

## FABULAMUNDI - PLAYWRITING EUROPE

### Beyond borders?

#### BACKGROUND AND CONCEPT

**“Fabulamundi. Playwriting Europe: Beyond Borders?”** is a cooperation project among theatres, festivals and cultural organisations from **10 EU Countries** (Italy, France, Germany, Spain, Romania, Austria, Belgium, UK, Poland and Czech Republic). The network aims to **support and promote the contemporary playwriting across Europe**, in order to reinforce and enhance the activities and strategies of the professionals and artists working in the sector and to provide the theatre authors and professionals with **opportunities of networking, multicultural encounter and professional development**.

Funded twice by the European Commission before the current edition, “Fabulamundi. Playwriting Europe” won the **Creative Europe Call** as cooperation project **2017 – 2020** and now intends to **widen both its reach and impact** in the theatre sector. Through its experiences of the last four years, Fabulamundi has verified a growing interest in the European contemporary playwriting and a constant need to provide the sector with adequate and suitable tools that can help it to **overcome its weaknesses**. Therefore, the **need to improve the multilateral relationships and the exchanges** has become urgent as well.

**This new edition of Fabulamundi will mark a difference with the previous editions, maximising the impact and the diffusion of the methodologies and activities tested in the previous years and adding new EU scale initiatives.**

*The theme of this new edition of Fabulamundi is **“Beyond borders?”**, a wide reflection about a relevant, challenging and dramatic urgency for Europe and European citizens. In these days characterized by the immigration emergency and by the rising of new walls, **“Fabulamundi - Beyond borders?”** intends to focus on the issue of overcoming borders, in order to provide a deep sight and understanding on contemporary matters.*

*This is a big challenge gathered by Fabulamundi together with its network in order to develop its own cultural mission, combining cultural and social values not only in the public arena but also within the institutions themselves.*

## OBJECTIVES

**Fabulamundi aims to be a strong and wide platform of support and promotion of the contemporary playwriting across Europe.**

Specific objectives the project wants to reach are:

1. **Promote the circulation, translation, publication and staging of new plays** across Europe, through an ongoing exchange process supported by the participating organizations.
2. **Promote the knowledge and circulation of valuable playwrights** in Europe through an ongoing program of mobility and exchange.
3. **Support the playwrights' professional development**, through a wide and ongoing program of peer to peer learning activities, networking and encounter with other playwrights, professionals and stakeholders.
4. **Involve drama related organizations** (theatres, festivals, playwrights' associations, publishers, drama schools...) in the development of new specific competences (Audience Development, co-production, training...)
5. **Enhance a favourable 'ecosystem' for new plays and playwrights** circulation and production, promoting the dialogue and the cooperation among the different stakeholders involved in the value chain.
6. **Create an international network of playwrights, artists, professionals and stakeholders** (from public institutions to drama schools, from cultural associations to publishing associations) aimed at strengthening the whole drama sector, in a long-term perspective.
7. **Promote Audience Development in the drama sector at EU level**, through the definition, testing, assessing and dissemination of specific strategies (with a new attention to the new citizens and refugees).
8. **Create, test and assess collaborative strategies and methodologies** for the promotion of playwriting at EU level, to be replicated in a long-term perspective with the aim of guarantee the sustainability of the project.
9. **Promote a cultural reflection at EU level amongst artists, cultural operators and the public on the theme "Beyond Borders?"** (theme of the project) from both a social and cultural point of view.

## ACTIVITIES FORESEEN

The main activities foreseen by the project are the following.

## **A. Create a “Fabulamundi - Playwriting Europe: Beyond borders?” Artistic Program in the participating Countries**

This WP aims at fostering the circulation of new plays and playwrights through an ongoing and coordinated selection, translation and distribution of plays in the participating Countries. An Audience Development Strategy for drama related organizations will be designed, run and assessed in order to promote the audience development in the participating Countries and to become a replicable successful model.

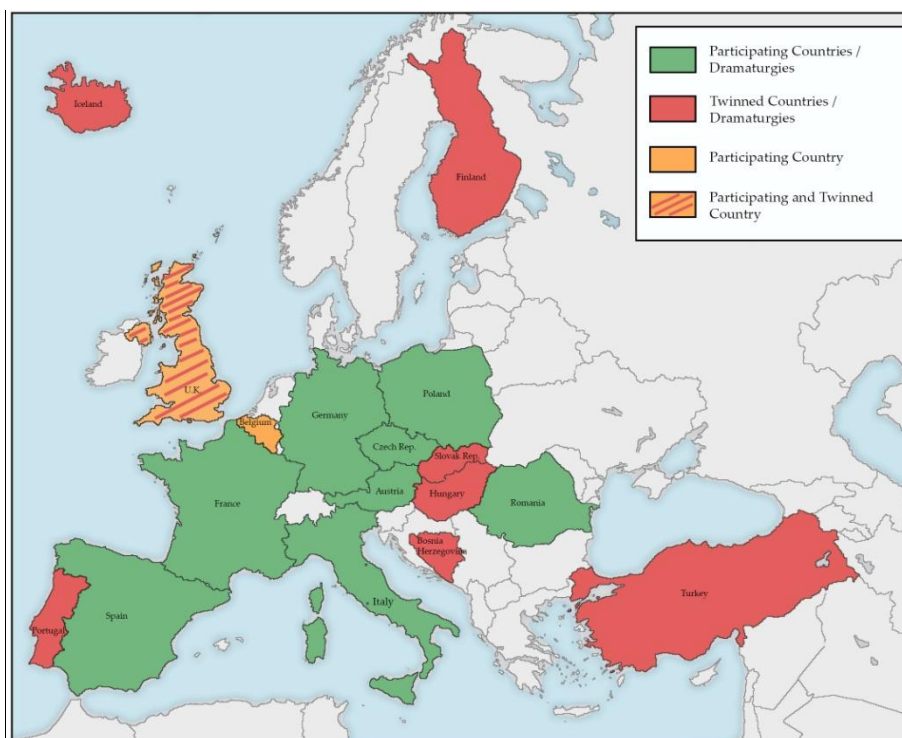
In detail, the following activities will be accomplished by the partnership:

