

TRANS- FORM- ING

EXTRA BOOKLET:
**The Opole
Recommendations**
*from the European
Theatre Forum 2023*



THEATRE

Discover:
Young Europe IV
New Repertoire

Roadshow:
European Theatre
Travels to Asia

Leadership Talk:
Serge Rangoni &
Cláudia Belchior

European Theatre Highlights



© Nicu Cherciu

International Meetings in Cluj

Teatrul Național Cluj-Napoca announces the 12th edition of the International Meetings in Cluj, 12-15 October 2023. Under

the theme 'Mirrors', the programme will include thought-provoking performances from the 2022-2023 season, such as Silviu Purcărete's new 'Amphitryon', all prompting reflection on human relationships, identity and (self-)representation.

🌐 teatrulnationalcluj.ro

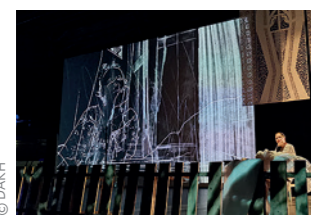
The Magic of the Old and the New

Prepare to be transported to diverse worlds, explore untold stories, and immerse yourself in the magic of theatre, as the Croatian National Theatre in

Zagreb presents exciting new plays from Tomislav Zajec to Lucy Kirkwood and classic stories from Milan Begović to William Shakespeare. In November, the theatre will hold a two-day STAGES Forum about climatic changes, featuring extraordinary artists and scientists. 🌐 hnk.hr



© HNK



© DAKH

The Tragedies of War

Vlad Troitsky brings to life the moving co-production by CCA DAKH and the Schauspielkollektiv – Neues Schauspiel Lüneburg, 'A Mother's Heart: Children Keep All Our Tears'. Through a captivating blend of acting, singing and animation, this performance portrays the heart-wrenching tragedy faced by Ukrainian mothers whose children are on the frontline.

🌐 [instagram.com/dakhtheatre](https://www.instagram.com/dakhtheatre)



© Marco Caselli Nirmal

Teatro Festival Parma

Inaugurated by an outstanding 'Peer Gynt' (Henrik Ibsen/Edvard Grieg) directed by Daniele Abbado, **Fondazione Teatro Due's** Teatro Festival Parma will offer a visionary theatrical experience, from the renowned baroque opera Dido and Aeneas by Henry Purcell which will be staged by Théâtre

de l'Acquarium under the title 'Le Crocodile trompeur / Didon et Énée', to 'Erwartung' by Arnold Schönberg in version by Calixto Bieito. 🌐 teatrodue.org/teatro-festival-parma-23

Co-productions Galore

JK Opole Theatre will kick off the new season with two premieres produced in cooperation with ETC Member Theatres: 'The Best European Theatre Show' directed by Haris Pašović in co-production with National Theatre of Kosovo National, Teatru Malta, Fondazione Teatro Due and Slovene National Theatre Nova Gorica, and Norbert Rakowski's 'I'm nowhere' in co-production with Teatros del Canal.

🌐 teatropole.pl



© Michal Grocholski



© Robbie McEwan

Heartfelt, Witty and Daring

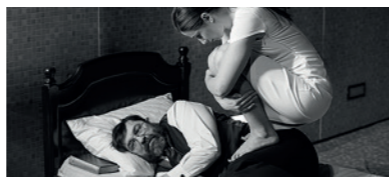
The Royal Lyceum Theatre Edinburgh's 23/24 season will be their biggest since 2018, featuring heartfelt, witty and daring

stories, including a first new play for The Lyceum from their artistic director, David Greig. 🌐 lyceum.org.uk

Cutting-edge Productions

Marin Sorescu National Theatre of Craiova

offers a space to live an immersive experience from traditional theatre to cutting-edge productions, with a creative mix of classic dramaturgy plays and contemporary art forms. 🌐 tncms.ro



© Cristian Florianș



© Iven Vazov National Theatre

War Diary of a Young Girl

Sasha Denisova's 'The Hague' depicts a fictional trial of Putin's war crimes in Ukraine, as imagined by a little girl who keeps a diary of her life amid the war. Galin Stoev's production opens the 120th anniversary season of Sofia's **Ivan Vazov National Theatre** on 19 and 20 September 2024. 🌐 nationaltheatre.bg

Exciting Premieres

The **National Theatre of Kosovo** presents an exceptional lineup of premieres as part of the 2023/24 season, such as 'Jour d'Été' (directed by Kaltrim Balaj), '1984' (directed by Igor Mendijksy), 'The Best European Show' (directed by Haris Pašović) and 'The Traitor's Niche' (directed by Kushtrim Koliqi).

🌐 teatrikombetar.org



© TK



© Gonka Bravo

Prague Crossroads Festival

The Drama ensemble of the **National Theatre Prague** welcomes the next edition of the annual Prague Crossroads Festival. This year's programme includes 'Limbo' by Victor de Oliveira, 'Oskara' by the Kukai Dantza and Marcos Morau / La Veronal dance companies, and 'ANGELA (a strange loop)' by Susanne Kennedy and Markus Selg and ending by a country opera 'Burt Turrido. An Opera' by the Nature Theater of Oklahoma. 🌐 narodni-divadlo.cz/en/praguecrossroads

Fabulamundi Playwriting Europe

Led by PAV, Fabulamundi Playwriting Europe New Voices is a space for the younger generations to come together through contemporary playwriting. With its newly launched 2023-2025 edition, the project is championing new voices and unheard stories to foster dynamic exchanges, reflecting European cultural diversity and richness. 🌐 fabulamundi.eu



© Héctor Marchego



© Bežijan Loh

And the Award Goes to...

Prešeren Theatre Kranj won the prestigious Borštnik Festival grand prix for the second year in a row. Following last year's triumph of Lorenci's 'Škofja Loka Passion Play', this time the top accolade was awarded to Nina Rajič Kranjac's 'Closed Study: "New Constructive Ethics"'. 🌐 pgk.si

New Perspectives

Focusing on new narrative perspectives, the questioning of the classical canon and Austrian literary voices, **Schauspielhaus Graz** starts the upcoming season under the new artistic directorship of Andrea Vilter. 🌐 schauspielhaus-graz.com



© Johanna Lamprecht

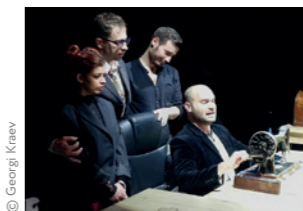
A National Odyssey

With its building closed for renovation work, **Teatro Nacional D. Maria II** is crossing Portugal, including the archipelagos of Azores and Madeira, throughout 2023, with a programme integrating hundreds of proposals grouped into five axes – plays, participatory art projects, activities for schools, thinking and training events – and also an exhibition.

🌐 tndm.pt



© Pedro Macedo



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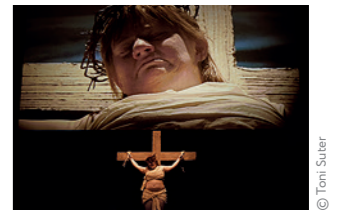
Mammoth

In 'Mammoth', **Theatre and Music Centre Kardjali** presents a comedy about the absurdities of modern times. Based on a play by Stanislav Stratiev, this

performance explores the comical intricacies of contemporary society. 🌐 dktdimov.com

The 120 Days of Sodom

Théâtre de Liège presents 'The 120 Days of Sodom', as Milo Rau continues to investigate the question of what is depictable on stage. Youngster are imprisoned by the agents of a fascist regime. In a series of sadistic rituals, they are abused and tortured to death in an orgy of violence. 🌐 theatredeliege.be



© Toni Suter



© Gwendal Le Floc'h

Festival TNB 2023

The Festival TNB is rooted in a desire to build a lasting relationship with the public, based on risk-taking, curiosity and encounters. At **Théâtre National de Bretagne**, Festival TNB will present French and international productions, aiming to erase the boundaries between disciplines, in November 2023.

🌐 t-n-b-fr

Transcending Barriers

Tiroler Landestheater is poised to expand its regional and international engagement through strategic partnerships and collaborations. With a fresh artistic team leading the four-division house, the theatre believes performing arts transcend language barriers and promote cultural collaborations.

🌐 landestheater.at



© Edi Grünswelt

Foreword



The role of theatre is to exist.
“Don't expect the theatre to satisfy the habits of its audience, but to change them.” This quote from

Bertolt Brecht reflects the role theatre can play not only for the individual, but for society as a whole and, therefore, also for Europe.

Since the days of ancient Greece, theatre has long been more than what is performed on stage. In the turmoil of this century's challenges, it is the first step towards the other, a route towards peace, and the embodiment of our common regional project. Although we may not share the same mother tongues, traditions or beliefs, we understand each other through theatre, united in our shared values, symbolism and myths. Peace, humanity and unity, this is what we could call 'the Saga of Europe.'

In 2023 following three strenuous years for the sector, we committed ourselves to open a new chapter for the European Theatre Sector pursuing our common ambition to turn this industry into a more representative, sustainable and resilient sector.

Building upon the successes of the European Theatre Initiative, enacted in 2020, and its first European Theatre Forum that same year, the Commission was pleased to reconvene the European Theatre Forum in May 2023, collaborating closely again with the European Theatre Convention (ETC). This second edition, “Envisioning the Way Forward” a much needed in person gathering of the sector's representatives enabled the expression of their needs and expectations around a series of 37 roundtables and sessions.

