



# Rules and Guidelines for ITI Centres

**International Theatre Institute ITI**

Non-governmental organisation  
in formal associate relations  
with UNESCO



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## I. Nature of an ITI Centre

## Nature of an ITI Centre

The International Theatre Institute ITI is a membership organisation. Its main members are Centres and thus deserve utmost care and importance. Together they create a network, which is only as strong as its individual parts.

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In order to strengthen the ITI Centres the following rules\* and guidelines\* have been formulated.

## II. Rules for an ITI Centre

## Rules

An ITI Centre must:

- A Abide by the Charter of the ITI and the organisation's core values, namely inspiration, inclusiveness, collaboration and transparency;
- B Share the UNESCO goals of mutual understanding and peace, and support the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- C Represent and support the current community of the performing arts in its country;
- D Be active in the ITI network and have national and international activities;
- E Maintain regular communication with the General Secretariat and notify it of any changes pertaining to contact information and structure;
- F Submit a report about its activities to the General Secretariat for publication every two years before or no later than the deadline set by the Secretariat;
- G Send at least one representative of the Centre's leadership to ITI World Congresses;
- H Have a Charter;
- I Have a Board;
- J Pay an annual contribution before or no later than the deadline set by the General Secretariat.

In the case of inability to comply with the above rules, an ITI Centre must provide explanation, which will be reviewed by the Executive Council for appropriate action.

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\* *Rule*: a principle or regulation governing conduct, action, procedure, arrangement. *Guideline*: a detailed plan or explanation to guide you in setting standards or determining a course of action.

## **Guidelines**

### *General*

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### *Representation and Structure*

## **III. Guidelines for an ITI Centre**

### *General*

- 1 An ITI Centre should show inclusiveness in its ranks and activities; it should be a partner of performing artists, striving to include all ethnicities and all cultural identities of its country.
- 2 It should collaborate with the performing arts organisations and artists in its country and worldwide.

### *Representation of Centres and Structure*

- 3 The members represent the professions connected with the performing arts.
- 4 An ITI Centre may accept individual and/or organisational/institutional membership.
- 5 An ITI Centre may be constituted as a single organisation or be part of an existing theatre or performing arts association.
- 6 The board of an ITI Centre should meet regularly.
- 7 Once a year it should hold a General Assembly according to its Charter for statutory changes, financing, new members, activities, etc.
- 8 An ITI Centre should involve young practitioners in its ranks.
- 9 An ITI Centre should promote and distribute the ITI Member Card.

### *UNESCO*

### *UNESCO*

- 10 An ITI Centre should abide by the goals of UNESCO and assist UNESCO in projects related to the performing arts.
- 11 It is recommended that a Centre inform its National UNESCO Commission of its activities and send a copy of the book "The World of Theatre".
- 12 A member of an ITI Centre may be a member of his/her country's National Commission for UNESCO.

### *Participation in ITI Committees*

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- 13 An ITI Centre can be represented in Committees of the ITI to support their worldwide activities.
- 14 Each ITI Centre should have one person who maintains correspondence with the ITI Committees in order to strengthen the work of the Committees and to link the Centre with other ITI countries or areas.

### *Activities*

### *Activities*

- 15 ITI Centres should invite members of other Centres to their national projects and activities.

- 16 Activities and projects of Centres may include:
- Showcases (the best performances of a year or biennium in a country)
  - Festivals (theatre, dance, music theatre, monodrama, etc.)
  - Joint Committee or Joint Centre productions or performances
  - Master classes, workshops, seminars
  - Round tables, conferences, symposia, summits
  - Rehearsed readings of plays, text to performance workshops
  - Publications
  - Networking events, meetings, encounters, etc.
- The accent should be on performing arts: promotion of and education in the performing arts.
- 17 A ITI Centre may create a sub-committee of each of the ITI Committees (Cultural Identity and Development, Dance, Music Theatre, Dramatic Theatre, Playwriting, Education and Training, Festival, Monodrama, Publications, Young Practitioners, New Project Group, etc.) and link it to the ITI Committee.
- 18 A ITI Centre should collaborate with other Centres on cultural activities, development, training, festivals in a region, etc.
- 19 A ITI Centre should promote its own culture abroad as well as introduce current culture from abroad in its country.
- 20 An ITI Centre may organise meetings of Centres in the region.
- 21 Where applicable, a Centre should associate with the ITI international partner organisations in its country (including but not limited to):
- International University Theatre Association AITU
  - International Association of Theatre for Children and Young People ASSITEJ
  - International Association of Theatre Critics AICT
  - International Amateur Theatre Association IATA
  - International Federation of Actors FIA
  - International Federation for Theatre Research FIRT
  - International Puppeteers Union UNIMA
  - International Society of Libraries and Museums for the Performing Arts SIBMAS
  - International Organisation of Scenographers, Theatre Architects and Technicians OISTAT
  - Arab Theatre Institute ATI
  - International Drama/Theatre and Education Association IDEA,
  - International Theatre of the Oppressed Organisation
  - International cultural organisations such as Alliance Française, British Council, Goethe Institute, Embassies, etc.
- 22 Members of an ITI Centre may be board members of other ITI international partner organisations in their country.

