

# DIVADELNÁ NITRA

## 27 Sept – 2 Oct 2013



Purged? / Očistení?

INTERNATIONAL THEATRE FESTIVAL / MEDZINÁRODNÝ FESTIVAL

### International Theatre Festival Divadelná Nitra 2013 22<sup>nd</sup> edition

27 September – 2 October 2013

**Purged?**

– detailed project description –

December 2012

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## CHARACTERISTICS

### KEY WORDS

- > creativity, innovativeness,
- > current topics, attractive forms, new tendencies,
- > non-traditional means of expression, provocative statements,
- > rising stars as well as established names,
- > diversity (of forms, genres, techniques, opinions, poetics, mentalities),
- > eventful programme offer,
- > presence of various arts – multiplicity of arts,
- > international cultural exchange,
- > serving both professionals and the general public,
- > non-formal education through arts and towards culture,
- > new programme and organisational elements,
- > promotion of volunteering, work with both young people and seniors,
- > supporting participation of citizens and artists in cultural and social processes,
- > transformation of traditional thinking about the form of theatrical presentation,
- > clear target groups,
- > friendly atmosphere,
- > knowledge gained, lessons learned, pleasure felt.

### MISSION

- > In terms of programming, the International Theatre Festival Divadelná Nitra profiles itself as a platform initiating a movement of ideas, creative thinking and expression. In this sense it serves as a counterweight balancing commercial and conventional art.
- > Every culturally developed country should be “equipped” with an international theatre festival. In Slovakia, such festival is the Divadelná Nitra. Thus, its basic mission is, through top foreign art, to enhance the cultural offer in Slovakia, raising Slovak public awareness of the diversity of European culture, and to offer impulses for further development to the domestic professional environment, as well as provide it with possibilities of presentation in an international context.
- > The Divadelná Nitra represents an important point on the map of European festivals, a place offering an interesting choice of works from Central and Eastern Europe, especially for festival managers and managers of culture houses from the West. Thus, in line with and through its programme orientation, it encourages international cultural exchange and fosters international cultural contacts. For many European countries it represents the only platform for presenting their art in Slovakia. For many foreign theatre ensembles it is a prestigious event that opens doors to other more important European forums.
- > For the Divadelná Nitra it is important to keep this status into the future.
- > The purpose of the existence of the Divadelná Nitra is to contribute to the fostering of a positive attitude of the citizens of our country toward art. That is why both the Festival and the Association of the same name not only seek to present various kinds of art, but also make the values of art comprehensible to the public, teach the public how to apprehend more difficult creative methods, understand the message contained in the works and the artistic statements, foster the awareness of cultural diversity, enhance creativity, emotionality and ethical values. A breeding ground for such activities are, above all, projects of non-formal education, but also new forms of communication with the public, cooperation with representations, with partners from both the cultural and business spheres, new challenges for creators and the media.

- > The Divadelná Nitra's mission is to pass on the knowledge that art may serve as an important impulse for thinking on man, on society, on the world, as a place for discovering values both inside and outside one's self, as an opportunity for purging and enriching one's spirit. The International Theatre Festival Divadelná Nitra thus ultimately contributes to the raising of the cultural level of the society, enhancing of Slovakia's image abroad and improving the quality of life of the citizens.

## VISION

- > **Quality domestic and foreign reflection.** The Divadelná Nitra has interest to help foster critical reflection, e.g. by entering into systemic instruments designed to support professional reflection, by creating its own media space and by establishing new forms of cooperation with domestic journalists and theatre critics. It will thus pick up the threads of its previous initiatives, such as the two annual editions of the seminar *The Death of Slovak Theatre Criticism* or its participation in the international project *Mobile Lab (Festivals in Transition)*. In the interest of keeping or extending foreign coverage, it is essential to continue participating in common international projects and foster relationships with foreign periodicals.
- > **The Divadelná Nitra as an inspirer for domestic artistic creation.** To choose a quality Slovak production that would compare favourably to the foreign productions within the international context which the Festival creates is becoming an increasingly bigger problem. The Divadelná Nitra aspires to become a meeting place for professionals, wishes to create favourable conditions for the stay of theatre practitioners from all over Slovakia and make the format of common discussion forums more attractive. The strategy for collaboration with the domestic theatrical environment has become a long-term plan of the Divadelná Nitra and is expected to liven up the artistic creation in the sense of searching for new tendencies and themes, as well as to bring more interesting productions for the Festival's programme.
- > **Top quality and multi-year programming.** The vision for the future is a multi-year project allowing multi-year programming, i.e. a subsidy from the MK SR (Ministry of Culture of the Slovak Republic), that would allow advance planning for a longer period of time. A substantially higher sum coming from domestic resources would allow to select a higher number of truly top-quality works.
- > **An original face and prestigious position in Europe.** it remains an ambition of the International Theatre Festival Divadelná Nitra to search for and present works of top-quality European performing arts, untraditional by their nature, and which bring new themes, raise disturbing questions, express strong opinions of the creators and at the same time experiment with the form, innovate the means of expression, discover new names of creators and new methods of expression, and as such are in the vanguard of contemporary performing arts and anticipate their possible future ways.
- > **Knowledgeable and satisfied spectators** – As a consequence of the progressive commercialisation of the Slovak public space – not excluding the cultural sphere – it is increasingly more difficult to promote the dramaturgical tendencies of the main programme of the Divadelná Nitra Festival. Audiences of petit-bourgeois taste refuse works that are less traditional, provocative or innovative, i.e. works that the Divadelná Nitra presents in its main programme. The consequence is reflected in the composition of the festival audience, or more precisely in the difficulty to sell some of the performances to the standard spectator. By employing all available methods and by learning from foreign experience, the Divadelná Nitra shall make all efforts to increase preparedness of the spectator for unknown ensembles, unexpected themes, unusual means of expression.