The success of this consultative exercise and the range of propositions it sparked confirmed

the vitality and quality of the sector strategic thinking. The sector's declaration of needs and the main outcome of the ETF 2023 were reflected in the Opole Recommendations which can be found in this ETC Journal.

This 2023–24 season, ETC enters the last year of its project TRANSFORMATIONS – Recharging European Theatres and Audiences in a Post-Covid World, co-funded by the Creative Europe programme of the European Union. To support artistic collaboration, professional development and theatre advocacy across its membership in 30 countries. We are looking forward to receiving the data collected through ETC's studies during this project and discovering its pioneering insight on adaptation to new technologies in the recently-published study on Digital Theatre – Strategies and Business Models in European Theatre. Subsequently, the new ETC Theatre Green Book initiative, which is part of this project, provides a practical roadmap for sustainability in European theatres. I am particularly happy to see that the support coming from Creative Europe on these key topics of sustainability, diversity and digital theatre can lead to transformation not only for the individual members of a network, but also for the sector they represent.

Georg Haeusler

Director for Culture, Creativity and Sport, European Commission, Directorate-General for Education, Youth, Sport and Culture



From 'humanistää!' by director Claudia Bauer at Volkstheater Wien/Austria © Nikolaus Ostermann

Transforming Theatre



As we open the 2023/24 season, we also begin the final chapter of our three-year international programme for theatre, "TRANS-

FORMATIONS - Recharging European Theatres and Audiences in a Post-Covid World." It gives me immense pride to reflect on the remarkable achievements we have made on this journey since September 2021.

3108 people have so far participated in 154 ETC activities, including training, networking groups, conferences, workshops and artistic collaborations. We've addressed thousands of key opinion leaders through high profile policy and advocacy engagements in Europe, at the European Parliament, the European Commission and within the sector as far as Canada and Taiwan. And in December 2022, ETC won a 50.000 EUR prize for Young Europe IV, our flagship artistic programme, through the 2022 Art Explora – Académie des Beaux Arts European award.

The title of this Journal, "Transforming Theatre," encapsulates the resilience and shared belief in the magic of theatre that has propelled this work. How can we lead theatres in these times of transformations? I invite you to read the interview with Cláudia Belchior, Artistic Advisor at Centro Cultural de Belém in Lisbon/Portugal and former President of the Teatro Nacional D.Maria II, whose production 'Casa Portuguesa' by Pedro Penim, features on the cover of this ETC Journal – in dialogue with ETC's long-standing President, Serge Rangoni, Artistic and General Director of Théâtre de Liège/Belgium.

Our commitment to sustainability, diversity, and digital readiness has yielded concrete progress, both in our 59 member theatres and on a

broader policy level. Inside this Journal, we are proud to present you with a copy of the Opole Recommendations, the result of the 2nd European Theatre Forum organised by the European Commission in May 2023 at JK Opole Theatre in Poland. Formulated by theatre representatives across Europe, it contains a clear roadmap until 2030 and recommendations for the EU Commission to create a stronger theatre sector.

We are excited to spend this year working on the ETC Theatre Green Book, a new collaboration with Renew Culture and the Theatre Green Book initiative. The Theatre Green Book is a tool to guide theatres step-by-step towards net-zero theatre activity across productions, buildings, and operations. The ETC edition will include a self-certification process for theatres to assess their progress on sustainability. It is being tested by a focus group of 10 ETC Member Theatres, whose learning will be shared with the network as the basis of ETC's sustainability programme for the season. We will also reflect on the importance of continued European collaboration at the ETC International Theatre Conference in Timisoara/Romania, hosted by National Theatre Timisoara, from 09–12 November 2023, entitled SHARE. A special ETC International Theatre Conference will be hosted by SNG Nova Gorica/Slovenia from 17–21 April 2024, presenting the Young Europe IV Festival, which aims to create a diverse canon for European theatre.

I extend my sincere gratitude to the European Union's Creative Europe programme, whose co-funding, alongside the commitments from our members, has been instrumental in our transformative endeavours. I would also like to express my profound appreciation to all the dedicated professionals, artists, and theatre enthusiasts who have contributed their passion, talent, and unwavering belief in the power of theatre to transcend boundaries and transform lives.

Heidi Wiley
ETC Executive Director

Photo Heidi Wiley © ETC

Content

More local productions like 'Metamorphosis' on sustainable topics are planned for STAGES this season
© Lithuanian National Drama Theatre



Mei Mac in 'untitled f*ck m°ss s°gon play' at ETC Member Young Vic Theatre/UK.
© Émilie Chen



'Rabbit Hole' by De Toneelmakerij/The Netherlands was one of the first ACuTe experimental productions
© Reinhard Winkler



The Roadshow will introduce ETC to shows like 'Call Time' by Tiger Power Theater, at Seoul Performing Arts Festival 2022
© Sang Hoon Ok



ETC curated the programme for the European Theatre Forum 2023
© European Commission

1
Foreword
by Georg Haeusler

2
Transforming Theatre
by Heidi Wiley

6
Opole Recommendations

10
Cultural Leadership:
A Discussion
with Serge Rangoni and
Cláudia Belchior

14
ETC Roadshow:
PAMS, South Korea
interview with Kyu Choi

16
Young Europe IV –
Diverse Theatre

22
STAGES –
Sustainable Theatre

26
ACuTe –
Digital Theatre

30
Fabulamundi –
New Writing

34
ETC Season 23/24

35
A Collaborative Network

36
ETC Development Grants

37
ETC Theatre Green Book

38
ETC International Theatre Conferences
Professional Development
Women Directors Networking Group
Diversity Study 2024
Artist Residency Programme
Performance Exchange
Staff Exchange
European Theatre Academy

40
ETC Calendar 2023/2024

42
What Is the ETC Network Like?

43
About ETC

44
TRANSFORMATIONS
in Numbers

45
ETC Online Library

46
ETC Partners

48
ETC Contact

Extra Booklet
The Opole Recommendations
from the European
Theatre Forum 2023

Opole Recommendations



A high-level policy document collecting the voice of
the European theatre sector

The shift to a polycrisis world raises the question: Where do we stand now? How can the theatre sector respond to shifting—worsening, as some would argue—circumstances for the sector and for society?

Opole Recommendations, Preamble.

The Opole Recommendations are the result of the European Theatre Forum 2023 (ETF), organised by the European Commission, which took place from 11–13 May 2023 at JK Opole Theatre/Poland. The document collects the concerns and priorities of the more than 200 attendees at the event and provide a roadmap to guide the dialogue between creative and policy professionals.

The full document, printed and included inside this ETC Journal, presents a clear vision for how European institutions should support the large and unique European theatre sector—with calls for changes by 2024, by 2025, and by 2027.

The recommendations are structured around three overarching challenges and policy areas, in line with the ETF 2023 event programme:

- **Democracy, International Collaboration, and the Power of Theatre**, encompassing Fragile Contexts, and Mental Health and Social Inclusion
- **Sustainability and Green Transitions**, which incorporates the EU Green Deal and the New European Bauhaus, as well as Mobility and Emerging Artists
- **Digital Readiness**, encompassing Artistic Freedom and Experiments, and Working Conditions of Theatre Professionals.

The Opole Recommendations were discussed at a high-level policy event during the Festival d'Avignon, the European Theatre Talks, on 7 July 2023. Organised by ETC, the conversation was led by Maria Delgado, theatre academic and moderator of ETF 2023.

Speakers included:

Gabrielle Bernoville, European Commission Creative Europe / **Paddy Dillon and Lisa Burger**, Renew Culture / **Jonathan Thonon**, Théâtre de Liège & PROSPERO / **Maxime de Brogniez**, University of Liège / **Antoine Vandembulke**, University of Mons / **Tom Leick-Burns**, Les Théâtres de la Ville de Luxembourg & Future Laboratory / **Serge Rangoni**, Théâtre de Liège & European Theatre Convention / **Heidi Wiley**, European Theatre Convention / **Blanca Li**, Teatros del Canal / **Caroline Guiela Nguyen**, TNS Théâtre National de Strasbourg

Graphic © European Commission

The Opole Recommendations is included inside this ETC Journal as an extra booklet. It is also available online in the ETC Online Library.



Opole Recommendations



Over 200 people attended the European Theatre Forum 2023, hosted at JK Opole Theatre/Poland
Photo © Michał Grocholski

Roundtable discussions took place on each of the key themes and topics, feeding back to the main group.
Photo © Michał Grocholski



Georg Haeusler, Director for Culture, Creativity and Sport, European Commission, delivers the opening address at the European Theatre Forum 2023
Photo © Michał Grocholski

A snapshot of the main recommendations, drawn from the 'roadmap' section of the Opole Recommendations.