### **A1. Preparation, definition and running of Fabulamundi’s Artistic Program in the participating Countries.**

- **National playwrights and plays pre-selection:** according to a methodology already tested and assessed in the past years by Fabulamundi partnership, the drama related organizations will work at national level for the selection of contemporary playwrights and related plays: about 80 authors and 160 plays will thus be pre-selected.
- **Playwrights’ dossier definition, translation in English and circulation amongst partners:** each pre-selected author will be included in an English dossier, produced and uploaded on Fabulamundi website, in order to allow a simple and viable circulation of the plays amongst the participating organizations.
- **Selection of foreign playwrights/plays in each Country; translation in local language and publication:** after 8 international encounters with playwrights and participating organizations, each of the Participating Countries will select at least 7 foreign plays that will participate in the Artistic Programs. It is foreseen that an overall amount of 90 plays and related playwrights will have the unique opportunity of participating Fabulamundi project (90 plays translated in a foreign language).
- **Set up and running of Fabulamundi Artistic Programs in the participating Countries:** in each of the 8 Countries participating the project with their dramaturgies, an ongoing Artistic Program will be designed and run. Each Artistic Program will combine an ongoing artistic production and staging activity of the foreign plays selected with an articulated and rich activity of training, networking and communication. Each drama related organization will participate in the National Artistic Program with a series of activities, defined according their vocation and artistic tradition. In general terms, each Artistic Program will combine the following typologies of productions: stage presentations, short residencies and production, long residencies and productions. For this edition, it is foreseen that will be held 29 stage presentations, 44 short residencies and 17 long residencies, with 90 texts represented in a foreign EU Country. 80 playwrights will participate in Fabulamundi’s activities, travelling in the Country where his/her play is staged.

### **The “twinned mechanism”**

For this new edition of the project a **“twinned mechanism”** has been designed involving other 8 Countries (Hungary, Bosnia Herzegovina, Scotland UK, Turkey, Slovak Republic, Portugal, Iceland and Finland ), twinned to the 8 already participating, for a total of **16 EU dramaturgies represented in the project**. These 8 twinned Countries will select new authors participating the project.



### **A2. Audience Development**

Thanks to the support of CAE – Culture Action Europe, Fabulamundi will focus on the **Audience Development theme**, elaborating, testing and assessing an **overall strategy for theatre organizations**, and, furthermore, providing **specific strategies for each single drama related organization involved** in the Artistic Program’s design and running. So Fabulamundi will become an ongoing case study, during which CAE will test and assess some of the models defined in its **research “Study on audience development – How to place audiences at the centre of cultural organisations”**, that will be produced and disseminated at EU level.

Here below all the actions promoted:

- **Design and final assessment of an audience development strategy:** all partners will gather data about their audience, in order to collect and share standardized information. As a second step, CAE will work with each theatre/organization in order to adapt the strategy to their specific needs. 12 AD workbooks will be produced, aimed at providing the participating organizations with a practical, effective and result-oriented tool, immediately viable.
- **Audience Development Activities implementation:** the partners will implement their Audience Development Activities, according to the strategy defined, their objectives and needs. Even if these aspects will only be defined in the first year of the project, it is reasonable to foresee that each of the 12 drama related organizations will hold workshops and activities with the following target groups: students 14/18 years old; Universities/Theatre schools; associations involved with the “Beyond borders” theme, for a total of more than 30 workshops held.
- **Audience Development Empowerment Workshops:** CAE will organize and run 2 workshops for each participating organization, aimed at enabling them to acquire methodologies and competences on AD that will go beyond Fabulamundi project and that can be adapted to other initiatives and programs.

## **B. Playwrights’ and drama related organizations’ professional development and internationalization**

The activity aims at creating tools and training paths for the internationalization of playwrights’ careers and for their professional development; Creative Skillset, the partner specialized in training and responsible of the technical implementation, will design online tools and peer-to-peer learning activities that will be held in the participating organizations and at the Fabulamundi European Festival (FEF) during the last year of the project.

In detail, the following tasks are foreseen:

- **Set up and assessment of Fabulamundi’s Training Methodology:** at the beginning of the project Creative Skillset will work in order to define the Fabulamundi Training methodology.
- **Design, update and deliver an online workbook:** Creative Skillset will work with the participating organizations in order to define a workbook that will support playwrights in the internationalization of their careers by providing them **useful information on the different European Countries** and with useful, **first-hand tips from professionals** already involved in international circulation of playwrights and plays. At the end of the project, the workbook will be sent to the network organizations, assessed in its final version, and thus it will reach about 40.000 organizations.