- > **Professional development.** In the future, the crucial task will be to maintain professionalism of the Festival staff and selectors, on the one hand by engaging highly-skilled outstanding people (including people from abroad), and on the other hand by an adequate rewarding policy. The fact that this non-standard work, so demanding in terms of flexibility, linguistic abilities and energy, is often performed in return for an inadequate reward, does not serve well the result. The solution to the situation is complicated by the fact that standard grants available in Slovakia do not provide funding for most of the above mentioned development investments.
- > **International cooperation.** For the future, it is an ambition of the Divadelná Nitra to participate in international co-production projects or to produce its own new works. However, such an ambition assumes appropriate staffing at the Festival and an adequate amount of funding. The reputation of a reliable and attractive partner, which is the first condition for joining such projects, is something that the Divadelná Nitra has already gained.
- > **A platform for an exchange of experience and opinions.** In the future, the Divadelná Nitra might serve as a platform for a free movement of thoughts and ideas provide opportunities for a continuous discourse on serious aesthetic and societal issues, serve as an ideological counterweigh balancing commercial culture and devaluation of values in the society. In accordance with this intention, in 2012 the Festival will pick up the threads of the international symposium *Festival as a (Creative) Industry* which took place in 2011, and will prepare a sequel to the symposium entitled *Performing Arts and Creative Industry*.
- > **The Divadelná Nitra not only in Nitra.** To make it possible for people living in other Slovak cities to benefit from the presence of top-quality works from abroad, to link the Festival's institutional headquarters with institutions in other cities and thus turn the Divadelná Nitra Festival into an event reaching a broader public.

## LEITMOTIF, THEME

In the areas of dramaturgical orientation, aims and programming, the 22<sup>nd</sup> edition of the International Theatre Festival Divadelná Nitra will seek results that are in line with the best achievements of the previous 21 festival editions.

underlying theme: **PURGED?**

*Purged on our way to heaven or hell? Truly purged or just have swept the dirt under the carpet? What is it that we want to/are supposed to/can purge ourselves of – is it something we did or something that blemished our past/present, i.e. something we are not in the least responsible for, but what affects also those actions for which we do bear responsibility? Can we purge ourselves? How do we do it?*

The underlying theme or motto of the International Theatre Festival Divadelná Nitra 2013 is a thematic sequel to two previous editions (2011 – *(don't) tell your secret*, 2012 – *guilt/innocence*) and it suggests that the Festival's tendency to study serious social and political phenomena will continue. The selection of productions for the festival programme will be influenced by the chosen motto. Such a thematically coherent programme is most likely to achieve new synergy which will better convey the theme and message of the performing arts works. The underlying theme thus becomes the leitmotif. The question mark which rounds it off is supposed to provoke new questions.

We see purgation as a transition ritual, as a part of advancing to a higher level, to the next stage. Identifying the guilt and getting rid of it are parts of the process.

The underlying theme of *Purged?* addresses many issues and raises many questions of social and political, as well as purely personal character. We ask whether the contemporary society-wide crisis in Europe, the growth of social and racial tension, failures of political representations and individual failures to meet one's moral principles, are themselves the very purgation or just a prelude to something far more dreadful. The question emerges as to whether the mankind does not feel a natural need to undergo a cataclysm so that it can subsequently come to realise where humanity ends.

A second line is that of purgation of one's own personal failures/sins, or of failures of our families or older communities. It is related to our past, but also to the present crisis in the European Union which, after the fall of Communism, became the longed-for milestone and today we realise that an ever increasing number of citizens consider it a new form of totalitarianism.

And lastly there is the classical interpretation of the word purgation in theatre – the phenomenon of purging our passions.

Is there actually a way how to purge ourselves, how to get rid of guilt? What variety of concepts of purgation today's world and our Judeo-Christian tradition have to offer? It is also interesting to look at the concepts of "purgation" in other cultures and link them with our concept. Why do so many people nowadays explore alternative ways to approach spirituality, why and what do they wish to balance? What other ways of "purgation" are there? Will we achieve redemption through psychology or tantra or the new economic visions?

We think of the feeling of guilt as of something that may be productive on our way to a change, to "a better world", yet it might as well be counterproductive – if the man or the society assumes the guilt for something they are not to blame for.

What are nowadays the authorities who decide? Is it still the Church (for many people it probably still is) or the democratic state (for many people not anymore), or are they the intellectual concepts, economic visions or esoteric paths? We may be living more chaotic lives, but at the same time more open than the previous generations, however, are we able to bear such freedom?

Therefore, *Purged?* should not be a mere search for (artistic) ways to deal with our past, but a report on how we nowadays "purge" ourselves of responsibility. On the one hand, from all sides we are being implicitly "encouraged" to be responsible (ecologically, financially, or morally), on the other hand we behave irresponsibly (economic crisis, ecological disasters, wars etc.). How can this conflict be overcome? And can it be actually done through theatre?

We ask ourselves, how theatre searches its own conscience, its responsibility, its relationship with the world in which it originates and communicates. How it formulates its mission and aims as an art form. What is the role of artists in the society, under capitalist conformism that knows how to deal with all things, even the negative ones, by turning them into saleable articles? Can artists (theatre makers) nowadays purge themselves of the mercantile nature of art distribution, of hyper-production? Can they again speak utterly sincerely for themselves, individually, and out of a genuine inner urge, to their fellow citizens, neighbours, parents, children? Can their communication be powerful enough to make a difference?

With respect to the phenomenon of catharsis, the International Theatre Festival Divadelná Nitra 2013 aims to focus on productions which bring a new view on big tragedies, but also on the technique of purgation in other-than-tragic type of theatre. We are looking for strong themes, new visions, attempts to show the unexplored, other ways, bringing hope and



optimism to balance the crisis, depression and the constant flashbacks to the past. What we want to offer is the opening of the door and a step off.

