



**NEW
THEATRE.
NEW
EUROPE.**

Major international
programmes STAGES
and ACuTe

Young Europe IV
and Pipelines author
interviews

New plays
from Ukraine and
Slovenia

Foreword

Theatres are of great importance to Europe with their diversity of performance forms, as a beautiful and enriching art form for all of us to enjoy, and as a public space for dialogue across languages, cultures and topics, which should not be underestimated.

The shock of the complete lock-down of the COVID-19 pandemic is behind us, and we have started rebuilding our world with enhanced resilience in mind. We want to see our theatres filled again, artists and audiences are waiting alike. And based on what we have learnt, we must waste no time to find ways to overcome any future crisis we might have to face.

Gender equality and diversity, digital readiness and sustainability – these are the key topics the European Theatre Convention has so well chosen for the TRANSFORMATIONS programme. Getting them right will be key to our success.

I applaud the ETC for their work towards ensuring gender equality and diversity in European theatres. Not only have you presented a study last year, but you followed up with a very practical assessment grid, to give theatres a concrete tool to improve the situation for their employees. We are complementing each other's work, as we presented a report on gender equality in the cultural and creative sectors with policy recommendations and actions that will contribute to tackling the problem by inspiring policy makers to make the right choices.

Nothing will ever replace being in an actual theatre; but still, everybody is impatiently awaiting the results of your forthcoming study on digital theatre as it will contribute to finding the solutions the cultural and creative sectors in Europe urgently need to become truly future-proof. Other programmes such as the research

Programme Horizon or Digital Europe stand ready to support the sector in these endeavours.

I am also looking forward to the European Theatre Forum, which will take place in 2023, and be an occasion to move forward on your third key topic: sustainability. It will be the moment to reiterate the contribution of European theatre to achieve ambitious goals like the European Green Deal. We have magnificent theatres in Europe, but there is certainly much room for improvement when it comes to their overall energy performance and sustainability, as you acknowledge when offering a course on Sustainable Cultural Management for European Theatres. Your commitment to the New European Bauhaus initiative equally points in this direction. From our side, the study on greening Creative Europe projects due still this year will add to this momentum.

I am so pleased to know that the European Theatre Convention network is a partner of the European Commission to achieve all these endeavours. Together, and with support from the Europe Creative Programme, we will continue our work to keep Europe's theatres open and flourishing.



Mariya Gabriel

*European Commissioner for Innovation,
Research, Culture, Education and Youth*

NEW THEATRE. NEW EUROPE.

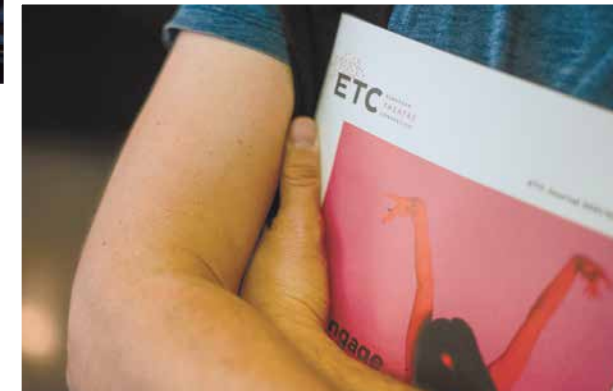
An example of work at Akademie für Theater und Digitalität, one of the ACuTe partners. Akademie Fellow Vivian Lu © Birgit Hupfeld



Tobelija, mimikrija by Royal Theatre 'Zetski Dom' © Duško Miljanić



ETC International Theatre Conference in Malta 2021 © Lindsey Bahia



ETC Vice President Paulien Geerlings at the Young Europe IV Kick-Off meeting in Prague, Spring 2022. © Jan Hromádko



Panel discussion on Diver-Cities and Diverse Theatre at the ETC International Theatre Conference in Prague, Spring 2022 © Jan Hromádko

The new season is the second year of TRANSFORMATIONS, ETC's international programme covering 35 initiatives for European theatres. It launched in 2021 and has been marked by a year of extreme contradictions. On the one hand, we've been able to meet face to face again, travelling to theatres and festivals around Europe to be challenged by brilliant new theatre from Malta, France, the Czech Republic, Sweden... On the other hand, we've watched in horror as colleagues in Ukraine were locked down again in harrowing circumstances, following the Russian invasion in February 2022. It remains a challenge to see the contradictions that face all of us across Europe, which of course also extends to the contradictions facing artists inside and outside of Europe. It is this context that informs and shapes this ETC Journal for the season 2022/2023, which has an explicit focus on new international artistic collaborations, new drama and new theatre productions. A spirit of challenging authority, challenging dominant social structures, and dreaming of a better, more inclusive and sustainable future.

NEW THEATRE. NEW EUROPE. begins with interviews with playwrights involved in *Young Europe IV*, ETC's flagship international artistic project. Their new classroom plays focus on

the non-dominant, forgotten voices in society, paving the way for embracing diversity and inclusion in European theatre. Then the 5 authors in ETC's *Pipelines* project assess the corruption and broken economic system powering the biggest challenge of our time: the climate crisis, reflecting on how their newly written texts can inspire society to take action into their own hands.

I am particularly pleased that we can present two exclusive extracts from new plays by rising European playwrights, translated into English for the first time. These were chosen by ETC's Drama Committee and are *ALASKA*, by Greek writer and director Evangelos Kosmidis, in partnership with Dakh Theatre in Kyiv, Ukraine. The play shares real testimony from children who faced war for eight years in Mariupol, Ukraine – a city whose theatre, sheltering children, got bombed by Russian forces in March 2022. We humbly try to pay tribute to them in choosing our cover page representing the children of the production *ALASKA*. The second play is *Everything OK*, by Slovenian playwright Simona Hamer, which turns a characteristically sharp eye towards issues including (un)employment, (im)migration, discrimination and racism.

I also invite you to visit the ETC Plays Directory, which includes access to over 1000+ contemporary theatre plays from ETC's well known and now digitised publication *European Theatre Today*, covering selections from all over Europe, starting in the late '90s. The accompanying ETC Online Library is also the home for resources and publications we create, such as the practical assessment grid on gender equality and diversity, for theatres to track their impact on key topics.

In the Journal, you can also read about major international theatre projects and collaborations that ETC has joined as a partner. These include *ACuTe*, which launched during the *ArsElectronica* festival in Linz in 2022, which will link theatres and academics through the innovative testbed or 'design thinking' creation process. Participating theatres will create nine new experimental performances that use technology including robotics, drones and AI. The second is *STAGES*, the ambitious sustainable theatre project that tours new productions by artists Katie Mitchell and Jérôme Bel without moving any people or items, around Europe and as far afield as Taiwan. To lay the grounds for new forms of

transatlantic collaborations, an ETC delegation will visit CINARS, Montreal, one of the largest performing arts festivals in North America, pushing to discover and circulate contemporary drama works between Canada and Europe. Last season saw ETC cement its position as the largest theatre network in Europe, connecting 53 theatres from 30 countries. We feel a responsibility and desire to both ask and answer questions with art. To not only challenge audiences, but also authority, with powerful and thoughtful theatre which has the power to provoke, inspire, and heal. We create NEW THEATRE, for a NEW EUROPE facing and being part of the contradictions and challenges. To do so, I am grateful for the financial support and accompanying partnership offered by the European Commission to put theatre on the cultural policy map. Join us for more discussion about how and where the theatre should support society at the *ETC International Theatre Conferences*, in Lisbon, Portugal from 3–6 November 2022, which has the essential focus on CARE, and from 11–14 May in Opole, Poland.



Heidi Wiley
ETC Executive Director



ETC International Theatre Conference in Malta 2021
© Lindsey Bahia

Content

3 Foreword <i>by Mariya Gabriel</i>	38 ETC Season 2022/23
4 NEW THEATRE. NEW EUROPE. <i>by Heidi Wiley</i>	40 A Collaborative Network Green Theatre Committee ETC Green Toolkit Ki Culture ETC International Theatre Conferences Professional Development Artist Residency Programme Women Directors Networking Group Digital Study Performance Exchange Staff Exchange European Theatre Academy
8 Young Europe	43 ETC Calendar 2022/2023
12 Pipelines	44 Conference on the Future of Europe
16 ETC European Drama Collection	45 ETC Development Grants
18 Read the text: ALASKA	46 About ETC
20 Read the text: Everything OK	47 ETC in Numbers
22 Artists in Residence	48 ETC Partners
28 STAGES	50 Contact
32 ACuTe	
36 ETC Roadshow: Next Stop CINARS, Montréal, Canada	

Young Europe IV

Young Europe IV is ETC's large-scale international artistic collaboration project on youth theatre. It connects 8 theatres from 7 countries and focuses on the non-dominant voices in our societies – on stories that aren't told or could be told more often. From 2021–24, eight new texts will be created on diverse, inclusive themes for classroom audiences.