- **Design and manage an online training platform:** Creative Skillset will design and then launch an online training platform that will be addressed both to participating playwrights and to external ones. Participants will be invited in as members in order to join in online virtual discussions, share their work and experiences and download materials from the programme.
- **Design and run a Playwrights Mobility Program (MobPro):** Fabulamundi will design, develop and run a structured mobility program in the participating Countries (MobPro), addressed to the 80 participating playwrights. MobPro will consist of 8 mobility activities to develop in the 8 Countries represented by a dramaturgy and held during one of the long residencies foreseen. Pre-selected playwrights will: meet other EU playwrights and other relevant organizations/persons; exchange experiences in a peer-learning approach; meet a selection of relevant stakeholders of the hosting Country in order to have an effective networking and a professional opportunity; reflect on the “Beyond Borders” theme with colleagues and experts.
- **Fabulamundi European Festival (FEF) - Professionals’ session:** during the 4th year, FEF will be held with a specific session dedicated to playwriting professionals (playwrights and stakeholders). The Professional Session will be an unique chance of encounter, learning and networking that, for the first time, will set together professional, playwrights and stakeholders coming from 16 European Countries.

### **C. Create an European Network for playwrights and plays circulation and fruition**

The activity is aimed both at creating an European Network for the promotion and circulation of playwrights and plays and at enhancing the knowledge and fruition of national and international plays by the public. The network will be composed by playwrights and stakeholders representing the whole chain of a play production, distribution, acting and fruition (playwriting schools, theatres, publishing companies, playwrights’ associations, cultural centres and social associations...).

In detail, the following tasks are foreseen:

- **Create and update Fabulamundi online database of EU drama related stakeholder:** during the first months of activity, Fabulamundi’s partners will work together in order to detect and involve in the project their own network of professionals, organizations and stakeholders interested in playwriting projects. The aim is the creation and updating of an online database with information on stakeholders (drama schools, cultural centers and organizations, theatres, publishers...) interested in the project.
- **Design and run national meetings amongst stakeholders:** Fabulamundi will organize several **meetings** in each participating Country with the aim of connecting the operators and stakeholders involved in the network, explaining them the project and start discussing the opportunities opened by the network.



During the last meeting foreseen in each Country, a national Fabulamundi network will be officially created.

- **Design and run 1 EU meeting of the national Fabulamundi networks:** during the Fabulamundi final festival, an **international Fabulamundi network** will be officially created, aimed at promoting: Fabulamundi activities as an ongoing one; new strategies of cultural management and audience development; cultural exchange and the co-production of new cultural products and events.

#### **D. Create Fabulamundi European Festival**

This activity aims at creating the first edition of *Fabulamundi - Playwriting Europe* European Festival, an international event dedicated to playwriting. FEF will be composed by 2 sessions: the **live session**, with a selection of the best productions from participating organizations and stage presentations selected from “twinned Countries”; the **professional session**, dedicated to training, meetings and conferences and to networking. The activity is meant as the pilot edition of a yearly event to be produced in the different Countries participating to and adhering to the project in the forthcoming years. The first FEF edition will be held in Rome in September 2020.

The following activities are foreseen:

##### **D.1 Preparation, definition and running of the first edition of FEF (Fabulamundi European Festival):**

- **Set up of the Artistic Programme:** the Artistic Programme will give to the hosting city the unique possibility of showing, in a single Festival, a selection of some of the best new plays circulating at EU level on the theme “Beyond borders?”. The Festival Artistic program will be composed of: a selection of 12 best Fabulamundi staged plays, selected by the participating Countries amongst the ones already performed; 16 Stage presentations of the plays selected in the Twinned Countries; a stage presentation of the collective play produced during workshops.
- **Set up of the Professionals’ session:** see related paragraph above
- **FEF organization and running:** FEF will last 1 week and will be composed of an Artistic Programme and of a Professionals’ session. As it concerns the Artistic Programme, about 29 performances will be held (12 “best of” productions, 16 twinned stage presentations and 1 collective stage presentation); Professionals’ Program will run for 7 days. Communication and dissemination activities will be developed during the FEF.

##### **D2. Audience development:**

- **Definition and implementation of a specific Audience Development strategy for the FEF:** being the first edition of Fabulamundi European Festival, a specific strategy will be set up and implemented to attract the public, ensure the professionals and artists’ participation to the Professionals’ sessions, guarantee

the sustainability of the Festival and of the network after its end. For this reason, CAE will be responsible for defining and implementing the strategy together with the hosting partner and the other partners involved in the project.

- **Fabulamundi Audience Development Conference:** in order to share the results and findings of this multi annual theoretical and practical research on Audience Development, an international conference will be held during the final phase of the FEF.

### **E. Communication and dissemination of project results**

The communication will be held at 2 levels: international one, aimed at fostering the project and its activities beyond the project's borders - with stakeholders of EU countries and institutions; at national and local level, in order to maximise the impact on the local audiences and stakeholder's organizations. The activity leader will be in charge of the overall communication strategy, of the development of communication activities at EU level and of the coordination of the activities at national level. The partners will be responsible for the development of activities at national and local level, according to the overall strategy defined.