*purged – purging – purgation – purgatory – purgative – purge oneself*

- *purge oneself of accusation, of feelings of remorse, of sins, of guilt, of the past, of conflicts, of suffering, of aggression, of impurity, of dangerous substances, of drugs;*
- *purge one's soul, body, memory, mind, blood, name, reputation;*
- *outer purification, inner purification;*
- *purge by way of/through searching for the truth, reflecting on the past, expressing regret, through confession, judgement, silence, contemplation, penitence, apologies;*
- *purgation may be a way to forgiveness, to mercy, to salvation, to liberation, to righting the wrongs, to respect, to self-respect, to healing, to love, to peace, to joy, (purgatory before going to heaven or hell)*

## CONCEPTUAL INTENTIONS

- > **Intercultural exchange and cooperation, mobility of artworks** – to be a platform for cultural exchange and artistic inspiration, social discourse and movement of ideas, to serve as a link between the East and the West, as a place where innovations and quality of performing arts works are studied and evaluated.
- > **New territories** – to present performing art from countries which have not yet been represented at the Festival, or which have not had a delegate participating at the Festival for a longer time. For the DN 2013 edition, it should be one of the northern and Baltic countries, preferably Latvia or Finland, represented by one of the following artists and theatre companies (Alvis Hermanis / New Riga Theatre, Latvia; Kristian Smeds / Smeds Ensemble, Helsinki, Finland).
- > **Between East and West** – to support mutual inspiration, cultural exchange and creative confrontation between theatre of Central and Eastern Europe and theatre of Western Europe.
- > **Stars** – to present top artists and productions – artists who create European theatre and are highly regarded stars both in their homelands and in Europe, who set the trends and bring innovations in the performing arts.
- > **Discoveries and new faces** – to present new names of artists – "rising stars" at the start of their careers, discover young artists and ensembles and introduce them to European professional public, search for new partners, new forms of cooperation with partners.
- > **Innovation and inspiration** – to present theatre works that are both inspiring and innovative, non-traditional and non-conventional, artworks which dare to bring new trends and discuss taboo subjects. In 2013 it will be productions which bring direct or important reactions to questions and topics related to the central theme of the Festival.
- > **Critical thinking and reflection** – to support in Slovakia the development of critical thinking on theatrical creation.
- > **City and region** – to present, in the framework of the accompanying programme, diverse multigenre activities of non-traditional forms of contemporary art, of regional and supra-regional character, to design an attractive and creative programme which will be an alternative to commercial events and available to large numbers of visitors, to bring new spatial and visual concepts for public spaces with the aim to enhance the city's environment.
- > **Impulses for the young** – to work with young people, systematically carry out activities in the area of non-formal education and participate in projects engaging volunteers, to

give young people an opportunity to know quality European culture, to foster their positive attitude toward tolerance, to non-commercial art and to culture as such.

- > **Concept of Sustainable Impact** – to look for and implement partnerships which will allow specific year-round cooperation with the following groups: 1. the public – working with the audiences, 2. the Slovak professional environment, 3. festival partners.

## AIMS

- > to bring to Slovakia **quality European theatre** – non-traditional, explorative, inspiring;
- > to introduce works, outstanding figures and tendencies of **contemporary Slovak theatre**;
- > to implement **coherent dramaturgy** in the main programme and a clearly articulated theme arising from it and worth media coverage;
- > to bring **current topics, attractive forms, new tendencies**,
- > to present both **top celebrities** and **new names of creators** – “rising stars”;
- > **to go beyond the boundaries of genres**, to introduce in the programme works of other art forms (film, literature, music, visual arts, radio);
- > to actively cooperate with **European festivals and networks**; IETM (International Network for Contemporary Performing Arts), EEPAP (East European Performing Arts Platform, [www.eepap.org](http://www.eepap.org)), F.I.T. - Festivals in Transition and other European cultural operators and theatre organisations such as Theatre Institutes, museums and networks;
- > to create **networks for the Festival’s own co-production projects** (the Parallel Lives project);
- > to find and employ **methods and forms for implementing the Concept of Sustainable Impact**, i.e. a lasting year-round influence on the following: 1. the public – working with the audiences, 2. the Slovak professional environment, 3. festival partners.
- > **Active European Citizenship** (promoting rights and opportunities for EU citizens in cooperation with the City of Nitra and the Nitra Self-Governing Region);
- > to present, in accordance with the concept of multigenre-ness and the programme of events offered to a wide range of visitors, in the framework of the accompanying programme, **works of different art forms of both regional and supra-regional character** (*theatre, visual arts, film, music, radio, but also regional cultural, artistic and community activities*) and address also seniors, children and families, but in the first place the demanding young audience expecting non-traditional experiences.

## DRAMATURGY

The Festival programme focuses on works which lay emphasis on social and political issues. It prefers new drama, contemporary playwriting and authorial theatre (including documentary theatre), but also experimental theatre and new forms of theatre (conceptual, multimedia works, visual or physical theatre and extra-theatrical forms). It pays attention to works that interpret the classics of European theatrical culture in a new, inventive way. It presents various types of theatre, non-traditional art forms, a new language, new topics and new technologies in the area of performing arts. The selection will range from representative productions designed for big stages on the one hand, to chamber pieces or site-specific projects on the other hand. In cooperation with its partners, for 2013 the Association is preparing a co-production project *Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police*, whose outputs will be 6 new productions centred around the project theme.



Dramaturgical premises 2013:

### **main programme**

- > productions in the Parallel Lives section,
- > further development of the leitmotif of *Purged?*, social and political topics,
- > new names, themes and tendencies of European theatre,
- > merging of forms and genres,
- > theatre of strong statements, intense experiences,
- > countries of interest on the East – West line.