By 2024

Commit to hosting the European Theatre Forum as a regular event & expand the event gradually into a European theatre market. Establish a European Theatre Prize

Include a Green Theatre Certification in the Creative Europe Greening Strategy, based on the ETC Theatre Green Book model. Develop a circularity requirement for materials in theatre productions funded with EU grants

Promote solutions on fulfilling artists' rights in a digital streaming context & support a Codex of Fair Working Conditions for cultural workers

By 2025

Incorporate theatre in secondary education systems and promote theatre to improve well-being. Increase structural support for European collaboration with an international dimension

Increase funding lines for new sustainable touring concepts & support the creation of regional platforms for arts organisations to share leftover materials. Provide a legal framework for upcycling and recycling materials

Track the consequences of AI on the labour market and working conditions & provide funding for theatres to fulfil copyright obligations for digital work across borders and online

By 2027

Promote a large-scale cooperation project with Ukraine to rebuild its theatre sector once the war is over & develop a framework for theatre to be included in the delivery of health care

Harmonise regulations across Europe so that historical theatre buildings can be adapted and renovated for sustainable and inclusive purposes & create synergies across funding systems for theatres to produce less (and be more sustainable) without losing income

Ensure online discoverability by creating a framework and regulations to support the visibility of theatre in online spaces alongside other artforms



Cultural Leadership: A Discussion



Serge Rangoni, ETC President, has been Artistic Director and General Manager of Théâtre de Liège/Belgium for almost 20 years. In that time he has overseen a major new building, a rebranding of the whole theatre, and a boom in European and international projects.

Cláudia Belchior is ETC Treasurer and Artistic Advisor at Centro Cultural Belem/Portugal. She previously spent 8 years as President of Teatro Nacional D. Maria II—where she oversaw the start of a major building redevelopment, a rise in audiences, and laid the strategic framework for the theatre’s year-long ‘National Odyssey’ around Portugal to perform for local communities.

Theatre Chiefs Serge Rangoni and Cláudia Belchior reflect on their forms of leadership in European theatres, and what they see as the biggest challenges for the sector.

What qualities are essential in a theatre leader? How would you describe your leadership style?

SR: Leadership in a theatre involves spending a lot of time on two things: finance and human resources (HR). Within this there are, of course, different approaches to working with public funding and supplementing income with European projects, coproductions, networks and so on. But it’s important to keep in mind.

I also think leaders need a vision that is both local and open to the world. I’m not from Liège, and before theatre, I worked for a Museum of Contemporary Art and in the cabinet of a minister. Because of this outlook and political culture, I don’t want the theatre to be only for entertainment, but rooted in the city, working with universities, the town council, local people... That’s why we set up projects like IMPACT and Rêvons Liège 2030, two collaborations with universities to imagine the future. There can be a tendency to stay in our bubbles, thinking ‘we were once a rich region, now the funding is decreasing, nothing is going our way...’ No. We must give the audience something very strong, very local, but also forward-thinking and collaborative.

CB: For me, there is no monopoly of leadership in a theatre. You instead have a lot of levels of leadership that are essential to make the theatre work: the Head of Production, the Artistic Director, the main Stage Manager....

I started as a Producer and a Stage Manager, and that gave me a 360-degree view of what a theatre needs to work. I think my main characteristic is to be practical, understanding the people who work in the theatre very well, and what they are trying to achieve. As you mentioned, running a theatre has a lot to do with being financially viable and legally well-organised; there’s a lot of HR and finances, there’s a lot of lobbying and diplomacy with the finances minister and the cultural minister. There is also the need to lead within culture itself, which is making productions, making projects, and showing a different way of thinking and experiencing the world. We work with ideas and thoughts, balancing the need to be ecologically sustainable, financially sustainable, and creatively audacious.

What do you think are the most important trends and challenges that theatre faces in the 2023/24 season?

CB: Many of the challenges cultural leaders face are about how to stay financially healthy, especially during the current financial crisis, but also how to engage digitally, how to network with people, how to be environmentally sustainable. These are not only challenges for cultural institutions, but I think that we face our own version because we produce non-replicable, unique ideas. Theatre is not a factory – our priority is to make people think, laugh, to be sad.

Cultural Leadership

We also have to face the influence of political regimes, giant corporations that say what the politics should be... as cultural leaders we must maintain a moral conviction to confront and subvert authority. Yet, at the same time, we have to keep it diplomatic, through dialogue. That's a big challenge. Theatre is a unique form of expression, which has the ability to confront and expose dangerous ideas.

SR: I agree that theatre is unique. It's not like film, or a book – we are in direct dialogue with audiences. Look at the big topic at Avignon Festival this year, the show 'Carte noire nommée désir' by Rebecca Chailion, which generated a very strong reaction from audiences during the show, articles every day... I don't think a film for instance gives you the same impact. Film in some ways reaches a smaller audience, too, despite what lots of politicians think. A successful European film in Belgium would reach 5,000 people with a much larger budget than theatre – and if we have performances in our theatre, at others in our country, and a little bit outside, we can reach far more people. It's another reason why we have to strengthen the audience for theatre across Europe.

I also appreciate what you said about dialogue and doing this in a subtle way. One of our challenges is always to enlarge the audience and engage everyone, all groups in society. It's not that easy to do. When I started my career, the aim was to have people with different ages, social classes in the room. I don't think it's possible in this sense anymore. You need to have a different kind of programming for different kinds of audiences, and afterwards, you try to interest one part of your audience in the other things. It's almost impossible to have one performance that would interest everybody because people stay in their tribes. I know some colleagues in Belgium that have what you could describe as very 'woke' programming -- and the artists involved in this think it's not enough, they want to go further. But if you do so you close your audience. You have an audience very interested in woke programming, but no dialogue possible with other people. And I think, no, you of course have to speak about diversity, decolonisation, but also to reach people who are not completely convinced – otherwise you have an LGBTQIA+ performance and only LGBTQIA+ in the room. It's complicated; society is completely split today. You see it in politics too.

CB: I also think, and this is a big difference from 10-15 years ago, there is a necessity to explain why we are showing determined productions. For example, 15 years ago we would just present a programme and that's it. Now we have workshops, readings, conferences, talks after the shows.... In my case, we try to eliminate these borders and tribes

that you mention. Some subjects are not just for the LGBTQIA+ community, or people with a different ethnicity. It takes a lot of time and reflection to do this work without being patronising. There is also a big challenge about how to bring people together in the same agora, as there is a lot of bad feeling between these tribes and theatre should help to resolve this.

How important do you think networks and cross-Europe exchange is for tackling the challenges facing theatre?

CB: I think networks are fundamental. We are not alone in the world. In the case of ETC, we are a group of European theatres, and Europe is not the same. It's only through meeting each other, listening to each other, hearing – not trying to talk so much, but to hear what people think – that you can learn. We don't take ownership of ideas or have unique problems. Some countries have different solutions, and we have to hear them.

For artistic work it's essential to be together, to learn to exchange ideas. Our differences make us so rich, and it's also what unites us and gives and strength. I think networks are crucial if we want to become more supportive and tolerant with each other.

SR: Yes. We have more and more countries across Europe where the situation is not easy. Poland, Hungary, even Italy and parts of France... It's really important to be in the ETC network, to share these challenges, to support each other. We can look at what we have done as a network with our Ukrainian colleagues over a long period of time, which began with the Ukrainian showcase when Russia invaded Crimea. We were immediately ready to act when Russia conducted its full-scale invasion in 2022, offering structured support such as inviting Ukrainian artists to do residencies in our theatres, covering the costs of their ETC membership, sharing calls for necessary materials to keep their theatres working. Networks are essential.

What advice would you offer to emerging European theatre leaders?

CB: "I think you really need to believe in what you are doing in this profession. It's a mixture of resilience and a sort of devotion. When we meet our audiences, whether they come to our theatres, or are in schools, or in a street – it goes back to what you were saying about Rebecca Chailion's play at the Festival d'Avignon – you see the power of theatre. People will disagree and be confronted by ideas. They'll be shocked, sometimes agree, sometimes be surprised, because theatre is a fundamentally sociable



Serge Rangoni and Claudia Belchior, on stage during the ETC International Theatre Conference in Opole in May 2023, hosted at JK Opole Theatre/Poland. Photo © Michal Grocholski

place. It's one of the most beautiful things in the world to see people sit outside and discuss a play for hours once it ends.

As cultural leaders, we cannot forget that we are working with a fundamentally free space of ideas. That's what we also try to do inside ETC. Of course horrible things happen in the world, but we stay together, we talk, we decide to make things, we have solidarity with each other. I would say this: we don't have to help the Government, we have to help the artists, the people who make the theatre. We can't forget what we're doing and lose this focus.

SR: I would tell leaders one thing: you need to be very dedicated and work a lot. Theatre shows are the evening. During the days you work. Saturday you are at the theatre too. It's important to underline this. We see a new generation, who like to have a more quiet life, and with theatre the truth is that it's really difficult, maybe impossible. Secondly, I would advise people to experiment with different positions in the theatre. From the ticketing office, to construction, as an assistant to a director, backstage. If we have no actors and creative teams, theatre doesn't exist. And how do they work? What strange work it is, to act the same thing everyday. To understand this, you have to be involved in different positions, even if you've been to really good theatre schools. And then, I would say, travel and work in at least three European countries. Go outside and see how everything works.

CB: I agree. When I started this conversation, I mentioned there are several leaderships in the theatre. There is the ticket office, and front of house for instance, which is essential. How do the audience enter the theatre? How do they feel? Do they have any complaints? When you reach a position as the president or CEO of a theatre, you have to be aware of all the departments in the theatre - your life during the day is working with HR, ministers, contracts, trying to solve problems, and still going to see a rehearsal, going to see a show, and not only in your theatre, but going to other theatres, other companies, never losing the focus on what young artists are doing... It's a full-time job. Not to say it's a full-time life, because you have, say, 15 days that you take off each year, but even then you're at the summer festivals. So start by going to different places, and different parts in the theatre, and always remember why you started doing this work in the first place.