Our series 'Introducing European Playwrights' showcases the authors of the new plays as the project progresses. We start with five emerging playwrights who discuss their thoughts on the writing process and working with mentors from across the European theatre scene. More interviews to come in the second year of the project.



Classes and mentoring at the Young Europe IV Kick-Off meeting in Prague, Spring 2022
© Jan Hromádko



Young Europe IV group photo, from Prague 2022
© Jan Hromádko

Young Europe IV mentors and playwrights

Mentor: **Mohammad Al Attar**

- Zoe Apostolidou, working with Cyprus Theatre Organisation (THOC)
- Tomer Pawlicki, working with De Toneelmakerij/The Netherlands

Mentor: **Patty Kim Hamilton**

- Emel Aydoğdu, working with Junges! Staatstheater Braunschweig/Germany
- Olga Voronkova, working with Belarus Free Theatre / Young Vic/UK

Mentor: **Dounia Mahammed**

- Matin Soofipour Omam, working with Badisches Staatstheater Karlsruhe/Germany
- Alex Weenink & Kurt Gabriel Meli, working with Teatru Malta

Mentor: **Dino Pešut**

- Jaka Smerkolj Simoneti, working with SNG Nova Gorica/Slovenia
- Tereza Trusinová, working with Slovak National Drama Theatre/Slovakia

Timeline

06 October 2022

Public launch and panel discussion: Young Europe: Non-Dominant Voices in European Youth Theatre (online)

2023

Sharing of writing processes and participation in masterclasses

2022-2024

Ongoing meeting of Forgotten Plays Committee

2024

Staging of newly developed classroom plays by 8 ETC Member Theatres

Spring 2024

Young Europe IV Festival, showcasing all performances in Nova Gorica/Slovenia, European Capital of Culture 2025

Meet five of the playwrights involved in Young Europe

Jaka

The basic idea for the play that we're developing at SNG Nova Gorica concerns the moment of coming out. Of finding that you are maybe not a part of the dominant community, but instead more in line with some aspect of the LGBTQI+ community. The need arose because Tereza Gregoric, Dramaturg at SNG Nova Gorica, who is also mentoring young amateurs in the theatre, has noticed that there isn't really a place for them to talk about these sort of issues. They usually come



Jaka Smerkolj Simoneti (Slovenia), working with SNG Nova Gorica

to her. So she invited me to come and develop this piece for the theatre – to create a space, or opportunity, to open dialogue about the topic. It's my first time being part of an ETC project or a Young Europe project. It's actually my first time developing something outside of Slovenia, and I hope to get a really nice play out of the process – something that I'm proud of.

Tereza

I'm working on a play focussing on mental health of teens. We realised that the topic of mental health is



Tereza Trusinová (Czech Republic / Slovakia), working with Slovak National Drama Theatre, Bratislava

one of the crucial things that is not discussed enough among young people. They're exposed to the ideas, but it's not discussed in-depth, particularly when it comes to actual situations and actual problems where you need counselling. These young people don't seek support, they tend to deal with the problems themselves. So we want to work with those ideas, and we are also collaborating with some specialists, psychiatrists and psychologists to better develop the specific topics in the play. I'm hoping to get the best out of this process – meaning the best play I've ever written. Target high, you know?



Watch video interviews with the Young Europe IV authors!

Matin

It's the first time I've been involved in such an international project - I'm looking forward to it and I'm very excited. I can't tell you much about the concept yet because I'm still at the very beginning - but the idea is definitely to end up with a classroom piece. I honestly wouldn't have thought of writing a classroom play myself, so it's all the more exciting for me and I'm very grateful for the opportunity to



Matin Soofipour Omam (Iran / Germany), working with Badisches Staatstheater Karlsruhe

try it out. I've never written classroom plays, never supervised any as a dramaturge or theatre pedagogue. It's all new to me and a big challenge, but a good one! And I actually have a vision of looking more for a form, rather than a single story that can be told - maybe there are multiple stories that can be told, that coexist. Just like a classroom itself, because in classrooms there are different kids with different stories and I'm looking for that polyphony. With the mentorship, I hope for exchange, and I think the privilege of being accompanied during the writing process by another author, another writing person, is just great. It's very useful to have someone with whom you can work in tandem.

Alex & Kurt

One of the artistic concepts that we are exploring in our text is about coming from an island that has only been



Alex Weenink & Kurt Gabriel Meli (Malta), working with Teatru Malta

independent for 50 years or so, and how the colonial mentality might still linger among us. How we can develop inferiority complexes - even though other people may not consider us to be inferior – and a need to just prove ourselves constantly. Malta has only been in the EU for about 20 years – and we suddenly have a Maltese woman who is President of the European Parliament. How does that relate to our Maltese identity, our European identity, and our post-colonial identity? In a similar fashion, as Young Europe IV focuses on developing classroom plays centred on non-dominant voices, we will also look inwards, at the non-dominant voices within ourselves. What have we been allowed to say growing up in classrooms? How have our voices become present, and how do we make space for those voices to become present? To do this, we will play on our own memories, to see how they have affected us in the past and how we can address and maybe even manipulate those memories for the present day.

Pipelines

In 2020, the team at Schauspielhaus Graz had just commissioned playwright Magdalena Schrefel to write a text about oil pipelines in Europe, inspired by the essay “How to Blow Up a Pipeline” by Swedish author and climate activist Andreas Malm. They approached ETC to find a way to take the project and the topic further and consider it from a cross-European perspective. The European lifestyle is based on the excessive use of energy: How might the necessary transition towards a more sustainable way of living start? What would it look like? How could it succeed? What might need to be sacrificed?

5 ETC theatres from 5 countries joined the project, each commissioning an author to work on a new text about pipelines and oil in their own local context.

Through ‘Pipelines’, the authors circulate words instead of oil, drawing energy from cultural exchange rather than fossil fuel. It also showcases how European collaboration can foster visibility for - literally - burning issues.



Watch an artistic discussion with the Pipelines authors, during the Dramatikerinnenfestival 2022 at Schauspielhaus Graz



© Stefanie Kullisch



© Alice Plenne



© Philippe Matsas



© Eriën Kovaçi



© Simone Spiteri

Participating theatres, authors and texts

Schauspielhaus Graz/Austria with author Magdalena Schrefel (1). Her play, *Was zündet, was brennt / What ignites, what burns*, premiered in Schauspielhaus Graz in January 2022, staged by German director Marie Bues.

Théâtre de Liège/Belgium with author Alex Lorette (2). His play, *Sauvages / Wild Animals*, will have a scenic and choral reading in November 2022 during the “Forum Sans Transition!”.

Les Théâtres de la Ville de Luxembourg with author Ian de Toffoli (3). His play *Léa et La Théorie Des Systemes Complexes / Lea’s Complex Systems Theory* will premiere at Les Théâtres de la Ville de Luxembourg in the 2023/24 season.

National Theatre of Albania with author Elsa Demo (4). Her play *E gjelbër hiri në të zezë / Grayish Green Into Black* had a staged reading in March 2022.

Teatru Malta with author Simone Spiteri (5). Her play, *Lupu/Nagħġa / Wolf/Sheep*, will premiere at Teatru Malta during the 2022/23 season.

Pipelines

The five authors offer their thoughts on the importance of European collaboration and writing about the climate crisis.

Simone Spiteri

Working with Teatru Malta

Where do you see connections and even differences between the approaches you and other writers have taken?

My colleagues and I first met in June 2021 and it was quite interesting to see that, despite our drastically different countries, cultures and histories, there was a shared sense of urgency, concern and in many cases anger and frustration in our different takes on the theme. Once we shared our texts it became apparent that details and styles may vary but at the core of each story were humans in very similar mindframes. Most times, stuck in a present looking helplessly towards the past: a chain of events leading us to dire present situations, while looking ahead at impending complications which are yet to come, predominantly because of our exploitation of fuel in one way or another. Physically and metaphorically. Fuel might have been a trigger for us all ... but ultimately, our stories became more about survival, justice, meaning, cautionary tales and analysis. In the midst of these complex and intense texts, however, there is still a—

somewhat cautious—sense of hope. One that attempts to still find places of potential for dialogue, for change. Whether we are sensitive to that as 21st century humans, is yet to be seen.

Elsa Demo

Working with the National Theatre of Albania

What kind of drama does fossil energy provoke in your country, and how has this context influenced your play?

On the topic of 'Pipelines', I had something to say - something I've experienced, seen and felt, rather than something imagined. I spent my childhood in an oil extraction area with a lot of economic importance for Albania during the communist period, which today is completely under the administration of foreign companies. I keep coming back to that place because it represents a place of contradictions for me: contradictions of a social nature - the wealth of the land and the poverty of the people - and of a psychological nature - beautiful, but bitter memories. I wanted to express these contradictions in my drama, to write a text that wasn't a documentary, but was drawn from the very depths of memory, dreams, and spiritual experiences. I thought that the best subject to express this was the family. The family is the best policy, in the sense that the family, with the individual micro-dramas of each family member, is the carrier for the macro drama of society.