### **accompanying programme**

- > presentation of supra-regional activities,
- > even more varied offer to address a broader public,
- > conceptual concordance with the leitmotif,
- > new partners, new types of activities and events.

## **PROGRAMME STRUCTURE**

The programme is structured into four basic areas:

**Main Programme** – presentation of approximately 12 foreign and about 5 Slovak productions.

**Accompanying Programme** – about 60 events, multigenre-ness and presentation of various forms of contemporary art of regional and supra-regional character for broader target groups (*theatre, visual arts, film, literature, music, radio, but also regional cultural, artistic and community activities*).

**Work Programme** – 15 events discussions, working meetings, networking, non-formal workshops.

**Educational Programme** – 5 events within the frameworks of 2 projects of non-formal education for children and youth.

### **MAIN PROGRAMME**

The Slovak programme will be a curator's choice, a selection of 3 – 5 works from the most interesting productions, preferably of the last theatre season in Slovakia (2012/2013).

The foreign part of the main programme will consist of approximately 10 – 12 foreign works with the following geographical composition:

- a) traditionally, productions representing all Visegrad Group (V4) countries (Hungary, Poland and Czech Republic),
- b) selected works of less famous theatres from countries in the Balkan area (Croatia, Serbia, Romania),
- c) progressive performing arts productions from countries of Eastern Europe (Russia, Ukraine, Latvia),

- d) selection from Western European countries promoting new trends and experimental theatre works (Finland, Spain, Holland, Belgium).

A substantial part of the Festival's main programme will be accounted for by the productions of the multicultural international co-production project of the Divadelná Nitra Association *Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police*. The 2013 edition will round off the three-year project, and that by presenting approximately six original works of European artists in the Festival's programme. Through them, spectators will become familiar with the topics which the creators worked on based on a study of real stories from the past of the former communist part of Europe.

The following productions are already being rehearsed:

***The Torture Games*** (working title)

(written and directed by: Aleš Březina and Petr Zelenka; produced by National Theatre Opera, Prague, Czech Republic)

***Me and My Files*** (working title)

(written and directed by: Clemens Bechtel; produced by Dresden State Theatre, Germany)

... – title undecided yet

(written and directed by: Gianina Cărbunariu, produced by dramAcum, Bucharest, Romania)

***The Story of R. Z.*** (working title)

(written and directed by: Daniel D. Kovács; produced by Sputnik Shipping Company, Budapest, Hungary)

... – title undecided yet

(written and directed by: Ľubomír Burgr, Dušan Vicen; produced by SKRAT Theatre, Bratislava, Slovak Republic)

... – title undecided yet

(written and directed by: Radek Rychcik; produced by New Theatre, Krakow, Poland)

## ACCOMPANYING PROGRAMME

sections:

### **different\_square**

A multigenre event presenting contemporary street art from the areas of theatre, visual arts and music, but also regional and supra-regional cultural, artistic and community activities.

Programme structure of the different\_square section:

- a) *Fest Design Market* – sale of articles of contemporary fashion, art and design, festival cafés and delicacies on the square,
- b) *Slovak and Czech Street Theatre* – small forms of street theatre from Slovakia and the Czech Republic
- c) *Intermedia* – contemporary visual and intermedia art (installations, projections and performances),
- d) *Playground* – an attractive event for families with children, art and craft workshops, games and competitions,
- e) *REGIO Stage* – presentation of regional cultural and artistic activities from the fields of theatre, music, dance,
- f) *Festival Street* – the unique atmosphere of the Kupecká Street, popular pubs and cafés interlinked with the festival activities in the town centre.

### **White Night**

A night-time tour of the Nitra Gallery, the Nitra Museum, the Synagogue to see their exhibitions and exhibition grounds, interspersed with interesting and attractive events in these institutions or in the streets in the town centre.

### **Festival for Children**

A programme of events for children and families with children – theatre performances, concerts, art and craft workshops, games and street attractions.

### **Young Theatre in Nitra**

Presentation of Nitra's amateur, students and youth theatre.

### **film.eu**

Contemporary European film, introductions by lecturers, discussions with creators.

### **film.sk.doc**

Young Slovak documentary film, introductions by lecturers, discussions with creators.

### **Musical Evenings**

Early-evening festival concerts – musical delicacies in untraditional venues.

### **Contemporary Radio Play**

Non-traditional presentations of contemporary radio plays.

The 2013 edition will see innovations in the methods and elements of programming toward a supra-regional character, strengthening of the festival leitmotif, as well as different quality of cooperation with partners.

## **WORK PROGRAMME**

Within the framework of the project ITF DN 2013, 20 events of work and educational programme will take place:

- > **Breakfast with...** – discussions with authors of the performances, foreign guests, representatives of partner festivals and institutions, presentation of projects.
  
- > **Critical Platform** – methods and forms to foster critical writing on theatrical production in Slovakia, implemented on a year round basis, e.g. distance education complemented by a system of personal working meetings, consultations. Its aim is to inspire professional critical writing, in particular among students of social science disciplines, and to ensure or arrange that quality and valuable outputs of the “critical platform” are published, first of all on the pages of [www.nitrafest.sk](http://www.nitrafest.sk).
  
- > **Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police** – a three-year international co-production project which started in 2012; the Divadelná Nitra 2012 presented the results of the works of creative teams built in 7 countries of the former Soviet bloc (Germany, Czech Republic, Slovakia, Poland, Hungary, Russia, Romania).