## Visibility

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### Visibility

- 23 It is highly recommended that an ITI Centre create its own website, especially in its own language(s) to provide information to performing artists in its country, and in English and/or French to inform the world of its activities.
- 24 A Centre should regularly update its page on the ITI website (Address, Centre Information, Board, Activities, Performing Arts Directory, and a list of venues that accept the ITI Member Card.)
- 25 An ITI Centre may publish a brochure of its activities or use the version of the General Secretariat available in Arabic, English, French, and Spanish. It can send a translation of the text of the existing brochure to the General Secretariat so that a similar publication could be produced in the Centre's language(s), if different from the above-mentioned.
- 26 An ITI Centre should continuously be in close contact with artists of the performing arts, venues, theatre organisations, as well as festivals organisers in its own country. Members should be continuously informed about the activities and the advantages of being a member of the Centre (if applicable).
- 27 An ITI Centre may give awards and/or medals to outstanding individuals in the performing arts in its country.
- 28 An ITI Centre may organise a showcase of the best performances of its country during a given period of time. If this is the case, it should invite international critics and guests in order to promote the performances abroad, for example during international festivals.

## Cultural Identity and Cultural Diversity

### Cultural Identity and Cultural Diversity

- 29 An ITI Centre should be a strong advocate and promoter of cultural diversity in its country (in alignment with the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions). It may do this through events, activities and work in national and regional organisations concerned with the topic (coalitions, etc.).
- 30 In countries with different cultural identities, an ITI Centre should find a model to include representatives of as many cultures as possible. In large countries it may create a network of sub-centres or help to establish Cooperating Members in order to give other regions with distinct cultural identity the possibility to be part of the ITI worldwide network.

## Education and Training in the Performing Arts

### Education and Training in the Performing Arts

- 31 An ITI Centre should be engaged in the education and training of professionals of the performing arts in its country and worldwide. It may do so by playing an active role in:
  - the ITI/UNESCO Chair "Theatre and Culture of Civilizations"
  - the ITI Performing Arts Academy
  - the Theatre Education and Training Committee TECOM

- the University of Theatre of Nations/Cultures (when available). It can also take initiative and facilitate education and training in the performing arts in its country.

32 Its education and training activities should include both beginners and professionals. It should interest young practitioners in the ITI by organising special workshops that cater to their interests and needs.

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33 Where applicable, an ITI Centre should engage in “audience development” (activities undertaken to meet the needs of existing and potential audiences and to help performing arts organisations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.)

*Publications*

*Publications*

34 An ITI Centre may have its own newsletter and publish periodicals and yearbooks about the performing arts in its country, region or worldwide. This is a means of promoting the performing arts of the Centre’s country in the world, especially during Congresses, festivals, meetings, events, etc. It should include a directory with contact information.

35 A Centre may publish its own books or series of books.

36 An ITI Centre should participate in the publication “The World of Theatre” by selecting authors who will write an article about the performing arts in their country (in relation with the Communication Committee of the ITI).

37 A Centre should contribute short articles on the performing arts in its country for the publication of the “ITI News/Nouvelles”.

*Documentation, Library, Museum*

*Documentation, Library, Museum*

38 In a country where it is appropriate an ITI Centre may engage in a documentation centre for the performing arts (library, DVD-collection of performances, museum, etc.).

39 An ITI Centre should build up a directory of the performing arts in its country and keep it up to date.

*Communication*

*Communication*

40 A Centre should disseminate information about the ITI and its activities to the performing arts practitioners in its country.