Amongst the foreseen communication tools:

- **Fabulamundi website:** <http://www.fabulamundi.eu/en/> Fabulamundi website, created in 2013, will provide information on the project, its activities and results. A specific area will be dedicated to the playwrights online catalogue and stakeholders' databases, where all the dossiers will be available for researchers, thanks to a simple and intuitive search bar. Documents and tools will be available for free download.
- **Newsletter to professionals and stakeholders:** a monthly newsletter will be delivered to professionals, stakeholders, targeted audiences and press contacts in order to update them about the project activities and results and invite them to participate in specific events.
- **Artistic Programs communication (national and local level):** in order to ensure an effective communication of the project activities at local and national level, and in order to maximise the impact of specific moments of the project itself, held at national/local level (meeting with playwrights, running of the Artistic Program...), a specific communication strategy will be implemented by each of the participating organizations.
- **FEF communication and launch conference:** FEF will be one of the most relevant moments of the project, and will need a specific communication action, in order to maximise the attendance and participation of public, professionals and stakeholders that the project wants to involve in the artistic and professionals sessions.



- **Disseminating meetings:** each participating Country will organize a dissemination meeting at the end of the project aimed at transferring the project's findings. When it is possible, the events will be held in coincidence with national relevant events linked with the playwriting sector, in order to maximise the impact of the event itself.
- **Final conference:** the project final conference will be held the last day of the FEF Festival and it will be the most important moment for the dissemination of the project results, because it will address all the aspects treated during the project: artistic production and circulation of EU plays, Audience Development activities, definition and assessment of a specific methodology for the professionalization of playwrights and drama related organizations.
- **Dissemination of the project to EU relevant events:** in order to maximise the diffusion of the project's results and achievements, projects' representatives will attend 5 amongst the most important EU events in the sector.
- **Web channel:** the Web channel will be one of the most powerful and innovative tool designed during Fabulamundi project, thanks to its favourable balance costs/benefits. The Youtube Web Channel will be weekly updated with contents developed by each partner, with a particularly high activity during the running of the Artistic Programs at national level.

## **F. Management, monitoring and evaluation**

The activity will ensure the project a sound and effective management, both as it concerns the activities run and the use of resources.

Amongst the foreseen activities:

- **Create the direction and management bodies of the project**
- **Produce Fabulamundi management, monitoring and evaluation plan**
- **Host and manage 6 transnational SC meetings**
- **Run virtual meetings**
- **Produce a 4 months project advancement reports**
- **Elaborate the interim and final evaluation report**
- **Run an external audit**

## **EXPECTED RESULTS**

Fabulamundi will mainly address the following 3 priorities:

- transnational circulation of plays
- support Audience Development awareness rising in the participating organizations
- building and empowerment of competences of playwrights and participating drama related organizations.

For each of the mentioned priorities, Fabulamundi aims to reach the following results:

## **A. the most important results directly linked to the transnational circulation of plays**

### **Pre-selection**

- 80 authors preselected from 8 Countries/dramaturgies (10 authors each)
- 160 preselected plays (approx 2 per author)
- 160 dossier on the preselected plays circulated amongst partners and on the project website
- 80 authors and 160 plays inserted in Fabulamundi online catalogue
- 40 authors and 40 plays from 8 “twinned dramaturgies” inserted in the online Fabulamundi Catalogue

Therefore, **a total amount of 120 authors out of 16 Countries and 200 texts in circulation and promotion**

### **Selection:**

- at least 90 plays selected for international circulation activities in the 8 Countries
- at least 90 plays translated in the 8 local languages
- at least 16 “twinned plays” translated in the 8 local languages

### **Artistic Program activities:**

- at least 29 stage presentations staged
- at least 44 short residencies and final production held
- at least 17 long residencies with final production held
- at least 16 “twinned plays” staged in the partner Countries and during the final international festival
- more than 140 meetings, workshops and engagement activities with audiences
- 40 plays published in the participating Countries

Therefore, **a total amount of 106 texts (participating Countries + twins) staged in the national and international program of the project.**

## **B. the most important results directly linked to the Audience Development**

- “AD strategies for drama organization - Fabulamundi case study” dossier
- 12 tailor - made AD strategies designed and run with 12 Drama Labs of 5 sessions each, for a total of 60 workshops held
- 36 activities with Universities/Drama Schools (3 each drama related partner)
- 36 activities with organizations working on the project theme (3 each drama related partner)
- 24 AD Empowerment workshops held (2 for each of the 12 drama related organizations), for a total of 60 trained professionals.

An impressive overall total of **156 workshops** on Audience Development will be held during the project.

