

British Centre of the International Theatre Institute

THE PRESENT AND THE FUTURE



Who's Who in the British ITI

inside front cover

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Stop Press: a Vote of Confidence

The British ITI Centre is administered by the registered charity
European Theatre Co-ordinate Limited
Company Registered in England and Wales No. 1341685 Registered Charity No. 276046

Patron: The Right Hon. Lord Harlech, KCMG
Director: Michel Julian
Company Secretary: Debra Hauer

Council of Management: Prof. James Arnott, Arthur Ballet (USA), Peter Hepple,
Malcolm Horsman, Eddie Kulukundis, John Pick, George Roman (*chairman*),
Patrick Stewart, Simon Trussler

Auditors: Baker, Rooke and Amsden

Solicitors: Harbottle and Lewis

The Council of Management has delegated the responsibilities for the day-to-day running
of the **British ITI Centre** to an **Executive Committee**, comprising

Chairman: Arnold Wesker*

Members: James Arnott, Clive Barker,* Jean-Norman Benedetti,** Molly Daubeny,*
Malcolm Horsman, Robin Howard,* Eddie Kulukundis, George Roman

* *elected from Advisory Group*

** *co-opted*

The British Centre of the International Theatre Institute presently retains

Director: Michel Julian

General Secretary and Assistant Director: Debra Hauer

Associate Director: Simon Trussler

who are complemented in their work by the individual members of the **Advisory Group**

John Ashford, Clive Barker (*vice-chairman*), Jean-Norman Benedetti, John Blatchley,
Peter Brook, Vincent Burke, John Bury, Mary Clarke, Molly Daubeny, David Edgar, Alfred
Emmet, Martin Esslin, George Eugeniou, David Gottard, Richard Gough, Giles Havergal,
Thelma Holt, Pamela Howard, Peter James, Hugh Jenkins, Nesta Jones,
Jeanette Koch (*secretary*), Peter Mathers, Mustapha Matura, Alan Pearlman,
Peter Plouviez, Alexander Schouvaloff, Clife Swift, Clare Venables, Robert Walker,
Micheline Wandor, Arnold Wesker (*chairman*), Johnny Worthy

and the following accredited observers:

Gillian Adams (Welsh Arts Council), Nicholas Critchley (British Council), John Faulkner
(Arts Council of Great Britain), Ian Lancaster (Calouste Gulbenkian Foundation),
Anthony Wraight (Scottish Arts Council)

The British Centre was also instrumental in the formation of the **National Liaison
Committee**, under the chairmanship of Professor James Arnott. This comprises two
elected members from each of the British national centres of the nine international theatre
organisations associated with the International Theatre Institute and UNESCO

International Association of Theatre for Young People	ASSITEJ
International Association of Theatre Critics	IATC
International Amateur Theatre Association	IATA
International Federation of Actors	IFA
International Federation of Theatre Research	IFTR
International Puppeteers Union	UNIMA
International Society of Libraries and Museums for the Performing Arts	SIBMAS
International Student Theatre Union	ISTU
International Organisation of Scenographers and Theatre Technicians	OISTT

The British Centre of the ITI is also presently responsible for maintaining the presidency of
two of the permanent committees of the ITI internationally:

Permanent Committee for Playwrights..... Arnold Wesker
Permanent Study Committee (dealing with training)..... Jean-Norman Benedetti

Present Activities

Introduction

Internationally, the ITI now has over sixty member nations. With increasing participation from third world countries, and the appointment of a new Secretary-General to the Paris headquarters of the organisation in January 1981, the next few years will be a period of creative reshaping of the ITI's role in world theatre. The British ITI, widely respected internationally as an innovative Centre, and having been instrumental in establishing the basis for new centres in China

and Chile, has a vital part to play in this process.

It is our belief that British ITI has clearly demonstrated how much may be achieved through effort and goodwill but services to both the UK and overseas theatre professions must continue to improve. We now feel, inevitably, that in order to build on the past two years' foundation work and realise the potential of ITI in Britain the Centre requires a more realistic level of funding which reflects its past achievements.

The following report will demonstrate the multiplicity of ways in which the ITI works in Britain.

Channels of Communication with the British Profession

Providing ready and responsive liaison between members of the profession in this country and the work of their colleagues abroad is a fundamental responsibility of British ITI. The relative lack of consciousness of the existence of the organisation in Britain when the Centre was established in May 1978 resulted in a predominance of foreign visitors taking advantage of its facilities. Now, through an evolving process of education and example, British theatre people also recognise the Centre as a vital source of information and as a catalyst for exchange. Direct utilisation of the Centre's 'backbone services' may be approached through three avenues: personal visits to the premises; written enquiries; telephone enquiries. The following summaries attempt to characterise the variety of forms that these approaches may take:

1 Personal Visits

Of the nearly one thousand personal callers received by the Centre annually, between 25 and 50 per cent are members of the British profession. These visits have led, for example, to:

- *assisting an English critic to attend the BITEF Festival in Belgrade;*
- *providing Greenwich Young People's Theatre with youth theatre contacts in east Europe, with a view to setting up exchanges;*
- *advising an actor from the National Theatre on what shows are playing in Vienna, prior to his travelling there, and on how to obtain tickets;*
- *informing a new, London-based promotion company of groups abroad which are relevant to their field of interest;*
- *helping a Nigerian-born British actress (who had just left a major UK fringe company) to secure a temporary job with a Nigerian theatre company, advising her particularly on the legal and financial aspects of the arrangements;*
- *supplying a newly-formed company for medieval drama with contacts abroad (festivals, venues, impresarios) who might be interested in booking their work;*
- *advising the director of a soon-to-open London venue of fund-raising options, programming schemes, and assistance with plans for a French-English play exchange programme;*
- *giving casting contacts in Singapore to a BBC television technician preparing for a series to be filmed in Singapore that will require many 'native extras';*
- *liaising with American theatre academics on behalf of an English playwright wishing to set up a university lecture tour to help subsidise his trip to the U.S.*

2 Written Enquiries

Written enquiries from members of the British profession are received and serviced daily. Many of such queries relate to assistance with bookings abroad; information regarding overseas festivals; overseas promotion; obtaining foreign scripts. Individuals writing to the Centre may be seeking anything from guidance on reading material useful to preparing a performance in *Richard III*; to advice on bringing Lithuanian theatre companies to England; to names of leading theatre journals in Spain; to lists of all UK facilities for young people's theatre (venues, courses, workshops, companies, etc).