Albanian society remains unemancipated in terms of sensitivity and awareness of environmental pollution and its consequences on people's lives. It is also unprepared for a discourse on mental health issues. The area in question, where I have placed my "events", or more precisely the "experienced events", suffers both of those consequences. But I didn't want this to be declared explicitly and literally in the drama. I wanted to represent it - and I don't know how far I have succeeded - as a synthesis of fate, of the influence of the environment and of human will, and how human beings choose with their own free will to respond to fate and circumstance.

Alex Lorette

Working with Théâtre de Liège

The beauty, the strength, and the *raison d'être* of theatre, and of playwriting in particular, lie largely in the fact that it is able to convey complex realities with great freedom of form.

This writing project started with an intense documentation phase. I chose to write about the consequences of a very real project, the construction of a pipeline highway through the north of Belgium to link the petrochemical cluster in the port of Antwerp to the Ruhr basin. This pipeline highway will pass through protected natural areas and will transform the landscape for the long-term, especially because certain types of activities will be prohibited above the buried pipelines (including planting vegetation).

There are different points of view and arguments surrounding this project, each supported by its own rationality. This complexity means that the issue cannot be reduced to a simple confrontation between two camps ("for" or "against").

We would like, in these troubled times, to be able to find simple explanations for complex problems. Unfortunately, this is rarely possible. I wanted to write a nuanced text, allowing for different points of view, including that of pipelines themselves, by including two 'non-human' characters in the play: A and B. These two pipelines are present throughout the text and also make it possible to introduce humour, even farce, and to develop another form of theatricality, because they do not hesitate to comment on the action in progress or to participate in it sometimes.

Ian De Toffoli

Working with Les Théâtres de la Ville de Luxembourg

Both the challenge and the pleasure of writing about the climate crisis is the angle through which to approach it, or, to put it another way, the horn by which to take the beast. For that is what the climate crisis is: a mythological beast, a Minotaur, or one of those polycephalic creatures, a Cerberus, a Hydra of Lerna, guardians of forbidden knowledge or trials to be overcome, a monster about which we still know too little, both an ancestral fear and a future condition of life, elusive, terrifying and famished. In this sense, it is fascinating to see how each of the playwrights involved in this project chose a different entry point.

In my case, I believe we should always think of the climate crisis in terms of global entanglements. As humans, we are part of a symbiotic network of interdependencies that links us to each other, to our political and social systems, but also to other species and to the planet as a whole.

In 'Lea's Complex Systems Theory', I address, against the backdrop of the looming systemic collapse of our planet and societies, the link between the oil industry and Luxembourg's economic structures, through the history of Koch Industries, the world's largest oil refining company, whose complex tax evasion structures are based in Luxembourg.

At the centre of the play is the revolt of a young woman who lives both her eco-anxiety and her ecological commitment to the extreme. Faced with a destructive system, set up and maintained, against all common sense of preservation of life, by a vast and lucrative industry, responsible for a large part of the world's pollution, she considers that violence is part of her right of self-defense.

Magdalena Schrefel

Working with Schauspielhaus Graz

When I write, I usually start with questions, loads of questions. For my play for the Pipelines project, it was the question of how to tell a story about oil and its infrastructure that is both global - in the narrative and stories it contains - and local in the action it talks about. That not being enough, I wanted to write a play that was multifocal, with more than one story being told, and multivocal, so told by more than one person or character.

This might easily seem like the wrong approach. It is counter intuitive to what theatre is: a shared space in a certain time, a brief moment of the ultra-now, but it seemed like the only possible approach to address both the urgency of the climate crisis, and at the same time keep one question unanswered: What is the one story that propelled the two characters Dina and Miami into action? It would be too simple to have to wait for that one story. It would be too simple to think that catharsis is what we need right now.



Performance of 'Was zündet, was brennt / What ignites, what burns' by Magdalena Schrefel at Schauspielhaus Graz.
© Lex Karelly

ETC European Drama Collection

Every season, the ETC Drama Committee selects from a pool of contemporary European plays suggested by ETC members two texts to be translated into English for the first time. Those two plays are then shared by ETC across the continent, introducing ETC Members and the European theatre scene to writers and theatre cultures they might never have encountered without this translation.

We are delighted to present extracts from the two plays chosen by the committee during the 2021/22 season. The first is **ALASKA**, by Greek author Evangelos Kosmidis, in partnership with Dakh Theatre – Centre of Contemporary Arts (Ukraine). This play shares real thoughts and comments from children that live in Mariupol, Ukraine – a country that has been near the front line with Russia since 2014, and has now been almost entirely destroyed. The second play is **Everything OK**, by Slovenian playwright Simona Hamer, working with Slovensko Narodno Gledalisce Nova Gorica (Slovenia). This text explores the topics of (un)employment, (im)migration, discrimination and racism, patriarchy, mental health, ageism, and loneliness through three beautifully intertwined storylines.



ALASKA, by Dakh Theatre
© Eduard Liashenko

The ETC Drama Committee

Ola Bø, ETC Honorary Member (Norway/Oslo)

Erell Blouët, General Secretary at La Mousson d'Été (France/Pont-à-Mousson)

Paulien Geerlings, ETC Vice-President and Head Dramaturg at de Toneelmakerij (The Netherlands/Amsterdam).

Matīss Gricmanis, Chief Dramaturge at Dailes Theatre (Latvia/Riga)

Miriam Kičiňová, Artistic Director of Slovak National Drama Theatre (Slovakia/Bratislava)

Karla Mäder, Head of Dramaturgy at Schauspielhaus Graz (Austria/Graz)

Christa Müller, ETC Honorary Member (Germany/Berlin)

Mirna Rustemovic, Dramaturge at Croatian National Theatre Zagreb (Croatia/Zagreb)

Jennifer Weiss, Dramaturge at Volkstheater Wien (Austria/Vienna)

ALASKA

by Evangelos Kosmidis,
in partnership with Dakh Theatre – Centre of
Contemporary Arts (Ukraine)

War Lesson

Alice: In Greek mythology, Polemos was a demon; a deity who represents the embodiment of war. We don't know whether there were any prayers venerating him.

Agatha: Pindar says that Polemos is the father of Alala, the goddess of the war-cry, and the brother of the war Goddess Enio.

Victor: In Aesop's fable titled "war and his bride", it is related how Polemos drew the goddess Hybris, the goddess of arrogance, as his wife in the marriage lottery. So fond has he become of her that from that day on the two became inseparable.

Emily: Therefore, he warns: 'Let there never be insolence to the nations or cities of men, for immediately after that War will be at hand.'

Sergei: War is a state of armed conflict between two or more countries, characterized by extreme aggression, destruction and mortality, using military forces. The absence of war is usually called "peace." (Pulls a gun to threaten them) "On the ground!"... Guys, this is a false alarm. It's fake! (the group mutters)"You moron! you fucking jerk...!"

Sergei: Sometimes weapons are necessary!

Class: What?

Sergei: War, or rather at war, the only solution to all the inherent problems is weapons.

Class: What the hell are you talking about? no...

Sergei: In particular, the Kalashnikov is great: here we have a beautiful Kalashnikov AK-47 or Kalashnikov 7.62x39 mm. The AK-47 or Kalashnikov is a gas-fired

assault rifle with a shotgun that accepts 7.62 rounds of 39 mm. It was first developed in the Soviet Union by Mikhail Timofeevich Kalashnikov. The name AK-47 Kalashnikov means automatic Kalashnikov, model 1947 (Russian: Автомат Калашникова 47, Автомат Каланскикова 47). It is officially known as "Avtomat Kalashnikova" (or simply "AK"). Also known as Kalashnikov or in Russian terminology Kalas. It is widely used by armies worldwide and is considered the deadliest rifle.

Danny: War is a very bitter and unpleasant word to me, because I was, you might say, a direct witness to it all. I associate this word with other unpleasant expressions, such as death, forced exile, or uprooting of the people. In fact, it's very hard for me to talk about it, but I'll try. I am originally from Donetsk, which is a city in the Eastern part of Ukraine, where the fighting has been going on for eight years. I think from my early childhood I became relatively serious and unfortunately, that seriousness only comes out in important moments for me. I learned about death and blood when I was very young. The worst thing is when you wake up in the night from loud explosions, you start to worry very much for yourself and your loved ones, but in the end everything's okay. No one was hurt tonight, tonight everybody is alive.

Jonathan: The shots were like the sounds of a loud party, with deep bass, lasers and strobe-lights, but no one wanted to go to the sounds of that party because they were there to kill us, not entertain us. The shots fell very close to my house. I felt the vibration through the ground. I went out today for a walk to where the bombs were detonated some time ago and I can still see the sounds of the bombs I witnessed as if they are still going off.