Interested in cultural leadership?

ETC Members can sign up for our regular series of workshops and webinars on similar topics. Consult the 2023/24 season calendar on p40!



Promotional posters for Performing Arts Market Seoul (left), © PAMS, and Seoul Performing Arts Festival (right) © SPAF

An ETC Delegation will travel to Performing Arts Market Seoul (PAMS) from 10–14 October 2023 to meet playwrights and explore the possibility of initiating international exchange between East Asia and Europe.

The trip includes a dedicated programme to explore the theatre scene in South Korea, which is in part organised by Seoul Performing Arts Festival (SPAF).

ETC chats to Kyu Choi, Artistic Director of SPAF 2022–2026—and formerly Creative Director at PAMS 2020–2022—for more insight into the two events, current theatre trends in South Korea, and how to ensure more collaboration between Europe and East Asia.

What is PAMS?

PAMS – Performing Arts Market Seoul – is an international platform to facilitate cooperation between arts organisations and individuals in South Korea and internationally. It is organised by Korea Arts Management Service with support from the Ministry of Culture, Sports and Tourism and Arts Council Korea. PAMS celebrates its 19th anniversary this year and aims not only to ensure the international expansion of the Korean performing arts scene, but also the sustainable circulation of performing arts, through networking and exchanges of art and information.

PAMS has several programmes to encourage international exchange: 'PAMS Choice' introduces attendees to excellent Korean performing arts through a showcase. 'PAMS Salon' introduces global trends in the performing arts sector and provides relevant information. 'PAMS Booth' and 'PAMS Pitching' allow participating groups to promote their projects, and various networking events are held on top of this.

The Seoul Performing Arts Festival (SPAF), the organisation I run, is held during the same October period as PAMS. PAMS attendees will be able to attend additional networking events and discover four full performances of Korean and Asian contemporary theatres. This includes "The Hamartia Trilogy: Lolling and Rolling, Cuckoo, The History of Korean Western Theatre" by Jaha Koo; "The Art of War, ZoL_2.0" by Poong-nyun Kim from Zaakdangmooe; and "Women on Earth" by Inchul Jun from the Theatre Company Dolpagu from Korea - three 'SPAF Associated Artists'. Five Arts Centre's "A Notional History", directed by Mark from Malaysia, will also be spotlighted.

As Artistic Director of SPAF, what do you think are the most exciting theatre trends in South Korea?

Modern and contemporary Korean theatre has a 100-history and has grown and changed under the strong influence of Western theatre. From director-oriented theatre companies in the 1970's such as OH Tae-Suk, SOHN Jin Chaek, Han Tae Sook and LEE Yun Take, the scene has undergone various changes, including Korean reinterpretations of Western classics and the search for a Korean aesthetic and acting method.

Recently, new writing, devising theatre, various discourses (Gender, disability, queer, post-humanism, climate crisis), interdisciplinary approaches, and international collaboration have been attracting attention in Korean theatre.

ETC Roadshow: PAMS, South Korea

Artistic Director Kyu Choi introduces ETC to the theatre scene in South Korea, and explores the potential for collaboration between theatres in Europe and East Asia.



Kyu Choi
© KSJ

Under the general theme of “Borderless Questions”, SPAF 2023 is set to unveil 19 captivating performance works that span an eclectic array of genres, encompassing theatre, dance, interdisciplinary arts, and experiential performances. This collection of works will transcend the boundaries between art and technology, as well as nations and regions, while boldly challenging the confines of established systems.

What do you think would be an ideal outcome from the ETC delegation visit to PAMS 2023?

First, we hope it will be an opportunity for various exchanges between Europe and Korea in producing theatres in Seoul and Gwangju and venues programming overseas works in Korea. This year, SPAF focuses on diverse contemporary social issues. For example, Jaha Koo’s “The Hamartia Trilogy: Lolling and Rolling, Cuckoo, The History of Korean Western Theatre” embodies a multidimensional exploration of East Asian political landscapes, colonial history, and cultural identities. Meanwhile, Five Art Centre’s “A Notional History” poses probing questions about individuals and nations, delving into the realm of new historical potentialities within Malaysia. So we expect more collaborations between Europe and Asia on contemporary theatre.

Secondly, SPAF and PAMS this year pay attention to the future of art and technology: The Korea National Contemporary Dance Company’s “Dance X Technology work-in progress,” alongside the “Art & Technology International Gathering with Arts Korea Lab” from Belgium, Canada, Taiwan, Hong Kong, and Australia, will be fostering discourse on the trajectory of technology. So we hope to have more conversations and exchanges in arts and technology sectors.

Lastly, through the PAMS Salon, ETC and PAMS provide a space for sharing knowledge and experiences through discussions on topics such as changes and transformation in the international circulation of work, cooperations after the pandemic, and future audience development based on diversity. Two collaborative programmes at the Salon in particular, called “Dance x Technology” and “Asia

Connection: New Narratives”, will discuss experiments with art and technology and new narratives through diverse perspectives of contemporary Asian theatre.

What do you think is needed for more collaboration between theatres in Europe and counterparts in South Korea and East Asia more generally?

International collaboration always requires long-term investment. This includes thinking, “Do we have a similar artistic vision? What are the cultural differences in creative collaboration? How much do we understand the artists and people we will be working with?” And most importantly, after the Covid-19 pandemic, we need to rethink meaning and reasons for internationality and international mobility and circulation. That is, why and what perspective we want international collaborations to have in the post-pandemic era.

SPAF/PAMS recently launched a new project called “Next Mobility”, where we suggest ways to rethink the new and different models of international mobility, circulation and collaboration.

The pandemic has severely impacted the global performing arts sector and international mobility. The pandemic’s disruption also raised important questions about the future viability of international mobility and the circulation of artists and their ideas in the performing arts. With limited opportunity for national and international mobility over the last two years, artists have found new ways to engage with audiences in digital and hybrid performances.

ETC and SPAF/PAMS should think about an experimental and creative cross-cultural collaboration for the post-pandemic era. The key questions driving the collaboration are:

- 1) How should international mobility, touring, and circulation change in the post-pandemic era, and what are the new formats?
- 2) What is environmentally-aware international mobility, and how can it respond to the climate crisis?
- 3) What is digital mobility, and what role can the development of digital technology play?



From 'Call Time' by Tiger Power Theater, at Seoul Performing Arts Festival 2022
© Sang Hoon Ok

Young Europe IV – Diverse Theatre



Promotional image for 'Little Stars', by Jaka Smerkolj Simoneti, the YEIV Production at Slovensko Narodno Gledalisce Nova Gorica/Slovenia
© Slovensko Narodno Gledalisce Nova Gorica

Young Europe IV is an award-winning artistic project by ETC to diversify the European theatre canon. Eight new theatre productions on diverse, inclusive themes have been created for young audiences, which will be staged around Europe during the 2023/24 season.

The Young Europe IV productions cover topics such as racism, mental health, the refugee experience, and coming out.

All eight performances will be showcased at the Young Europe IV Festival, held in partnership with ETC Member Theatre Slovensko Narodno Gledalisce Nova Gorica/Slovenia, from 17–19 April 2024.

The nine emerging playwrights working on the project received direction from the dramaturgs at the nine collaborating ETC Member Theatres. They were guided, supported and challenged in their writing process by established theatre mentors, whose work is regularly staged around Europe.

Young Europe IV is part of TRANSFORMATIONS, ETC's programme of activities from 2021–2024, which is co-funded by the European Union. It is a recipient of the prestigious Art Explora – Academie des Beaux-Arts European Award

Young Europe IV Partners

De Toneelmakerij (The Netherlands)

Slovensko Narodno Gledalisce Nova Gorica (Slovenia)

Badisches Staatstheater Karlsruhe (Germany)

Teatru Malta (Malta)

Slovak National Drama Theatre (Slovakia)

Belarus Free Theatre (Belarus / UK)

Cyprus Theatre Organisation (THOC) (Cyprus)

Junges! Staatstheater Braunschweig (Germany)

Young Vic (UK, Associate Partner)

Young Europe IV Writer's Lab
at Staatstheater Braunschweig/Germany in April 2023. © ETC



The four Young Europe IV mentors reflect on challenges and opportunities that face writers from non-dominant backgrounds

Patty Kim Hamilton



Over the last year, I have heard the work of undocumented immigrants, members of the Jewish community, members of the queer community, writers who suffer political silencing

in their home country and many more. There is a deep well of stories to draw from, there is no dearth in material to widen the minds of the theatergoers. Theatres need to place more effort into searching out these stories and writers, as they are there: they want to write and they have urgent and important things to say.

It was impactful to experience how all of the topics from the very different cultures, no matter how specific, were still resonant to the diversity of perspectives represented in the Young Europe programme. No matter how niche, the plays that were written could be appreciated and impact far beyond their own country and community. Perhaps this is an indicator of the effects of globalisation or a reflection of how universal the human experience is. I still see a great need in fostering voices from more diverse racial backgrounds, class and disabilities, and making the spaces for these forms of development more accessible (through open calls and searches). We need to produce and give resources to these stories - they can't be stuck in the development space and need to result with a platform and productions. We are still playing it safe: we need writer's who genuinely challenge us in uncomfortable ways, who shake awake our awareness, and whose work ultimately changes us.

Mohammad Al Attar



In my opinion the main challenge that emerging and young playwrights face, especially those from non-dominant perspectives, is the lack of systemic funding and support that could provide them with:

- 1- platforms to present their ideas,
- 2- equal chance of networking.