A sample of British companies which have recently sought advice and/or action on their behalf includes:

- *The People Show; Joint Stock; Dundee Repertory Company; Paines Plough; Impact Theatre Company, Leeds; Wildcat Theatre, Glasgow; London Festival Ballet; Fir Chlis, Western Isles; English Stage Company (Royal Court Theatre); Drake Commemorative Festival, Plymouth; Manchester Royal Exchange; Scottish Mime Theatre.*

3 Telephone Enquiries

A representative selection of the 100 service-related *telephone queries* received by British ITI in the period 1 November to 1 January includes:

- *information on two theatre festivals in Poland;*
- *specifications of London venues of a designated seating capacity, for a special event;*
- *addresses and telephone numbers of venues and colleagues abroad, from Peter Brook in Paris, to the Mark Taper Forum in Los Angeles;*
- *names of agents of foreign performers;*
- *material pertaining to nineteenth-century theatre programmes;*
- *UK-based theatre organisations seeking contact with their equivalents overseas;*
- *how to obtain the rights to foreign plays;*
- *assisting an actor detained at the border of a country in which he is scheduled to perform on the same day;*
- *technical details of foreign venues for a UK management;*
- *which dates a director from the National Theatre can see all three parts of a German production of the Oresteia being performed in Paris;*
- *preparing a suggested panel of theatre experts for the Performing Arts Consultant to the Hong Kong government;*
- *providing useful contacts in Toronto for a British company booked for a residency there;*
- *informing the Actors' Centre of forthcoming visits to Britain by distinguished overseas directors;*
- *Chilean refugee actor seeking ideas for work possibilities in Britain;*
- *a Bristol company requiring 'eleventh-hour' details of West End openings in 1956;*
- *a London-based arts association needing advice on which London and regional venues have a commitment to new plays;*
- *a Jamaican-born writer requesting details of a third world playwrights' competition;*
- *an Equity officer seeking assistance in speeding up the process of obtaining U.S. visas for performers going to Broadway;*
- *a fringe theatre administrator requiring contact with a visiting theatre journalist;*
- *providing information on overseas theatre events to a BBC arts programme;*
- *supplying relevant contacts to the organiser of a Latin American festival to take place in Salisbury;*
- *address and contact for English-speaking Theatre of Vienna to West End administrator.*

4 Overseas Benefits for Britain

Within this category of British ITI's work, it is useful to point out that many of the written and telephone queries emanating from overseas and serviced by the British Centre do in fact bear fruits for the UK profession. For example:

- *supplying UK mime contacts to the editor of an Italian directory of world mime information;*
- *collaborating with overseas ITI centres with regards to invitations to British theatre workers, for their participation in lectures, workshops, etc.;*
- *suggesting to foreign-based theatre festivals British companies and productions which are appropriate to their criteria, and 'putting them in touch';*
- *responding to requests for scripts from overseas companies interested in producing British plays;*
- *providing specific information to foreign publications requiring statistics, opinions, articles, etc, pertaining to the British theatre;*
- *co-operating with overseas venues in setting up tours of UK productions.*

5 British ITI Subscription Scheme

In addition to the variety of services offered to any and all members of the British profession (as characterised above), UK theatre workers may also benefit from British ITI's 'Passport to World Theatre' subscription scheme (see Appendix 2), launched in late 1979 as a self-help means of income. For an annual contribution of £15 (individuals), £25 (theatre companies), or £100 (organisations), subscribers have taken advantage of all the services outlined in the enclosed brochure, and have generally enjoyed more personal as well as more time-consuming efforts by the British Centre on their behalf.

In spite of the great limitations on the resources required (again time and money) to fully promote and sustain the subscription scheme, it did generate several thousand pounds for the Centre in 1980. A sample of the 70-odd subscribers to the Centre includes:

- *Oxford Playhouse; ATC London; The Bush; Avon Touring Company; Black Theatre Co-op; Bubble Theatre; Pitlochry Festival; Chapter Arts Centre; London Contemporary Dance; Duke of York's Theatre; Glasgow Citizens; Unicorn Theatre for Children; Perth Repertory Company; Mermaid Theatre; Theatre in the Round, Scarborough; Capital Radio; Tyne Wear Theatre Company.*

A few of the ways in which subscribers have benefitted from more concentrated attention from the centre include:

- *David Lawrence, a young lighting designer seeking overseas work experience: innumerable letters were sent on his behalf to overseas theatre*

companies which, among others, resulted in his being offered work with Peter Brook in Paris.