Emily: One day my father left work early and when he returned home— the news reported that the building where he worked was burned to the ground. If he hadn't left, he would have died. Like many others. It's very painful to say, it's hard to even imagine. The absence of war is usually called "peace." Although, strangely enough, the war stopped. For me, however, the tanks are still here. I am scared. I am scared that the war may happen again. Every morning, every day, every moment, I'm scared. And I don't want that, I really don't.

Alice: In my opinion, war is first and foremost a misunderstanding of the governments. I don't understand why people can't just talk and come to a peaceful solution to the problem. I don't want a

new war, I don't want to hear about war anymore. Enough.

Eva: Sometimes it seems to me that the war completely deprived me of my childhood. I do not feel much support from my family. All my acquaintances can go to grandparents, when they wish. But I can not. My grandmother and her husband moved to Russia 8 years ago, because they feared for their lives. They are 85 years old. I wish them a long life, but I'm scared. I try not to pay attention to it and continue to live on, But how can you live on, when your family is not together? I would love for you to be here, Grandma. If you can see me now online: Hello. I love you very much.

Stephanie: We are all equal! So each nation has its own traditions and customs, but that doesn't mean any of us are bad. There have always been and will always be bad people on Earth, but that doesn't give anyone the right to hate a person, for the sole reason that they were born in another country or on another continent.

Agatha: War and peace go hand in hand. War cannot be without peace, and peace without war. Yes, war is scary and sad, but imagine joy without sorrow.

Ludmila: Many people hate whole nations just because they are citizens of countries, for which they have a personal dislike. It is unwise to be biased towards people only based on their place of residence. And I don't understand how you can be so narrow-minded and not understand that nationality does not determine a person's worth automatically? And in general, the only thing left to us, ordinary citizens, is to discuss in the kitchen the decisions of someone up there in a position of authority and delude ourselves with false information from the news. I feel bad for them and for myself.

Victor: War! War is scary. It's scary when you take a leisurely walk with your family, you laugh, you rejoice — and at one point the sound of a siren is heard sharply and then you see that bright lights flash from the sky at you, your family, the people nearby. I remember that moment hazily, like I was in a fog. My family and I were thrown by a bomb blast and stunned, I was lying next to a ruined statue, afraid to move. And then someone picked me up, and carried me to the bomb shelter. Everything was blurry and I didn't see who was carrying me, I could only hear the sounds of explosions and gunfire, I blacked out, darkness and emptiness were before me. At times I heard gunshots, cries, and

screams. War is fear, loss, and eternal ghosts of the past, haunting you.

Charlie: I am from the Donetsk region and I don't know when any fighting will start afresh. In fact, I feel that all my life I've been sitting on a live bomb and if I move an inch it will detonate! However, I am alive - and this is the most important thing right now: to continue breathing.

Ellie: War is always violence and destruction. In particular, war brings a lot of grief to children. Including me. Children who grow up in misery are not able to study and have fun properly. I've seen it and I've dealt with it. And it breaks my heart into little pieces. Our childhood ends all too quickly. And it is not our fault that war leaves a dark mark on our minds and souls. I suffer because I'm terrified. I'm terrified that they'll pull a gun on me and my family will be tortured. I want peace. I want to live in peace. I don't want to hear the sound of gunshots in the middle of the night. I just want to live in peace and tranquility.

Melissa: War is a terrible and harsh time. As a child, I was afraid of loud noises. When I came to my grandfather's house one night we heard gunshots. I don't understand why a nine-year-old child should have to hear all that. In the morning we came out of the basement, and I saw home, my home, my broken shattered home. It seemed to me that my life was destroyed along with it.

[...]

Everything OK

by **Simona Hamer**,
submitted by **Slovensko Narodno Gledališče**
Nova Gorica (Slovenia)

... Lili ... Franci ...

Ground floor. Corridor.

Lili is mopping the floor. Franci, a pile of advertisements in his hand, opens the door to his flat.

Franci: Good evening, Mrs. Lili!

Lili: Oh, Mr. Debevec!

Franci: What a mess they've made again, huh?

Lili: It's raining, what can we do? It'll be like that all weekend.

Franci: They could at the very least wipe their shoes. Or shake out the umbrella outside. I was watching them earlier; all dressed up like for a wedding, but they behave like pigs in their pen. When somebody slips, then the hell will break loose! Mrs. Stropnik – you know, the one in 2H?

Lili: The one who lives alone with her daughter?

Franci: No, that's the old Mrs. Grbarič, 4B. Mrs. Stropnik is on the second floor, the big flat at the end of the corridor. She just came home from the hospital last week. A knee surgery. She tripped on her way back from the supermarket, can you imagine. She's now waiting for physiotherapy and medical spa rehab. She got two weeks.

Lili: Of what? The spa?

Franci: Yes. Dolenjske toplice, or something Olympian.

Lili: You mean Terme Olimje?

Franci: Could be, I don't know about these things.

Lili: It's really nice there. I went with my daughters once, like a hundred years ago ... I'd love to go for a week, particularly now, over the winter. But I wouldn't give my knee for it...

Franci: You're right about that. But you're still young, it'll be a while before your body starts aching.

Lili: Young! You're funny, Mr. Debevec.

Franci: You can't be more than fifty.

Lili: Fifty-four.

Franci: No way! I'd never guess. You know, I wouldn't even give fifty, if I didn't know you had grownup children.

Lili: You're making fun of me now!

Franci: No, I'm serious. It must be because you're constantly in motion.

Lili: Yes, one has to ...

Franci: I'll tell you something, once a person lies down, it's over. Remember that. I saw it with my Marjana. She was doing well – the operation, the chemo – and then she first lied down a bit one afternoon, then she didn't come grocery shopping with me, or to visit our son. And that was it. All in a month, can you imagine? The body becomes too weak, or something.

Lili: Yes, cancer is the curse. It eats a person and you don't even know when. My mother was the same.

Franci: Where did she have it?

Lili: Lungs. And she never lit a single cigarette in her entire life.

Franci: Terrible.

Lili: But my father smoked like a chimney. Passive smoking is also smoking, they say. Where did your wife have it?

Franci: Female parts. Womb.

Lili: Yes ... So it happens in life, right ... How long has it been?

Franci: It'll be four years. I still haven't got used to it, you know.

Lili: Oh, I believe you. These things are never simple.

Franci: No, they are not. It's not nice, when a man is alone.

– *silence* –

Franci: Do you think this is now dry enough for me to take the rubbish out?

Lili: Of course.

Franci: I have slippers. They're clean. And I don't even know why you're bothering with this. You should just leave it until Monday for the cleaning service.

Lili: They asked me upstairs in the rooms, if I can mop here, too. I do it in a flash.

Franci: Oh, I saw that one with green hair earlier.

Lili: Mihaela? Great girl.

Franci: Oh, please, with that hair! And earrings everywhere. I think she even has one in her nose.

Lili: It's today's fashion, Mr. Debevec.

Franci: This, fashion? You know what, they used to pierce cattle, not people. If I were her father,

I wouldn't let her go out like this, no way.

Lili: I wouldn't be happy if mine came home like this, but this is young people today.

Franci: You don't have to tell me. I see them at night. They gather over there in the park. They drink, smoke, scream, blast music – if you can call that music. I even called the police a couple of times, but I can't be bothered now. No point. They're back in ten minutes. Worse than cockroaches, I'm telling you.

Lili: The purpose of young people is to vex us, old ones. We were the same.

Franci: I went to work at sixteen. I had no time for foolishness. I did make up for it later, as my Marjana used to say ...

– *laughter* –

– *silence* –

Franci: Oh, would you perhaps care for a coupon? 10% discount tomorrow. Also for items on sale. I clipped two for myself, I never use more than that.

Lili: I'd love to, if you have extra.

Franci: Shall I give you two? But you can't use them for the same purchase. Unless they give you two invoices, and they won't do that. Not in our shop, anyway. I simply go twice, once in the morning and once in the afternoon. The shop on the corner now stays open until nine. Wait a sec, I'll go get them. One or two?

Lili: I'll take two, then.

Franci: Of course. No problem.

Franci goes into the flat

Franci: Here.

Lili: Thank you so much, Mr. Debevec.

Franci: No problem. It would be a shame to waste them, right?

– *silence* –

Franci: You know what, I also wanted to ask you something. The other day you were telling me about baking soda and vinegar for limescale, do you remember?

Lili: Yes, it's the best.

Franci: I wanted to try it, but then the shop had so many different types of vinegar that I didn't know which one would be best to use.

Lili: Alcohol vinegar. And if the label says: for pickling, it's also good.

Franci: Good, thank you. I'll write that down. I'll buy some tomorrow.

– *silence* –

Lili: There, I'll go mop the stairs, and then to the Florjančič flat.

Franci: I saw her leave earlier, all made up.

Lili: To the opera, she said. Nobody will bother me until ten. You know, working with somebody watching you like a hawk is the worst.

Franci: You are quite right about that, Mrs. Lili.