Project activities planned for 2013:

*January – September 2013*

- the second stage of working on the productions,
- the final stage of research,
- rehearsal process for the particular productions,

- public dress rehearsals and pre-premieres of the productions in their respective countries,
  - preparation of the *Parallel Lives* publication in cooperation with the publishing house Theater der Zeit,
  - interim evaluation meeting of all PLL project participants – organisers, authors and co-producers (4 – 6 May 2013 in Dresden),
  - creation of a *reader* containing stories collected in the project's research stage – 30 stories from secret police archives in 6 countries;
- 27 Sept – 2 Oct 2013 at the International Theatre Festival Divadelná Nitra 2013*
- premieres of 6 documentary theatre productions in the format of the *Parallel Lives – mini festival*,
  - *Parallel Lives Plus* – accompanying events – lectures, discussions, exhibition, documentary films, other productions on topics related to the *Parallel Lives* project theme,
  - meeting of representatives of memory institutions, artists and co-producers,
- October – December 2013*
- national premieres of 6 documentary theatre productions of the *Parallel Lives* project in their respective countries of origin,
  - preparation of the PLL publication (release planned for 2014),
  - documentary film about the PLL project.

## EDUCATIONAL PROGRAMME

- > **A Tulip for You** – the sixth annual edition of the year-round project promoting social integration of handicapped children (since 2008);
- > **How to Understand Theatre** – sixth annual edition of the project of non-formal education in the area of perception of theatre productions (Students line), running since 2008 as an independent project of the Divadelná Nitra Association;
- > **Working with the Audience** – a project aimed at searching for forms which would allow the best possible harmony between the intentions or aims of the Divadelná Nitra on the one hand and the expectations or competency of its audiences and the lay public on the other hand.

## CONCEPT OF SUSTAINABLE IMPACT (explication)

The vision of the festival organisers is to turn the Festival into a bearer of values of sustainable heritage and to be influential in the sphere of culture, particularly performing arts, having a long-term impact on the life in the city, region, in Slovakia, as well as in Central Europe. To be a progressive force, to leave behind a valuable legacy for several generations.

The thus formulated idea of creating the Festival's value requires that the Divadelná Nitra Association pays attention not only to the preparation and course of the very Festival, but also that it broadens its range of permanent activities, so that a reasonable selection of activities is carried out on a year-round basis.

The Divadelná Nitra Association has several years experience in creating and organising year-round projects – namely a project of non-formal youth education (regarding the process of theatrical creation and perception of theatre *How to Understand Theatre*) and a project for

handicapped children (*A Tulip for You*) – both have been realised annually since 2008 and consist in year-round activities.

Besides, the Association has a tradition of organising seminars, workshops, round tables, i.e. various working meetings focused on exchange of information and communication on the topics of theatre marketing and management, the role of theatre, or generally culture and art, in society, theatre institutions as entities of the culture industry.

Special attention has been drawn on a number of occasions to non-formal education of professional public in the field of critical writing; every time these were extraordinarily successful events lead by first-rate foreign instructors: *Seminar for Young Critics* (2000, lecturers Jeremy Kingston, Ian Herbert – UK and Soňa Šimková – SK); *The Death of Slovak Theatre Criticism* (2006, lecturer Nina Vangeli – CZ); *Mobile Lab Workshop* (2008, lecturers Rok Vevar – SI and Rose Fenton – UK) and so forth.

The success of the above mentioned educational events serves as an inspiration for planning continuous year-round activities with the same or similar content and aims. The Divadelná Nitra Association will look for solutions, methods and forms that will allow organisation and implementation of year-round activities which will broaden its scope of influence on the domestic lay and professional publics, and boost its activity to keep the Association busy throughout the whole year:

- > To continue implementing year-round projects of **non-formal education** of – a) young people (*How to Understand Theatre*) and b) handicapped children (*A Tulip for You*).
- > To discover and apply such forms of **education of the lay public and work with the audience**, which will allow the best possible harmony between the intentions or aims of the Divadelná Nitra on the one hand and the expectations or competency of its audiences and the lay public on the other hand, within these forms to make use of information materials and organise meetings, workshops, discussions.
- > To implement a permanent form of the “**critical platform**” – to discover methods to foster critical writing on theatrical production in Slovakia; the possibilities currently under consideration include distance education complemented by a system of personal working meetings, consultations. To inspire professional critical writing, in particular among students of social science disciplines, and to ensure or arrange that quality and valuable outputs of the “critical platform” are published, first of all on the pages of [www.nitrafest.sk](http://www.nitrafest.sk).
- > In cooperation with the **festival partners** – co-organisers, partners in the business sphere, the media, to apply a system of permanent year-round communication and cooperation.

## PERFORMERS, CREATORS AND PROJECT PARTICIPANTS

### SPECTATORS:

All the above mentioned programme activities of the main, work, educational and accompanying programmes are expected to be attended by a total of **15,000 spectators**.

### PERFORMERS:

Given the expected number of activities within all parts of the Festival's programme structure, the expected number of ensemble members in the main programme is estimated to be **240**, we estimate the number of performers in the accompanying programme at **220**. The estimated attendance in the work programme is **900** people and in the educational programme about **200** people. Thus, according to the estimates, the overall Festival programme will involve **approximately 1500** performers and other active participants.



## PARTICIPANTS:

We estimate the number of individual foreign observers at **40** (including critics and journalists); the number may be increased by participants at work events (conference, Parallel Lives project accompanying activities) or due to main programme attractiveness. Slovak participants are estimated at **60**, including **35** journalists.