- *Black Theatre Co-op: we have assisted this company with a number of foreign bookings for European tours and have recently arranged for them to be invited to the Fifth Third World Theatre Festival and Colloquy to be held in Seoul, Korea, in March 1981.*

- *Sue Pomeroy, a young theatre director: we assisted Ms Pomeroy in the initial planning stages of her residency with the Berliner Ensemble, working closely with her on her application to the Arts Council of Great Britain for a director's bursary, and subsequently closely monitoring both the preparations and the term of her visit, including assisting her with GDR contacts, advice on visa, etc.*

British ITI as Information Clearing-House

In terms more general than those described above, the Centre endeavours to provide a useful resource facility to the British profession, through its collection of such documentation as overseas publications, the maintenance of useful contact and address lists, and all manner of printed material received by the British Centre from the world over, all of which is available for perusal by visitors to the Centre. The Centre keeps open box files of practical information for nearly forty countries, and makes an effort to be on the mailing list of as many theatre organisations as possible. In this way, the Centre aspires to the role of providing an 'Information Clearing House' for the British practitioner. Revenue funding, enabling the Centre to develop a policy for purchases (rather than basing its collections on complimentary copy receipts) would of course facilitate the maximum success of this aspect of our work. Our present collection includes:

- *all playscripts published by the Hungarian Centre of ITI, in both English and French, by writers from the world over;*
- *newsletters ranging from those issued by the ITI Centres of the USA, Sweden, France, and Israel, plus regular magazines such as all the theatre journals of China, USSR, Poland, GDR, FGR, and France, all of which are regularly consulted by British visitors to the Centre;*
- *advance information and press releases relating to foreign festivals, conferences, overseas productions, workshops, etc.;*
- *directories of drama schools, festivals, etc., and numerous national theatre handbooks.*

British ITI as Catalyst for Co-operation

Within the framework of the Centre's ongoing functions, British ITI places great importance on its 'political neutrality', and has to date succeeded in initiating or responding to the collaborative efforts of complementary theatre organisations, amongst which the following manifestations are examples:

- *meetings set up to clarify the distinct responsibilities of the BTA, BTI and ITI, so as to avoid duplication of effort and examine means of facilitating each other's work;*
- *liaison with British Actors' Equity over questions arising from British actors working abroad, and foreign actors working in the UK;*
- *regular contact and/or referral, including attendance at meetings, exchange of information, etc., with such bodies as: the Association of British Theatre Technicians; Theatre Writers Union; Writers' Guild; Council of Regional Arts Associations; IMOFTA.*
- *programming theatre guests of the British Council, with regards to assisting them in their choices of productions to see while in Britain, as well as making the requisite bookings, and setting up their meetings with relevant and useful British colleagues;*
- *proposing and initiating a scheme whereby overseas actors and directors may make use of the facilities of the Actors' Centre, by arrangement with the General Secretary of the British ITI.*

The Centre has also made a top priority of soliciting the active co-operation of outstanding members of the British profession in the activities of British ITI and of the ITI worldwide. In the composition of the British ITI Advisory Group, Executive Committee and European Theatre Co-ordinate Council of Management, we have endeavoured to bring together a broad spectrum of expertise and representation of the UK theatre community.

ITI News in 'The Stage'

Each week the ITI contributes a column of information and overseas news to *The Stage*, providing a vital outlet of communication reaching over 30,000 readers throughout the country. During the nearly two years' existence of 'ITI News', the column has served the Centre by keeping the organisation's name continuously before the profession, and more practically, has kept readers informed of :

- *the arrival and interests of visitors from abroad;*
- *foreign companies seeking UK venues for tours;*
- *international meetings, competitions, events, etc;*
- *foreign festivals seeking participation of UK companies;*
- *British ITI activities and other internationally-related events taking place in the UK of interest to the profession. (See Appendix 3 for samples of cuttings.)*

The Centre operates a referral system whereby all queries for further information and responses resulting from ITI News are directed to the Centre, whereupon they are dealt with as dictated by need. A recent example of how the column functions:

- *an item announcing a playwriting competition held under the auspices of the Women's International Theatre Alliance of Washington, DC, produced some 50 responses to the Centre, all from British women wishing to submit their plays for the awards.*

British ITI Forums

In the past, when influential theatre practitioners from abroad have visited Britain to attend openings, direct productions, or oversee productions of their own in the UK theatre, too often it has been without the British profession having the opportunity to meet with them personally and exchange ideas, techniques, and methods of work. To remedy this wasted potential, British ITI now regularly organises, in association with the Visiting Arts Unit of Great Britain, afternoon or all-day sessions with notable theatre workers from abroad, at times and venues accessible to British theatre workers. A key feature of British ITI forums has been the generous spirit through which they have been made possible: venues have always been offered free of charge, as have the services of the individuals leading the events. Similarly, admission has always been free of charge. Hundreds of British practitioners from all branches of the profession have attended these events, which have to date included:

- *Miklos Kollo (Hungarian mime), leading a master-class at the Open Space Theatre.*
- *The Rustaveli Company of Georgia, USSR, during their season at the Round House, for an afternoon question and answer session, aided by interpreters and conducted by Ian McKellan.*
- *Eugenio Barba, of the world-renowned Odin Teatret, with members of his company in an all-day workshop at the Sherman Arena Theatre, Cardiff (organised in conjunction with the Cardiff Laboratory Theatre's 'Odin in Wales' project).*
- *Dario Fo, leading Italian actor, director and writer, giving a lecture demonstration at Riverside Studios.*
- *Olga Maynard, Lecturer in Dance at the University of California, and leading American dance author and critic, lecturing on current developments in the American dance, with a film screening and panel discussion as part of the programme, at The Place, London (organised jointly with the London Contemporary Dance Trust and the U.S. Embassy).*
- *Joe Mydell giving the first U.K. performance of his award-winning one-man show Lyrics of the Hearthside at the ICA, followed by a question-and-answer session on the problems of black actors in the U.S. and U.K.*
- *Tadeusz Kantor, major Polish director, talking to members of the profession about his acclaimed new production Wielopole, Wielopole, at Riverside Studios.*

Publications

At first utilizing the personnel and facilities of TQ Publications, the Centre has now developed an independent publishing programme to record and initiate major aspects of its work. An annual publication of book-length is supported by a range of reports, information pamphlets, and guides.