Lili: Thanks for the coupons, Mr. Debevec.

Franci: You're welcome. Thank you for the vinegar tip. And I hope they don't sully the corridor straight away.

[...]

Artists in Residence

The ETC Artists in Residence Programme offers 6 scholarships every year at ETC Member Theatres. The selected participants join the creative team of a theatre production process as assistant director or assistant dramaturge.

The ETC Artist Residency Programme is also a chance for ETC Member Theatres to gain insights into the independent European theatre scene, supporting international cooperation.

The scholars then join the ETC Alumni Network and keep exchanging with each others and with other theatre makers who have participated in ETC programmes in the past.



'The Crucible', by Slovak National Drama Theatre
© Luboš Kotlár

Timeline

September 2022

Open call for residencies in season 2022/23

January - June 2023

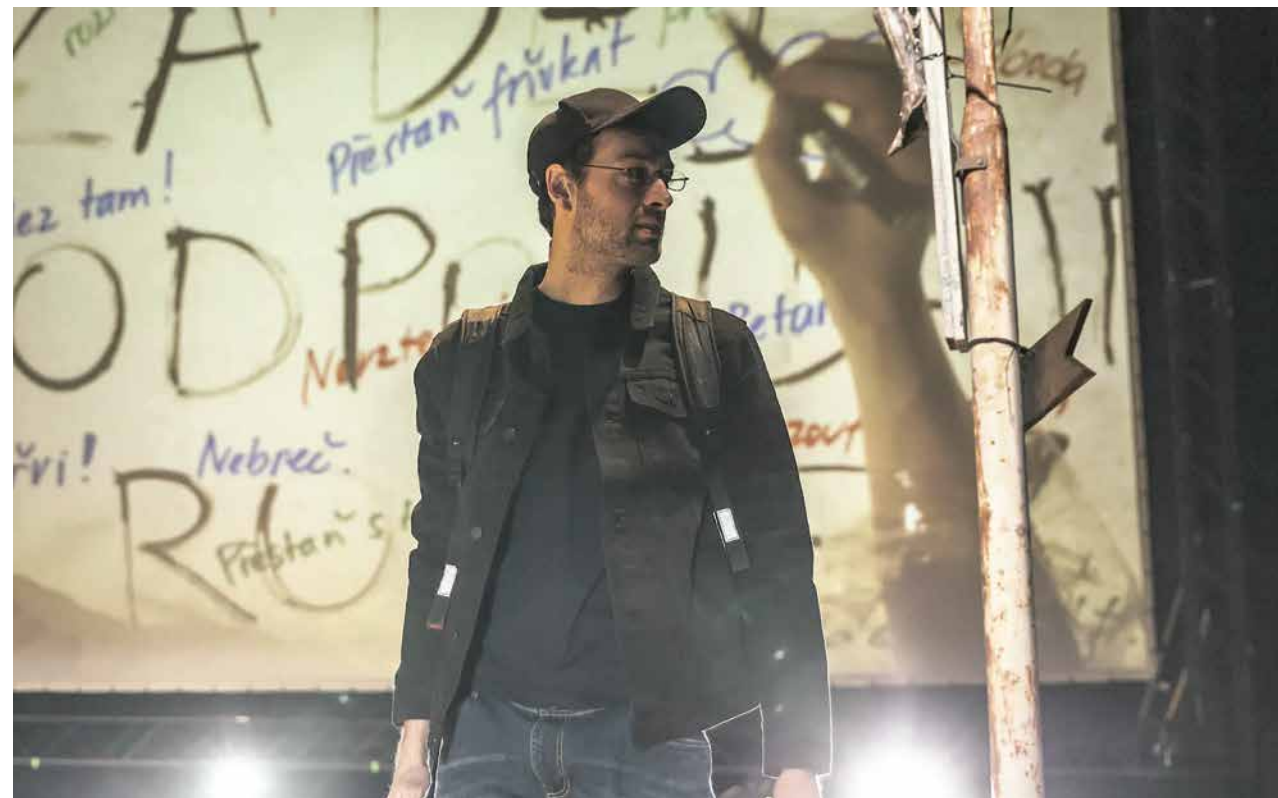
Residencies take place

11 - 14 May 2023

ETC Artists in Residence invited to ETC International Theatre Conference in Opole, Poland, to meet representatives from ETC Member Theatres and each other, and to share their experiences



'The Crucible',
by Slovak National Drama Theatre
© Luboš Kotlár



'The Father Watches Over the Daughter',
by Národní divadlo – National Theatre Prague
© Patrik Borecký

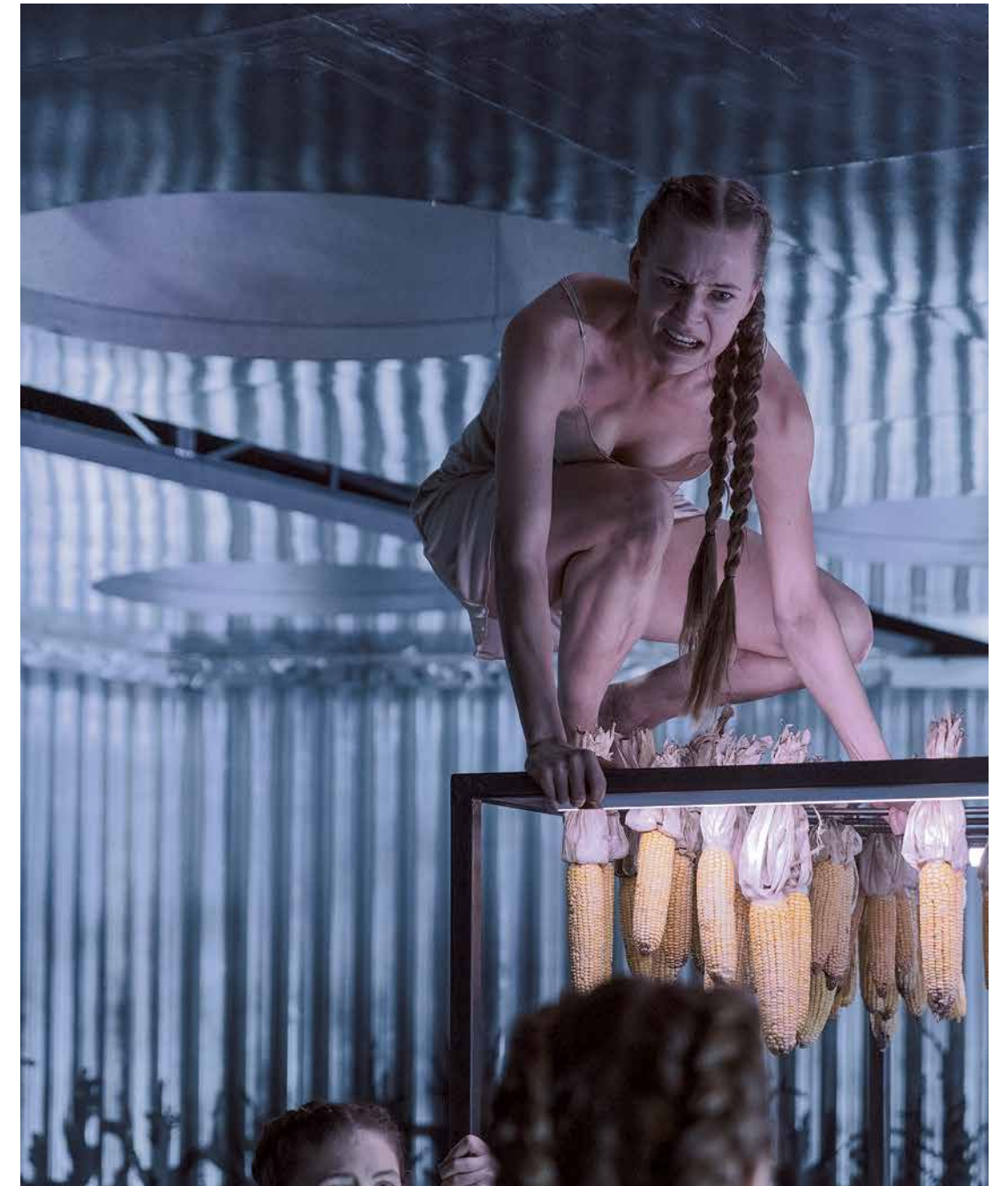
Artists in Residence

Slovakia – Photos from *The Crucible* by Slovak National Drama Theatre

Emma Rogerson, from the United Kingdom, joined the Slovak National Drama Theatre (Slovakia) to assist on the production of *The Crucible*, directed by Marián Amsler. “I learned a lot working in another language environment in Slovakia, particularly because I knew *The Crucible* before as an English play,” she said. “I felt that the story would be largely familiar to me, and I was anticipating that the language would interrupt that in some way. But I think the overwhelming thing I did feel was that it forced me to be much more sensitive to body language, and gesture, and expression.”