### **C. the most relevant results directly linked to the formal and informal ongoing capacity building activity**

- at least 80 playwrights participating the national meetings
- at least 80 playwrights participating the MobPro activity in a foreign Country
- at least 90 artistic production activities held with the selected playwright
- at least 500 playwrights and professionals involved in the online training activities
- at least 28 playwrights attending the training activities in the Final Festival (FEF)
- at least 12 organizations involved in mobility activity for the playwrights' selection
- at least 8 organizations holding a MobPro in their Country
- at least 12 organizations attending the FEF
- at least 36 networking meetings held in the 8 Countries + 1 at international level
- at least 12 participating organizations trained in AD

### **PARTNERSHIP AND NETWORK**

The partnership is composed by the following organizations:

- *PAV s.n.c. di Claudia Di Giacomo e Roberta Scaglione (IT)*
- *Short Theatre (IT)*
- *Teatro i (IT)*
- *La Mousson d'été (FR)*
- *Théâtre Ouvert (FR)*
- *Interkulturelles Theaterzentrum Berlin e.V. (DE)*
- *Fundació Sala Beckett - Obrador Internacional de Dramatúrgia (ES)*
- *University of Arts Târgu-Mureş (RO)*
- *Teatrul Odeon (RO)*
- *Wiener Wortstaetten (AT)*
- *Teatr Dramatyczny m.st. Warszawy (PL)*
- *DIVADLO Leti (CZ)*
- *Creative Skillset (UK)*
- *Culture Action Europe (BE)*

Moreover, Fabulamundi project can count on an already existing network able to support its activities during and after its lifetime, thus ensuring a massive dissemination of results and the sustainability of the project findings even after the end of the project itself. **Fabulamundi network, to be implemented during the overall duration of the project, can already count on the support of some of the most relevant cultural institutions and drama related organizations at EU level, that will provide a specific support according to their missions and activities.**

## FABULAMUNDI AUTHOR: WHAT DOES IT MEAN?

To be a Fabulamundi author means: to have your **luggage** always ready for **travelling** all around Europe; to train your arms for **shaking** as much **hands** as you can; to boost your **curiosity** about all the **diversity** you will meet during the international meetings; to think generously about your **copyright** on the publishing, translation and staging; to be **strongly motivated** to face and deepen the project theme “**Beyond borders?**”.

### And Then

To be a Fabulamundi author means: to be selected for several types of **artistic activities** in the 8 Countries partner; to be involved in **training session**, both online and frontal lessons; to get into a mechanism of **promotion and networking** through different channels and tools.

### ARTISTIC ACTIVITIES

For each author, Fabulamundi promotes **two plays**: the one selected will be **translated** in the native language of the partner's country and some of these plays will be **published** as well. For what concerns the artistic activities, there are 3 different types of authors' participation: **stage presentation** (presentation of the translated text), **short residence** (one week of work between the selected author and the company that will stage the text), **long residence** (two weeks of work between the author and the company). For all these typologies of activity, there will be a final opening of the selected and translated text, which will be presented together with the author. In addition, various audience development activities will be implemented, such as workshops with schools and universities (of all kinds and degrees), with dramatists, actors and directors. During the fourth year of the Fabulamundi project, will be also realized the first edition of **Fabulamundi European Festival, FEF**, which will be a further opportunity for dissemination and meeting.

## **TRAINING**

The training activities planned for this edition of Fabulamundi will be designed by **Creative Skillset**, the English project partner specialized in creative training programs. The activities, for all 80 selected authors, aim at providing tools and training paths for the authors in order to support their professional growth in an European system of networking.

Training will take place both online and through live sessions:

- online, through the creation of dossiers and workbooks that will be shared with all 80 authors of Fabulamundi on a dedicated platform created and developed specifically for the project.
- live sessions, all the authors will participate in a national meeting and an **international MobPro**, a structured mobility program in partner countries, addressed to the 80 participating authors. During MobPro, the authors will have the opportunity to meet with other European authors, other relevant organizations and stakeholders in the host country, to exchange experiences based on peer-learning approach, to reflect on "Beyond borders" with colleagues and experts at European level, in order to promote professional opportunities and networking.

## **PROMOTION, INTERNATIONALIZATION, NETWORKING**

The authors will be promoted through Fabulamundi's website, created in 2013 and that will be extensively expanded in content and tools, HIIVE's social network, specifically designed for creative industry workers, and a wide networking activity. Fabulamundi wants to promote the creation of an European system of networking and support of contemporary writing in Europe, helping to give more opportunities for meeting and exchange at an international level.

## FABULAMUNDI. PLAYWRITING EUROPE Beyond Borders?

### PROJECT'S PARTNERS

#### PAV - PROJECT LEADER



**PAV** is a creative enterprise that realizes cultural projects in partnership with artists and institutions. Born in Rome in 2000, PAV is specialized in **the production, management and administration of cultural events, festivals, shows and conferences**, working with public national institutions, theatres, foreign embassies, artists and companies and combining an institutional profile with a support to the independent scene.

These different fields of action have always found the way to engage in a natural dialogue: such interaction has proven to be a fundamental resource for many projects and, generally, for the entire working experience, defined by these connections. This multifaceted activity has allowed PAV to develop a privileged standpoint, with a 360° eye-view on contemporary theatre.

PAV, as Fabulamundi project leader, has ideated it back in the 2007 (when the first international program on contemporary playwriting was launched) and has run the past editions. PAV has thus developed a **wide and strong experience in the design, management and evaluation of international and European projects**, and has defined, together with the partnership, the **methodology** that this new edition of Fabulamundi will assess and extend to other participants. Thanks to its wide national and international network, to the institutional relations developed and to the deep knowledge of Fabulamundi project, PAV will be able to manage and lead this ambitious project.

Moreover, in 2015, PAV, thanks to Fabulamundi, was recognized by the Italian Ministry of Culture (MiBACT) as one of the only 15 **national organizations promoting theatre** nationally and internationally and, therefore, has a specific funding for promoting contemporary playwriting.