- *Combining a recognised need with a project-funding source, the British Centre compiled and produced Theatre London (enclosed) with London Transport for publication in summer 1980. Greeted with unstinting praise in the press and broadcasting media (see attached clippings, Appendix 4), this factual but accessible directory provides full-page entries on all London theatres, mainstream and fringe, plus selected entries on occasional venues for live performance, community arts centres, drama schools, etc. The book provides a valuable service for the UK and visiting professional, and generated vital funds for the Centre.*

- *During the period research was initiated in association with the Rose Bruford College towards the production of The World Guide to Performing Arts Periodicals, scheduled for future publication (see page 21).*

- *British Theatrelog and International Theatrelog continued publication through 1980, from an editorial base in Sunderland. Practical experience highlighted both the need for the information they provided — and the extreme difficulties of servicing this. Their functions will hopefully be incorporated in part in the projected new journal of ITI International, for which our advice and co-operation has been sought.*

- *The first annual report of the Centre, published for the Sofia Congress, served to inform the British profession of our development and progress, and has been used as a model by many other potential centres.*

- *A directory of the British member-bodies of the nine international theatre organizations was produced in page-proof, and generally agreed to be a valuable document, but no funds were available to put the pamphlet into production*

- *A report of the proceedings of Towards a National Playwrights Conference was published early in 1979, and the conference proceedings led directly to the decision of the Gulbenkian Foundation to support the summer school for playwrights initiated at Tring in that year, and held there again in 1980.*

Foreign Productions

In the process of working towards holding the peripatetic ITI Theatre of Nations festival in this country in 1984 — a self-funding project now under joint discussion with five major local authorities and the British Tourist Authority — the British Centre is also actively facilitating visits from innovative foreign companies, who, although of great interest to the theatre professional, do not often constitute a viable commercial enterprise, and would therefore not be presented in Britain by conventional producing managements.

● *The inaugural production under the joint auspices of British ITI, Riverside Studios, and the VAU was the visit of the Theatre Academy of Poona, with their acclaimed Ghashiram Kotwal. Although a triumphant success with critics and audiences alike (see attached press clippings, Appendix 5), playing to sell-out houses, such visits require constant overseeing by our hard-pressed staff, and although vital to international cultural interchange, need at least a contribution towards the overheads they utilise.*

The centre is entirely committed to pursuing this area of work and hopes that with some initial financial assistance an economically viable overseas production unit can be established within the structure of the Centre. Following the success of British ITI's efforts on behalf of the Theatre Academy of Poona, the Centre has been approached by other foreign companies to present:

● *The Tokyo Creative Theatre, in collaboration with the Japan Foundation; Tie Dye, a multi-racial, multi-lingual company based in Antwerpen; the Werktheater of Holland; Plan K, one of Europe's leading innovative theatres, with their production Quarantaine, a musical performance work without language; Theatre for the New City, New York, with a feminist play; the Atelier rue St. Anne, one of Brussels' major French-language companies.*

British Representation Abroad

Increasingly, the Centre is participating in the extensive programme of conferences, workshops, and symposia arranged through the various permanent committees of the ITI, and by other national centres. Of the two new committees established at the Sofia Congress in 1979, both

have **British** presidents — Arnold Wesker for the Playwrights Committee, and Jean-Norman Benedetti for the study committee on drama training. In addition to full participation in the work of these committees, the Centre has arranged for many British theatre workers to represent the UK profession at a number of meetings, as follows:

March 1978 First official visit to U.S. ITI, New York (Michel Julian)

March 1978 International Liaison Committee, Schildow GDR (James Arnott)

December 1978 Third ITI International Playwrights Colloquium, Budapest (Ian Lancaster, Michel Julian, George Roman)

December 1978 GDR and Netherlands ITI Centres (Michel Julian)

January 1979 Association of British Theatre Technicians Tour, Berlin GDR (John Bury, Jeanette Koch*)

May 1979 International Liaison Committee, Schildow GDR (James Arnott)

June 1979 18th Biennial ITI Congress, Sofia (Val Bourne*, Howard Brenton, Vincent Burke, Debra Hauer, Hannah Horowitz, Michel Julian*, Jeanette Koch, John Ashford*, Peter Hepple, David Ritch, Chris Harris)

August 1979 The Bible in Dance Seminar, Jerusalem (Ross McKim)

September 1979 Children's Theatre Seminar, Stockholm (Sean Hennessy*)

November 1979 International Music Theatre Days, Rennes (Sean McCarthy)

March 1980 European and World Theatre Conferences, UNESCO, Paris (John Allen, James Arnott, Clive Barker, Jean-Norman Benedetti, Ed Berman, Douglas Bullock, Debra Hauer, Perdita Hunt, James Nicholas, Jeanette Koch, Tom Lawrence, Michael Mold, Michel Julian*, Clare Venables)

April 1980 International ITI Study Committee, Moscow (Jean-Norman Benedetti*, president)

April 1980 Scandinavian tour, and first official visits to Danish, Finnish and Swedish ITI centres, Helsinki Theatre Days (Michel Julian)

April 1980 Warsaw International Festival (Directors' Symposium: Clive Barker; Publications Symposium: Michel Julian*)

May 1980 First official visit to Austrian ITI (Jeanette Koch)

June 1980 ITI International New Theatre Committee, Amsterdam (John Ashford and Michel Julian)