That's why I consider the Young Europe IV programme to be important, but of course it can't and shouldn't be enough.

From working with the mentees, I can tell the importance of having theatres that embraced them and that are accompanying them in the journey to write their plays and then present them. The belief that a certain institution puts in an emerging writer has a notable impact on the writer's development. As a playwright you want your text to be staged, to be presented in one way or another to an audience. This relationship with an audience and spectators is crucial for a written play and any playwright can't consider their work to be complete without this relation. And here, the role of an institution is to embrace emerging writers and give them platforms. I would love to see the next edition of Young Europe IV to be even more democratised. By that, I mean to extend the opportunity of participation to emerging writers that are not necessarily already known for the theatres linked to the programme. The programme should aim to provide this precious opportunity of networking to playwrights that have talent, but might not have the means to present their talent.

Photo Patty Kim Hamilton © Max Zerrahn, Photo Mohammad Al Attar © Georgia Fanelli

Dounia Mahammed



How can we reflect on the challenges and opportunities that face writers with non-dominant perspectives across Europe? Of course the experiences differ, but it seems to

me that some issues are present across Europe. To start with, being a playwright, and making a living out of it, is often a challenge itself. Finding funds and support is often really difficult. On top of that, writers with a less dominant perspective are still being silenced and excluded. Those who do find the opportunity to write, often do so within institutions structured and organised from the dominant, able-bodied, straight, cis, white, male, point of view. Often they are confronted with tokenism, ableism, sexism, racism, classism, queerphobia. Often they work (and study) in institutions that are not decolonised (yet) and that don't have accessible buildings and production logics (yet). Often they are misunderstood, and their artistic language isn't valued if it differs from the dominant definition of "good writing or art". It can make their trajectories really exhausting.

I hope we all keep finding the strength, patience and love to broaden our repertoire or canon and continue decolonising our institutions and the world together; embracing, creating and celebrating different perspectives, bodies and stories.

The encounters, the time, space and support that is created during Young Europe IV to reflect and exchange about these topics, to explore less dominant writing and the wonderful, fresh, enriching narratives and artistic practices of the writers participating, are so valuable. I hope more underrepresented voices—some still missing today—will be present in joining and organising this project in the future; to join forces, challenge each other, to learn, to exchange and celebrate the multiplicity of perspectives among us, and to create more humble and caring contexts to work in.

Photo Dounia Mahammed © Heleen Rodiers, Photo Dino Pešut © Karla Juric

Dino Pešut



I feel as if this question should be posed to theatre institutions or people who have the power to make decisions within them. There are

brilliant, fresh new voices all around Europe trying to find their platform and audiences. Contemporary playwrighting, which is usually pushed forward by authors with non-dominant backgrounds, is seen as a financial risk and is now crammed in the fringes and off programmes of theatre repertoires across Europe. And in this uncertain and ever-changing world, contemporary plays, with their plurality of perspectives, could offer at least hope, if not solutions. What I hope to see soon are bold decisions and more curiosity within theatre institutions when constructing their repertoire politics.



YEIV Interviews

Interested in hearing more about how the YEIV mentors approach their work? Explore the YEIV interview series on the ETC website. europeantheatre.eu/young-europe-iv

Introduction to the plays

LITTLE STARS

Premiere: 16 February 2024
By Jaka Smerkolj Simoneti
Directed by Živa Bizovičar
Mentor Dino Pešut
SNG Nova Gorica/Slovenia

One break time, Oto, a brilliant athlete, is left with damage to his face. Miki, a model student, is the obvious culprit. Through their conversations, the play explores the feeling of powerlessness, peer bullying, body image issues, sexual identity, societal pressure, and trying to stay afloat in an island of pressure...
Recommended age: 15+

ROOM RUMOURS

Premiere: 4 October 2023
By Matin Soofipour Omam
Directed by Lydia Ziemke/suite42
Dramaturgy Mona vom Dahl
Mentor Dounia Mahammed
Badisches Staatstheater Karlsruhe/Germany

A theatre game for two actors and a class of students. Together, they encounter stories that would otherwise have no place in a classroom, asking questions about power and responsibility. A play written especially for school classes that cannot be performed without them.
Recommended age: 12+

GUTZ

Premiere: 8 March 2024
By Kurt Gabriel Meli & Alex Weenink
Mentor Dounia Mahammed
Teatru Malta/Malta

Jack has been sneaking into his old high school all year. Why? Because he's wondering why he never had the guts to say what he needed to say to Jake, his teachers, and everyone else in those fucking classrooms. GUTZ is a coming-of-age classroom play for post-secondary schools that explores young people's relationships with power, shame and the act of speaking out.
Recommended age: 16+

HASSAN & MOOS

Premiere: 19 April 2024
By Tomer Pawlicki
Directed by Timothy de Gilde
Dramaturgy Paulien Geerlings
Mentor Mohammad Al Attar
De Toneelmakerij/The Netherlands

Hassan and Moos are best friends. On TikTok, they're known as the Mayo Brothers, after a video they made of their school break chips-and-mayo ritual goes viral. Hassan is Muslim and Moos is Jewish, which has always been a rich source of friendly banter in their videos. But their friendship is at breaking point as the Israel-Palestine conflict flares up again and their followers demand they take sides. Can the Mayo Brothers reconcile and get back online?
Recommended Age: 12+

FAT

Premiere: February 2024
By Zoe Apostolidou
Dramaturgy Kiki Argyrou & Marina Maleni
Mentor Mohammad Al Attar
Cyprus Theatre Organisation/Cyprus

Frixos has been dealing with pressure in school and at home because of his weight. He often hides behind screens to make friends, has to deal with his mom's incessant attempts to make him thin, and sometimes avoids going to places or doing things. He feels fine and his health is good, but this doesn't seem to matter to others. What will this lead to?
Recommended age: 12+

WHAT'S UP?

Premiere: 23 November 2023
By Tereza Trusinová
Directed by Robert Roth
Dramaturgy: Mário Drgoňa
Mentor Dino Pešut
Slovak National Drama Theatre/Slovakia

One classroom, a bus to school, a therapeutic clinic, and two teenagers. Šimon and Zoja. They have known each other for a long time. But do they know everything about each other? Their struggles, feelings of helplessness, and uncertainty about the future? The play opens these topics and then discusses them with all the students and experts directly in the classroom.
Recommended Age: 14+

LUCKY

Premiere: TBC
By Olga Voronkova
Mentor Patty Kim Hamilton
Belarus Free Theatre / Young Vic/UK

Dasha and Mikita meet at a refugee centre in Poland, then try to find a new life together in London. They both fled the horrors of war in Ukraine. Can one truly start a new life after losing everything? The play examines the ups and downs of coping, and the fragile hope for recovery, faced by young refugees.
Recommended Age: 16+

(SURVIVING) THE SUBSTITUTE LESSON

Premiere: 26 January 2024
By Emel Aydoğdu
Directed by Nazlı Saremi
Mentor Patty Kim Hamilton
Junges! Staatstheater Braunschweig/Germany

A teacher has to give a lesson to a class, and the discussion turns to racism, and the experiences they students have had. The play aims to be empowering, identifying with classroom and teacher and dialogue about institutional racism in schools, drawn from the author's own experiences.
Recommended Age: 12+

YEIV Festival

All of the plays will be performed at the YEIV Festival, held in partnership with Slovensko Narodno Gledališce Nova Gorica, from 17–19 April 2024.

STAGES – Sustainable Theatre



From 'Nos ailes brûlent aussi', a STAGES local production by Director Myriam Marzouki, for MC93 - Maison de la culture de Seine-Saint-Denis à Bobigny. © Christophe Raynaud de Lage



STAGES – Sustainable Theatre Alliance for a Green Environmental Shift is an ambitious experiment in sustainability and theatre that connects 12 theatres in Europe and Asia, a university in Riga, and ETC.

Is sustainable theatre possible?

Across the 2023/24 season, the STAGES partners will continue the 'no-travel' tour of shows about the climate crisis and begin to implement transformative sustainable changes in their organisations.

ETC Members can learn about their sustainable experiences through a series of case studies and reports on the STAGES website.

There is also the possibility to discover the tool for sustainable transformation used by the STAGES partners, the 'STAGES Doughnut Workshop', and attend local productions, workshops, residencies and 'open labs' at each participating theatre – on sustainable themes as diverse as desertification, ecofeminism, and making renewable electricity with gravity.

STAGES is co-funded by the European Union.