In detail, PAV will:

- coordinate the overall management of the project, monitor and evaluate it;
- support and coordinate the partners in the development of the different WPs and activities;
- manage the institutional relation with the EU Commission and with the most relevant stakeholders at national and European level



## WIENER WORTSTAETTEN (AT)



WIENER WORTSTAETTEN is a unique, **intercultural project for playwrights**, launched in 2005 by Hans Escher and Bernhard Studlar, which encourages discussion and networking between Austrian and international authors. Dedicated to the **authors who (mostly) live in Vienna and whose native language is not German but who write in German**, this international network has established, over the years, an intercultural exchange and a centre for contemporary European drama in Vienna. WIENER

WORTSTAETTEN is a research laboratory, a mediator between playwrights and the theatre business.

**The goal of the project is the long term promotion and support of the playwrights.** A specific methodology is followed for the selection and promotion of playwrights and plays, that foresees a first phase of stage presentation and reflection about the proposed plays; a second phase of review of the selected plays and verification of how effective and playable the drafts are, together with a professional team consisting of a director, a dramaturg and actors; in the third phase, the authors' plays are presented to the public as a stage presentation or a production, in cooperation with other theatres, or as in-house productions.

## CULTURE ACTION EUROPE (BE)



Culture Action Europe (CAE) is a **lobby organisation promoting arts and culture as a building block of the European project**. The aim is to influence European policies for guaranteeing more and better access to culture across the continent and beyond. CAE provides customized information and analysis on the European Union, offers to cultural actors a space for exchanging and elaborating common positions, and develops advocacy actions towards European policymakers.

**CAE is the most important European network of cultural organizations**, with a Secretariat based in Brussels. CAE currently unites **over 100 cultural networks, organizations and institutions throughout Europe**; its extended network reaches over 60.000 organisations active in more than 14 artistic disciplines. The members are from all domains – from national theatres to international cultural networks, from research institutions to cultural contact points, from independent cultural operators to conservatoires, from orchestras to writers associations, from visual arts organisations to voluntary arts organisations. CAE brings them together in the belief that cultural cooperation matters in Europe.

CAE's main aim is to put culture at the heart of public debate and decision making; its main focus is to **provide operators with tools and skills to better act – thus produce change – in the eco-system they are part of, at different levels: local, regional, national, European.**

## THEATRE LETÍ (CZ)



Theatre Letí was born in September 2005. Its main artistic program is focused on **production and active support and development of contemporary drama**. Contemporary plays are an essential part of live art because they reflect the current needs of their viewers. Letí supports the cooperation among young Czech playwrights, actors, directors, many of them are considered to be significant talents of their generation. Letí currently **produces stagings, provides artistic residencies for Czech and**

**foreign playwrights**, organizes a showcase of contemporary plays from the Czech Republic and abroad and it also develop an active work with audience. Amongst its most important activities there is the **Centre for Contemporary Drama**, a project started in 2010 with the goal of broadly supporting the contemporary theatre in the Czech Republic and presenting new Czech and foreign plays to the widest audiences.

## LA MOUSSON D'ÉTÉ (FR)



Founded in 1995, the association Mousson d'été develops a project **of promotion, diffusion and production of the French and international contemporary playwriting**.

Every year it organizes the international meeting of the **Mousson d'été**, which gathers authors coming from the whole world. For 10 days, the unpublished texts are presented in the form of a stage presentation by a team of professional actors at the presence of a wide public. La Mousson d'Été proposes a wide range of stage presentations, mise en espace – of texts both unpublished or translated for the first time in French –, conversations and performances. Every year a selection of texts is published in the collection " Mousson d'été ", in the prestigious book series called "Solitaires intempestifs".

During the international meeting, **"Summer university"** event welcomes every year 70 trainees coming from all Europe: students, teachers, researchers, artists, passionate amateurs.

La Mousson d'été also organize **a special event for youth "La Mousson d'hiver"**, focused on contemporary playwriting, where young people read the texts and direct themselves. As laboratory of ideas and research, the Mousson d'hiver is a privileged space for dialogue, an inescapable meeting in the European theatrical landscape.

## THÉÂTRE OUVERT (FR)



Théâtre Ouvert mission is **to promote the renewal of contemporary dramaturgy and encourage the emergence of new writings** by research and testing, support the development of these writings through production, publishing, dissemination of texts and theatrical forms (stage presentations, mise en espace, shows, radio plays). The implementation of this mission is based both on an "underground" work (stage presentations of manuscripts by the permanent team,

dramaturgical advice from the authors, linking authors with artists, research and residencies driven in particular through EPAT - Practice School of Theatre Artists) and public display of the results of this work (plays published in Tapuscrit collection, public presentations at various stages of creation).

**Born on 1971**, Théâtre Ouvert became in 1988 the first National Drama Centre Foundation solely dedicated to the discovery, promotion and dissemination of contemporary works of French authors and, after some years, of foreign playwrights. **In 2011, the Theatre becomes the National Centre for Contemporary Dramaturgies** and continues to investigate new dramaturgies and playwrights.