October 1980 Berlin Festtage (Jeanette Koch)

September 1980 U.S. theatre tour (Debra Hauer)

October 1980 Fourth International Third World Theatre Conference, Nicosia (George Eugeniou, Mustapha Matura*, Michel Julian* — rapporteur)

October 1980 ITI Excom and presidential meetings, Paris (Jean-Norman Benedetti*, Michel Julian*)

November 1980 International Theatre Publications Conference, Arezzo (Chris Edwards, Ian Herbert, Michel Julian — keynote address)

December 1980 Fourth International Playwrights Colloquium, Budapest (David Edgar*, Debra Hauer*, George Roman*, Clive Tempest, Arnold Wesker* — president)

January 1981 Cyprus theatre consultancy (Michel Julian)

February 1981 International Organisation of Theatre Technicians and Scenographers, Berlin GDR (Jeanette Koch)

March 1981 Third World Theatre Conference, Seoul (Black Theatre Co-operative, Malcolm Hay, Michel Julian)

An asterisk denotes recipients of British Council travel grants*

A British Theatre Centre in Embryo

European Theatre Co-ordinate Limited, the registered charity under which the Centre operates, acquired new and more spacious premises in Covent Garden in July 1980, and leases part of these to other theatre organisations as diverse as Theatre Despatch, CORAA, and the Covent Garden Community Theatre. Although these premises are available for a limited period only, discussions are under way with the GLC to create a home for these and other organisations on a permanent basis, thus spawning the long-shared dream for a centre to service the common needs of mutually compatible theatre servicing organizations presently lacking vital facilities.

● *Already, our present premises are shared by three other arts organisations of widely differing interests — a community theatre company, a major arts publicity organisation, and the London co-ordinating office for CORAA. Others who approached us included the Script Unit, a new cabaret-theatre company, a theatre press representative, the London International Festival, and various theatre groups. All this interest from word-of-mouth alone.*

This practical experiment we believe to be complementary to other initiatives that have been attempted in the past, and in which interest is once again being revived. The practical lessons and economics must ultimately prove to those concerned that a theatre centre is not an idealistic dream, but a practical necessity for the 'eighties.

The Programme for 1981-2

Who Benefits?

The International Theatre Institute is charged with ensuring the most efficient and effective contact between all members of the theatrical profession. It comprises actors, directors, researchers, critics, dancers, choreographers, administrators, singers, technicians, academics, librarians, producers, impresarios, stage-hands, etc. — in short, anyone who normally spends the majority of their working life in the theatre.

For the ITI to be effective, it requires a modest but efficient team in each country to facilitate the wishes and requests of members of the profession from different nations and cultures. This it hopes to achieve through a network of what the ITI calls its national centres.

The British ITI is, simply, part of this worldwide network — except that, less simply, representing Britain, it is probably the most used centre in the world. To ensure that the British profession gets full value from being an integral part of the revitalised organisation (which it originally helped to found in 1948), the British Centre presents the following programme of activities which it has scheduled to undertake within the following year.

The details of the projects which follow are additional but complementary to the day-to-day work of the Centre which is the mainstay of the organisation and they are therefore prefaced (on the next page) by an outline of the actual costs of implementing the programme.

If the British Centre cannot realise a firm financial commitment for this purpose from the diverse sources on page 22, it cannot reasonably be expected to continue, except possibly (and detrimentally to the profession) in an ad-hoc and amateur way — and so mainly helping those who are already quite capable of helping themselves. Rather, we hope through full implementation of our programme to assist — say — those young professionals of at least five years experience who could greatly benefit from the opportunity of widening their horizons such as only an effective and impartial international professional forum like the International Theatre Institute can provide.

What is the Price?

(Projected Expenditure)

Property¹

Rent of existing premises up to 30 June 1981	350
Rent after 30 June 1981	950
Removal expenses to new premises	1,710
Rates (charitable status)	2,000
Heating and lighting	972
Office cleaning and maintenance	1,180
Repairs and renewals	360
Insurance	400
	 £7,922

International Fees²

Membership Fee to ITI/UNESCO	 £1,584
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Staff³

Director	10,400
Assistants to the Director	14,542
Additional staff required	10,670
Legal and accountancy fees	1,000
	 £36,612

Office

Telephone, Telex, etc.	3,000
Postage	1,500
Hospitality and gratuities	500
	 £5,000

Promotion and Travel

Regional travel ⁴	3,500
Visitor packs ⁵	2,500
Subscription scheme packs ⁶	1,500
Other travel ⁷	1,500
Quarterly newsletter	460
Resource publications	1,000
General printing and stationery	1,650
Photocopying	964
	 £13,074

Liabilities brought forward from previous years	 £2,600
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Expenditure not otherwise detailed	 £3,208
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TOTAL EXPENDITURE	£70,000
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Footnotes

1 *Property* After three years of short-term licences, and as many different addresses, each involving complete redecoration in exchange for minimal rent, we expect to have to move at the end of June.

It is hoped that we will be able to secure a ten-year lease on a property large enough to share with other users, such as the Actors' Centre, and so minimise common overheads, as in our present office. We are seeking a two-thirds rent subsidy if we move into a commercially leased property.

2 *International Fees* The normal affiliation fee to the ITI is calculated on an equivalent percentage to that which each member government contributes to the UNESCO budget. In Britain's case this would have been over 4 per cent of the ITI budget.

For the last two years we have enjoyed the unprecedented generosity of the ITI General Assembly, which voted to accept Britain as a full member for the first two years, understanding that we could not pay more than the minimum contribution (normally applied to developing third-world countries). This meant we paid only \$600 (US) during both 1979 and 1980, instead of \$3,500 each year.