STAGES Partners

Théâtre de Liège (Belgium)

NTGent (Belgium)

Croatian National Theatre in Zagreb (Croatia)

MC93 – Maison de la Culture de Seine-Saint-Denis (France)

European Theatre Convention (Germany)

Trafó House of Contemporary Arts (Hungary)

Piccolo Teatro di Milano – Teatro d'Europa (Italia)

Riga Technical University – University of Latvia (Latvia)

Lithuanian National Drama Theatre (Lithuania)

Teatro Nacional D. Maria II (Portugal)

Maribor Slovene National Theatre – Slovensko narodno gledališče Maribor (Slovenia)

The Royal Dramatic Theatre, Dramaten, Stockholm (Sweden)

Théâtre Vidy-Lausanne (Switzerland)

National Theater & Concert Hall – 國家兩廳院 (Taiwan)

From 'Metamorphosis', a STAGES local production directed by Oliver Frljic, at Lithuanian National Drama Theatre © Lithuanian National Drama Theatre



STAGES

Don't miss the key dates for the upcoming STAGES events



From 'A Play for the Living in a Time of Extinction, by Collectif Mensuel for Théâtre de Liège © Dominique Houcmant - Goldo

Season Overview 2023/24

25 September 2023

Launch of STAGES Doughnut Workshop

September 2023 - February 2024 (various dates)

Metamorphosis

Lithuanian National Drama Theatre

17 November 2023

A Play for the Living

Maribor Slovene National Theatre

20 -21 November 2023

STAGES Forum

Croatian National Theatre in Zagreb

20 November 2023

STAGES local production

Croatian National Theatre in Zagreb

21 November 2023

Jérôme Bel

Croatian National Theatre in Zagreb

21–22 November 2023

Jérôme Bel

Théâtre de Liège

28 November–02 December 2023

A Play for the Living

Théâtre de Liège

12 December 2023

Jérôme Bel

Trafó House of Contemporary Arts

26 January 2024

A Play for the Living

Lithuanian National Drama

Theatre

February 2024

Local Sustainable Production

Maribor Slovene National Theatre

27 March–07 April 2024

A Play for the Living

MC93 – Maison de la culture de

Seine-Saint-Denis à Bobigny

02–07 April 2024

Jérôme Bel

MC93 – Maison de la culture de Seine-Saint-Denis à

Bobigny

17–21 April 2024

Jérôme Bel

Piccolo Teatro di Milano – Teatro d'Europa

STAGES 'No Travel' Performances

A Play for the Living in a Time of Extinction, from Miranda Rose Hall and Katie Mitchell
Jérôme Bel, by Jérôme Bel

STAGES Doughnut Workshop

A new tool to drive sustainability in your theatre

HOLISTIC SUSTAINABILITY

The STAGES Doughnut Workshop is a new sustainable theatre tool released by the STAGES project. It was devised by Theatre Vidy-Lausanne and the Competence Centre for Sustainability at the University of Lausanne.

The tool offers a deep and fundamentally participatory approach to developing and managing sustainable theatres. It is inspired by economist Kate Raworth's groundbreaking concept of 'Doughnut Economics' and is therefore focused on both environmental and social aspects of sustainability.

Over the course of 10-12 participatory sessions, conducted across several months, theatre staff from all departments are invited to auto-analyse their organisation's work on issues ranging from local biodiversity and waste to staff wellbeing, diversity and accessibility – and envision the most useful steps to address these concerns.

TRANSFORMATIVE CHANGE

The 12 theatres involved in STAGES have trialed the STAGES Doughnut Workshop. Examples of changes include:

- Collaborations with local transport companies to secure discounted tickets for theatre staff and audiences on public transport
- Purchasing heat pumps using renewable technologies
- Regular head massages for employees and a theatre beer crafting to improve wellbeing
- Expanding the magnetic system for hearing impaired people

FREE TO ACCESS



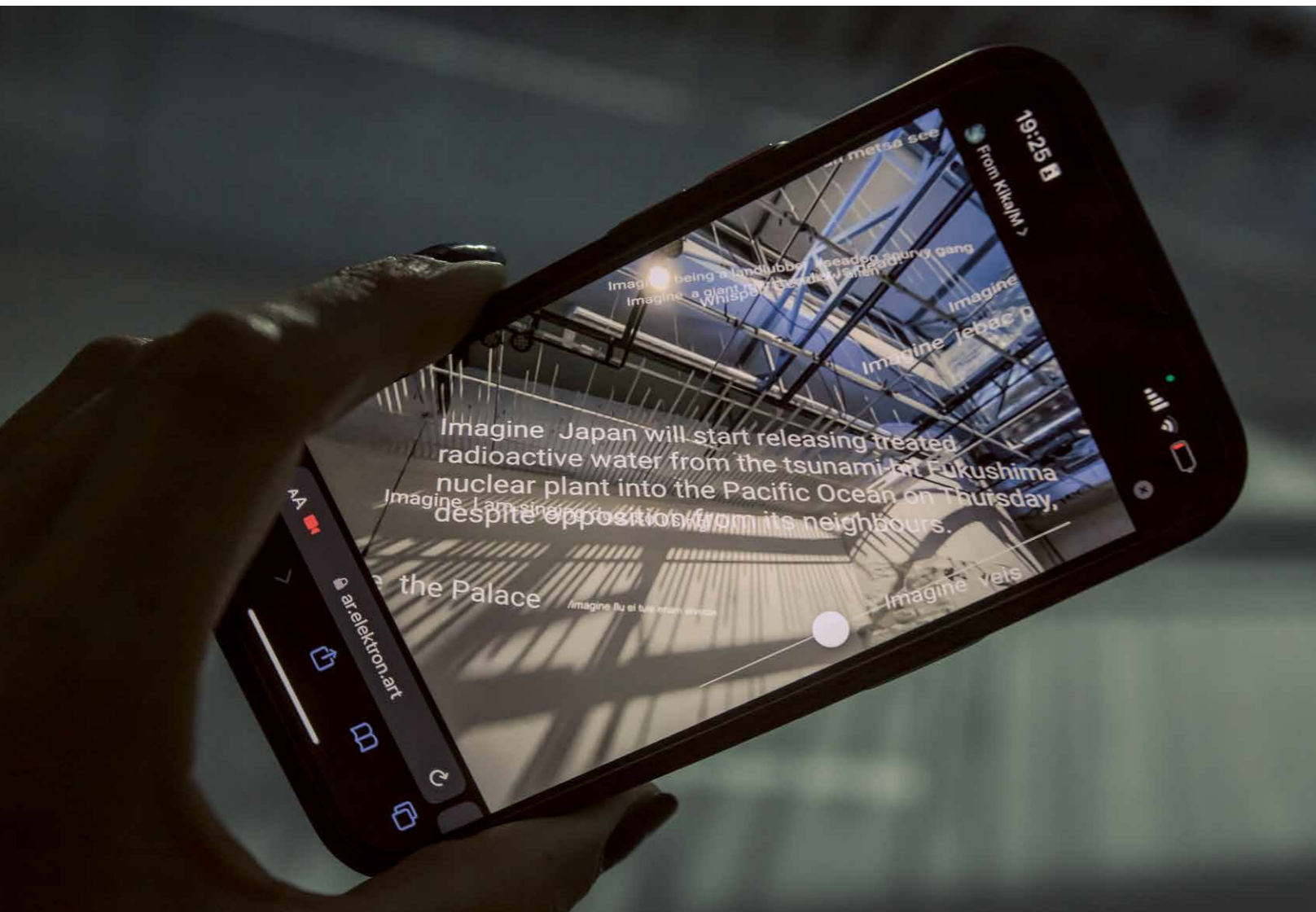
The STAGES Doughnut Workshop is free for any theatre professional worldwide. Users must give appropriate credit to STAGES and commit to sharing the results of their Doughnut process with the STAGES team for further analysis and improvement.

sustainablestages.eu

Access the Workshop



ACuTe – Digital Theatre



From the performative installation by Taavet Jansen and Liis Vares "Held in Human", presented by ACuTe and produced by the Estonian Academy of Arts (EKA) © Alana Proosa

ACuTe - Culture Testbeds for Performing Arts and New Technology connects seven ETC Member Theatres with universities, Ars Electronica and renowned creative organisations to test new ways to create theatre with emerging technologies.

What stories can we tell with new technologies?

In the 2023/24 season, two more experimental digital productions will take place.

ETC Members can learn from the expertise generated during the project by signing up for the regular ACuTe newsletter.

They are invited to discover two new resources: the 'Design Thinking Method', a framework for integrating new technologies into the creative process; and 'From Past to Present: the Journey of Technological Theatre', which outlines the historical context behind ACuTe. Both documents are available to read on the ACuTe website.

There are also opportunities to participate in experimental artistic residencies and watch the new performances at ACuTe partner venues.

ACuTe is co-funded by the European Union.



From 'Rabbit Hole', an ACuTe production by De Toneelmakerij/The Netherlands during Shäxpir Festival 2023 © Reinhard Winkler

ACuTe Partners

- Oulu University of Applied Sciences (Finland)
- Ars Electronica (Austria)
- European Theatre Convention (Germany)
- Azkuna Zentroa-Alhóndiga Bilbao (Spain)
- Estonian Academy of Arts (Estonia)
- Saxion University of Applied Sciences (Netherlands)
- Théâtre de Liège (Belgium)
- De Toneelmakerij (Netherlands)
- Slovensko Narodno Gledališce Nova Gorica (Slovenia)
- Det Norske Teatret (Norway)
- Academy for Theatre and Digitality (Germany)
- Schauspielhaus Graz (Austria)
- "Marin Sorescu" National Theatre of Craiova (Romania)

Don't miss the key dates for the upcoming ACuTe events



Season Overview 2023/24

19–29 September 2023

The "Marin Sorescu" National Theatre of Craiova ACuTe residency
Azkuna Zentroa, Bilbao

20 October 2023

ACuTe newsletter #2

November 2023

Azkuna Zentroa ACuTe residency
Azkuna Zentroa, Bilbao

February 2024

Schauspielhaus Graz ACuTe residency
Azkuna Zentroa, Bilbao

Spring 2024

Slovensko Narodno Gledalisce Nova Gorica ACuTe residency
Academy for Theatre and Digitality, Dortmund

Spring 2024

De Toneelmakerij ACuTe residency
Academy for Theatre and Digitality, Dortmund

20 April 2024

ACuTe newsletter #3

29 June–2 July 2024

Reconstituirea [The Reenactment]
The "Marin Sorescu" National Theatre of Craiova

June–July 2024

ACuTe performance 'City Game'
SNG Nova Gorica

From 'Rabbit Hole', an ACuTe production by De Toneelmakerij/The Netherlands during Shäxpir Festival 2023 © Reinhard Winkler

ACuTe



Keep up to date with all things theatre and new technology!
The **ACuTe Newsletter**



Sign Up

acuteproject.eu

Fabulamundi – New Writing



Fabulamundi Partners meet in Rome in May 2023
© Fabulamundi

NEW VOICES is the latest edition of Fabulamundi, a cross-Europe project to sustain and train a new generation of playwrights. It aims to put dramaturgy into the spotlight and remove barriers to the profession.