PROJECT PREPARATION AND ORGANIZATION (estimate based on the 2012 edition):

main organiser: **Divadelná Nitra Association**

main co-organisers: **Theatre Institute Bratislava; Andrej Bagar Theatre in Nitra; Karol Spišák Old Theatre in Nitra; Nitra Self-Governing Region; City of Nitra**

co-organisers: **35 entities**

donors and sponsors: over **50 entities**; media partners: about **25 entities**

advisory bodies: **Artistic Board, panel of consultants** – about **35 people**

staff: about **20 people**; collaborators: more than **100 people**; volunteers: about **120 people**

## OTHER PARTNERS AND CREATORS:

In 2012, the Festival will actively cooperate within the Parallel Lives project network, supplemented and supported by a website (network members / *Parallel Lives* project co-producers: Czech Republic – National Theatre Opera, Prague; Hungary – Sputnik Shipping Company, Budapest; Germany – Dresden State Theatre; Romania – dramAcum, Bucharest; Slovakia – SkRAT Theatre, Bratislava, Košice 2013 – European Capital of Culture; Poland – New Theatre, Krakow).

## TARGET GROUPS

### 1. YOUNG PEOPLE – MAIN TARGET GROUP

**Audience between 16 and 30 years of age; young broad-minded people who are not afraid of taking risks, with an inclination to try new, non-traditional experiences.** The aim is to offer young people an opportunity to know and understand the fundamental problems of man and society, as well as tolerate diverse attitudes to these problems, foster a positive attitude of young people toward non-commercial culture, help them cultivate a positive attitude toward art, encourage them to take an active role in the area of organisation and realisation of cultural activities, develop their positive attitude toward volunteering, offer them a feeling of solidarity, common energy and common experience yielded by volunteering, give them an opportunity to meet other cultures, foster tolerance and understanding of cultural diversity and enhance their intercultural competencies.

### 2. PUBLIC

**The lay public with an interest in culture, especially theatre.** The Festival's objective is to offer possibilities to attend cultural events and promote arts education, possibilities of fostering people's positive attitude toward art, toward non-commercial culture and improving their quality of life.

### 3. PROFESSIONAL PUBLIC

- a) **Slovak theatre professionals, performing artists, critics, historians.** The Festival's intention is to give them an opportunity to communicate with the representatives of managements of foreign theatres and festivals and other professional theatrical institutions, with representatives of foreign embassies and cultural institutes, acquaint them with new tendencies in European theatre, inspire them, encourage cultural exchange and exchange of ideas;
- b) **Foreign theatre critics, journalists, theoreticians, managers and other festival operators.** The aim is to "recruit" professionals who would report on the Divadelná

Nitra abroad, enable foreign guests to know the context and works produced in other countries, examine the current state of the Slovak theatre industry, to provide a space for selection of Slovak productions for foreign festivals or guest performances abroad, become an inspirer in terms of mobility of ideas and artworks.

## MODE OF PROJECT FUNDING

As usual, the ITF DN 2013 project funding will be diversified, i.e. multisource. It will be accounted for by public resources in Slovakia, international funds, foreign national public resources as well as private resources in Slovakia. The DNA will obtain an important part of products and services in kind, i. e. in form of non-financial support, in other words partners input (material, groceries, beverages, media, accommodation, services, volunteering). One of the sources covering the expenses will be the revenue from ticket sales.

Besides the subvention from the MK SR, we plan to cover the project budget from the following sources:

- > European Union through the EACEA (the third year of a three-year grant from the Culture Programme 2007-2013, strand Support to European cultural festivals) – grant under partnership agreement
- > Lifelong Learning Programme, Grundtvig – agreement signed
- > City of Nitra – subsidy approved in the city budget
- > Nitra Self-Governing Region – subsidy approved in the region's budget
- > Allianz Kulturstiftung – agreement signed
- > Erste Stiftung – agreement signed
- > International Visegrad Fund – planned
- > cultural institutes of the countries represented in the main programme – planned
- > Ministries of Culture of Hungary, Poland, Czech Republic – planned
- > funds and foundations in the Slovak Republic – planned (some of the agreements already signed)
- > business sphere and 2 %.

## PROJECT PROMOTION

Within the framework of marketing and promotion, the Festival will draw on the concept of 2012 and will continue implementing the most effective marketing and PR activities and instruments.

### PRINTED AND ELECTRONIC MATERIALS

In 2013, the Divadelná Nitra Association intends to publish printed materials of the same kinds as in 2012, when a number of changes were introduced. As for circulation numbers, adjustments are made every year to fit the current needs: circulation plans are based on examining the utilization of the printed materials in the past festival edition. Most of them are issued in bilingual versions (SK, EN). An exception is the programme poster, which is only issued in the Slovak language.

### PLAN FOR 2013

- > headed notepaper: electronically
- > new year postcard: electronically and physically 1,000 pcs
- > advance note: electronically
- > 2 % campaign promo: electronically and physically (1,000 pcs)

- > preliminary programme: electronically
- > foldable programme booklet: 10,000 copies
- > idea poster: 600 copies
- > programme poster: 600 copies
- > city lights: 45 pcs
- > outdoor banners: 20 pcs
- > leaflets on the accompanying and educational programmes, and for volunteers: up to 2,000 copies
- > tickets: 6,000 pcs
- > catalogue: 2,000 copies
- > Newsletter – SK (10 issues sent to about 2,000 addresses): electronically
- > Newsletter – EN (6 issues sent to about 3,000 addresses): electronically
- > supporting materials for the *Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police* project with a circulation based on the expected number of participants, i.e. about 100 copies of each
- > 20 Years of Volunteering at the Divadelná Nitra (700 copies)

Besides printed materials, for several years now a lot of information has been spread on photocopies. We will continue using this well-tried method of informing the public, especially for the needs of the festival newspaper – Festival Diary (plan: 6 days/issues x 400 two-sided A4 copies)

#### OTHER PROMOTIONAL ITEMS

- > T-shirts with the festival visual – 300 pcs
- > bags with the festival logo – 300 pcs
- > range of merchandise widened to also include other merchantable products and products related to special festival projects

#### INTERNET PAGE [www.nitrafest.sk](http://www.nitrafest.sk)

It is not only one of the most important media instruments, but also a means of communication with the public, a space for publishing news about the festival events throughout the year, and in the time before the Festival also an instrument allowing registration for the Festival and ticket reservation. In September 2012, the website had a daily average attendance of 450 people from 63 countries. The aim is – also with the help of the new year-round projects – to achieve this level of attendance throughout the whole year, increasing it also by making the website highly interactive and attractive in terms of both content and design. The Festival will also continue informing people via mobile technologies of iPhone and iPod.