After negotiations with the central secretariat, it has been agreed that Britain will not be expected to contribute more than 4 per cent of the ITI budget in future years.

3 *Staff* Until October 1980 no staff were paid for their services to the ITI Centre, and presently they are only offered a slightly less than subsistence level of remuneration. It is imperative that a more realistic scale of payment is implemented in the new financial year, reflecting the time, energy and commitment of the personnel involved.

During the forthcoming year there will be considerable expansion in the work of both the General Secretary, who will be taking on more responsibilities as Assistant Director, and the Associate Director's role, which will be expanding as the British Centre takes an increasing responsibility for ITI publications.

Additional provision has been made to acquire a general manager and receptionist/secretary to contribute to the smoother operation of the Centre, and ensure that all the proposed activities are properly administered.

4 *Regional Travel* This is a major item of expenditure, to ensure that during the next year we finally explode the myth that London is fully representative of British theatre. To do this we must ensure that the Centre's staff and advisors are able to move around the country, attending performances and meetings, and meeting the profession in their places of work.

5 *Visitor Packs* These will comprise various maps, guides and a copy of *Theatre London*, together with an introduction card from the British ITI which overseas visitors can present to their professional theatre hosts in Britain.

6 *Subscription Scheme* This expenditure represents the estimated cost of preparing, printing, launching and promoting the subscription scheme to the British profession, as outlined on page 4.

7 *Other Travel* This item is to cover the increasing costs of travel in and around London, making arrangements for and accompanying visitors, and also includes a provision for at least three visits to Paris for the staff to visit ITI headquarters at UNESCO.

Projects for 1981-82

Introduction

The British Centre has a variety of plans to be pursued and launched early in 1981, all designed and intended to enhance our contacts and services for the benefit of the British profession. A new subscription scheme will be launched in March which will reflect our increasing ability to assist members of the profession through additional concessions and links with related professional organizations. Included in the subscribers package will be our new quarterly newsletter (also to be launched in March), which will give more extensive coverage of international theatre information than is possible in the ITI column in *The Stage*, and will also include reviews. In addition to going to subscribers, the newsletter will be circulated to all overseas ITI Centres, thus keeping them better informed of UK theatre activity, as well as to domestic and foreign theatre companies and organisations.

We also envisage increasing co-operation with the Actors' Centre (who have asked British ITI for assistance in integrating overseas directors into their courses and special events); the British Theatre Association; IMOFTA, the British Council, regional theatres and arts associations etc. In the realm of forging new links with areas of the profession with which we have thus far had inadequate association, we are planning a series of 'PR luncheons', hosted by British ITI, in order to establish contact with specialist groups such as box office managers, press officers, West End managers, etc. We hope through these gatherings to facilitate an exchange of ideas whereby the groups in question will be made both more aware of the work of the British ITI and through which areas for collaboration may be established.

In the overseas field, the British Centre is drawing up a survey to be circulated throughout Europe and North America which will solicit more concrete, comprehensive information pertaining to overseas venues suitable for hosting UK groups as well as lists of foreign touring companies that may be interested in establishing exchanges with their UK counterparts.

Regional Development

To ensure a better knowledge and encourage direct contact with regional theatres it is proposed that the Secretary-General (or the Director) will make a series of eight three-day visits to different regions in Britain at fortnightly intervals during the spring and autumn of this year. This will provide the opportunity to solicit reliable information and contacts for future overseas visitors to the Centre, as well as help us to determine accurately the practical assistance that both the centre and ITI internationally can best provide to serve more directly the interests of the regional theatres in Britain.

- *Each visit is budgeted at £175, a total of eight thus requiring £1,400 (including £210 apportionment to overheads)*

A Programme of Forums

We intend to continue our programme of theatre forums, and anticipate presenting up to five during the next financial year. Two of these will be outside London, hopefully one in Glasgow and one in Wales.

- *Each forum is budgeted at £300, a total of five thus requiring £1,500 (including £225 apportionment to overheads)*

International Participation

As an entirely separate activity from co-ordinating British representation at ITI symposia, conferences, and festivals around the world, the British Centre has a vital role to play in the policy committees of the ITI, with active membership of all its international permanent committees. To ensure that our collective expertise is properly utilised we have to ensure British attendance at the two meetings per year of each of these committees. The British delegates and the estimated cost of attendance at meetings for the next twelve months are: International Executive Committee: Michel Julian (£400); Study Committee: Jean-Norman Benedetti, president (£1000); Playwrights Committee: Arnold Wesker, president (£600); New Theatre Committee: Tim Albery (£600); Music Theatre Committee: John Blatchley (£600); Dance Theatre Committee: Robin Howard (£600); Third World Theatre Committee: Mustapha Matura (£1200).

- *The full requirement as estimated above totals £5,000 (including £750 apportionment to overheads)*

British ITI's Publication for 1981

It is hoped to publish a ten-year retrospective survey of British theatre in the form of a series of short essays from notable theatre practitioners and academics. This would be by permission of *Theatre Quarterly*, for whom the book would have been a tenth anniversary publication, and would maintain the British Centre's annual publishing programme, inaugurated last year with the London Transport collaboration that produced *Theatre London*.

- *The project is budgeted at £6,000 (including apportionment to overheads of £900)*

International Playwrights Executive, London, April 1981

As Britain was instrumental in the creation of this committee, and through Arnold Wesker holds its presidency, the vital policy meeting of the presidium and executive committee before the Madrid Congress will be taking place in London. We will be responsible for the costs of accommodating and hosting the five members for three days in London, and for servicing their meetings during that time, as well as arranging a programme of activities and visits for them.