Can we innovate European playwriting?

In the 2023/24 season, the 'Fab Community' of playwrights will meet in different points across Europe to network and build knowledge on key themes such as green dramaturgy and digital storytelling.

ETC Members are invited to join select meetings with the Fab Community, sharing knowledge and expertise on key themes through peer-to-peer mentoring.

The full programme of workshops that the 'Fab Community' will lead with young people will take place until the project end in November 2025, in Austria, Czech Republic, France, Germany, Italy, Poland, Romania, Serbia and Spain.

ETC members will also be able to learn through the New Voices Casebook and an evaluation report which will be produced by ETC at the end of the project.

NEW VOICES is co-funded by the European Union.



Fabulamundi Partners

PAV (Italy - project leader)

Associazione culturale Area06 (Italy)

ITZ - Interkulturelles Theaterzentrum Berlin e.v. (Germany)

European Theatre Convention (Germany)

Theatre Ouvert (France)

La Mousson d'été (France)

Sala Beckett (Spain)

Teatrul Odeon (Romania)

Universitatea de arte Targu Mures (Romania)

Wiener Wortstätten (Austria)

Culture Action Europe (Belgium)

Divadlo Leti (Czech Rep.)

Hartefakt fond fondacija (Serbia)

SisterinArt (Poland; associated partner)



Fabulamundi Partners
© Hector Rodriguez Manchego

Key dates

17–19 October 2023

Peer-to-peer meeting with a focus on Sustainability and Green Theatre in Venice, Italy

19–23 February 2024

Peer-to-peer meeting with a focus on Gender and Digital Theatre in Paris, France

ETC

SEASON

2023/24



ETC International Theatre Conference at JK Opole Theatre/Poland, May 2023 ©Michał Grocholski

A Collaborative Network

ETC's activities are designed to support our Member Theatres—and, where relevant, the wider theatre and performing arts sector—by giving them opportunities to learn, share, innovate and experiment in their creative and professional development.

We focus on helping artists coproduce and scale up their capacities through international exchanges, artistic programmes and residency opportunities.

We bring together theatre professionals from across the continent to discuss and disseminate ideas at our ETC International Theatre Conferences and regular online/in-person workshops.

We continue to innovate by focusing on cross-cutting issues like sustainability, inclusion and

gender equality, facilitating critical thinking in organisations and audiences through theatre. This season's activities are designed to continue building on the learning from last year, supporting resilience among theatre organisations and creating a more connected, sustainable world.

The programme can be discovered in more detail on our website.

ETC Development Grants

Up to 5.000 EUR in grant funding for co-production projects between three ETC Member Theatres in three countries

The innovative ETC programme, launched in September 2021, is driving international collaboration projects across Europe. So far, 16 theatres in 14 countries have been connected.

This includes a theatre talent development programme between theatres in the Netherlands, UK, and Norway; a new satirical international coproduction, by theatres in Slovenia, Malta, Poland, Kosovo and Italy; and a new festival format for young artists, organised by theatres in Greece, France, and Germany.

Three projects were supported in the 2022/23 season:

Drama of Smaller European Languages

This project proposes collaboration among speakers of smaller European languages through translation rings, stagings of works, a festival, and author exchanges.

Grants awarded to Prešernovo Gledališče Kranj, Teatru Malta, Slovak National Drama Theatre

Kick-Off Fast Forward Festival Forum

The Fast Forward Festival Forum offers students from five European theatre academies an eye-level encounter with theatre professionals. From 02-05 November 2023, the students will watch eight festival productions, meet the artistic teams, and discuss their vision for contemporary theatre.

Grant awarded to Staatsschauspiel Dresden, Théâtre National de Bretagne, National Theatre of Greece

Unlearning For Future

Over a four-year period, forty young people from four different European theatres embark on an 'unlearning' journey to explore four themes: Growth, Time, Property and Autonomy. In the 2027/28 season, the international group will present their results in a performative intervention at the Deutsches Theater Berlin.

Grant awarded to Deutsches Theater Berlin, Teatro Nacional D.Maria II, Teatrul Național "Lucian Blaga" din Cluj-Napoca

The grants are open for the season 2023/24!

More information on the ETC website:

europeantheatre.eu

Contact

Teresa Pfau tpfau@europeantheatre.eu



- For ETC Member Theatres only
- Next Deadline: 30 November 2023

ETC Theatre Green Book

Following on from ETC's ambitious pledge to become a climate neutral network by 2030, ETC has taken concrete and practical steps to embed sustainability in a cohort of theatres across Europe.

The ETC Theatre Green Book (ETC TGB) is the collaboration between ETC, Renew Culture and the renowned 'Theatre Green Book' initiative. The Theatre Green Book is a tool to guide theatres step-by-step towards net-zero emissions – across their productions, buildings and operations.

In order to have a shared assessment tool to measure progress on sustainable transformation in theatres in Europe, the Theatre Green Book is currently being adapted to international and national theatre structures, with the help of many partners – including ETC – feeding into this development.

The new procedures set out in the ETC Theatre Green Book include a self-certification process to energise both the public and policy makers about how much progress has been made on sustainability in their organisations. Four classifications are available: Preliminary, Baseline, Intermediate, and Advanced (equivalent to net-zero).

The ETC Theatre Green Book is being trialled in the 2023/24 season by a 'Focus Group' of 10 ETC theatres, who aim to reach Baseline standard by summer 2024. Their real-time thoughts and reflections will be shared with the network, as an invaluable resource in ETC's ongoing sustainability programme and in the work to become climate neutral theatres by 2030.

The ETC Theatre Green Book Focus Group:

Théâtre de Liège (Belgium)
 Národní divadlo – National Theatre Prague (Czech Republic)
 Deutsches Theater Berlin (Germany)
 Staatsschauspiel Dresden (Germany)
 De Toneelmakerij (The Netherlands)
 Het Zuidelijk Toneel (The Netherlands)
 Det Norske Teatret (Norway)
 Centro Cultural de Belem (Portugal)
 Teatro Arriaga Antzokia (Spain)
 Young Vic (UK)

During Autumn 2023, ETC Members are invited to fast-forward their own sustainable journey by attending a series of hands-on webinars about the ETC Theatre Green Book. These are intended as an introduction to the main concepts and tools used to make productions, buildings and operations sustainable, and also as a chance to hear first-hand how these tools have benefitted ETC colleagues across Europe.

Follow the ETC Theatre Green Book journey and access additional news, recordings and resources on the ETC website:

europeantheatre.eu/sustainability



- For ETC Member Theatres only

ETC International Theatre Conferences

The ETC International Theatre Conferences are key moments during each season. Two high-level conferences take place each year, bringing together theatre professionals from the ETC network as well as invited guests to promote networking and raise awareness of current debates and challenges in European theatre.



- For ETC Member Theatres and invited guests
- 9–12 November 2023 in Timisoara, partner: National Theatre Timisoara
- 17–21 April 2024 in Nova Gorica, partner: SNG Nova Gorica

Professional Development

In-person workshops and online webinar series focusing on relevant topics such as sustainability, diversity and inclusion, leadership, and technical capacities within theatres.



- For ETC Member Theatres only
- Autumn 2023 workshop series on sustainable buildings, productions and operations
- Workshops and seminars throughout the season

Artists in Residence Programme

Young artists are selected to join the creative process in ETC Member Theatres for a 6- to 8-week residency, during which they gain insights into new working methods, receive input on their own work and expand their European networks.



- Open to ETC Member Theatres and independent artists
- Takes place between January and June 2024
- Call for applications: September 2023

Performance Exchange

ETC offers travel and translation grants to support artistic exchanges and guest performances between ETC Member Theatres, and raises awareness about the performances on tour as part of this programme.



- For ETC Member Theatres only
- Takes place between September 2023 and August 2024

Women Directors Networking Group

A chance for women directors and dramaturges in ETC Member Theatres to meet in a closed group with leading women theatre professionals across Europe and to share experiences.



- For ETC Member Theatres only
- Regular meetings scheduled between September 2023 and June 2024

Diversity Study 2024

The second edition of our academic study into diversity and gender equality in European theatres will track progress since the last study, released in 2021. It analyses staff by sexuality, age, ethnicity, class - and also analyses who is on stage and who is in the creative teams across Europe. The study will again be produced in partnership with academics at the University of Leuven.



- For ETC Member Theatres
- Launch: Autumn 2023

Staff Exchange

The Staff Exchange Programme is an opportunity for the staff of ETC Member Theatres to exchange know-how and best practices with European colleagues, and work at another European theatre for up to 30 days.