© Luboš Kotlár



© Luboš Kotlár



© Luboš Kotlár



© Luboš Kotlár

Artists in Residence

Prague – Photos from *The Father Watches Over The Daughter* by Národní divadlo - National Theatre Prague

Claudia Benkő, from Hungary, joined National Theatre Prague as assistant director for the production of *The Father Watches Over The Daughter*, directed by Jan Frič. “The most valuable thing that I gained from my residence was self-confidence, and faith in theatre. Before I went to Prague, I didn’t know whether I wanted to do theatre or not. And in Prague I rediscovered my desperate but unconditional love for theatre.”

The *Father Watches Over the Daughter* had been selected by the Drama Committee as part of its European Drama Collection for the season 2020/2021.



© Patrik Borecký



© Patrik Borecký



© Patrik Borecký



© Patrik Borecký



© Patrik Borecký

Watch a video overview of all of the artists involved in the ETC Artists in Residence programme 2022



STAGES

STAGES – Sustainable Theatre Alliance for a Green Environmental Shift is an ambitious theatre experiment, co-funded by the European Union, to revolutionise how the cultural sector interacts with the concept of sustainability. From 2022–2025, ETC joins 13 influential theatre organisations to collaborate and tour urgent new performances by Katie Mitchell and Jérôme Bel on the climate crisis.

What makes STAGES unique is that no people or items will move as part of the tour, even as it travels to stages around Europe and as far afield as Taiwan. In addition, each partner venue will use lessons from 'Doughnut Economics' to analyse and transform their buildings and working practices – and experiment with new ways of making theatre alongside scientists and audiences.

Project Partners

NTGent (Belgium)
Théâtre de Liège (Belgium)
National Theatre of Croatia 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)



Timeline

20 August–13 September 2022 Stockholm
A Play for the Living in a Time of Extinction

08 October–06 November 2022 Gent
A Play for the Living in a Time of Extinction

05 November 2022 Gent
Despair is too easy (STAGES Forum)

06–11 November 2022 Liège
A Play for the Living in a Time of Extinction

06 November 2022 Liège
Forum Sans Transition (STAGES Forum)

11-13 November 2022 Taipei
A Play for the Living in a Time of Extinction

18–19 November 2022 Liège
Jérôme Bel



From 'Uno spettacolo per chi vive in tempi di estinzione'.
Concept for Italy by lacasadargilla, directed by Lisa Ferlazzo Natoli.
Piccolo Teatro di Milano – Teatro d'Europa
© Masiar Pasquali



STAGES

STAGES launch event during the Festival d'Avignon, 2021 © ETC



'A Play for the Living in a Time of Extinction', by Dramaten, one of the STAGES partners © Sara P Borgström



Hsin-Yuan Shih, Deputy Artistic Director of the National Theater & Concert Hall – 國家兩廳院 (Taiwan), during the STAGES launch event © ETC

Serge Rangoni on STAGES

Serge Rangoni is ETC President, as well as General Manager & Artistic Director of Théâtre de Liège/ Belgium, which is the project lead for STAGES. He answers questions about the importance of the large-scale sustainable collaboration in the project.

What is STAGES? A concept for a travel-free theatre?

Yes, but not only. STAGES is made up of three key elements. The first is an auto analysis tool, developed by the University of Lausanne and Theatre Vidy Lausanne, to analyse sustainability in theatres. The second step is the no-travel project: one performance, created by Katie Mitchell, and another, by Jerome Bel, will be restaged in each of the partner theatres without anybody travelling. We will also share learning about the concept of sustainability in different theatres. The third step is the creation of shows in each venue that are linked to the themes of sustainability as described by the 17 UN Sustainable Development Goals.

Why was STAGES created?

Theatres have just gone through a terrible two years. During the pandemic we started talking to colleagues around Europe, to see how we all were. And it was clear that we had to change some things. Particularly in terms of the environment. We had stopped everything and we had time to reflect. So with colleagues at Theatre de Vidy, who had done a lot of great work in this field already, we set out several elements needed for sustainable change.

The first is theatre buildings. At Théâtre de Liège in Belgium, for instance, we have a new building from 2013. But even though the Government had been pushing the idea of sustainability, they didn't put any sustainability thinking into the construction phase. How can this be?

Secondly, we knew we had to involve artists. The situation is not the same in different countries, nor in different parts of the same country. Jerome Bel has been pushing the No Travel idea a lot in France, but at the same time, you have some artists from Africa saying 'you can do no travel, but we can't'. There's a question about fairness there. The discussion also has to involve sets, and how shows are made.

The third element is the audience. How do they get to the theatres? We know from a study by colleagues at

the Staatsschauspiel Dresden that the biggest source of emissions at their theatre is audience travel. So with this in mind, we decided to apply with this project to Europe.

What do you want to achieve with STAGES?

We absolutely don't want to say to others: do this or that. The most important thing for us is to have questions – to question ourselves first, and to find inspiration from the United Nations Sustainable Development Goals. Even five years ago Creative Europe was not convinced that theatres could handle the topic of sustainability, so we've come a long way already.

We also have to show the importance of taking collective responsibility for sustainability. Culture is definitely not the worst field, or the biggest cause of emissions. And we also have to say that we cannot and should not completely erase the field of theatre. I remember hearing once that some artists were afraid of the concept, because it would mean that afterwards they wouldn't be able to go abroad and present performances.

There is also a need for innovation. Today in theatre, everyone wants the success that others have had, wants to be the first. But can we share more? Can we travel to the Festival d'Avignon for a couple of shows, and also perform at local venues nearby? Can we collaborate more? It's a huge task but we have to share more of these kinds of ideas.

Basically, we need work on these ideas now to ensure that we're not in a very bad condition in the future.



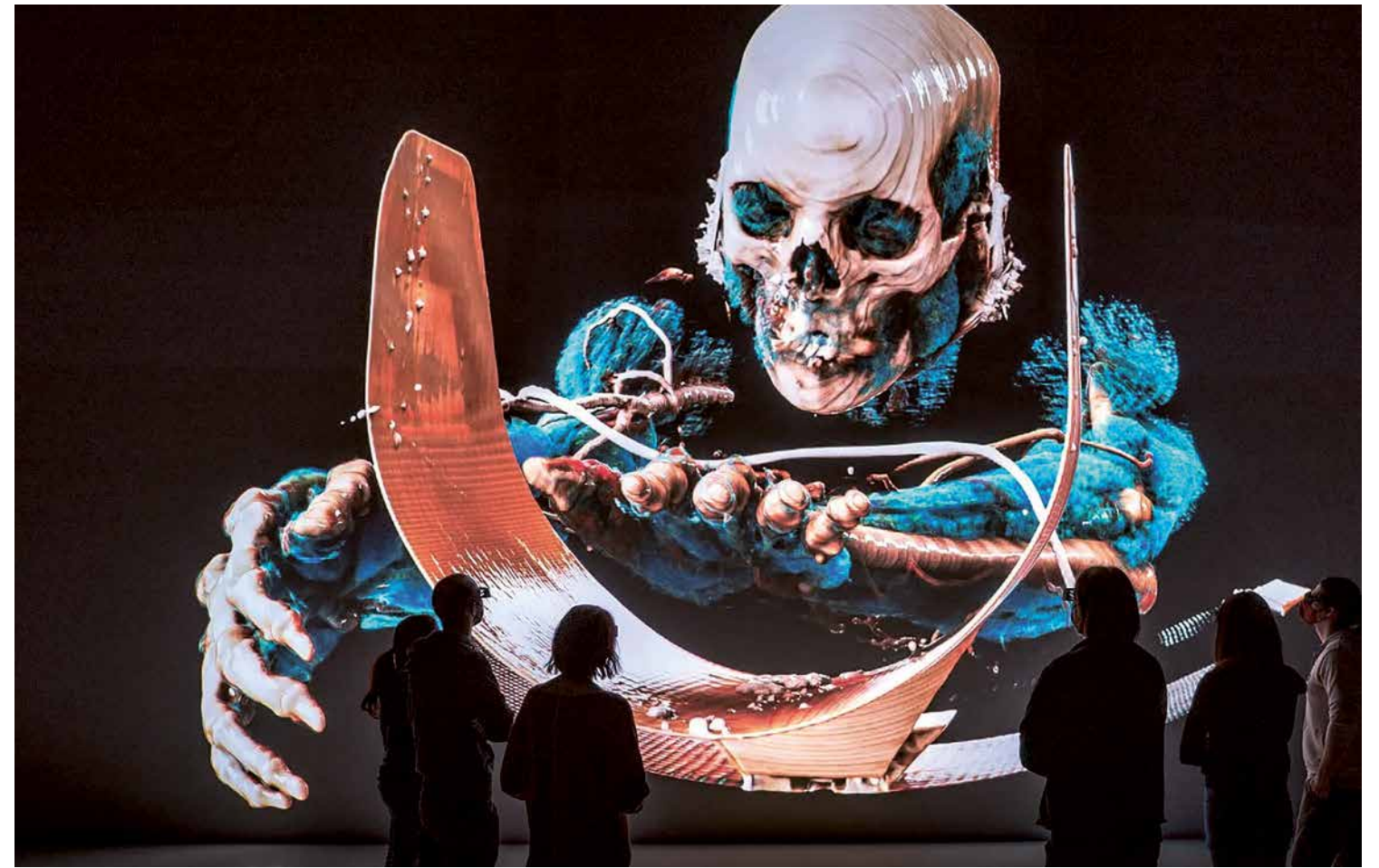
Serge Rangoni © MF. Plissart

ACuTe

ACuTe is an innovative digital theatre project, supported with co-funding from the European Union, to 'revolutionise' the way theatre and performing arts are produced and performed across Europe.