41 Swift communication from a Centre to the network or parts of the network is of utmost importance. This may be done through the email-lists as well as newsletters and other means of communication.

42 A Centre is expected to be in good contact with the General Secretariat of the ITI, its Regional Council and the Executive Council.

*World Theatre Day*

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*World Theatre Day*

- 43 An ITI Centre is expected to participate in the World Theatre Day Celebration (March 27). It can do this through:
- translation of the message and the biography of the author in its country's language(s)
  - promotion of the message to the public, especially to the theatre public at large
  - participation or organisation of events
  - distribution of media/press information
  - giving of awards on that day, etc.
- Members of a Centre may also attend the event at UNESCO, organised by the General Secretariat ITI and UNESCO.  
A Centre may have a National Message written by an author from the Centre's country and publicize it together with the international message.

*International Dance Day*

*International Dance Day*

- 44 An ITI Centre is expected to participate in the International Dance Day Celebration (April 29). It can do this through:
- translation of the message and the biography of the author in its country's language(s)
  - promotion of the message to the dance public at large
  - participation or organisation of events
  - distribution of media/press information
  - giving of awards on that day, etc.
- Members of a Centre may also attend the event at UNESCO, organised by the General Secretariat ITI and UNESCO.  
A Centre may have a National Message written by an author of the Centre's country and publicize it together with the international message.

*International Mother Language Day /  
World Day for Cultural Diversity for Dialogue*

*International Mother Language Day /*

- 45 *World Day for Cultural Diversity for Dialogue*  
An ITI Centre may celebrate International Mother Language Day (February 21) and World Day for Cultural Diversity for Dialogue and Development (May 21).

*Respect for Performing Artists, Performing Art*

*Respect for Performing Artists and Performing Art*

- 46 An ITI Centre should be the vanguard for the respect of the artists of the performing arts and the performing arts in its country. It may do so through publishing surveys and their results, through media and press releases and/or campaigns, through lobbying, etc.
- 47 An ITI Centre should work on the improvement of the social and legal status of the artist of the performing arts and aid the authorities in formulating appropriate texts and laws.
- 48 An ITI Centre should be an advocate for Human Rights in the performing arts. It should promote Human Rights and fight against their violations.
- 49 An ITI Centre should express its solidarity with artists worldwide. It may do so by attributing grants to artists in developing countries, sending trainers, inviting students or cooperating with ITI Centres in those countries. It may also raise fund for another centre or send equipment, etc.

- 50 *The ITI Centre and the ITI Network* *The Centre and the ITI Network*  
 A Centre may present the candidacy of an outstanding and active individual for the Executive Council.
- 51 A Centre should help visitors of the performing arts from abroad to get in touch with their colleagues in the country and provide all non financial help likely to facilitate their artistic sojourn.
- 52 A Centre should be a member of its Regional Council and participate in its activities and projects.
- 53 An ITI Centre should consider organising an edition of “Theatre of Nations” or “Theatre of Cultures” (ITI festivals) and express its wish to the General Secretariat of the ITI.
- 54 An ITI Centre should consider hosting an ITI World Congress and express its wish to the General Secretariat of the ITI.

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**IV. Financial and Legal Aspects**

**Financial, Legal Aspects**

- 55 The finances of an ITI Centre are the concern of the Centre alone. A Centre may be supported financially by the State (culture department, foreign department, district, city, etc.), National UNESCO Commission, membership fees, foundations, sponsors and/or donors.
- 56 The legal relationship of an ITI Centre and the International Theatre Institute is the membership of the ITI Centre in the ITI.
- 57 An ITI Centre may organise events for fundraising (e.g. a yearly Night of the Performing Arts).

**Additional reference**

Charter of the ITI

**Additional reference**

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**Impressum**

History: These rules are based on the Charter of the ITI, information in ITI brochures and ITI Centres' past activities. The draft was prepared by the General Secretary and the Strategic Plan Working Group on Centres (Ramendu Majumdar, Ali Mahdi, Zeljka Turcinovic, Tatiana Azman, Giorgos Neophytou and Tobias Biancone) at a meeting in September 2009 in Zagreb, Croatia. It was modified during the 129<sup>th</sup> Executive Council session, held in Khartoum, Sudan, in October 2009, by an ad-hoc working group composed of Emilya Cachapero, Thomas Engel, Henk Scholten and Petya Hristova as well as by the Executive Council and finally approved by the Executive Council in November 2009.

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