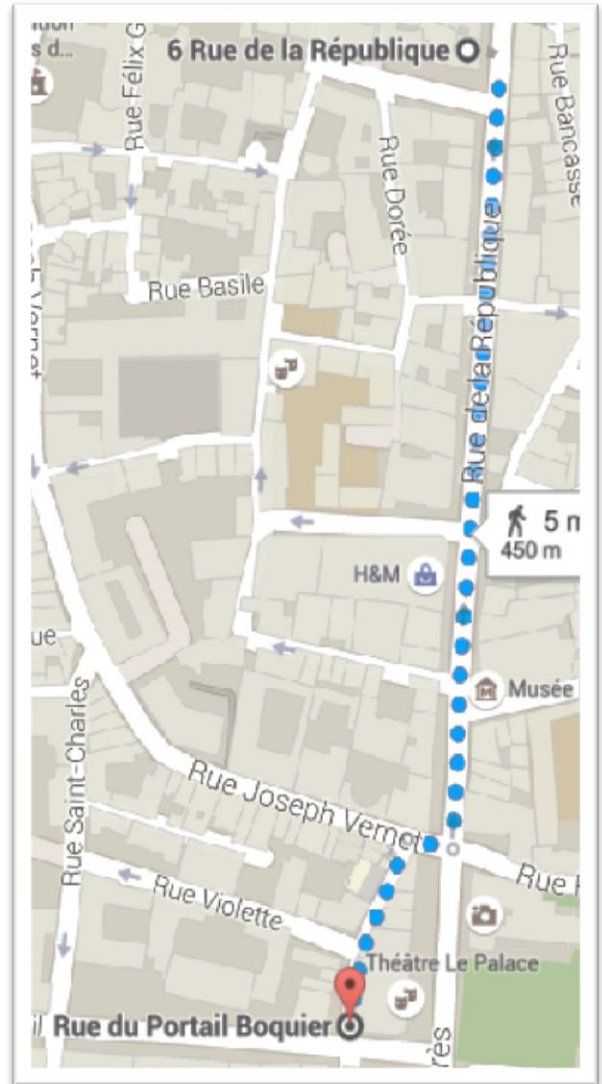
From **Gare d'Avignon Centre** there is a 10 minute walk to the hotel. Cross Boulevard Saint-Roch, and enter the old city centre through Porte de la République. Continue straight on Cours Jean Jaurès, and straight on Rue de la République. The hotel will be on your left.

From **Gare Avignon TGV** there are regular regional train (TER) connections to Gare d'Avignon Centre (<http://www.ftp-avignon.com/pdf/virgule.pdf>). The trip lasts 4 minutes and costs 1,50 EUR.

From Hôtel Regina there is a 6 minute walk to the ISTS. Head toward the train station, turn right on Rue Joseph Vernet, and then first left on Rue du Portail Bouquier. The destination will be on your left.



Gare d'Avignon Centre to Hotel Regina



Hotel Regina to ISTS