## INTERKULTURELLES THEATERZETTRUM BERLIN E.V. (DE)



ITZ is a cultural organization with a **multicultural and migration background** that works mainly with young people (10-16) in collaboration with schools (Kepler Schule, Adolf Reichwein Schule, Albert Einstein Gymnasium, Herman Nohl Schule, Loewenzahn Schule), multicultural associations such as TDZ (türkisch deutsches Zentrum), RoMa-Trial e.V., Vincentino Foundation, etc. It is part of a local network for cultural activities called Kulturnetzwerk Neukoelln. **Its main interest is to cross**

**borders**, of generation, language, discipline, genre, social, and it offers a wide range of activities: theatre and dance workshops, productions of contemporary playwrights, stage presentations, up to concerts, open mike sessions, common meals with discussions or construction workshops, public gardening, cinema projections. Heart of the Itz activities is the "Jugendtheaterwerkstatt Neukoelln" financed by BAMF, the Bundesamt for Migration and Refugees.

## ASSOCIAZIONE CULTURALE AREA06 / SHORT THEATRE FESTIVAL (IT)



AREA06 is a platform working both in Italy and Europe that produces, organizes and promotes various **cultural projects**: educational programs, festivals, artistic careers. AREA06 is both a resource for projects development and an idea of **cultural policy**. Several subjects from different generations and professions take part in AREA06: managers, artists, administrators, young trainees searching for new ways of producing and communicating, for a different approach to theatre and other areas.

AREA06 has been producing Short Theatre since 2006, a festival entirely dedicated to **contemporary performing arts**, where a community of artists, spectators and operators meet every year. Performances, meetings, training courses, dj sets and concerts, installations and open conversations are the main activities of the festival. Short Theatre tries to start a conversation and describe an idea of theatre-making, offering a chance to conquer new frontiers, once again and always conquerable.

## TEATRO I (IT)



Teatro i is a theatre production company founded in 1996; it favours an autonomous scene development, a creative language which is close to art in **constant dialogue with a dramaturgy of the contemporary**. The company, born in 1995 as Teatro Aperto, has been managing Teatro i in Milan since 2004, giving birth to a new independent path. Teatro i is a space of public interest in the heart of Milan. Teatro i aims at producing but also distributing and providing outreach opportunities for contemporary artists.

Teatro i's programme mainly focuses on theatre with a constant attention to the complex nature of **international art** in its numerous displays. Teatro i aims at being an active and approachable mediator between artists and the audience, a catalyst for present time ideas and trends. Since 2008 Teatro i is part of the Milan Municipality conventions system.



## TEATR DRAMATYCZNY M.ST. WARSZAWY (PL)

Historical public theatre of the Warsaw city, founded in 1949, Teatr Dramatyczny m. st. Warszawy focuses on interpretations of world classics, theatre adaptations and new dramatic plays. The Teatr Dramatyczny is open to both experiment and tradition; under the direction of Tadeusz, Słobodzianek it stages classic and modern plays translated and adapted in new ways. The theatre directs its performances at people looking for interesting stories, emotional stimulations and intellectual inspirations. **Teatr Dramatyczny Flagship initiative is the Drama Lab, run since 2003.**



## THE UNIVERSITY OF ARTS TÂRGU MUREȘ (RO)



*The University of Arts Târgu Mureș* is a state-subsidized intercultural higher education institution, operating in the field of artistic creation and scientific research. Founded in 1946 in Cluj, it transferred to Târgu Mureș in 1954. Now based in Târgu Mureș, in the center of Transylvania, the University of Arts is an intercultural centre of education and arts, with both Romanian and Hungarian Theatre and Music Faculties, and its own theatre, *Studio*, dedicated to the productions of the university. The *Studio*, with 174 seats and adequate equipment, opened in 1962 and shortly became a theatre *per se*, with important artistic achievements.

## TEATRUL ODEON (RO)



Teatrul Odeon is a public cultural institution, subsidized by the General Council of the City Hall of Bucharest. It is a **repertory theatre founded in 1946** and based in the heart of Bucharest since 1974, in a historical monument building. The Theatre's repertoire includes a remarkable range of productions, based on a wide selection of plays, ranging from classics to very modern texts, addressing to different kinds of audiences.

It is also developing a series of **alternative programs, educational and European projects** in collaboration with international cultural partners; amongst the others, in the last 10/15 years the theatre has been focusing on these 3 activities: **audience development**, in order to keep its present audience and to attract new spectators, the theatre has launched "The Odeon and the Audience", an ambitious long-term program, that has as its target the audience, the spectator and the spectators; **young directors and playwrights promotion**, with the DEBUT- Programme,

designed to encourage the young generation of stage-directors (students or young graduates from Art Universities); **social engagement**. Teatrul Odeon initiated in February 2006 a programme of theatre research entitled “Theatre and Society”, that includes a series of stage presentation performances focusing on the main problems of the contemporary society.

## FUNDACIO’ SALA BECKETT/ OBRADOR INTERNACIONAL DE DRAMATURGIA (ES)



Sala Beckett is a theatre in Barcelona founded in 1989 as a meeting space for creators from diverse disciplines. Since its beginnings, the Beckett has concentrated a large number of its activities around the **promotion of contemporary drama, with productions and programming of shows by contemporary playwrights, and with a visible interest in experimentation and in new forms of dramatic writing.**

Sala Beckett focuses on contemporary playwriting and dramaturgy and amongst its main activities we find new playwrights' training and promotion, international and EU projects and projects with youngsters.