- *We estimate that this should not cost more than £200 for each member, a total of £1000 (including £150 apportionment to overheads)*

Nineteenth ITI Congress, Madrid, 29 May-6 June 1981

At the last congress Britain was awarded full membership of the ITI by unanimous special resolution, one year ahead of its original mandate. Since that time Britain's role and contribution within the ITI has become even more widely respected, both here and abroad. This latest congress will herald a new Secretary-General, radical proposals to revitalise the ITI constitution (which Britain helped to draft) to reflect the theatrical aspirations of the 'eighties, and will welcome a number of new countries to the ITI family, bringing it that much nearer to living up to its title.

The British Centre will be taking a minimum delegation of ten persons, to ensure an effective contribution to all the discussions and specialist seminars. It is estimated that the real costs will be in the region of £500 per delegate, which will include travel, accommodation, and the detailed preparatory work which the centre will have to undertake. As last time, we hope to be allocated a number of places for observers, which will be self financing and also contribute to reducing the preparatory costs.

- *Ten official delegates at £500 each will require a total of £5,000 (including £750 apportionment to overheads, plus £250 apportionment from observers)*

Pan-Arab Theatre Conference, London, 7-12 September 1981

The British Centre has been invited to host a meeting of all the Arab theatre states, which is expected to attract their most notable practitioners and policy makers. This will be the biggest single project of the British Centre this year, and we believe it to be a very important initiative towards assisting the evolution of theatre in the Third World. It will provide a unique opportunity to gain some insight into the problems facing theatre in developing and emergent nations with strong ethnic theatre traditions, but which are also rapidly emulating western theatre to the possible detriment of their own indigenous kinds.

Hosting such a conference will fit within the policy of the British Centre of encouraging new membership of the ITI, and will also afford delegates the opportunity of gaining first-hand knowledge of British theatre and technical theatre developments.

- *Apart from possible 'spin-offs' of the conference such as television rights (for which the British Centre would receive negotiated royalty fees), the basic costs of the conference are budgeted at £100,000 (including £15,000 apportionment to overheads)*

Arab Theatre Festival, London, 8-12 September 1981

This event would be co-ordinated by the British centre as complementary to the above conference. It is envisaged that three contrasting Arab theatre troupes would give at least two performances each in London, and hopefully one or two elsewhere in Britain. The Centre would be responsible for all British arrangements, and receive a management fee equivalent to fifteen per cent of the total budget, which would be jointly sponsored by three governments, commercial interests, and hopefully a contribution from the Visiting Arts Unit.

- *This will produce income of between £5,000 and £20,000, so the apportionment to our general overheads would be between £750 and £3,000*

World Theatre Day, 27 March 1981

Apart from the value of using this day as an opportunity to raise the general consciousness of international theatre, this year the British Centre hopes to arrange a charity gala performance in London, the proceeds of which will be divided equally between the central ITI's new travel fund for third world delegates and the British Centre. It is hoped that the money raised for the British Centre will be used in part to establish a ticket purchasing fund for overseas visitors who would not normally be able to afford to visit regional theatres in Britain.

- *Through this event we expect to raise about £2,000 (including £200 apportionment to overheads)*

Future Initiatives

Theatre Academy of Pune, European and US Tour

The British Centre was responsible for the first visit to Britain by a *contemporary* theatre company from India, with the musical *Ghashiram Kotwal*. Their repertoire for their 1982 tour will comprise *The Threepenny Opera* and *Ghashiram Kotwal* and the company will appear in London as a principal attraction during our Third World Theatre Celebration.

● *In recognition of our initiative and help last year, we have been offered a 25 per cent royalty on all receipts of the tour, for which sponsorship is already well under way for the USA.*

Seventh International Third World Theatre Conference

For the first time in the history of the ITI, the developed world will host a UNESCO-sponsored Third World Theatre Conference in 1981. This will examine, by practical example and demonstration, the specific problems of those ethnic theatres that have developed in a host country, and which are striving to integrate their original traditions with those of the host community, thereby creating a new and often very exciting strain in that country's theatre fabric. Case studies from third world countries as well as from the US and Europe will be brought to the conference, and they will also be invited to perform for the public in the evenings — so creating a 'Third World Theatre Season' celebrating new theatre for British audiences and theatre practitioners.

World Guide to Performing Arts Periodicals

This publication, originally scheduled for production in 1981, has now been officially sponsored by ITI internationally and by UNESCO, and will be tri-lingual, in English, French, and Spanish. The research has been under way for two years under the direction of Christopher Edwards, Librarian at Rose Bruford College of Speech and Drama, and it is anticipated that on completion (in October 1982) there will be more than 800 separate entries.

The Tenth Theatre of Nations Festival, April and May 1984

This major initiative will be the first theatre festival sponsored by ITI to embrace a whole country. Forty foreign ensembles will be invited to perform (in groups of eight) for five continuous weeks in five different regions throughout Britain. It is hoped that this will coincide with every theatre in the country also undertaking to produce special and if possible new work during the same period to complement the festival. Preparatory funding is being sought from the five regions, and the British Tourist Authority has agreed to be a major sponsor, and treasurer for the event. Detailed planning will begin during 1981.

Where Will the Money Come from?