- For ETC Member Theatres only
- Takes place between September 2023 and August 2024

European Theatre Academy

Four days of masterclasses, workshops and mentoring by leading European theatre professionals during the Festival d'Avignon. For emerging theatre-makers from public theatre institutions and the independent performing arts sector looking to acquire know-how and skills to internationalise and professionalise their work.




- Open to ETC Member Theatres and independent artists
- Takes place 28 June–2 July 2024
- Call for applications: March 2024

Calendar 2023/24


Thursday 14 September 2023

Webinar Sustainability in Theatre: How to use the measurement tool for productions

 europeantheatre.eu


Wednesday 20 September 2023

Webinar Young Europe IV Writers' Lab: Theatre & Consent

 europeantheatre.eu


22 September 2023

Artists in Residence Programme: Application Period Opens

 europeantheatre.eu


Thursday 5 October 2023

Webinar Sustainability in Theatre: How to do a basic home survey of your building

 europeantheatre.eu


10–14 October 2023

ETC Roadshow @ PAMS

 Seoul/South Korea


Tuesday 31 October 2023

Webinar Sustainability in Theatre: How to form a Green Team and get started on sustainable operations

 europeantheatre.eu


9–12 November 2023

ETC International Theatre Conference

 Teatrul National Timisoara/Romania


January 2024

Artist Residency Placements begin

 ETC Member Theatres


March 2024

European Theatre Academy: Application Period Opens

 europeantheatre.eu


17–21 April 2024

Young Europe IV Festival and ETC International Theatre Conference

 Slovensko Narodno Gledalisce Nova Gorica/Slovenia

Friday 28 June to Tuesday 2 July

European Theatre Academy

 Festival d'Avignon/France

Watch out for new ETC webinar series, workshops and seminars – more info on our website: europeantheatre.eu



What Is the ETC Network Like?

We believe the ETC network has a strong and positive impact on the artists, theatre professionals and organisations that participate in our activities.



© Jan Hromádko



© Teatro do Noroeste - CDV

© Filipe Ferreira



© Nina Jacques

You can read about peoples' experiences in our new publications: *Our Stories of Change*. Volume 1 and Volume 2 are available to download from the ETC Online Library.

They include stories about:

- Working across borders on a new international coproduction, supported with funding through the ETC Development Grants programme

- The impact of participating in a staff exchange programme - for both the individual and the host theatre
- How ETC sustainability programmes and ETC Roadshow activities have expanded horizons for participants

Discover more in Our Stories of Change: europeantheatre.eu/our-stories

About ETC

An artistic platform for creation, innovation and collaboration

As the largest network of public theatres in Europe, ETC reflects the diversity of Europe's vibrant cultural sector.

Founded in 1988, ETC promotes European theatre as a vital social 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.

ETC's current three-year programme "TRANSFORMATIONS: Recharging European Theatres and Audiences in a Post-Covid World" offers our Member Theatres many opportunities.

This comprehensive, ground-breaking programme is supported by the Creative Europe Programme of the European Union.

Advocacy

ETC voices the needs and concerns of the theatre community to political leaders and promotes the visibility of the sector from the local to the international level.

Your Benefits as an ETC Member

- Meet and network with colleagues from other European theatres
- Create international artistic collaborations
- Get inspired by new ideas and share best practice
- Be represented at European and international levels
- Explore new contexts, cities and perspectives

Join the Network

Don't hesitate to contact the ETC team for further information! Just send an e-mail to convention@europeantheatre.eu



TRANSFORMATIONS in Numbers

ETC's bold international programme for European theatres
in facts & figures

3108

Participants
in 154 ETC activities

Key opinion leaders
directly addressed
through 18 policy and
advocacy engagements

2300

61

ETC Members,
from 30 countries

50.000

Euro prize for Young Europe IV,
which won the 2022 Art Explora –
Academie des Beaux-Arts
European Award

Increase in
ETC social media
followers

51%

Press stories
published about ETC
around the world

250

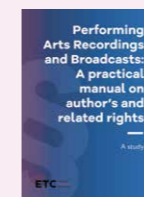
ETC Online Library

Discover the research, theatre articles and
management tools published by ETC

Research



**Digital Theatre – Strategies and
Business Models in European
Theatre**
(2023)



**Performing Arts Recordings and Broadcasts:
A practical manual on author's and related
rights**
(2022)



**Gender Equality & Diversity in
European Theatres – A Study**
(2021)



**The Art of Ageing –
Creative Research Documentary**
(2015)



**Audiences for European Theatres.
Study on Audience Development and
Research in the ETC**
(2015)

European Drama



Our Stories of Change Vol. 2
(2023)



Our Stories of Change Vol. 1
(2022)



**Theatre is Dialogue – Awakening. New
Horizons in the Independent Theatre Scene
in Ukraine** (2017)

Casebooks



Participatory Theatre (2020)
Bürgerbühne, Community Theatre, Teatro
do Oprimido, Social Drama... Exploring the
practice and idea of turning citizens into active
participants on stage.



Youth Theatre (2020)
Young people's stories, hopes and doubts shape
the future. They are tomorrow's audiences. How
can we raise up their voice in society and on the
European theatre stages?



Digital Theatre (2018)
The book presents findings and reflections
for the creative community based on the
two-year project European Theatre Lab:
Drama goes digital.



Interested?
These publications can be read on the
ETC Online Library:
europeantheatre.eu/online-library

ETC Partners

ETC projects are jointly financed by its members.

The ETC programme "TRANSFORMATIONS – Recharging European Theatres and Audiences in a Post-Covid World" is co-funded by the European Union.



Co-funded by
the European Union

European Partners

ETC is a member of Pearle® - Live Performance Europe and Culture Action Europe.



European Projects

ETC is a partner in STAGES – Sustainable Theatre Alliance for a Green Environmental Shift; ACuTe – Culture Testbeds for Performing Arts and New Technology; and FABULAMUNDI NEW VOICES. These projects are co-funded by the European Union.



ETC International Theatre Conference at Teatro Nacional D. Maria II, Lisbon/Portugal
© Filipe Ferreira

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SHARE

ETC INTERNATIONAL THEATRE CONFERENCE



TIMISOARA, ROMANIA
09 – 12 NOVEMBER 2023

- Albania**
National Theatre of Albania (Tirana)
- Austria**
Landestheater Linz
Schauspielhaus Graz
Schauspielhaus Salzburg
Tiroler Landestheater
Volkstheater Wien
- Belgium**
Théâtre de Liège
- Bulgaria**
National Theatre Ivan Vazov (Sofia)
Theatre and Music Centre Kardjali
- Croatia**
Croatian National Theatre (Zagreb)
- Cyprus**
Cyprus Theatre Organisation THOC (Nicosia)
- Czech Republic**
Národní divadlo – National Theatre Prague
- France**
La Mousson d'Été (Pont-à-Mousson)
Théâtre National de Bretagne (Rennes)
- Georgia**
Tbilisi International Festival of Theatre
- Germany**
Badisches Staatstheater Karlsruhe
Deutsches Theater Berlin
Staatsschauspiel Dresden
Staatstheater Braunschweig
Theater & Orchester Heidelberg
Theater Dortmund
Theater Magdeburg
- Greece**
National Theatre of Greece (Athens)
- Hungary**
Pesti Magyar Színház (Budapest)
- Italy**
Fondazione Teatro Due (Parma)
PAV (Rome)
Teatro Stabile di Torino – National Theatre
- Kosovo**
National Theatre of Kosovo (Pristina)
- Latvia**
Daiļes Theatre (Riga)
- Luxembourg**
Escher Theater (Esch-sur-Alzette)
Les Théâtres de la Ville de Luxembourg
- Malta**
Teatru Malta (Valletta)
- Montenegro**
Royal Theatre „Zetski dom“ (Cetinje)
- Netherlands**
De Toneelmakerij (Amsterdam)
Het Zuidelijk Toneel (Tilburg)
- Norway**
Det Norske Teatret (Oslo)
- Poland**
JK Opole Theatre
- Portugal**
Centro Cultural de Belém (Lisbon)
Teatro do Noroeste – Centro Dramático de Viana (Viana do Castelo)
Teatro Nacional D. Maria II (Lisbon)
- Romania**
"Marin Sorescu" National Theatre of Craiova
Teatrul Național "Lucian Blaga" din Cluj-Napoca
Timisoara National Theatre

- Serbia**
National Theatre in Belgrade
- Slovakia**
Slovak National Drama Theatre (Bratislava)
Divadlo Jána Palárika (Trnava)
- Slovenia**
Prešernovo Gledališče Kranj
Slovensko Narodno Gledališče Nova Gorica
- Spain**
Teatro Arriaga Antzokia (Bilbao)
- Sweden**
Folkteatern Göteborg
Göteborgs Stadsteater / Backa Teater
Malmö Stadsteater
- United Kingdom**
Belarus Free Theatre (London)
Royal Lyceum Theatre (Edinburgh)
Young Vic (London)
- Ukraine**
Dakh Theatre – Centre of Contemporary Arts (Kyiv)
Kyiv National Academic Molodyy Theatre
Left Bank Theatre (Kyiv)
Lesia Ukrainka Theatre (Lviv)
- Honorary Members**
Christa Müller (Germany) & Ola E. Bø (Norway)

Membership as of September 2023