## CREATIVE SKILLSET (UK)



Creative Skillset is a leading, UK based company that works with employers, individuals, trade associations, unions, learning and training providers, Government and public agencies and other key organizations to ensure that the UK's Creative Industries have continued access now as in the future, to the skills and talents they require.

Creative Skillset **supports skills and training for people and businesses** by influencing and shaping policy, ensuring quality and by securing the vital investment for individuals to become the best in their field and for businesses to grow.



## FABULAMUNDI. PLAYWRITING EUROPE Beyond Borders?

### Twinned Theatres

#### **Portugal (Twinned with Italy)**

Teatro Nacional D. Maria II, E.P.E. (TNDM II) (Portugal) <http://www.teatro-dmaria.pt/pt/>

It first opened its doors in April 1846, founded by Portuguese foremost playwright and intellectual Almeida Garrett. Today, TNDM II is one of the main Portuguese theatres. Considering the importance of theater in society, TNDM II has as a priority to open the Theater to the community, attracting and forming new audiences, bringing to all layers of the population cultural and artistic activities that raise their standards of aesthetic and critical requirements.

#### **Scotland UK (Twinned with France)**

Royal Lyceum Theatre Company (Scotland) <https://lyceum.org.uk/>

The Royal Lyceum Theatre Company is one of the Scotland's' largest and most successful producing companies, based on the historic Lyceum Theatre in Edinburgh. The company produces a year-round program of innovative, high-quality theatre at home in Edinburgh and beyond. Staging high-quality new writing and classical plays, the company is led by renewed Scottish playwright and director, David Greig, whose work has been performed extensively in Countries across the world.

#### **Bosnia Heregovina (Twinned with Germany)**

MESS Festival (Bosnia Herzegovina) <http://www.mess.ba/2016/>

The International Theater Festival (MESS) was first created in 1960. It was launched by Jurislav Korjenić, a visionary man of theatre. The festival itself is actually comprised of several different programs: World MESS, dedicated to plays from other continents; Mittel Europe MESS, that brings performances from European countries; Children's MESS, for youngsters; Future MESS, presenting the works of young and innovative theatre professionals. There is also MESS OFF, which features concert programme and exhibitions, as well as MESS Workshops, which contribute toward the education of young theatre artists. Today MESS is the most prominent theatre festival in Southeastern Europe and it is the reason why so many international theatre stars come to Sarajevo every year in early autumn.

#### **Turkey\* (Twinned with Spain)**

Platform theatre company (Turkey )

Platform is a theatre company with the purpose of focusing on contemporary in the stage arts. Platforms' primary goal is to produce plays about the contemporary Turkish, written by Turkish or abroad playwrights and performed only by Turkish actors.

*tner will be checked in the forthcoming years, according to Creative Europe list of admissible Countries*

### **Hungary (Twinned with Romania)**

National Theatre of Miskolc (Hungary) <http://miskolc.hu/en/national-theatre-miskolc>

The National Theatre of Miskolc is the main theatre of Miskolc, and the oldest theatre company of Hungary. The director of the theatre is Attila Béres, one of the most famous theatre director in Hungary. There are five stages in the building so every kind of theatrical piece can be seen, from contemporary dramas to classics, children and youth plays, music pieces and dance performances.

Vigszínház Theatre (Hungary) <http://vigszinhaz.hu/en/>

One of the most prestigious dramatic theatres in Hungary, Vígszínház, founded in 1896, is still considered as one of the most important cultural institutions in Hungary. Its devoted ensemble works to create a balance between traditional values and modern creativity. Vígszínház is a people's theatre and an art theatre at the same time, with a standard company of actors, which performs classical and contemporary, foreign and Hungarian dramas of a wide range of genre and types. The Vígszínház repertoire is sensitive to social problems of the time and society and attracts a large audience. The theatre have also a long tradition to host famed foreign productions and internationally acclaimed artists.

### **Slovak Republic (Twinned with Austria)**

Slovak National Theatre (Slovak Republic) <http://www.snd.sk/?home>

The Slovak National Theatre, one of the Country's most important cultural institutions, was established in 1920. Today it comprises drama, opera and ballet sections, each with its permanent professional company, with a central scene shop providing sets for all productions. Its repertoire has 8 new premieres every season.

### **Iceland (Twinned with Poland)**

Reykjavik City Theatre (IC) <http://www.borgarleikhus.is/>

RCT ranks among Iceland's oldest and most prestigious cultural institutions. It is now, alongside the Nation Theatre of Iceland, one of the two eminent dramatic stages in the nation. The vast building boasts four highly technical and adaptable stages. Its season runs from September through June each year, staging 10 to 12 new productions annually, in addition to hosting a variety of collaborations with other theatre companies. The company draws on a richly varied repertoire of international and domestic works, breaking new grounds even producing classics.

### **Finland (Twinned with Czech Republic)**

Nordic Drama Corner (FI) <http://www.dramacorner.fi/en>

The largest theatrical agency in Finland, Nordic Drama Corner is well-equipped to maintain and develop its strong international profile. As well as representing many leading Finnish playwrights, it carries a broad selection of titles by major dramatists worldwide. It works closely with the entire theatre industry in Finland and actively cultivates its extensive international network, based on its long-standing presence in the field.