#### SOCIAL NETWORKS

The Festival also uses informing and promotional instruments in the social networks Facebook, Youtube, Twitter, and it plans to use this instrument with the highest possible efficiency also in 2013.

#### INFORMING AND PROMOTION THROUGH THE MEDIA

In 2012, 559 outputs on the Festival appeared in the media (25 foreign, 536 Slovak / 17 on television, 29 on the radio and 397 in internet media). These numbers have increased as compared with 2011, however we shall continue in our efforts to achieve even more extensive media coverage.

The trend of informing the public through a wide range of media will also continue in 2013, however, with the aim to increase the number of media partners and extend the media space for the Festival's promotion.

We will undoubtedly continue the cooperation with the 2012 media partners, even though their composition may change depending on the conditions for cooperation.

We will foster cooperation with foreign media, news agencies and professional periodicals.

2012 partners expected to cooperate also in the future:

**printed media:** Pravda / SME dailies, The Slovak Spectator, kôd theatre magazine, MY – Nitrianske noviny weekly, .týždeň magazine, Svět a divadlo magazine;

**electronic media:**

**TV:** STV – RTVS various programmes, TV Central / TV Nitrička, TVA, Film Europe (kino CS – CS TV);

**Radio:** SRO – RTVS various circuits, Rádio FM, Rádio One;

**internet media:** Kumšt (ekumst.sk), webnoviny.sk, Zoznam.sk, Moja Nitra.sk, topky.sk, festivaly.sk, Kam do mesta, nitalive.sk;

**other:** isic, SITA.

## EXPECTED EFFECTIVENESS OF THE PROJECT, REVENUE FROM TICKET SALES

For several years now festival organisers have thoroughly analysed the implemented activities, have approached very responsibly to the evaluation of the event management, to the analysis of effectiveness of use of the financial resources obtained, while they have included these analytical activities as an essential segment into their planning. A qualified project evaluation covering the most possible aspects of the event requires a sophisticated selection of both qualitative and quantitative indicators (criteria). Besides this feedback, effectiveness of the use of public financial resources is regularly evaluated in government audits.

### QUANTITATIVE PARAMETERS

number of events actually carried out; number and capacity of venues where events took place; other main programme parameters; number of performing theatres, ensembles, groups and individuals, event participants; number of visitors; number of tickets sold, number of complimentary tickets distributed; number of participants and guests; number of accommodation facilities; figures related to media promotion and publicity; number of collaborators; number of cooperating entities; number of sources providing financial and in-kind support for the Festival. All the above mentioned parameters are being constantly monitored and are subject to year-to-year comparisons.

### QUALITATIVE PARAMETERS

fulfilment of project aims and intentions is measured by means of qualitative parameters of the Festival's effectiveness and represents the fundamental part of evaluation reports of all staff members and the Festival's Artistic Board, which serve as a basis for writing the overall final report on the Festival. The individual parts of the report actually comment on the fulfilment of the monitored qualitative parameters within the framework of one edition and giving due consideration to the development tendencies (comparisons to previous festival editions etc.). The following are being monitored: fulfilment of project aims and objectives; festival preparation, concept, selection, programming, cooperation with theatres and ensembles; organisational support (including technical support and translations, promotion and distribution); evaluation of attendance and of the response to festival events; evaluation of management and cooperation; media promotion and publicity; fundraising; feedback; process of cooperation, communication and input from cooperating entities. Another source of quality evaluation is the domestic and foreign reflection and response from festival participants and professionals working in the field of theatre.

### REVENUE FROM TICKET SALES

as a general rule, only main programme performances are sold; approximately 4,000 – 4,500 tickets to about 15 – 20 performances performed in auditoriums of various seating capacity

(100 – 600 seats). In 2012 revenue from ticket sales increased compared to 2011 due to a higher number of tickets sold, however, its amount is not so significant in order for it to be considered substantial within the overall festival funding solutions. In spite of that, earned income generated from ticket sales is important – this source plays the role of a funding instrument for those activities and expenses which cannot be covered by special-purpose subsidies, such as overhead expenses.

However, the continuous effort of organisers to increase the revenue from ticket sales is in contrast with the Festival's objectives regarding target groups. The most important target group are young people (mainly students with no sources of income, yet they are the spectators who show the best empathy and understanding for the character of the Festival's programme), that is why the marketing policy has always been very considerate of the needs of this group: it offers high student discounts (50 % and more) and many students get the chance to see a chosen performance free of charge as a kind of benefit in return for the services they provide for the Festival as volunteers.

The group accounted for by the so called lay public (ordinary spectators) might theoretically generate for the Festival the highest revenue from ticket sales, however, the Festival's pricing strategy must respect the ticket prices set by the repertory theatres and other cultural institutions in Nitra, the purchasing power of citizens outside the Bratislava region, as well as the digestibility of the programme with respect to an ordinary spectator (only 20 % of the total seating capacity was sold at the standard price).

An interesting target group is that of Slovak and foreign professionals (theatre practitioners, critics, artists...), to whom the Festival also offers tickets at a substantial discount (profi discount) understanding that this is the group that may significantly help spread the Festival's reputation in the relevant professional circles (for more information see the part: Target Groups).