Earned Income: apportioned recovery towards overheads from projects

Regional Development Programme	210	
Forums	225	
International Participation	750	
World Theatre Day	300	
Playwrights Executive	150	
Madrid Congress	1,000	
Pan-Arab Theatre Conference	15,000	
Arab Theatre Festival	1,000	from
Ten Years of British Theatre (book)	900	
Sundries (part of Future Initiatives)	1,465	
		 £21,000

Earned Income: other

Visitors' Facility Fees	5,000	(1)
Subscription Scheme Income	5,000	(2)
Sales Commissions (publications)	1,500	(3)
Consultancy Fees	2,000	(4)
Speaking Fees	500	(5)
ITI Central Editing Fee	2,000	(6)
Surplus Income on Events	1,000	(7)
Commissions	500	(8)
Sundry Income	500	
		 £18,000

Revenue Grants

Arts Council of Great Britain	12,000	
Scottish Arts Council	3,000	(9)
Welsh Arts Council	3,000	(9)
Northern Ireland Arts Funding	3,500	(9)
British Council	3,000	(10)
Greater London Council	1,500	
Sundry: Equity, CORAA, etc.	1,000	
		 £27,000

Additional Income: through European Theatre Co-ordinate (charity)

European Theatre Travel Club	3,000
Sundry Donations	1,000
	 £ 4,000

TOTAL INCOME £70,000

The Need for Revenue Funding

It is not possible to function effectively or economically without the capacity for forward planning.

The efficacy of the British Centre is now beyond question, but we must now seek minimal underpinning from central government so that we can plan a cost-effective future.

As the Arts Council of Great Britain is enabled by its charter to encourage and develop the nation's culture, we believe it is correct to ask that the Council makes a firm and tangible commitment to our work. Without it, it is unreasonable to suppose that the additional revenue funding that has been projected will be forthcoming.

In short, a commitment of twelve thousand pounds from the Arts Council, as the central funding agency, will, we are confident, encourage the other authorities listed in making their contributions. This in turn will secure a base from which it will be possible to generate the additional income, and so ensure the full earning potential of the Centre.

Footnotes

1 Visitors will in future be charged a modest fee, in return for which they will receive a free copy of the British ITI book *Theatre London* and an introduction card of accreditation for reductions at theatres.

2 The subscription scheme, previously known as the 'Passport Scheme' is the way in which individuals, companies, and organisations can directly support the work of the British Centre.

3 Sales Commissions will be earned from sales of theatre publications to our British and overseas visitors, as well as through mail order. We presently handle *Theatre Quarterly*, Currency Press (Australia), the *Performing Arts Journal* (USA), *Theatre London*, Offord Publications, and Theatre Communications Group. We anticipate handling ITI's international quarterly journal within this year.

4 These fees arise primarily from members of the British Centre's staff being invited to advise UK organisations on overseas matters, or, in the case of the Director, commissions to draw up reports and feasibility studies for the governments or theatre bodies of other countries.

5 These come from members of staff being invited to lecture to interested groups of students or professional bodies.

6 This will be direct income for preparing the contents and editing the international quarterly that is integral to the UNESCO subsidy which the ITI receives to maintain its Paris headquarters.

7 A number of events, such as forums, will generate surplus income.

8 This refers specifically to commissions for writing or broadcasting about our activities.

9 Each of these figures allows for £1,000 towards travelling expenses, for getting ITI personnel to the respective regions, ensuring that local practitioners can attend British Centre meetings, and also some funds to assist visits by foreign specialists with currency restrictions.

10 This figure is a contribution towards the cost of servicing and programming British Council nominated visitors to Britain, and is in recognition of the number of British Council referrals that the Centre receives which, by utilising the ITI network of contacts and information structures, assist both its UK and overseas programming departments.

Conclusion

Every ITI centre in the world receives some form of revenue funding from the authorities in its own country, and we believe there is no reason why Britain should continue to be an exception.

The British Centre, being only too well aware of the present world recession, and the constraints reflected in central government funding for the arts, has therefore carefully prepared its budgets and programmes on a basis of asking for approximately the equivalent of one-third subsidy to match two-thirds of self generated earned income.

Without this anchor there can be no realistic or planned future for our activities. As every branch of the profession becomes

increasingly conscious of the need to be cost-effective, we firmly believe that seventy thousands pounds is a small price to pay to maintain all the effective functions of a theatrical embassy in what has been traditionally regarded as the capital of world theatre.

In conclusion, we believe that at least two important funding-related points arise from this documentation: first, that the maintenance of our services nearly always costs money (in the form of telephone calls, postage, purchases of publications, travel, hospitality, printing, etc. — and most expensive of all, *time*); and secondly that, were British ITI forced to withdraw its service due to financial necessity, an organisation that could fulfil the diversity of the functions outlined does not come readily to mind.

Appendixes

This document was originally prepared as an application to the Arts Council of Great Britain for revenue funding for 1981-82. For this purpose, the following appendixes, as referred to in the text, were attached:

Appendix 1 Copy of the First annual Report of the Associate British Centre of the ITI, 1978-79.

Appendix 2 Documentation for the 'Passport to World Theatre' subscription scheme.

Appendix 3 Specimen cuttings of 'ITI News' from *The Stage*.

Appendix 4 Reviews of *Theatre London*, and specimen copy.

Appendix 5 Reviews of the Theatre Academy of Poona's production of *Ghashiran Kotwal*.

Stop Press: a Vote of Confidence

On Friday 13 February 1981, during the first official visit to the British Centre by the new Secretary-General of the ITI, Mr. Lars af Malmborg, the Centre was informed that their proposal to undertake the production and editing of the ITI quarterly journal had been accepted.

The British Centre is therefore preparing a complete facelift in terms of both content and presentation of the journal, which is to be retitled *Theatre International*. Normally to be published in February, May, August and November each year, the journal will be bi-lingual (English and French) and its first edition will be published in May in time for the Madrid Congress. Its publication is an integral requirement of the subvention that the ITI receives to maintain its headquarters at UNESCO in Paris.



This report covers the period May 1979 to February 1981,
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