ETC joins 13 other theatre and research organisations from 10 European countries to develop experimental theatre productions with pioneering technologies. These include robots, AI, and even a 'deep space cave'.

The experimentation will be guided by the innovative 'testbed' concept, never seen before in the performing arts, and will lead to the sharing of knowledge to upskill the wider theatre and performing art sectors. The project launched at Ars Electronica in Autumn 2022.



The Deep Space Cave 8K at Ars Electronica
© Ars Electronica / Robert Bauernhansl

Project Partners

Akademie für Theater und Digitalität (Germany)
Ars Electronica (Austria)
Azkuna Zentroa (Spain)
Det Norske Teatret (Norway)
Estonian Academy of Arts (Estonia)
European Theatre Convention (Germany)
Landestheater Linz (Austria)
Marin Sorescu National Theatre (Romania)
Saxion University of Applied Sciences (Netherlands)
Schauspielhaus Graz (Austria)
Slovene National Theatre Nova Gorica (Slovenia)
Stichting de Toneelmakerij (Netherlands)
Théâtre de Liège (Belgium)
Oulu University of Applied Sciences (Finland)

Timeline

September 2022
First ACuTe Symposium, during ArsElectronica festival in Linz

Autumn–Winter 2022
Project planning and development, with testbed design workshops

Spring–Summer 2023
Design, set-up and testing of technical and digital infrastructures of testbed and commencement of hardware training and production support processes

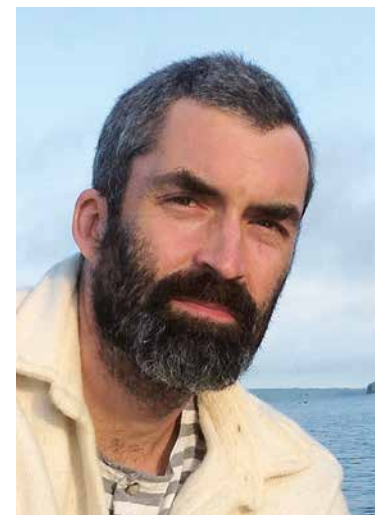
May 2023
Second ACuTe Symposium, during the ETC International Theatre Conference in Opole, Poland

Summer 2023–Summer 2025
Testing implementation with 9 experimental productions at participating theatres



ACuTe partners during the kick-off event at Ars Electronica 2022 © Ars Electronica / Philipp Greindl

Blair Stevenson on ACuTe



Blair Stevenson © Private

Blair Stevenson is Principal Lecturer within the Department of Media and Performing Arts at the Oulu University of Applied Sciences (Oamk)/Finland, which is the project lead for ACuTE. Here he provides a sneak peek into the project and its long-term aims.

What is ACuTe?

ACuTe is a new, large-scale European innovation project aiming to revolutionize the way theatre is produced

and performed with emerging technology and interdisciplinary forms of cultural collaboration and competence development. ACuTe refers to the project title: Culture Testbeds for Interactivity, Performance and Technology. By focusing on the term 'testbeds', the project intends to use an approach integrating digital technology and co-creation methodologies leading to the testing and tangible prototyping of emerging technologies within performing arts productions. The project will be delivered via a strong partnership of 14 theatres, universities and creative arts organizations from 10 different European countries. The Oulu University of Applied Sciences Department of Media and Performing Arts in Finland where I work will act as the lead coordinator for this four-year project (2022-2025). Our kick-off event will take place during the upcoming Ars Electronica festival in Linz, Austria this September.

Why is it important to focus on digital experimentation now?

While cultural institutions and theatres worked hard during the COVID-19 pandemic to adapt our work, the last few years have shown us that there is much more we can do to effectively utilize digital technologies to support our practice and allow us to expand access to audiences. Furthermore, the rapid advancement of many emerging technologies such as mixed reality and machine learning means the theatre sector needs to build more robust ways to take advantage of this development. Specifically, the ACuTe project will focus its work under three themes: 1. new dramaturgies, 2. stage design and

3. audience engagement. In other words, it will support innovations on how we tell stories on stage, how they are produced, and the way audiences interact and engage with them.

What does the programme hope to achieve

Ultimately, the goal of the project is to build a growing and lasting community of practice through the development of long-term methodologies for integrating emerging technologies in public performances and sharing this work across Europe. In this way, the project will not just benefit the consortium members, but we expect that its outcomes will be more far-reaching to support a wide range of institutions and professional communities across Europe.

Will there be theatre performances?

Yes! Along with performances, key project activities will also include expert-in-residencies, workshops, and symposia. One of the core deliverables of the project is the design and hosting of nine experimental theatre productions. These performances will be hosted by nine separate consortium members, seven of which are ETC member theatres: Théâtre de Liège, Belgium; Det Norske Teatret, Norway; Slovene National Theatre, Slovenia; "Marin Sorescu" National Theatre of Craiova, Romania; Schauspielhaus Graz, Austria; Landestheater Linz, Austria; De Toneelmakerij, Netherlands.

The other two performances will be hosted by additional project members in Spain (Azkuna Zentroa in Bilbao) and in Estonia (Estonian Academy of the Arts in Tallinn). The other consortium partners include cultural institutions such as Ars Electronica in Austria and the ETC member Academy for Digitality and Theatre in Germany, universities such as the Saxion University of Applied Sciences in Netherlands and Oulu University of Applied Sciences, Finland, and of course the European Theatre Convention. We believe that ACuTe will build upon previous European Theatre Convention innovation projects and we are eager to find ways to engage the entire ETC community. I feel very privileged to be able to act as the project coordinator and look forward to working closely with the great consortium we have collected, and interacting in a meaningful way with the wider theatre community across Europe and globally. Please get in touch!



An example of work at Akademie für Theater und Digitalität, one of the ACuTe partners. Akademie Fellows Alexander Nham and Gloria Schulz © Birgit Hupfeld

ETC Roadshow: Next Stop CINARS, Montréal, Canada

Together with CINARS, one of the largest performing arts conferences in North America, ETC aims to explore the possibility of initiating international exchange and circulation projects for performing arts between Canada and Europe.

An ETC Delegation will travel to the CINARS Biennial from 7–12 November 2022, meeting playwrights, and discovering emerging Canadian talents and plays. The trip includes a dedicated visiting programme to explore the theatre scene in Montréal, while attending CINARS. We want European theatre to be more closely connected with North-American theatre and to encourage projects and collaborations between producers and programmers.



CINARS
© Savitri Bastiani

Heidi Wiley on CINARS



Heidi Wiley
© Cornelia Gloth

ETC Executive Director Heidi Wiley offers more detail on ETC's upcoming Roadshow trip to CINARS.

Why Canada?

For me it was a natural connection to make, after we initially went to Asia in 2018 with our Roadshow programme. We first connected European theatre with Asia, and now we are going the other way across the Atlantic. Our goal is not just to present European

theatre in these parts of the world, but to engage in a reciprocal exchange.

Why now?

The pandemic has taught us that international touring needs to be rethought. We are very busy amongst ourselves in Europe to work internationally, to create joint projects, work on shared ideas and work with mixed casts of creatives from different countries and languages. Yet, when it comes to transatlantic collaborations, we are now very much concerned by our environmental impact as the necessary long-distance travel involved implies bigger carbon footprints.

ETC Delegation

Dailes Theatre (Latvia)
Dakh Theatre (Ukraine)
European Theatre Convention (Germany)
Het Zuidelijk Toneel (The Netherlands)
National Theatre Craiova (Romania)
Slovenian National Theatre Nova Gorica (Slovenia)
Theater Dortmund (Germany)
Volkstheater Wien (Austria)

Online presence:

Slovak National Drama Theatre (Slovakia)
Tbilisi International Theatre Festival (Georgia)

For me, this means we need to invest in new forms of exchange and collaboration to strengthen our global community of artists so that we can continue offering audiences around the world high quality theatre, providing different perspectives and viewpoints on the complexity of our world. We are all faced with the same challenges, so combining forces and investing in collaboration is key in my eyes.

Which topics?