Tickets represent a significant commodity when negotiating barter sponsorship arrangements, moreover the Festival provides complimentary tickets to representatives of the organisers, VIP guests, to a part of foreign and domestic guests, therefore the percentage of free tickets is relatively high (29 % of the total seating capacity). All the above mentioned reasons explain why for a long time the revenue from ticket sales has been relatively small, 2.7 % of total income and a similar ratio may also be expected in 2013.

## TIMEFRAME

### January 2013 – March 2013

concretizing ITF DN 2013 project details, concepts of subprojects and year-round projects of the Divadelná Nitra Association, concept of the film club; fundraising strategy and realisation, 2 % campaign; securing personnel for the realization of the ITF DN 2013 project, contacting partners, signing agreements with partners, making hotel reservations; creation of a new 2013 visual, website reconstruction, completion, printing and presentation of the *20 Years of Volunteering...* brochure; *Parallel Lives* project management, cooperation with co-producers, coordination of creative teams and preparation of *Parallel Lives* meetings; main programme dramaturgy, study of consultants' suggestions, meetings of the Artistic Board – implementation of the artistic concept; accompanying programme dramaturgy – creation of work teams and concept; PR concept and concept of cooperation with the media, preparation of volunteer recruitment leaflets.

### April 2013

developing foreign contacts, trips to theatres and festivals in Slovakia and abroad; implementation of the accompanying programme concept – starting the selection process; concept of cooperation and negotiations with co-organisers and collaborators (visual artists,



interpreters, translators, technical professions); further negotiations with ministries and embassies on financial support, applications to foreign and domestic funds; starting to implement the year-round Concept of Sustainable Impact in the area of audience education and the *Critical Platform* project, preparation of the first activities of the year-round projects *A Tulip for You* and *How to Understand Theatre*; implementation of the *Parallel Lives* project; launching the PR campaign (events and newsletters).

### **May 2013**

continuing the selection of productions for the main programme, selection of works for the accompanying programme, visits to Slovak theatres, participation at foreign festivals, concept of the discussion matinees *Breakfast with...*, implementation of the *Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police* project, preparing lists of technical requirements regarding guest performances, search for site-specific locations for the presentation of the chosen productions; maintaining contacts with partners, applications to foreign funds, budget adjustments according to available resources; continuous DN website updates and e-mail communication with target groups (newsletters), negotiations regarding media cooperation, preparation of the advance note informing on the preliminary programme; further implementation of the project in the area of audience education, the year-round Concept of Sustainable Impact and the *Critical Platform* project, realisation of the spring part of the *How to Understand Theatre* project, regular realisation of activities and workshops in the framework of the *A Tulip for You* project, organisational preparation of the weekend open-air *A Tulip for You* event; further volunteer recruitment.

### **June 2013**

closing the main programme selection procedures, building the concept and structure of the accompanying programme, cooperation in the DOSKY 2013 event, selection of films for the accompanying programme; tasks related to organisation of new projects of audience education and the *Critical Platform*, tasks related to the organisation of the *Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police* project, regular realisation of creative activities and workshops for children in the framework of the *A Tulip for You* project, preparation of the September part of the *How to Understand Theatre* project; preliminary invitations to foreign guests, preparation of printed materials (programme foldable, accreditation materials, poster), collecting supporting materials and their translations for the creation of the Festival materials, launching an active media campaign, DN website updates, newsletters; signing contracts with theatres, participation at foreign festivals, trips to Slovak theatres.

### **July – August 2013**

fulfilling the technical requirements of the guest performances, preparation of subtitles, arranging the activities of the accompanying, work and educational programmes, final agreements with partners; printing promotional materials (festival foldable, idea and programme posters, tickets), distribution of foldables, writing and editing the festival catalogue; 1<sup>st</sup> press conference Bratislava, the second part of media campaign, production of a spot for electronic media, DN website updates; collection of festival participants' applications and tickets reservations, accommodation reservations, preparation of ticket sales and reservations; poster distribution, purchase or lease of large-scale outdoor advertising structures; trips to foreign festivals, further volunteer recruitment, preparation of seminars.

### **September 2013**

educational seminars for volunteers, setting up a press centre, shooting a documentary, launching ticket sales for the public, a great distribution campaign (promotional materials), installing large-scale advertising, catalogue's graphic design and printing, final organisational and technical tasks related to the main, work and accompanying festival programmes, third part of the media campaign, press conferences – Nitra, Bratislava, a big presentation of the Festival for the public, DN website updates, arranging the guests' arrivals, transporting materials and

preparing social, educational and work events, transporting equipment, films and books, providing technical equipment for the festival venues, auditoriums, site-specific venues, implementing 3D space solutions, construction of stages for the first festival performances, preparation of the activities of the projects *A Tulip for You*, *How to Understand Theatre*, *Critical Platform* and a project for education of the lay public.

**27 September – 2 October 2013** – International Theatre Festival Divadelná Nitra main festival programme, accompanying programme, work and educational events. Discussions, conferences, other creative activities, workshops, activities of the *Parallel Lives – 20<sup>th</sup> Century through the Eyes of Secret Police* project, social events, the Dosky 2013 award giving ceremony, reception of official guests; activities of the projects *A Tulip for You*, *How to Understand Theatre*, *Critical Platform* and a project for education of the lay public, intense cooperation with volunteers during the Festival

### **October – December 2013**

transporting/returning materials and equipment, acknowledgements to co-organisers, donors, media partners and important guests, monitoring media outputs, collecting materials documenting the Festival, settling financial liabilities, preparing the 2013 financial report, essential evaluation of the International Theatre Festival Divadelná Nitra 2013 and its individual projects, preparation of a strategic plan of the Divadelná Nitra Association for 2014, contacting partners and concluding agreements with partners, creating the 2014 budget.

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