The range of discussions between our different partners will start with discovery and exploration. We are curious to hear about diverse theatre practices in Canada, discover new dramatic texts and how organisations work, but also learn about their interests in our work. We are keen to explore new concepts and forms for travelling, to test how digital means can help intensify the theatrical experience, or be a starting point for a joint transatlantic creation. But mostly we are keen to meet the artists and the people who will gather from all over the world to re-engage in person and build new relations after the Covid crisis.

CINARS
© Savitri Bastiani



ETC Season 2022/2023



'Een leuk avondje uit'
© Het Zuidelijk Toneel

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 the previous year, in helping building resilience among theatre organisations and create a more connected, sustainable world.

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

Green Theatre Committee

The ETC Green Theatre Committee, established in 2021, guides ETC theatres towards the shared goal of **becoming climate neutral by 2030**. This will involve adopting and strengthening sustainable processes in theatre organisations, theatre buildings and across theatre productions.

The goals are set out in **ETC's Sustainable Action Code for Theatres**, adopted by ETC Members at the ETC International Theatre Conference in Graz in June 2021.

- For ETC Member Theatres
- New course from September 2022

ETC Green Toolkit

This **practical new resource**, developed by the ETC Green Theatre Committee, aims to accelerate sustainable change at ETC Member Theatres.

It offers a simplified version of the **Theatre Green Book** 'baseline' standard with resources and checklists on production, costume, and waste management, including advice on what data to collect.

- For ETC Member Theatres and the theatre sector

Professional Development

In-person workshops and regular online webinars focusing on relevant topics such as sustainability and the fight against climate change, diversity and inclusion within theatres, digital and technical capacity-building and adapting to online working.

- For ETC Member Theatres only
- Next workshops on lighting and set design: 2x online, 1 in-person at Dailes Theatre, Riga
- Workshops, online webinars 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 2023
- Call for applications: September 2022

Ki Culture

Ki Futures is a coaching and training networking which incorporates **sustainability into culture**. The programme provides weekly online events to educate and engage cultural professionals from around the world, facilitate collaboration and peer-to-peer learning. Following the success of the pilot programme in Spring 2022, ETC Member Theatres are invited to join the new course from September 2022.

- For ETC Member Theatres
- New course from September 2022

ETC International Theatre Conferences

The ETC International Theatre Conferences are **key moments of ETC's activities**: two high-level conferences take place, each season, 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
- 3–6 November 2022 in Lisbon
- 11–14 May 2023 in Opole

Women Directors Networking Group

A chance for **women directors** 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 2022 and June 2023



ETC International Theatre Conference in Prague, 2022
© Zdeněk Sokol

Digital Study

The first-ever study into **digital theatre experimentation** across Europe. Digital Theatre – Digital Strategies and Business Models in European Theatre will analyse artistic production, digital dissemination, strategies and digital business models in ETC member theatres.

- For ETC Member Theatres
- Deadline: 30 September 2022
- Results expected: Spring 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 2022 and August 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 28 days.

- For ETC Member Theatres only
- Takes place between September 2022 and August 2023

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 in July 2023
- Call for applications: March 2023

Calendar 2022/23


September 2022

**Artist Residency Programme:
Application Period Opens**

 europeantheatre.eu

3–6 November 2022

ETC International Theatre Conference

 Teatro Nacional D. Maria II/Portugal


7–12 November 2022

ETC Delegation trip to CINARS Biennial

 CINARS/Canada


15 November 2022

**ETC Development Grants
Application Deadline**

 europeantheatre.eu


January–June 2023

Artist Residency Placements

 ETC Member Theatres


March 2023


**European Theatre Academy:
Application Period Opens**

 europeantheatre.eu

Spring 2023


Workshops for light / sound technicians

 Dailes Theatre/Latvia

 europeantheatre.eu


11–14 May 2023

ETC International Theatre Conference

 JK Opole Theatre/Poland

July 2023

European Theatre Academy

 Festival d'Avignon/France

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



Čikaške perverzije,
by Royal Theatre
'Zetski Dom'
© Royal Theatre
'Zetski Dom'

ETC Development Grants

The next round of our new ETC Development Grants programme is open for applications! Deadline 15 November 2022

The grants support projects between three ETC Member Theatres from three different countries, to co-create new narratives and help commission new international theatre works. Last season, 9 theatres were selected on three projects:

The Judges

A big international coproduction with ETC Members and non-member theatres. Set in a fictional International Theatre Awards festival where the artistic director and an international jury try to pick the prize winners, this piece will represent a platform where the creators can reflect on their own positions towards the theatre trends, politics, different issues and scandals in the European theatre ecosystem. The performance will present around 7-10 live English speaking actors on stage (preferably from 5-7 European countries)

Grants awarded to SNG Nova Gorica, Teatru Malta, Teatr Opole

Exile. Look in. Look out.

Dakh Theatre – Center of Contemporary Art, Volkstheater Wien and Deutsches Theater Berlin will present a scenic reading of two new texts from the Ukrainian authors Lyuba Yakimchuk and Pavlo Arie, who live in exile, and from the material produced by the CCA Dakh team now based in various parts of Ukraine and Europe.

Grants awarded to Volkstheater Wien, Deutsches Theater Berlin, DAKH Theatre

Innovative Ways of Inclusive Talent Development

A project to share knowledge and exchange best practices of talent development of the theatre-makers of the future, with a particular view to working inclusively and supporting makers from diverse and historically under-represented backgrounds. The ETC Development Grant will be used to visit each other with a small delegation of each theatre, to get to know each other's programs better and exchange best practices. In addition, to research other theatres in Europe with inspiring examples.

Grants awarded to De Toneelmakerij, Young Vic, Det Norske Teatret

The grants are open for the season 2022/23!

More information on the ETC website.

Contact

Teresa Pfaud tpfaud@europeantheatre.eu

Deadline 15 November 2022.

Conference on the Future of Europe

For the Future of Europe, Theatre Must Remain a Public Space for an Open Society! Reflections & Ideas for Action

In Spring 2022, ETC produced a new policy document for the European Commission's 'Conference on the Future of Europe' initiative. This collected views from the European theatre community and urged politicians across the continent to make sweeping changes in support of a "resilient" theatre sector, fit for the future.

This included supporting pioneering theatre "that is as diverse as our local communities," taking steps towards "a climate-neutral and sustainable theatre sector," and continuing to lead the way "towards accessible theatre in a post-Covid world."

"Europe needs to remain an avant-garde place, driven by ideas, content, and values," the document reads.

"If we want to face the complex global challenges, European stakeholders must put policy into practice and help us join forces with leading partners in innovation, research and education, bringing the culture and talents of our next generation together to pave the way for the future we want to create."

The policy position comes in the context of the ongoing recovery period from the Covid-19 pandemic: one report found incomes in the performing arts collapsed by 90% between 2019 and 2020.

It therefore also calls for socially responsible and sustainable working conditions for people working in theatre, and to rebuild theatres as collective and participatory spaces, which pay attention to cultural diversity and the vulnerability of the complex theatre ecosystem.

Download the full PDF document



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 sent an e-mail to convention@europeantheatre.eu



ETC in Numbers

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

15%

Increase in ETC membership since September 2021

30

Number of countries now represented in ETC

1317

Participants have directly benefitted from ETC's training, networking and artistic events in the season 2021/2022

Artistic collaboration, networking and training events

72

Participation of women in ETC activities in the season 2021/2022

62%

18

Young directors and dramaturgs from 12 countries supported through Academy and Residency Programmes

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

Cooperation Partners



Media Partners



ETC International Theatre Conference in Malta 2021
© Lindsey Bahia

ETC Contact

European Theatre Convention

c/o Deutsches Theater, Schumannstr. 13a, 10117 Berlin
convention@europeantheatre.eu
+49 30 28 441 460
europeantheatre.eu



ETC Team

Heidi Wiley, *Executive Director*
Hélène Gauthier, *Project & Network Manager*
Teresa Pfaud, *Project Manager*
Christy Romer, *Communication Manager*
Agnès Tiberghien, *Digital Communication Officer*
Magda Stergiou, *Project and Communication Assistant*
Michaela Rýgrová, *Sustainability Advisor*

Imprint

Climate-neutrally printed.
Published by European Theatre Convention
Executive Director Heidi Wiley
Edited by Christy Romer, Teresa Pfaud, Hélène Gauthier
Design and layout by Viktor Nübel, lieberungewoehlich.de
Cover image: ALASKA, by Dakh Theatre © Eduard Liashenko

© 2022/2023 All rights reserved with ETC.



The TRANSFORMATIONS project is funded by the European Union. The views and opinions expressed in this publication are however those of the author only and do not necessarily reflect those of the European Union. The European Union cannot be held responsible for them.



ETC INTERNATIONAL THEATRE CONFERENCE

CARE

3 – 6 NOVEMBER 2022

Hosted by Teatro Nacional D. Maria II, Lisbon (Portugal)



